



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

Research Commons

<http://researchcommons.waikato.ac.nz/>

Research Commons at the University of Waikato

Copyright Statement:

The digital copy of this thesis is protected by the Copyright Act 1994 (New Zealand).

The thesis may be consulted by you, provided you comply with the provisions of the Act and the following conditions of use:

- Any use you make of these documents or images must be for research or private study purposes only, and you may not make them available to any other person.
- Authors control the copyright of their thesis. You will recognise the author's right to be identified as the author of the thesis, and due acknowledgement will be made to the author where appropriate.
- You will obtain the author's permission before publishing any material from the thesis.

Uia ngā Pou o te Whare
Ask the Posts of the Whare:
(Re)storying the Whare in Curriculum

A thesis submitted in partial fulfilment
of the requirements for the degree

of

Doctor of Philosophy

at

The University of Waikato

by

SHARYN MARGARET HEATON



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

September 2022

An Opening: He Patere Tēnei ki a Pou Rongo: An Opening – Gliding with the Elders

Kei tawhiti roa te pourongo tahi
Whiti mai ki Rangi aho
Ko te mauranga iho tēnei a Hine Tuao
Kapo te ao tihi e parau take ana
Ki ngā mana poa e takato nei
Tutere te kaweroa hei matuku i ngā aronga pourea
Tukuna kia rere te kahui Aotahi ki roto e

I ruia mai te mōhio i roto i te wānanga
I kawea mai e ngā Apakura ki tuarangi hei matatao i ngā ueā
Takere nei ko te matatau e ngā hau oriori
Tipua Rangi
Tipua Nuku
Karekare ana ngā wai ohuohu o Hine wai mata
No tūruki ao te karu whiti e hāngai nei ki te awaroa
Kakati nei ko te rongō-tai
Tau mai te kahuriki e tāwae ana ki uta
Mauria mai ko te tūtea oho ao
Kahurangi nei ko te tawhiti tatau ana ko ngā urunga maurea

Haramai te toki haumata o Awhenga roaroa
Ko te kaupapa tēnei a Rangi te whiowhio
Tutuā kia mau ko te ārahi moutini
Whakapau ko te takarangi ki Tuaaro e tau nei
Ka titiro whakarunga ki ngā ao teretere
Ka hoe mai ki mata whenua taukaea ko te waka
Haumie, hui e, taiki e
Tīhee Mauri ora
Ka ora ko te kaupapa

(H. Delamere, personal communication, February, 2006)

This section of *pātere* (chant) was shared by Hohepa Delamere's grandmother to him and from Hohepa to me. The *pātere* was shared as an opening into the whare, *Mautini Aroaro* (a house of learning). In a similar way, I have used this *pātere* as a way of opening this thesis.

Abstract

This research investigated the construction of *whare tapawhā* discourses in national curricula since 1999 and (re)presents other Māori perspectives of how a *whare* (house, building, school of learning, curriculum) can be known. I explored the constitutions and subjectivities of a *whare* and its relationship to hauora, well-being and its dimensions. The central questions raised in this thesis are how has a *whare* model of hauora, well-being been signified within dominant education texts, and how could a Māori (re)envisioning of a *whare* assist future Māori-medium hauora learning area developments? Further elaborations on how a *whare* can be known and its potential contribution to future hauora learning area developments take priority as a focus within this thesis.

For this study, I developed ngā pou whakaaro, a theoretical, conceptual, and methodological framework characterised by unfolding layers of awareness (and reflection) that I applied when thinking and reading through texts. Texts included primary and secondary literature such as curricula policy, hauora redevelopment *wānanga* (meetings, discussions) notes, hauora redevelopment video, hauora Ministry of Education milestone reports and interview transcripts. Within these texts, I searched for significations and signifiers of how the *whare tapawhā* model of hauora, well-being or a *whare* had been (re)presented. I searched for what was clearly evident and the assumptions made about a *whare*, and critiqued omissions of what had not yet been said. These gaps provided an opportunity to rewrite and reproduce other texts.

I initially critiqued dominant representations of the *whare tapawhā* model of hauora, well-being, as evident in English-medium policy texts. I argue that the *whare tapawhā* model and its nuances in national curricula and compulsory schooling are not only driven by education imperatives, such as the valuing of the Māori language and knowledge in compulsory schooling, but are also assimilative in that the knowledge presented is simplistic and the understandings align more with Eurocentric ideals of well-being, albeit in the Māori language. I show that simplified significations of a *whare* in educational discourse shape the fictions that the texts seek to represent.

And then, in reading otherwise (Caputo, 1997, p. 62), I examined other texts about a *whare* and its nuances beyond what is currently known in curricula. I interviewed two Māori *pouako* (teachers), one Māori-medium curriculum developer, a health practitioner, a *kairongoā*

(healer), and two *tohunga whakairo* (master carvers) to draw out the possibilities that exist for (re)presenting another Māori perspective of a whare. This space provided an opportunity to transgress from how the whare tapawhā model of hauora, well-being has been represented in curricula in Aotearoa.

The main ideas that emerged from the interviews and the process of reflecting on the responses of the *poukōrero* (interview participants) provoked thinking about the possibilities of how in-depth understandings of a whare could support a (re)envisioning of the potential of a whare in future hauora learning area developments. In order to (re)turn to thinking about the place of *mātauranga Māori* (Māori ways of knowing), and how a whare can be known and experienced by Māori beyond what is currently (re)presented in curricula, the whare of Mautini Aroaro was examined.

Representations of a whare may be partial and fragmented, but such representations need to be (re)traced back to their parts and elaborated upon to deepen understandings of the possible contribution that a Māori perspective could offer future Māori-medium hauora learning area re-developments. There is no one way to know a whare, nor does it need to be restricted to pre-determined representations identified in curricula. Through a restoration process, I suggest we engage with people's experiences of a whare on different terms and (re)claim understandings of a whare as a repository and library for future generations.

Acknowledgements

Mā wai te taurima e taea	Assistance is always at hand
Maku koe e poipoia	Embraced you are, with tenderness
Ka tiaho mai te marama	I see the moon
E kite nei i ahau	The moon sees me
Ka tau ko te pō	I see the night
E rangona te pō i ahau	The night hears me
Ka rongoa ahau i te ao	I see the day
Ka nuku āku ariā	The day moves me and
Ka mautini ko ngā kōpae (kupu)	The word resonates within
aroaro	My soul
Tihēe wakarau e	(H. Delamere, personal communication, March 2006)

I owe a debt of gratitude to Hohepa Delamere, who was responsible for initiating this journey even before my official doctoral research journey began. For it was Hohepa who predicted that the material from the hauora learning area revisions in 2006 would be incorporated into my PhD. I would not have started this journey nor completed it if I had not felt the strong urge and the obligation that I must share his invaluable work, even though a considerable body of his work shared is not presented in this thesis. Hohepa, you have been central to this research, sharing your knowledge, wisdom, and practical and spiritual guidance in a physical and metaphysical space, even after you have left this physical realm. You are the reason why I chose to engage and complete this study. “Ko koe Te Pou Toko Manawa o tēnei whare kōrero”. I also would like to thank your whānau for allowing me to share parts of your wānanga in this space.

There are many people whom I would like to thank for their tireless help and endless patience, understanding, and support in what has proven to be a more difficult process than initially anticipated.

My main supervisor, Margie Hohepa, deserves special accolades for putting up with the difficulties I no doubt presented along the way. I would also like to express my gratitude to, Carl Mika and Martin Thrupp who also provided supervision. Without Margie’s, Carl’s, and Martin’s patience and understanding, this thesis would not have been completed. My thanks also go to my academic supporters, Tony Trinick and Gloria Clarke, who were there with words of wisdom, advice and encouragement.

I would also like to thank and acknowledge Te Kotahi Research Institute, Ngāti Apa ki te Rā Tō, Ngāti Kūia, Kai Tahu, and Tainui/Waikato for their financial support during my doctoral studies. To my friends and colleagues at Te Whare Wānanga o Waikato, Auckland University, those involved in the MAI programme throughout the years, and many more, ngā mihi manahou ki a koutou.

Most importantly, I would like to acknowledge my whānau—my children, who have tirelessly put up with an absent mum and endured university study beside me.

Contents

An Opening: He Patere Tēnei ki a Pou Rongo: An Opening – Gliding with the Elders	ii
Abstract	iii
Acknowledgements	v
Contents	vii
List of Abbreviations	xi
List of Figures	xii
List of Tables	xiii
Glossary	xiv
Publications Arising From This Research	xxiv
A Note About Māori Language – Orthographic Conventions	xxv
Whakatōngia te Mauri ki te Kaupapa	xxvi
He Whakaaro: A Personal Orientation to the Thesis	xxviii
Why I Chose to Engage in this Scholarship	xxxiii
1 He Tūāpapa Laying the Foundation	1
Introduction	3
The Whare in English-Medium Curricula	4
Thinking About a Whare Outside of Educational Texts	6
Perceptions, Perspectives and the Subtle Differences	8
Valuing Multiplicities	8
Ngā Pou Whakaaro as a Conceptual Research Process	9
Building the Whare Kōrero	13
2 Te Anga Framing the Research	16
Introduction	18
Ngā Pou Whakaaro	18
Ngā Pou in Ngā Pou Whakaaro.....	18
The Whakaaro in Ngā Pou Whakaaro	23
Te Pou Aro	25
A Conceptual Understanding of Te Pou Aro.....	25
Thinking Through Te Pou Aro and Method.....	26
Te Pou Tāhuhu	30

A Conceptual Understanding of Te Pou Tāhuhu.....	31
Thinking Through Te Pou Tāhuhu and Method.....	34
Te Pou Toko Manawa.....	35
A Conceptual Understanding of Te Pou Toko Manawa.....	35
Thinking Through Te Pou Toko Manawa and Method.....	38
Te Pou Tua Rongo	40
A Conceptual Understanding of Te Pou Tua Rongo	40
Thinking Through Te Pou Tua Rongo and Method	42
Ngā Pou Whakaaro and Method.....	43
Selecting the Poukōrero.....	44
The Interviewing Process	46
Analysis of Text	49
A Move Away from Conventional Research	50
Summary.....	54
3 Te Pou Aro A Whare Model of Hauora, Well-being.....	56
Introduction.....	57
An Overview of the Whare in National Curricula.....	58
A Whare in English-Medium Curricula	58
A Whare in Māori-Medium Curricula.....	60
(Re)presentations of a Whare in Educational Texts	61
The Whare as an Iconised Image.....	61
The Whare Tapawhā Model Offers a Unique Māori Perspective	62
The Whare Tapawhā is a Model.....	64
Other Models of Hauora, Well-being That Could Deepen Understandings of a Whare Model.	65
Te Wheke	66
Meihana Model	67
Te Korowai o te Hauora.....	67
Te Whāriki	68
A Māori Model of Health and Well-being	70
The Whare Tapawhā is a Bicultural Model.....	73
The Whare Signifies Hauora	75
Hauora as Represented in Māori-Medium Curricula	80
A Whare Metaphorically (Re)presents Dimensions of Hauora, Well-being	84
A Whare has Four Sides That Contribute to Dimensional Well-being	84
Taha Wairua.....	89
Hinengaro.....	93
Taha Tinana.....	94
Taha Whānau	95
Summary.....	95
4 Te Pou Tāhuhu (Re)storying the Whare	97
Introduction.....	98

Whare Have a Whakapapa.....	99
The Whare is Represented in the Cosmos	108
The Whare is Connected to Land.....	110
Whare are Schools of Learning and Repositories of Knowledge	113
Whare Provide a Curricula Model.....	119
Whare Offer a Learning and Teaching Pathway.....	121
The Whare is a Physical Body and a Physical Dwelling.....	124
The Whare as a Physical Entity	127
Whare as Located on School Grounds	128
Summary.....	131
5 Te Pou Tāhuhu Addressing the Subject.....	133
Introduction.....	133
How has a Whare Model of Hauora, Well-being Been Signified?.....	135
The Whare Processed as a Model and as an Analogy	135
Valuing of Uniqueness and Diversity – A Localised Model.....	139
The Whare Represents Hauora, Well-being	143
Hauora as a Term	143
Hauora as a Concept.....	145
Hauora in Practice	147
The Whare Represents the Mauri of a Person and of a Community	149
A Whare has Dimensions	153
Hinengaro.....	155
Wairua.....	157
Whenua, Taiao (The Environment) as Dimensions of the Whare Model	158
What Could a Māori (Re)Envisaging of the Whare and its Significations Look Like?	159
Each Whare Has a Unique Whakapapa Kōrero.....	160
The Whare is a Repository of Knowledge.....	163
The Whare Provides a Way of Organising Curricula and a Pathway for Learning and Teaching.....	165
The Whare is the Human Person... Continued	167
Summary.....	169
6 Te Pou Toko Manawa An-other perspective of a whare	172
Introduction.....	173
The Whare of Mautini Aroaro Has a Takarangi	175
Laying the Foundation: The Takarangi of the Whare Mautini Aroaro	183
The Whare of Mautini Aroaro Provides a Structure	191
The Purpose of the Whare of Mautini Aroaro.....	192
The Structure of the Whare Mautini Aroaro	193
Ngā Tipua – An Underlying Philosophy and Core Concepts.....	209
A Whare Offers a Way of Thinking About Pathways of Learning.....	213
Background	214

The Whare Offers a (K)new Way of Thinking About Pathways of Learning	215
Summary.....	223
7 Te Pou Tua Rongo Looking Back and Projecting Forwards	228
Introduction.....	230
Decolonising Thinking About a Whare.....	231
Restoring and (Re)storying Ways of Knowing About a Whare	234
(Re)claiming Space to Examine Other Representations of Whare.....	235
Limitations of this Research.....	237
Connections and Future Directions	237
Appendices	240
Appendix 1: Poukōrero Interview Information	241
Poukōrero Information Sheet	241
Consent Form.....	242
Indicative Interview Questions for Pouako and Kairongoā.....	243
Indicative Interview Questions for Curriculum Developer	243
Indicative Interview Questions for Tohunga Whakairo	244
Appendix 2: He Whakaheke Tuakana Teina o Ngā Ātua Tutira mō Ngā Nukunuku-ā-	
Tinana	245
Appendix 3: Floor Plan of the Whare of Mautini Aroaro, and Activities Within	249
Appendix 4: Te Oranga o te Tangata (The Lifespan of the Person)	251
Appendix 5: Ngā Paerewa (A Brief Explanation).....	252
References.....	253

List of Abbreviations

HMoA	Hauora i roto i te marautanga o Aotearoa
HPENZC	Health and Physical Education Curriculum New Zealand
NCEA	National Certificate in Educational Achievement
NZC	New Zealand Curriculum
PENZ	Physical Education New Zealand
TMoA	Te Marautanga o Aotearoa

List of Figures

Figure 1 <i>Ngā Pou Whakaaro and Ngā Pou as Located on a Whare</i>	12
Figure 2 <i>The Structural, Functional, Aesthetic and Transformative Qualities of a Pou</i>	21
Figure 3 <i>Pou Whenua Demarcating Te Rehu o Waikato (the Mist of Waikato)</i>	22
Figure 4 <i>A Whare Whakairo as a Symbol of Te Ao Mārama, The World of Light</i>	33
Figure 5 <i>Well-Being, Hauora in the English-Medium Curriculum</i>	58
Figure 6 <i>The Whare Tapawhā Model as Presented in the English-Medium HPENZC</i>	59
Figure 7 <i>Te Wheke: The Octopus</i>	67
Figure 8 <i>Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa</i>	69
Figure 9 <i>Te Whāriki o Te Kōhanga Reo</i>	69
Figure 10 <i>An Integrated Māori Perspective of Health and Wellbeing</i>	70
Figure 11 <i>The Structure of the Hauora Learning Area</i>	83
Figure 12 <i>A Weaving Structure of Hauora</i>	84
Figure 13 <i>Curriculum Based on Māori Pedagogy: Te Whare Oohia</i>	116
Figure 14 <i>Ground Plan of the Temple: Plan No 1</i>	123
Figure 15 <i>Ground Plan of the Temple: Reserved Places for Tōhunga: Plan No. 2</i>	124
Figure 16 <i>Different Parts of a Whare Tipuna</i>	125
Figure 17 <i>Te Iho o te Rangi</i>	131
Figure 18 <i>A Takarangi – A Bird’s Eye View</i>	178
Figure 19 <i>A Takarangi – A Side View</i>	179
Figure 20 <i>He Takarangi o te Whare Mautini Aroaro</i>	181
Figure 21 <i>Positive and Negative Cycles of a Component of Relational Well-being.</i>	185
Figure 22 <i>The Structure of the Whare of Mautini Aroaro</i>	195
Figure 23 <i>An Introduction to Ngā Paeārahi</i>	197
Figure 24 <i>An Overview of the Whare of Mautini Aroaro</i>	198
Figure 25 <i>Overview of the Structure of the Whare Mautini Aroaro</i>	208
Figure 26 <i>Curriculum Levels in Relation to Years at School</i>	214
Figure 27 <i>A Pathway of Learning and Teaching</i>	217
Figure 28 <i>Ngā Paerewa Ārahi/Ngā Paerewa Arataki</i>	220
Figure 29 <i>Ngā Paerewa Ārahi/Ngā Paerewa Arataki</i>	221
Figure 30 <i>Shifting Through the Paemata</i>	222

List of Tables

Table 1 <i>Examples of Signs, Signifiers and Significations of a Whare</i>	29
Table 2 <i>An Overview of Seven Māori Health Models to Highlight Similarities, Consistencies and their Uniqueness to the Significations of Hauora, Well-being</i>	72
Table 3 <i>Hauora and Health and Physical Education dimensions from 1999–2008</i>	88
Table 4 <i>Tēnei Au: The Journey of Tāne-Nui-ā-Rangi</i>	104
Table 5 <i>Key Themes Drawn from the Whakapapa Kōrero</i>	107
Table 6 <i>Te Whare o Ngā Puhi: The House of Ngā Puhi</i>	110
Table 7 <i>Te Whare o Raukawa</i>	112
Table 8 <i>Explanation of Mautini Aroaro as a Learning Area</i>	176
Table 9 <i>He Takarangi o te Whare Mautini Aroaro</i>	182
Table 10 <i>Description of the Paeārahi Tangata</i>	200
Table 11 <i>Description of the Paeārahi Waiora</i>	202
Table 12 <i>Description of the Paeārahi Hōkai Ao</i>	204
Table 13 <i>Description of the Paeārahi Oranga</i>	207
Table 14 <i>Explanation of Ngā Tipua in English and Māori</i>	212
Table 15 <i>An Explanation of Ngā Arahina Ārahi</i>	216

Glossary

(Te) Ohu Hauora	A group of teachers and healers involved in the development of the Hauora essence statement in 2006
(Te) Ohu Matua	A Ministry of Education appointed advisory group for the development of the Māori-medium curriculum, <i>Te Marautanga o Aotearoa</i> (Ministry of Education, 2008)
Aho	Fishing line, cord, string, line, medium for an atua in divination
Aho rau	Ability to connect and make use of knowledge brought down from Ngā Toi o Ngā Rangi
Āhua	Shadow of the soul, characteristics, forms
Āhua	Form, shape
Ahuahu	To tend, foster, nurture, to fashion, or shape
Āhuatanga	Function, purpose
Akoako	Student
Ākonga	Student
Akoranga koiri	Physical education
Anga	Structure
Ao	World
Ao kori	World of movement
Aotearoa	Indigenous name of New Zealand
Apa-māreikura	Female ethereal beings
Apa-whatukura	Male ethereal beings
Ara	Pathway, path
Ārahi	Guidance
Aratiatia	Pathway
Ariki	A high or paramount chief/chieftainess
Aro	Focus, to face, to turn towards, take heed, pay attention to, to regard
Aroaro	In the presence of, to focus intensely upon, in regards to
Ata	Astral body
Atua	Ancestor with continuing influence, deity
Hā ā koro, ā kui mā	The breath of life from ancestors
Haka	A posture dance, a term for vigorous movements with actions and rhythmically shouted words
Hanga whare kōrero	To construct the thesis

Hapū	Sub-tribe, pregnant
Hau	Breath part of the soul
Haumarutanga	Safety
Hei tua atu	Beyond
Heke	Rafters of a house, side-boards, ribs
Hinengaro	Mind, intellect, emotions, consciousness, awareness, thought
Hoā haere	Supporting scholarly thinkers
Hōkai ao	Steps made during a person's lifetime, journeying
Hononga	Connections
Huna	Concealed, hidden
Ihi	Essential force, charm, personal magnetism
Iho	An ethereal link that allows a divine connection, an essence, essence statement
Iho rea	Umbilical growth of knowledge brought down from Ngā Toi o Ngā Rangi
Io	The primary Atua, the divine
Ira	Gene
Ira atua	Principal of the deities, supernatural life
Ira tangata	Human element, mortals, human element, humanity
Iwi	Tribe, bones, nation, people, a large group of people descended from a common ancestor and associated with a distinct territory
Iwi katoa	Societal context
Kahukura	Rainbow deity
Kai	Food, nutrition, discussions
Kaitiakitanga	Guardianship
Karakia	Spiritual incantation
Karanga	To call out, summon, formal ceremonial call
Kaumatua	Elder
Kaupapa	Theme, subject, topic, agenda, idea
Kaupapa ako	With recent revisions of Māori-medium curriculum, wāhanga ako (learning areas) have been renamed as kaupapa ako
Kauwae raro	Lower jaw, earthly or terrestrial knowledge
Kauwae runga	Upper jaw, celestial or esoteric knowledge
Kawa	Customs, traditional protocols
Kete	Basket
Kete wānanga	Baskets of knowledge (a metaphoric reference to knowledge)

Ki-a-nuku	To move, or shift
Kiko	Body
Kīngitanga	Māori King movement
Koha	Gift
Kōhanga reo	Language nest, Māori language pre-school
Koiora	To be alive, live
Koiri	To move, movement
Kore	Nothingless
Kōrero	Talk, speech, narrative
Korowai	Cloak
Koruru	Gable mask at the apex of a whare
Kura	School
Kura huna	Hidden school of learning
Kura huna	hidden word
Kurawaka	The name of the place where the first feminine form, Hine-ahu-mai-i-te kura was shaped
Mahara	Desire, memory
Mahi koiri	Physical activity
Maihi	The facing boards on the gable of a house
Maioha	Appreciation, a welcoming ceremony for a new-born child
Mana	Prestige, authority, validity
Mana ake	Uniqueness, creative potential
Manaako	Desire
Manawa	Heart
Manawa ora	Breath of life
Manuhiri	Visitor/s
Marae	Sub-tribal, or urban meeting house
Marae ātea	Courtyard of a marae
Marae-ā-kura	School based marae
Marau	Curriculum
Mata	Face, surface
Mātauranga	Knowledge drawn from a Māori worldview, education
Mātauranga Māori	Māori knowledge, ways of knowing
Mātauranga-ā-hapū	Traditional sub-tribal Māori knowledge
Mātauranga-ā-iwi	Traditional tribal Māori knowledge
Mātauranga-ā-whānau	Traditional Māori family knowledge

Mau	To grasp, to hold onto something
Mau rākau	Māori weaponry
Maunga	Mountain
Mauri	Life principal, vital essence, life force
Mauri oho	Coming to know
Mauri ora	A flourishing of human potential
Mauri tau	Settled essence
Mauri tū	A form of resistance to the social systems, practices and social structures that impede Māori ways of knowing
Mirimiri	Therapeutic massage
Moko	Identity, DNA
Mokopuna	Grandchild, grandchildren
Mua	In front of, past and future
Ngā	The (plural)
Ngā kete o te wānanga	The three baskets of knowledge
Ngā Toi o Ngā Rangi	Pinnacle of higher consciousness, a heavenly realm
Ngākau	Entrails, heart, site where thought is given expression
Ngaro	To disappear, to be lost
Noa	To be free from tapu, unrestricted
Nuia	The vastness
Nuku	To extend, move, shift
Oko	A vessel
Oranga	Well-being, wellness, life
Oranga kikokiko	Physical wellness
Oranga taiao	Environmental wellness
Oranga wairua	Spiritual wellness
Oriori	Lullaby
Pā kainga	Group of homes, located on ancestral lands
Pae	Horizon or range
Paeako	Principles that endorse pedagogies and their outcomes for students
Paeama	Students' learning becomes balanced
Paeamo	Awareness of theirs' and others' collective needs
Paeanga	Te anga whakamua, te anga atu is the forward balancing of freedoms that allow education to become desirable
Paeārahi	Strand, whenu, something to guide

Paearo	An horizon to focus on
Paeatu	Learning is reinforced through discovery
Paeāwhina	Subcategory
Paeeke	Students select and adapt information according to their needs
Paehere	Holistic learning (cross-curricula integration)
Paehono	Looking for validation or supportive (aroha) relationships
Paemata	An opening into something (k)new
Paemua	Validating learning achievements
Paeneke	Students' ability to select and make sense of information
Paenuku	Shifting them into other potential
Paepae	The platform of achievement and the reception of competencies
Paerewa ārahi	A support, guide
Paerewa ārataki	Introducing new horizons of learning
Paerua	Noting progressive development
Paetaea	Students' learning becomes more experiential
Paetahi	Recognition of students' needs and grouping or planning accordingly. Identifying students preferred learning styles
Paetake	Realities of being a teacher, accountability
Paetaki	Students becoming self-assured in their learning
Paetanga	Enhancement of competencies
Paetau	Students' potential for further learning is acknowledged
Paetohu	Reflective associations, transitional learning that is transferable
Paetoko	Supportive learning
Paetua	The multi-personalities, multi-personality changes, student dominance
Paewhiti	An horizon to cross
Pai	Good
Pākehā	Fair-skinned, European, non-Māori
Papa	Abbreviation of the Papa-tūā-nuku and her various states of being
Papa-tu-kaha-iraira ¹	Stratum of infallible genome
Papa-tūā-nuku	Earth, Earth mother, a foundation
Poho	Chest
Pou	Post, upright, support
Pou aro	Front post of a meeting house

¹ *Tu kaha* (stand strong), and the *ira tangata* (human element) are common phrases in the hauora field.

Pou tāhuhu	Inside front wall post of a meeting house
Pou toko manawa	Centre post
Pou tua rongō	Back wall post of a meeting house
Pou whakaaro	Thinking posts
Pou whenua	Post marker of ownership, boundary marker, symbol of support – post placed prominently in the ground to mark possession of an area or jurisdiction over it
Pouako	Teacher
Poukōrero	People who have informed this study
Poutiriao	Ethereal beings
Pōwhiri	To welcome, invite, ritual of encounter, welcome ceremony
Puna	Spring, source
Pūrākau	Stories, narratives
Pure	A cleansing, purification incantation
Rākau	Tree
Rangi	Abbreviation of Ranginui or Rangi-nui
Rangi tūhāhā	Arrayed dimensions, higher realms
Ranginui/Rangi-nui	Sky father, cognitions
Raparapa	Fingers
Rau	Leaves, many
Reia	To pursue
Reo kori	Language of movement
Reo Māori	Māori language
Rewa	Fluidity, to float
Romiromi	Deep tissue massage
Rongo	Hear, sense, feel, peace
Rongoā	Forms of healing, traditional Māori healing
Rongorongō	To draw on the intensity of all of the senses
Rua	Repository, shortened name for Rua-i-te pūkenga
Taha hinengaro	Mental and emotional side/dimension
Taha tinana	Physical side/dimension
Taha wairua	Spiritual side/dimension
Taha whānau	Family dimension
Taha/tapa	Dimension, side
Tāhuhu	Ridge pole of a house, spine, direct line of ancestors
Tāhuhu o te Mātauranga	Ministry of Education

Taiao	Natural and built environment, world
Tairongo	The senses. Temporal, spatial and spontaneous awareness
Takarangi	Descension from higher deities, a metaphorical framework that layers knowledge
Tākuira	Soul
Takutaku	Divine incantation, prayer
Tānako	Cloak of fine flax
Tangata	Person
Tangata whaikōrero	An orator
Tangata whenua	People of the land, local people
Taonga	Precious, treasure, something valued
Taonga tuku iho	Treasures handed down
Tapu	Sacred
Tauira	Patterning
Tautoko	To provide support
Te	The (singular)
Te ao Māori	The Māori world
Te ao mārama	The world of life and light
Te ao Pākehā	The world of non-Māori
Te Iho o te Rangi	A link to the heavens
Te kete aronui	The natural world informed by the physical senses
Te kete tuatea	Spiritual knowledge constituted from a sense of oneness
Te kete tuauri	Theoretical knowledge that explains the reality of the physical senses
Te kore	The first phase of creation, period of the void
Te kupu huna	The hidden word
Te Marautanga o Aotearoa	The Māori-medium curriculum equivalent to the <i>New Zealand Curriculum</i> , officially published in 2008
Te Oko-Nui-Atea	The great bowl of space
Te Oo Mai Reia	A healing group
Te Pō	The second phase of creation, a period of darkness. Words associated with this include darkness, night and potentiality
Te Poho o Rawhiri	A marae in the Gisborne suburb o Kaiti, called Te Poho o Rawiri
Tikanga	Tradition, protocols, customs
Tini	Many, multiplicity
Tino rangatiratanga	Self-determination, sovereignty, autonomy

Tipua	Consciousness, awareness
Tipuaki	Fontanelle
Tipuna	Ancestor
Tīpuna	Ancestors (Eastern dialect), plural of tipuna
Tiriti o Waitangi	The Treaty of Waitangi (the founding document of Aotearoa)
Tohi	A dedication that celebrates the divine purpose of a child
Tohu tātai	Mathematical sign/symbol
Tohunga	Skilled expert
Tohunga whakairo	Skilled carver, master carver
Toiora	Pinnacle of wellness
Toko	To support, rays of light, rod or pole
Tokotauwaka	A tool and method that supports learning and teaching
Tokotoko	Walking stick, support
Tūāpapa	Foundation
Tuāro	Foundational focus
Tukutuku	Lattice work
Tupuna	Ancestor
Tūpuna	Ancestors, plural of tupuna
Tupuranga	Growth
Tūrangawaewae	Place of belonging, homeland
Uara	Values
Uruhei	Entering into higher consciousness
Wā	Time, duration
Wāhanga	Section, part
Wāhanga ako	Learning area
Wāhi	An opening, space, place
Wai	Waters, who
Waiaro	Attitude
Waiata	Song, chant
Waikino	Stagnant pool or body of water
Waiora	Healthy waters, a component of wellbeing, wellness
Wairua	Spirit (an ethereal spiritual conduit)
Wairua	Spirituality, spirit, soul
Waitai	Salt water
Waka	Canoe, vehicle

Waka tangata	Womb, bearer of the next generation
Wana	Come to life, thrilling, stimulating, rousing
Wānanga	Debate, discuss, a learning space
Wātea	To be free, opened, clear
Wehi	To be awesome, a response of awe
Whāinga paetae	Achievement objective
Whaiora	Pursuit of well-being
Whaiora	The pursuit of well-being
Whaiwhakaaro	To pursue a thought
Whaka	To cause something to happen, cause to be, to cause, to become – prefixed to adjectives, stative and verbs that do not take a direct object, including reduplicated forms
Whakaahua	transformative potential
Whakaaro	To think, plan, consider, decide, thought, opinion, conscience
Whakairo	Carving
Whakamahinga pūkenga koiri	Use movement/skills
Whakapapa	Lineage, genealogy, to layer
Whakapapa kōrero	Genealogical narratives
Whakataukī	Proverbial saying, significant or formulaic saying
Whakatō	To implant
Whānau	Family, descent group, to give birth, extended family
Whanaungatanga	Relationship/s
Whare	House, building, body of knowledge, meeting house, educational institution, school of learning
Whare maire	Sacred school of learning
Whare o te Rauaro	The abode or dwelling of Io, the dwelling place of the tākuira (the soul)
Whare oranga	House of healing and wellness
Whare pora	House of weaving
Whare taikorera	Similar to kōhanga reo as known today
Whare takiura	A Tūhoe school of learning of esoteric lore
Whare tangata	House of humanity, womb, bearer of generations
Whare tapawhā	Four-sided meeting house, a Māori model of health, hauora,
Whare tapere	House of entertainment, games, storytelling, dance
Whare tipuna/tīpuna	Ancestral meeting house
Whare tū taua	House of learning the military arts

Whare tūpuna/tupuna	Ancestral meeting house
Whare wānanga	House of learning, house of teaching
Whare whakairo	Whare whakairo are also known by other names such as wharenuī, whare runanga, wharepuni, wharenuī, and whare tūpuna. These names highlight different ways a house might be conceptualised or used. Whare runanga, for example, can be translated into English as council house and wharepuni as sleeping house, whilst wharenuī means large house.
Whare-Anoano	An inquiry focused school of learning and teaching
Whare-Noa	An inquiry focused school of learning and teaching.
Whare-oohia	A school of learning and teaching that guides learning handed down from the ancestors (T. Melbourne, 2009)
Wharekura	Contemporary – the name of a Māori-medium secondary school. Traditional – a place of learning, the name of the first terrestrial house
Wharekura	School of learning
Wharenuī	Large meeting house
Whāriki	Woven mat
Whatumana	Seat of emotions, heart, mind, third all seeing eye
Whenu	Strand, thread
Whenua	Land, placenta

Publications Arising From This Research

- Heaton, S.** (2015). Rebuilding a “whare” body of knowledge to inform “a” Māori perspective of health. *MAI Review*, 4(2), 164–176.
http://www.journal.mai.ac.nz/sites/default/files/MAIJrnl_2015_V4_iss2_Heaton.pdf
- Brown, M., & **Heaton, S.** (2015). Ko ahau te awa ko te awa ko ahau: I am the river and the river is me. In M. Robertson, R. Lawrence, & G. Heath (Eds.), *Experiencing the outdoors: Enhancing strategies for wellbeing* (pp. 49–60). Sense Publishers.
- Heaton, S.** (2016). The juxtaposition of Māori words with English concepts: ‘Hauora, wellbeing’ as philosophy. *Education Philosophy and Theory*, 50(5), 460–468.
<https://doi.org/10.1080/00131857.2016.1167583>
- Trinick, T., & **Heaton, S.** (2020). Curriculum for minority Indigenous communities: Social justice challenges. *Language, Culture and Curriculum*, 34(3), 273–287.
<https://doi.org/10.1080/07908318.2020.1831009>

A Note About Māori Language – Orthographic Conventions

Māori words and phrases in the main body of this text appear with macrons to indicate vowel length and correct spelling conventions. Where macrons appear or, in some cases, do not appear in direct quotes, this is to maintain the integrity of the source text and the preferences of the writers, editors or publishers.

Pihama (2001) drew distinctions between the coloniser language and te reo Māori by bolding and/or italicising Māori words. Pihama notes it is a process of “accentuating the distinctiveness of te reo Māori (p. 30). Others argue that it continues to ‘Other’ the Māori language (G. Smith, 2012). So as not to ‘Other’ the Māori language, I only italicise a Māori term or phrase the first time it is mentioned and provide an English translation. Māori terms can also be found in the glossary at the beginning of the thesis. Sometimes a term may be elaborated on in the footnotes. On a cautionary note, translating between languages does not capture the intricacies, multiplicities and webs of meaning in the Māori language, so the translations offered only pertain to how a term is used in the context identified. Where quotes appear in the source publication in both languages, Māori and English versions are included.

Interpretations of Māori texts into the English language are offered in Chapter 6 and should be read as orienting statements rather than literal translations of words and sentences. Such orientations are derived from the ‘lore of the wānanga’² as discussed with Hohepa Delamere and may appear beside a text and or in the glossary. I also adopt Rose Pere’s semantic approach, which she referred to as *te kupu huna* (the hidden word), which is the searching for hidden meaning within a word when interpreting bodies of Māori text in Chapter 6.

² For the purpose of this research the lore of the wānanga relates to a school of learning that was drawn on during wānanga.

Whakatōngia te Mauri ki te Kaupapa

This section aims to ‘*whakatōngia*³ *te mauri ki te kaupapa*’ to implant the ‘essence’ of this thesis into being as an act of giving life to this piece of writing.⁴ Implanting *mauri*⁵ is part of the process of building a *whare* (a house or school of learning) and creating something a(k)new. Just as *tohunga whakairo* (carvers) inscribe their *kōrero* (discussions, narratives, texts) into materials in the process of *hanga whare* (building a meeting house), as a researcher, I also *hanga kōrero* (build discourses) (Goulton, 2004; L. Smith, 2005), or what I term hereafter as *hanga whare kōrero* (building a body of knowledge).

As part of the process of *hanga whare kōrero*, I view *whakatōngia te mauri ki te kaupapa* as necessary in order to clear a spiritual and intellectual space in preparation for laying a foundation and to breathe life into this thesis’s existence prior to beginning to write.⁶

I liken the writing of this thesis to a creative process of re-storing a *whare kōrero* (body of knowledge) by drawing on existing texts/materials to inform its (re)storation. On a precautionary note, I also acknowledge that a *whare* needs ongoing maintenance to ensure it continues to meet the needs of the people who dwell within it.

Part of the process of beginning to write was to *whaiwhakaaro*, to pursue or to focus on a *whakaaro* (thought) (see Mika and Southley (2016)). At the very moment, life is implanted (*kia whakatō*) and imbued into an idea, a subsequent form (*āhua*) materialises, which in this case is the written text. Written texts are presented and interpreted by readers and listeners through multimodalities, such as combinations of written and spoken language and through visual, gestural and spatial modes. However, when reading or interpreting texts themselves, texts can often develop a life of their own and become a living presence, often beyond the

³ To implant, to bring/to make [something] arise to the surface.

⁴ This section is not to be confused with a prologue that foreshadows the story to come, or a backstory that establishes context after a book is written. Nor is it a preface, a form of introduction. Arguably this section could be deemed similar to a preface and a prologue in the way it provides information and inspiration as to why this thesis exists. As noted, this section aims to *whakatōngia te mauri ki te kaupapa*.

⁵ I suggest a definitive definition of *mauri* is not possible. Translations of a Māori term into the English language can not encapsulate the essence of a term. My interpretation is that *mauri* can only be perceived through one’s senses and is therefore beyond words. However, writing, such as this thesis, required a layer of interpretation for the reader, hence I have succumbed to alluding to *mauri* as a life principle or essence—a quintessence of ‘being’, that is in a constant state of becoming.

⁶ I wrote both this section and the acknowledgments prior to beginning this thesis. On revising chapters, the section has been recrafted, but its original intent remains. It was a way of giving thanks and clearing and preparing a space prior to beginning, in a similar way a person might recite a *karakia* (incantation) and do a *pure* (cleaning ritual).

writer's or speaker's original intent. I interpret this intangible elusiveness as texts, and this piece of writing, as having a mauri, a living presence.

This may have been the case with Mason Durie's (1985) *te whare tapawhā* model, which I argue has developed a life of its own beyond Durie's seminal text, *A Māori Perspective of Health*. In English-medium curricula documents such as *Health and Physical Education in the New Zealand Curriculum (HPENZC)* (Ministry of Education, 1999) and the *New Zealand Curriculum (NZC)* (Ministry of Education, 2007), the *whare tapawhā* model has morphed from representing a 'Māori perspective of health', to a 'well-being, hauora'⁷ concept, and then to a 'hauora, health and physical well-being' concept, and therein has become a model with an ever-evolving presence.

A central argument of this thesis is that curricula interpretations of the *whare tapawhā* model are inadequate to re-capture what may have otherwise been an 'original' *whakaaro*. A tension exists in an original thought "between what [text] manifestly *means to say* and what it is nonetheless *constrained to mean*" (Norris, 1987, p. 19). The *whare tapawhā* model may signify a Māori perspective of hauora, well-being, and hauora, health and physical well-being, but there is also the impossibility of a text making present that which is constantly elusive and absent when trying to define or re-present the entirety of a *whakaaro* in the written word.

In reading a written text, a reader's interpretative mind can animate and bring life to a text. A reader engages with the words inked lifeless on bright screens and with the absent texts—the gaps and the omissions of what has not been said. The emergence and engagement of the reader with the words themselves are concomitant with life; that is, the words evolve within a reader's thought patterns. It has a living presence, grasped at, but not completely fathomed at the moment when it is initially experienced. As a reader reads, questions arise, and then another. This living, b-r-e-a-t-h-i-n-g presence contributes to mauri. Whether it involves taking a deep breath and exploring the inner workings of a thought or taking a shallow breath and merely skimming the surface.

Māori scholars (H. Mead, 2003; Mika, 2007; Pohatu, 2011; C. Smith, 2000) have identified the phenomenon of mauri as a vital essence, or as a life principle and a 'beginning source' from which a *whakaaro*, a thing—object and subject emanates. Just as the mauri of a *whare* is

⁷ I purposefully juxtaposed 'hauora, health and physical well-being' or hauora, well-being together when referring to national policy documents to make explicit a contentious relationship between the Māori and English words as discussed in Chapters 3 and 4.

established and located at the heart of a building, similarly, mauri can be imbued into a piece of writing (L. Smith, 2005).

The implanting of mauri into the *tūāpapa* (foundations) of a new whare before it was built could take on many forms, such as the implanting of a stone, a hawk, or even in some instances, human life itself (Barlow, 1991). The nature of the offerings took on an earthy, learned and ancient presence. The implanting of a hawk portrayed a *kaupapa* (theme or idea) taking flight. A human sacrifice represented the cyclic nature of life and death, day and night—*mai i te ao ki te pō* (from day to night, from seen to unseen). In the case of writing this thesis, the human sacrifice has been the endeavour itself that shifted from periods of feeling *mai i te ao* (enlightened) to struggling to see what I needed to do next and being *ki te pō* (in the dark).

Before examining texts that represent a so-called Māori perspective of a whare (the whare and its well-being being the kaupapa, I acknowledge my journey and position that has led me to this doctoral research. I take on Pohatu’s (1996) view that mauri is a point, or source from which a kaupapa emanates from, and “every issue [kaupapa] and relationship has its ‘beginning source’ (*pūtake*) from which everything that follows is “supposed to be created from and by” (p. 1). The *pūtake* of this thesis is located within whakaaro.

He Whakaaro: A Personal Orientation to the Thesis

Three significant experiences have shaped my whakaaro about a whare and its nuances throughout my education career, as a Māori woman and educator. The first was my work with incorporating *te reo kori* (the language of movement) and later *te ao kori*⁸ (the world of movement from a Māori perspective) (Fraser, 1999; Salter, 1998, 1999, 2003, 2017) into the physical education area in the early 1990s. My second experience was incorporating Durie’s (1994) whare tapawhā model, as depicted in English-medium curricula, into my teaching in Māori-medium secondary schooling in 1999. The third experience was my involvement in the draft writing and elaboration on a whare model during the 2006 Māori-medium hauora learning area refinements.

In each of these situations, I acknowledge my role in providing what was considered at that time a ‘Māori perspective’ of movement or an understanding of hauora that fitted within the realm of acceptable national curricula and with minimal use of the Māori language or Māori

⁸ In 2000, *te reo kori* diversified and became part of *te ao kori*. *Te ao kori* included traditional games and pastimes, local environmental education, dance, and drama.

knowledge so as not to be cumbersome or too daunting for monolingual English-medium teachers. In retrospect, I believe I took on a tokenistic role in implementing simplistic interpretations of the Māori movement or understanding of hauora that delimited many Māori perspectives of health and physical well-being, then and now.

During the mid-1980s to early 1990s, I was an avid advocate of ensuring Māori perspectives of physical education were readily available in English-medium school settings to support teachers. I facilitated national and international professional development opportunities for te reo kori⁹ and te ao kori. These initiatives sought to integrate ‘a Māori perspective’ through, in and of movement in Māori contexts into what was previously wholly Eurocentric health and physical education discourse (Salter, 2003).

Subsequent national te reo kori and te ao kori resource distribution and professional development opportunities were made possible because small groups of Māori and Pākehā practitioners working *with* Physical Education New Zealand (PENZ), collegially shared and negotiated what ‘a Māori perspective’ could be. These shared ‘Māori perspectives’ were (re)shaped and (re)packaged into ‘palatable’ bicultural teacher professional development opportunities and resources, under the guise of inclusivity and cultural responsiveness and as an example of honouring bicultural practices in Aotearoa (Fraser, 1999; Hokowhitu, 2001; Salter, 2003). These perspectives promoted a seemingly ‘equitable’ partnership between Māori and Pākehā. Subsequent scholarly critiques of te reo kori and te ao kori initiatives argued that they benefited non-Māori learners more than Māori, and the programmes were simplistic and debased Māori ways of knowing and Māori culture (Fraser, 1999; Hokowhitu, 2001; Salter, 2000).

The second learning moment that shaped my whakaaro occurred between 1998 and 2003 whilst teaching hauora in a *wharekura* (Māori-medium secondary school). I began to question how national curricula such as the *HPENZC* (Ministry of Education, 1999), the Māori-medium equivalent, *Hauora i roto i te Marautanga o Aotearoa: He Tauira*¹⁰ (Ministry of Education,

⁹ Te reo kori is literally translated as ‘*the language of movement*’. Te reo kori programmes in the 1990s utilised movement as a medium to promote the use of Māori language, culture, tikanga and values. The programme was originally conceived as being for ‘mainstream’ learners or Māori learners with limited knowledge of Māori ways of knowing.

¹⁰ *Hauora i roto i te Marautanga o Aotearoa: He Tauira* (Ministry of Education, 2000) was a parallel curriculum document in the Māori language for the health and physical education curriculum in Aotearoa schools (Ministry of Education, 1999) document. *Hauora i roto i te Marautanga o Aotearoa: He Tauira* was the only curriculum document that remained as a draft in the 1996–2000 round of curriculum developments. It could be argued that the revised national curricula re-development was pre-empted to begin shortly, hence there was not to be a

2000) and the subsequent *Hauora National Certificate in Educational Achievement*¹¹ developments were beginning to shape perceptions of Māori well-being, enframed around the whare tapawhā model of hauora, health and physical well-being. For example, the use of the contemporary coined term hauora to mean health and physical well-being or translations of a healthy person as ‘he tangata hauora’ were not a natural part of my or my school community’s vernacular when teaching students about nuances of well-being. In my teaching practice, I used terms such as *ora* (healthy, fit), *oranga* (health, living, well), *toiora* (a pinnacle of well-being), *koiora* (live, to be alive), *he tangata ora* (a well person), *he tangata whaiora* (a person in the pursuit of improving their wellness), *manawa ora* (breath of life), *mauri ora* (a wellness of mauri), and *waiora* (wellness) to describe states of wellness (Heaton, 2011). Standardising the term to only using hauora for a Māori perspective of health or well-being omitted many of the ways I spoke about well-being in my teaching practice.

Rather than embracing the diversity and the richness that the Māori language could offer, I found myself accepting the dominant discursive formations of the whare tapawhā model, its concepts, and what supposedly a Māori perspective of health and well-being was supposed to be—albeit subsumed within standardised notions of hauora. As a young Māori woman teacher, who was also a second language learner, I did not feel I had the authority to question how curriculum policy and practices denoted hauora was or could be. I became assimilated into dominant hauora discursive formulations and practices. Like many other teachers in the Māori-medium schooling space, I began using qualitative indicators to modify the term hauora by adding ‘pai’ (good), ‘*tino pai*’ (very good), ‘*tino pai rawa atu*’ (excellent) in front of ‘*tōna hauora*’ (his/her wellness) to denote states of well-being. Although these structures felt unnatural, again, I allowed myself to be engulfed in Eurocentric ways of discussing health and well-being, albeit in the Māori language. I transferred the English syntactical structure of saying someone has ‘good health’ or ‘bad health’ from the English language into the Māori language, in a place it did not previously exist. It was as if I was alien to the very worldview that I was supposed to represent. Outwardly, I endorsed Eurocentric thought and helped lay the foundations of dominant representations as being ‘true’ and ‘right’, rather than realising our ancient heritage and *taonga tuku iho* (treasures handed down) as being precious.

finalised hauora curriculum or that the feedback from the hauora consultation process needed to be revisited as there were suggested revisions necessary before printing a final document.

¹¹ The National Certificate in Education Achievement (NCEA) offers national qualifications for senior secondary school students in Aotearoa.

On reflection, I was part of a colonising and culturally annihilating agenda in curricula. I struggled to comprehend what in my heart I had experienced and felt with what I thought ‘expectations’ from the teaching profession were for Māori learners in formal education. Questions began to crystallise regarding my integrity in participating in moments that delimited potential Māori perspectives of movement into national and local programmes, and my regurgitation of simplistic ways of explaining Māori well-being in the Māori-medium sector.

My learning moments had been influenced by the shift in the 1990s in English-medium schooling towards valuing Māori language in curriculum and practices. Only Māori culture, arts and values and some aspects of *tikanga* (protocols, customs) were acceptable in national curricula (Hokowhitu, 2001; Ka’ai et al., 2004; Salter, 2000). However, the inclusion of *mātauranga Māori* (Māori ways of knowing) into national curricula at that time was still a highly contestable space (Heaton, 2016; L. Smith et al., 2016; Trinick & Heaton, 2020). I asked questions such as how does one begin to counteract the Eurocentric contamination of one’s mind, and how does one’s mind make sense of the clash caused between Māori ways of knowing and teachings and the attitudes and values that privilege Eurocentric thought in national curricula and education initiatives?

An opportunity arose from February 2006 to December 2006 when the Ministry of Education contracted me to revise the Māori-medium hauora learning area (a Māori-medium curriculum equivalent to health and physical education). The Ministry of Education funded contract entailed writing an *iho* (essence statement)¹² and refining the *whāinga paetae* (achievement objectives)¹³ for the hauora learning area. It was proposed that the revisions would become part of the Māori-medium curriculum, *Te Marautanga o Aotearoa (TMOA)* (Ministry of Education, 2008). This process of development involved working alongside some of the previous hauora curriculum developers; Māori healers; Hohepa Delamere; *kaumātua* (elders); *pouako* (teachers); *tauirā pouako* (student teachers); *whānau* (families); and *ākonga wharekura* (Māori-medium secondary school students) to draft the proposed revisions. During *wānanga* (discussions) with communities of practice, I became aware of the necessity to

¹² With the re-development of Māori-medium curricula in 2006. It was required that the existing eight existing Māori-medium curriculum documents be refined and all curriculum areas thereafter were to become called *ngā wāhanga ako* (essential learning areas), and were included in the revised Maori-medium document, *Te Marautanga o Aotearoa* (Ministry of Education, 2008). An essence statement was one to two pages and encapsulated the fundamental ideas of a learning area.

¹³ Whāinga paetae represent key learning outcomes for a particular level.

(re)centre and (re)claim Māori ways of knowing about a whare beyond what was presented as the whare tapawhā model of hauora.

Against the advice of some of the earlier hauora curriculum document writers, in November 2006, I presented to Te Ohu Matua (a Ministry Advisory appointed advisory group for the development of *TMoA*) a draft hauora iho with revised whāinga paetae that elaborated upon Māori understandings of hauora drawn from Te Ohu Hauora (the Hauora writing and reference group) understandings. That version bore little resemblance to the parallel English-medium health and physical education learning area version and how a whare was understood in English-medium curricula.

The proposed changes were not accepted as they were too different from the English-medium health and physical education essence statement and the previous Māori-medium curriculum, *Hauora i roto i te Marautanga o Aotearoa* (Ministry of Education, 2000). As a consequence, further Māori-medium hauora iho and whāinga paetae developments were subcontracted out to another Māori curriculum developer to facilitate. I continued to support this re-development.

Consequently, the final essence statement as (re)presented in *TMoA* (Ministry of Education, 2008) resembled the English-medium health and physical education learning area, albeit in the Māori language. All references and elaborations of the whare made in the previous revisions had been removed.

Throughout my teaching career I have become increasingly aware of how my so-called philosophies about Māori language and mātauranga Māori, inspired by my actions as a Māori teacher and then as a Māori curriculum developer, have contributed to the English and Māori-medium schooling sector. Over time, I have adopted an agentic proactive positioning in advocating for a ‘Māori perspective’ in teaching health and physical education and in hauora curriculum development. I have consciously and unconsciously wielded the binaries of empowering/assimilative; a Māori perspective/a Pākehā perspective; and inclusive/exclusive. From my experiences, I now see myself as a split subject, with ‘split’ subjectivities. Thus, as I subjectively navigate this thesis, I do not make claim to making another grand narrative, but instead, offer yet another Māori perspective.

Why I Chose to Engage in this Scholarship

In searching for the serendipitous moment in time when I knew I was going to write on this kaupapa for my doctoral research thesis, I recall a conversation with Hohepa Delamere at Tūtahi Tonu, the wharenuī at Epsom Campus, University of Auckland. Hohepa proclaimed I was to write a doctoral thesis about the whare as a way of structuring the hauora learning area. Despondently, I replied, “I’m not writing a PhD!”. On the table in front of us lay a draft of the revised Māori-medium hauora learning area and supporting consultation notes, wānanga notes and some tapes of video footage.¹⁴ With a sparkle in his eye, Hohepa knowingly asked if I had everything I needed. “Is that all?”. Sheepishly I replied, “I think so” (H. Delamere, personal communication, September 2006).

Sadly, a week later, in Tūtahi Tonu, Hohepa Delamere passed away. This thesis is a tribute to Hohepa Delamere, a renowned practitioner and teacher of mātauranga and *rongoā Māori* (Māori healing practices). Some of the conversations recorded on video and in wānanga notes have provided rich texts for analysis in Chapter 6. I feel honoured to have worked alongside Hohepa Delamere. Through his ongoing spiritual guidance, it feels as if I continue to walk alongside him, even though he is not in this physical realm.

On occasions, the experience of writing this thesis has felt like ‘Gliding with the elders’ (an *oriori* (lullaby) shared by Hohepa Delamere in April, 2006. Part of this *oriori* has been shared at the beginning of this thesis as an opening into this work. I know I am not alone in my work, as my ancestors, past, present and future, also walk alongside me.

Thus, it seems only fit to begin the next chapter by (re)turning to my *tūrangawaewae* (place of belonging) and begin with a narrative about *Hinemihi o te Ao Tawhito* (Hinemihi of the old world), my *whare tipuna* (ancestral meeting house), named after my eponymous ancestor Hinemihi to ground myself in the story.

¹⁴ As the principal investigator for the hauora learning area I had the pleasure and honour of working with Hohepa Delamere from February 2006 until his passing in September 2006 to recraft the proposed hauora learning area revisions.

1 He Tūāpapa Laying the Foundation

The history of the *whare tipuna*¹⁵ (ancestral meeting house) Hinemihi o te Ao Tawhito, built in 1880 in Te Wairoa, and now located in Surrey, England, can be traced back to my ancestors from the tribes of Ngāti Hinemihi and Tūhourangi, and to my ancestress Hinemihi. Hinemihi o te Ao Tawhito represents her tribe's prestige (Sully et al., 2014; Wikitera, 2015) and is well renowned for providing shelter and protection for some 50 people during the Mount Tarawera eruption in 1886. Whilst in Te Wairoa, Hinemihi o te Ao Tawhito was a place where visitors were entertained, *whakapapa* (genealogies and relationships) were affirmed, births and marriages celebrated, and deaths mourned (Stafford, 1986; Upchurch, 2020). In 1892, Hinemihi o te Ao Tawhito was sold by the son of the Māori Chief Mika Aporo to Roger Dansey, an English purchasing agent of Lord Onslow, as a souvenir to remind him of his time as Colonial Governor in New Zealand (Hooper-Greenhill, 1998). In 1892, Hinemihi o te Ao Tawhito was deconstructed, and most of her parts were disassembled and relocated to Clandon Park, Guildford, Surrey.

Over the following 136 years, the sacred and special nature of Hinemihi o te Ao Tawhito in Surrey languished beneath the many guises that were placed upon her. She was treated as an ornamental garden house, a souvenir and a curiosity, a treasure house, a playhouse, and even a boatshed. Perhaps some of her mana was restored when she became a space of recuperation and comfort for World War I soldiers and more recently, a place for Ngāti Rānana—the Māori community living in London, to revitalise their *reo* (Māori language) and *tikanga Māori* (Māori protocols) (Sully, 2007; Sully & Gallop, 2007). Hinemihi o te Ao Tawhito in Surrey has been celebrated as a Māori ambassador at the centre of a transcultural partnership between the British and New Zealanders and Māori and non-Māori (Sully & Gallop, 2007; Sully et al., 2014; Wikitera, 2015).

¹⁵ There are many ways a whare can be known. On most occasions I have used the word whare tipuna, or whare tīpuna to name the Māori meeting house. However it is important to note that it can also be known as a whare tupuna, whare tūpuna and whare nui. The use of the word tīpuna and tūpuna after whare refers to a house named after ancestors and a whare tipuna, or tupuna is an ancestor. The use of a macron signals the plurality of ancestor(s) (i.e., tīpuna and tūpuna). The wharenui is a large meeting house and may be named after ancestor(s), but this is not always the case.

Her fragmented parts have been captured as imagery and were valued as an icon of New Zealand's cultural and bicultural identity in adorning the Aotearoa one-pound note in 1934.¹⁶ Some of her carvings were sold as pricey artefacts, removed and lost to their original self, then dispersed throughout the world as souvenirs.

In recent times, many of the descendants of Ngāti Hinemihi and Tūhourangi eagerly await the return of Hinemihi o te Ao Tawhito (Ihaka, 2006; Sully & Gallop, 2007; Upchurch, 2020; Wikitera, 2015). However, she is legally owned by The National Trust of the United Kingdom and is kept in a space that has been simultaneously deculturating and enculturating (Wikitera, 2015). As guardians and owners, the National Trust have restored Hinemihi o te Ao Tawhito to reflect a contemporary reality based on lived experiences rather than a historically constructed version of past relationships projected onto the present (Wikitera, 2015). The conservation strategies focused on repairing, restoring, reusing and redeveloping her, with a focus on relocating Hinemihi o te Ao Tawhito back to her original space in Te Wairoa in Aotearoa in the future (Sully et al., 2014; Upchurch, 2020).

Parts of the narrative above are similar to the themes explored throughout this thesis. Hinemihi o te Ao Tawhito and her accoutrements were viewed and treated as possessions under the imposition of a western gaze. This gaze acknowledged her sense of 'otherness', her beauty and alien artistry, rather than embracing her symbolic meaning, representational anatomy and embodiment. The selling and taking of Hinemihi o te Ao Tawhito from her tribal lands and her subsequent re-positioning as an 'object' to be gazed at in a space alien to her earlier inception, resulted from a colonising encounter between descendants of Ngāti Hinemihi, Tūhourangi and the British from Surrey. Her current role is one of an intercultural and trans-temporal focus on human interaction, mirrored in the lives of Māori living in London and her descendants.

While the location and purposes of Hinemihi o te Ao Tāwhito have changed, she continues to embody her original cultural and spiritual relevance (Engels-Schwarzpaul & Wikitera, 2009). There is an inevitable tension between western ways of viewing a whare as an object that can

¹⁶ Images of the carved *amo* (posts) from Hinemihi o te Ao Tawhito were evident on the banknote. Hinemihi as a representation of Māori carving became a national symbol of Aotearoa in this way, alongside the Indigenous bird, the Kiwi. Both the Indigenous people and the Kiwi were equally endangered and in need of protection (Sully & Gallop, 2007, pp. 139–140).

be gazed at and owned and Māori ways that reflect enduring intellectual and cultural property rights, relationships and responsibilities.

The taking of Hinemihi o te Ao Tāwhito from Aotearoa was part of the Enlightenment period in the 18th century that set out to categorise and name the world. However, the (re)connecting of Māori people and, more importantly, the descendants of Hinemihi with their whare tīpuna since 1986 in Surrey has brought home—albeit in a displaced space, the whare, to become known in an-other way that occupies a split ‘space’ where she is owned, or ‘belongs’ to the National Trust, whilst also offering a place of belonging to Māori in London and to her home people of Ngāti Hinemihi and Tūhourangi.

Introduction

The purpose of this chapter is to provide a *tūāpapa*, a foundation upon which to build and construct this thesis—to hanga whare kōrero.

This thesis explored how the whare tapawhā model of hauora, well-being has been (re)presented in dominant education texts, exposing its role in disciplining the way we think about a whare in English and Māori-medium curricula. The term ‘(re)present’ presented in this way gives the prefix ‘(re)’ a space of its own and carries the intention of (re)turning to something. The bracketing of ‘(re)’ is an acknowledgement of the duality that is already ‘present’ but needs to be represented, repeated or restored. In the context of (re)presentation, I also intended to (re)envision other Māori perspectives about a ‘whare’ outside of dominant education texts. From this premise, (re)storying other ways of knowing about a whare and its potential contribution to the hauora learning area are also explored in this thesis.

Engaging in (re)presentation, (re)turning and (re)envisioning initially required what I refer to throughout the thesis as an initial reading of ‘dominant’ educational texts about a whare tapawhā model of hauora, well-being, and hauora, health and physical well-being as depicted in curricula. A fundamental issue discussed in Chapter 3 is the idea that ‘dominant’ (re)presentations of a whare in curricula texts can influence and significantly (re)structure Māori understandings of a whare and their relationships to hauora, and therefore, how Māori view wellness.

The idea of (re)presentation signals the ability to be in a certain position, to (re)name something—of what something can be known as (and often what something is not). In representing a thing through naming, the essential nature and qualities of a thing and the

boundaries of how the thing can be known are often defined. Naming in this manner, therefore, carries a sense of authority and a strong presence in observing the world, which then manifests as a process of identification and discovery (Southley, 2020). In naming, the thing can be subjected to a definition that says what something is in the absence of what something could be.

The act of agency of naming through representation, simultaneously albeit unintentionally, has the ability to silence Other voices. Historically, the process of exploration, discovery and naming the Māori world in written texts has often left Māori to be ‘spoken about’ and on ‘behalf of’. I argue in this thesis that naming a Māori perspective of a whare and its nuances in curricula have been part of an ongoing assimilative and colonising process of Māori in education in Aotearoa. It is assimilative and colonising in that under the guise of offering a Māori perspective that supports bicultural awareness (Hokowhitu, 2001) in curricula, Māori, *iwi* (tribal people) and *hapū* (sub-tribe) voices are often unheard or overshadowed by dominant (mis)representations.

The Whare in English-Medium Curricula

Dominant discursive representations of a whare tapawhā model of hauora, well-being makes visible, tangible and intelligible a Māori perspective of hauora, well-being in English-medium curricula. It is this expectation of tangibility that impacts how other Māori understandings of a whare, that may at first glance seem hidden or unexplainable, not ‘fit’ within the parameters of ‘appropriateness’ for curricula. I argue that the normalising of the whare tapawhā and its nuances in English-medium curricula needs to be (re)envisioned in an attempt to (re)present the diverse ways a whare can be known and the possibilities that these representations could offer.

My rationale for initially (re)presenting taken-for-granted assumptions and nuances of what has already been said about a whare in curricula was to provide an opening, whereafter I could question omissions of what had not been said. I viewed the gaps as an opportunity to read against the grain as “moments of transgression” (Spivak, 1996, p. 211), that is, reading to pose further questions. My position here was that the problem of partial (re)presentation needed repeating throughout the thesis to begin to unwind the sense of normality in adhering to dominant (re)presentations of a whare in education texts. The (re)presentation that I am referring to structures how a whare and its nuances are known *in* curricula.

The influence of dominant representations of a whare in curricula (such as the whare tapawhā model of hauora) inconspicuously demands that what is represented adheres to an identified structure of representation. The structure of representation, or what Hall (1997) referred to as a system of representation, insists on explainable descriptions of a whare and its nuances, invoking a sense of intelligibility and visibility of what the whare is (and in its silence, is not) concerning hauora. I argue that this very expectation of certainty delimits the value of incompleteness and ‘messiness’ when attempting to understand the intangible aspects of a whare and its nuances.

The connections between a whare and its nuances in dominant education texts and other Māori perspectives are complex. In an education context, Māori both contribute Māori knowledge (sometimes referred to as *mātauranga Māori*) that is integrated into English-medium education and continue to seek ways to grow and implement approaches that are largely independent of the English-medium sector. These independent contributions are often visible in Māori-medium curricula in the Māori language and within iwi and hapū narratives (see Chapters 4 and 5).

It is important to note that I do not argue in this thesis to reject the inclusion of *mātauranga Māori* (see Chapter 4) into English-medium curricula, but rather advocate support for elaborating on what can be known. The inclusion of the whare tapawhā and its nuances in the English-medium curriculum has been nationally and internationally celebrated as the identities and subjectivities of a marginalised, non-dominant group being represented in national curricula. However, in the development of political agendas, ‘integration’ of *mātauranga Māori* may reflect what could be referred to as a “shift in philosophical posture” (Royal, 2003, p. 99), as opposed to a fundamental shift in the understanding of how nuances of a whare could contribute to the education field. This is concerning for understandings of a whare that sit outside its dominant representations, or that cannot be captured by curricula.

How the whare tapawhā has been depicted in English-medium curricula over the previous 35 years has represented a type of “cognitive familiarity” (Gordon, 2008, p. 87). However, simply having familiarity with the whare tapawhā model as hauora, well-being and hauora, health and physical well-being do little to ensure that curricula are congruent with (and therefore supportive of) Māori (re)presentations. I argue that going beyond cognitive familiarity requires engaging with things that do not fit within the limits of available concepts (dominant

representations). This requires developing a more comprehensive understanding of a whare, from a Māori worldview, that is currently (re)presented in curricula policy.

As curricula incorporate more aspects of mātauranga Māori and the Māori language, new and emerging challenges need to be addressed (Stewart-Harawira, 2005; Stewart, 2012; Trinick et al., 2022; Trinick & Heaton, 2020). One such challenge is the ability to integrate localised mātauranga Māori into a national curricula and education system that advocates for measurable and often quantifiable outcomes that mātauranga Māori knowledge may not easily provide. Another challenge is shifting from essentialised and limited representations that celebrate simplistic ‘term for term’ translations of Māori concepts in English-medium curricula. Such an approach supports the idea that cultural constructs can be readily and easily decipherable and measurable concepts. Understandings of mātauranga Māori and its philosophical and metaphysical nuances provide richness and complexity. However, its value at this point may not be clearly articulated in words (especially in the English language), other than the feeling of the embodied experience itself.

Another challenge for curricula developers could be a concern about how mātauranga Māori, the knowledge system and worldview that informs a Māori perspective, are framed when incorporated into curricula in ways that are often described as a type of reductionism or as a ‘watering down’ of Māori perspectives (Fraser, 1999; Heaton, 2011; Hokowhitu, 2001; Salter, 2000). As Green (2018) argued, discussions about intangible aspects of Māori knowledge tend not to venture past tangible expressions, seldom venturing into the intangible, into a realm of things that may not be completely understood from a dominant Eurocentric perspective or even in the English language.

Thinking About a Whare Outside of Educational Texts

As mentioned, this thesis does not offer a counter-curricula argument that critiques and contrasts Eurocentric norms with other Māori perspectives, but highlights the pervasive power in colonial-centric curricula discourses. According to Henderson (2002),

Eurocentric contexts are supported and sustained by educational curricula, which in turn defines practicality and ‘reality’. When most professors describe the ‘world’, they are describing the artificial Eurocentric contexts and traditional as universals, thereby dismissing and ignoring Indigenous worldviews, knowledge, humanities and thought.
(p. 5)

The authority that national curricula have in selecting and presenting acceptable knowledge can be cross-referenced to Foucault's gaze that supports an "authoritative systemic system of surveillance of the subject, that seeks to normalise and to bring order" (Southley, 2020, p. 2). Mika and Stewart (2015) bring Foucault's gaze into a Māori philosophical framework and discuss how the process of normalisation and surveillance presents an entitised¹⁷ quality to an object or subject. There is then an expectation that the Māori self can be brought into line with what is deemed "normal for native or Māori tendencies" (Mika & Stewart, 2015, p. 302), an otherwise acceptance of the perceived qualities that the entity is normalised as. Furthermore, these 'known' qualities in their visibility become conceptualised to assign, describe and shape identities, such as a Māori perspective, the object that is the whare tapawhā model and understandings of hauora.

The question of what the 'essential nature' of a whare is and its nuances is a key idea explored in this thesis. The (re)presentation imposed by a Eurocentric gaze onto a whare in curricula, with the insistence of identifying essential traits of a whare and its nuances, construct what is normal and often deemed 'acceptable'. However, the (re)presentations that I aim to elaborate on in this thesis depart from a normalising experience, in preference to what Deloria and Wildcat (2001) call "an active reconstruction of indigenous metaphysical systems" (p. 10), that has the potential to offer richness in knowing about a whare, not currently (re)presented in current curricula.

A (re)presentation of Māori understandings of a whare can be (re)envisioned in the term (k)new¹⁸ knowledge offered by Ahenakew et al. (2014). Ahenakew et al. claim (k)new knowledge invokes a view of knowledge as a creative, lived, holistic experience, rather than solely an individual's or institution's (such as curricula and schooling) rational, intellectual uptake of an ideal. Ahenakew et al. (2014) also argue that "knowing itself literally comes from the ground, above, and beyond, from the wisdoms of continuous metaphysical engagements and familiarity with all our relations" (p. 222). This type of knowing, and therefore knowledge, requires shifting towards relational understandings of being interconnected to things in the world, "with all our relations" (p. 222), rather than viewing the self as a separate entity to the

¹⁷ For the purpose of this research, I interpreted the whare tapawhā as an entitised subject. The whare tapawhā drew on understandings of a whare and nuances of Māori well-being to constitute its form, as an entity in curricula.

¹⁸ The term (k)new is used throughout the thesis to capture a sense of remembrance, of interpretations of the whare as being both new and already known, and if we could only retrieve these understandings. It also represents a time, space, place continuum where our relations, past, present and future have a presence in our lived present experiences.

world. This interconnectedness with the world is a part of being Māori that due to colonising processes, many Māori may have forgotten. Phrases such as *taonga tuku iho* (something handed down) remind us of our inheritance of “what our ancestors have known and tried to pass down, but we are yet to fully appreciate... [as] (k)new knowledge” (Ahenakew et al., 2014, p. 22).

(Re)presenting other Māori understandings of a whare and its nuances is an act of (re)envisioning that values the multiplicity of perspectives and interconnectivities.

Perceptions, Perspectives and the Subtle Differences

Although the terms of perception and perspective may seem similar in intent, they are distinct in meaning. Perceptions are interpreted meanings assigned to a particular situation, someone or something. A person’s perceptions, therefore, can be shaped by past experiences, feelings and thoughts. A person’s perception of someone or something is often affected by a person’s perspective. In contrast, a perspective is a way of regarding something. Looking at something from a different angle may offer a person a (k)new perspective and therefore change their perceptions. People’s perceptions can tell us something about their past and present experiences which collectively influence the future. In the context of this research, I perceive there are multiple perspectives of how a whare can be known.

Valuing Multiplicities

There were many ways I could have explored the relevance of a whare and its significations to hauora, and the possible ways it could be (re)envisioned to assist future hauora learning area developments. I argue there are multiple realities, a sense of multiplicities of possible interpretations, rather than a complete knowing of a subject or object. In valuing multiplicities within texts, there is no one point that can lead to an absolute ‘truth’ about what something is or is not, but only a multitude of perspectives. Truth or a *single* reality can not exist, as narratives nor perspectives can be reduced to this one or that one or as having a cohesive, unifying truth. Instead, it is the idea of *and* and *and*—a perspective builds on a previous one and becomes an elaboration on a previous idea, or possibly was an idea that informed the one originally thought of.

There are no single entry or exit points that are worth more than the ones known or the ones unknown. At any one time, a certain way of thinking may dominate and create an illusion that a particular representation (of a whare) forms the whole and is the most important part of a

story. However, in valuing multiplicities, there is an understanding that there are many other narratives or representations alongside a dominant one that may need to be brought to light at a particular moment.

Valuing multiplicities does not mean I have lapsed into the idea that anything goes or that there is chaos and fragmentation. Nevertheless, there is a realisation that I cannot present a ‘complete’ representation of a whare and its significations. I choose to invoke in the reader a sense of wonderment, of the what else and the what next, where as much as possible, the reader can become part of the story that is this thesis.

There is continual ambiguity and shifting in how the stories about each whare are (re)told and (re)membered, and researchers and readers get fragments or a glimpse of possibilities, a multitude of rich stories, of different voices of which some are linearly structured, while most are not. On the contrary, there are multiple possible fragmented stories about a whare dependent on perception or the entry point where one comes in. The position or entry point one comes in at may offer a comprehensive explanation or only a fleeting glimpse of many stories.

Ngā Pou Whakaaro as a Conceptual Research Process

This section briefly introduces *ngā pou whakaaro* (the thinking posts), a conceptual and holistic way of ‘thinking’ as drawn from my interpretation of *Pou Aro*, *Pou Tāhuhu*, *Pou Toko Manawa* and *Pou Tua Rongo*, four prominent pou (see Figure 1) within a whare (discussed at length in Chapter 2). When selecting *ngā pou whakaaro* as the research process for this thesis, I considered Moana Jackson’s (2015) discussion on kaupapa Māori research as “more than a paradigm and less than a paradigm, more than a methodology and less than a methodology” (p. 60). For this research, I have interpreted Jackson’s quote as Māori research design occupying an in-between space, of “‘something more and something less’ to capture a sense of fluidity characterised as an enabler of exploration and discovery” (Southley, 2020, p. 44). Māori research design, interpreted in this way, opened possibilities for me to reconsider paradigm and methodology in a fluid way rather than being fixated on one way of doing things.

Inspired by Hohepa Delamere’s teaching from February to September 2006 and emboldened by other Māori and Indigenous researchers who have created their Indigenous and Māori research frameworks (see Chapter 2), the *anga* (structure/organisation) for this thesis was constructed around some of the processes involved in building a whare, such as *karakia*

(incantation) at the beginning, implanting the mauri, laying a foundation, and adding framing and so forth. As mentioned earlier, it was during wānanga with Hohepa Delamere in February 2006 that the relationship of Pou Aro, Pou Tāhuhu, Pou Toko Manawa, and Pou Tua Rongo, to a whare, and the human person, as layers of consciousness and as a way of thinking, was introduced to my schema.

Another rationale for including these *pou* (posts)¹⁹ as a way of thinking and responding to questions posed in this research was influenced by the narrative that speaks about Hinētītama, who, when pondering who her father was, asked her husband, who then redirected her to “Uia e koe ngā pou pou o te whare. Ask that question of the wall-pillars of this house” (H. Jones, 2013, p. 81). In asking the pou of the whare she received a response. The key message in this story is that *ngā pou o te whare* (the posts of a meeting house) can speak to an adept listener and reader, as Wharehuia Milroy stated, “Mā te whare tonu e tohu ki a tātou” (Tapiata et al., 2020, p. 18) (The house will tell us). I was also reminded by Add et al.’s (2011) assertion that the whare tūpuna, the *marae* (sub-tribal or urban meeting house), and the posts of a whare are part of a culturally located Māori learning and teaching tool. Therefore in (re)turning to ngā pou o te whare, I asked for wisdom and guidance to support my learning, reading, interpreting, analysing and re-writing texts using ngā pou whakaaro as a way of structuring my thinking.

I was also guided by other Māori scholars who had incorporated a whare, its parts and some of the ceremonial processes undertaken by a whare into the way they structured and wrote their theses (Campbell, 2019; H. Melbourne, 1991; T. Smith, 2005; Temara, 1991). T. Smith (2005) utilised his skills as a *tohunga whakairo* (master carver) and wove the process of constructing a theoretical carved *wharenuī*²⁰ (large meeting house) into his writing. Temara (1991), *he tangata whaikōrero* (a prominent Tūhoe orator), eloquently intertwined some of the structural and decorative features of a wharenuī, such as the *tāhuhu* (ridge pole), *heke* (rafters), *poupou* (supporting posts) and *pou toko manawa* (centre post) to parts to a *pōwhiri* (formal Māori ritual of encounter) process and structured his thesis around these. However, I did not utilise parts of a *wharenuī* (large Māori meeting house) and relate it to *whaikōrero* (formal speech) and the *pōwhiri* process, nor to the construction of a whare whakairo as a great

¹⁹ Pou can be simplistically translated to mean a post. Pou are firmly implanted in the earth and reach towards the bargeboards at the apex of a whare and represent the connection between *Papa-tūā-nuku*, the Earth, and *Ranginui*, the Sky. The erection of the pou demarcates a particular area or a significant site. The specific wood used and its markings also have the potential to communicate meaning. In the same way to how a pou within a whare is carved, a person’s face is chiseled with their *moko* (signs of identity) or inscribed into their being.

²⁰ Uia literally translated means to query, to unravel, to discuss, to disentangle and to gather.

orator or as a specialist carver might. Instead, I have interpreted my thinking as a pouako that considered the four pou of Pou Aro, Pou Tāhuhu, Pou Toko Manawa and the Pou Tua Rongo as providing support learnings and teachings on how I could utilise ngā pou whakaaro in this thesis.

Thinking through the Pou Aro entailed being consciously aware and comprehending what was (re)presented within a selected given text. As an initial focus, Pou Aro was a non-reflexive space; thus, everyday assumptions and taken-for-granted inferences about a whare were identified and described. When thinking through Pou Aro, I also considered how signs, signifiers and significations of a whare and its nuances were (re)presented within a text and could be read.

When thinking through the Pou Tāhuhu, I noted my automated reaction or initial response to how a whare and its nuances had been signified within a text. Thereafter, I critiqued and analysed taken-for-granted assumptions and questioned omissions or ideas that were taken as facts or truths about a whare and its significations. I looked for an opening or gap in what was not said within a text. I looked beyond dominant meanings, words, images and symbols as a form of critique that went somewhat towards revealing the experiences, ideologies and discourses that shaped a particular way of thinking. I attempted to work in the margins whilst simultaneously being constrained by traditions, “trying to expose what the tradition had ignored or forgotten” (Nealon, 1993, p. 101). It was at this point that opportunities arose to suggest possibilities or impossibilities “for the incoming of something new, something unforeseen” (Nealon, 1993, p. 82).

When considering the teachings from the Pou Toko Manawa, I internalised how a whare and its nuances had been (mis)represented and considered how meanings derived from texts had the power to become embodied within Self. Within this space, I positioned myself (unapologetically) within the written text as “Self as present” (Bidois, 2012, p. 194), a self-reflexive way of thinking. I have interpreted Self as present as re-inscribed as the “Self-Ethical” (Bidois, 2012, p. 194). Bidois (2012) claimed that the Self-Ethical is an attempt to “reframe and destabilise the *Self-Other* binary” (p. 35, emphasis in original), purposefully removing the notion of Other. When thinking through Pou Toko Manawa, I challenged the culturally laden representations of the Self as othered and attempted to highlight the power relations between the Self and the Other that have played a role in asserting marginalising subjectivities about a whare and its nuances. Reflecting upon my structures of thought and the

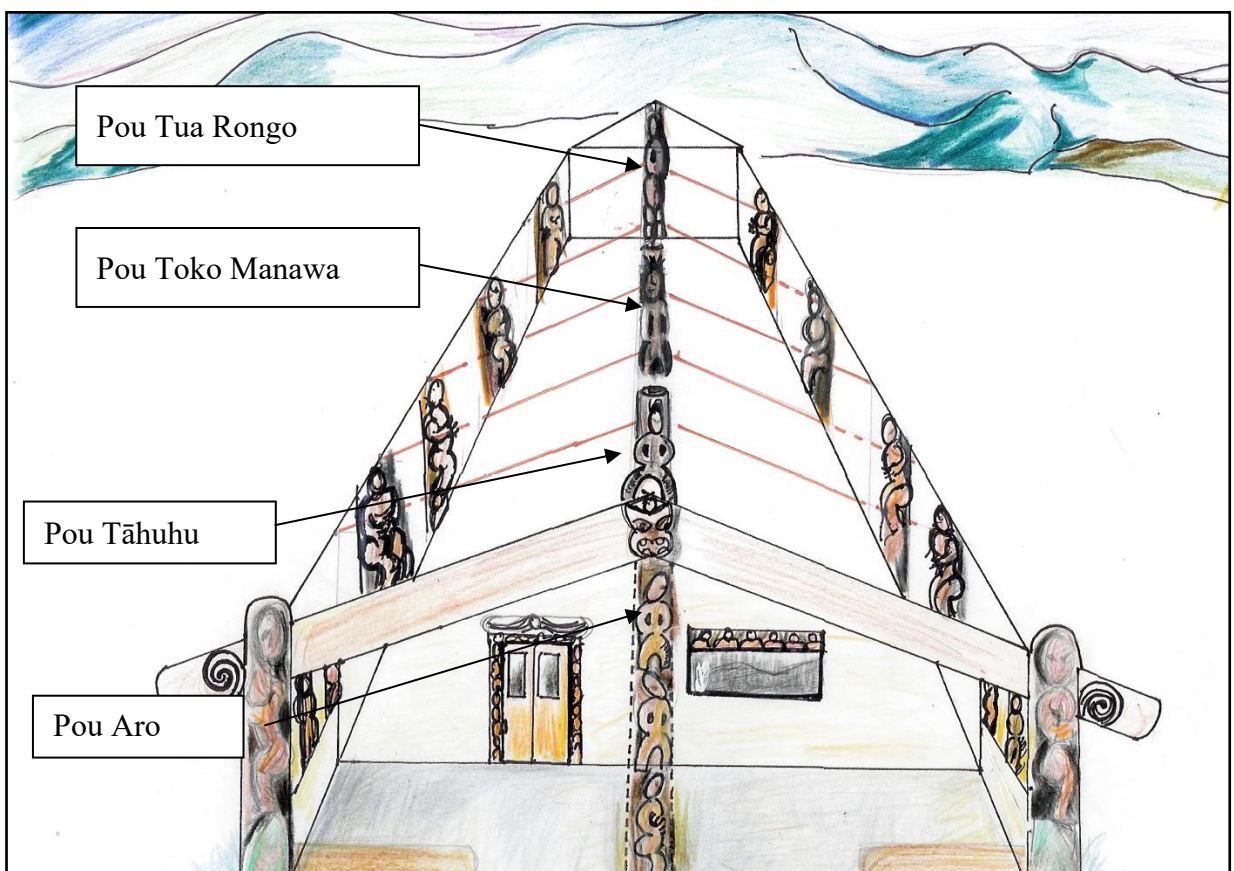
assumptions and traditions of thinking that often go unnoticed and unchecked, and the impossibility of dualist and binary classifications of identity (Māori and Pākehā), the outcomes of this research suggest there is a need to remove notions of Other, and reposition multiplicities and diversity as a valued way of thinking, knowing and being known.

I then turned my gaze to how I thought through the Pou Tua Rongo, as a space where I could incite a shift away from what was currently identifiable within a text, to questioning *hei tua atu* (beyond) my current *rongo* (sense of perception), beyond what was initially perceived as probable or possible in order to incite the potential of possibilities (H. Delamere, personal communication, 2006). Of note, once I had (re)written my thoughts about possibilities, they no longer resided within the realm of the Pou Tua Rongo as they were identifiable and within my immediate scope of thinking. To address the possible tensions this could have posed when thinking through the Pou Tua Rongo, I often questioned omissions and further gaps again.

Figure 1

Ngā Pou Whakaaro and Ngā Pou as Located on a Whare

An Overview of the Whare of Mautini Aroaro



Note. Adapted from *Ohu Hauora Wānanga Notes* (2006).

Thinking through each pou was not a linear process of shifting from one pou to the next sequentially across chapters or even when thinking within a chapter. According to Hohepa Delamere (2006), within any one pou, aspects of each of the others also exist. At the base of a pou, the tangible aspects—that is Pou Aro, are often evident; however, when looking skywards towards the vertical apex of any particular pou, intangible opportunities (Pou Tua Rongo) can be perceived (see Figure 1).

Building the Whare Kōrero

The thesis is structured around two key questions:

- How has a whare model of hauora, health and physical well-being been signified within dominant education texts?
- How could a Māori re-envisaging of a whare assist future Māori-medium hauora learning area developments?

Each chapter commences with a narrative that encapsulates some of the main ideas found in the chapter and becomes the opening for the particular chapter. In this introductory chapter, I have provided initial preparations and laid out **He Tūāpapa**, the foundation of my whare kōrero.

In Chapter 2, **Te Anga**, I discuss the theoretical, conceptual and methodological framework used when reading, analysing and writing this thesis. Ngā pou whakaaro is presented in this chapter as a way of thinking through this research. Within this chapter, I also examine the politics of thinking differently and my move away from conventional research.

Chapter 3, **Te Pou Aro**, focuses on how the whare tapawhā model of hauora, well-being has been (re)presented in national curricula whilst highlighting inconsistencies and critiques across (re)presentations. I draw on elements from Saussure's (1983) work on signs, signifiers and significations to examine dominant (re)presentations of 'a Māori perspective' of a whare in curricula to show a contentious and unstable whare rather than a knowable structure. I allude to the whare as being an object within curricula and as a product of a particular discourse enterprise and not a thing in and of itself. I explore recurring themes in texts to argue that discourses of a whare in curriculum policy are deeply imbued with notions of biculturalism and assimilation that potentially become part of Māori well-being and knowing as so-called truths. Whilst my interest in the whare and the whare as a model of hauora emerges from

personal experiences, there are larger questions at ‘play’. Questions include how have texts shaped perceptions of ‘self’ in relation to the whare model, and how can otherwise silenced or absent texts re-inform Māori selfhood?

Chapter 4, **Te Pou Tāhuhu**, relocates the research in a field of possibilities of (re)storying and a process of (re)claiming how a whare can be known. I draw on texts predominately outside of the education field and explore the use of subjectivity through the incorporation of otherwise silenced voices. I argue that Māori perspectives of a whare are ‘fragmented’ in their ‘(re)positioning’ in dominant education texts, and the fragmented subject is something to (re)envision. I demonstrate that Māori perspectives of a whare in relation to the whare tapawhā occupy a complex hybrid space and sometimes produce contradictory subjectivities. The aim of this chapter is to read otherwise—to (re)examine what may have been omitted, marginalised or forgotten. In this chapter, I suggest an opening from current conceptualisations of a whare to examine the multiplicities that may have a potential role to play in future (re)constructions of a whare and a Māori self in future hauora learning area developments.

In Chapter 5, **Te Pou Tāhuhu** (continued), I explore nuances of subjectivity through interpreting texts generated from kōrero with the *poukōrero* (participants) that included two Māori pouako; one Māori-medium curriculum developer, one *kairongoā* (healer) and two tohunga whakairo. I argue that whilst a fragmented subject enables multiple realities and positions for considering a Māori perspective, dominant discourses are still based on Eurocentric subjectivities in the educational field. I restore the otherwise silenced voices of the poukōrero to a fragmented whare discourse in education, in the act of (re)storying, of (re)constituting and (re)constructing the multiple and malleable ways that a whare model of hauora and well-being can be experienced and known.

Chapter 6, **Te Pou Toko Manawa**, delves into archival video footage and fieldnotes from wānanga with Hohepa Delamere and provides three examples of how a whare could be used to assist future (re)envisioning of the hauora learning area in Māori-medium curricula. The central thrust of this chapter is to move beyond critique and to (re)present texts that may allow the reader to reimagine possibilities in invoking creative ways of thinking and applying Māori ways of thinking about a whare in relation to well-being.

Chapter 7 provides the **Te Pou Tua Rongo**, but rather than offering a concluding chapter or closure, it draws together the overarching arguments of this thesis, implications and recommendations that have been woven throughout the text to create this offering. The central

argument of this chapter is an affirmation that there are (arguably) (k)new and often divergent ways, with multiple entry points to thinking about how a whare could assist future hauora learning area developments. The final section is a reflective *whakaaro* (thought) that argues that representations of a whare need to be (re)claimed—a (re)storying to something a(knew).

2 Te Anga Framing the Research

On initially encountering a whare tīpuna, my *focus* (aro) is drawn to the Pou Aro—the exterior post that stands at the front. Meanings can be deciphered from both the deep and superficial features engrained upon each of the pou within the whare. In a similar way, etched in a person’s body language and even when reading a text, interpretations can be made. During wānanga with Hohepa Delamere, we discussed how each pou within a whare tipuna can be understood beyond a superficial level and how each pou can be related to Self, the environment, and ways of thinking (personal communication, February, 2006). As one of the main questions of this thesis concerns how a whare could be elaborated upon, I have also incorporated some of Hohepa’s thinking about four specific pou and how they have contributed to thinking through the research design and thesis structure.

The Pou Aro has a correlation to a person’s immediate sense of perception (H. Delamere, personal communication, February, 2006). In viewing this particular pou, the stories etched upon it could be interpreted at face value and appreciated for what is clearly evident. When viewing the Pou Aro in this manner, one could make assumptions and inferences from what is ‘clearly’ seen. Sometimes delving into subliminal and possible hidden messages, but more often than not, merely repeating what has already been seen, said or experienced.

Upon entering into the bosom of the whare tīpuna and looking back to the inside wall, the Pou Tāhuhu is evident. Hohepa described the Pou Tāhuhu as the subconscious mind, the multi-layered thought patterns that dwell beneath and lie hidden from an active mind. He explained that a thought or an idea is always present, awaiting an opportunity to be ‘brought to light,’ in order to *mārama*²¹ (understand). I have interpreted the Pou Tāhuhu as not being consciously aware of one’s actions or knowing why things are a certain way, but still being shaped by these very perceptions. It becomes a delving into

²¹ Mārama is a term that has a relationship to a Te Ao Mārama paradigm which is discussed later in this chapter. However, mārama can also be translated as bright, transparent, clearness, to bring to the fore and enlightened. I suggest that when something becomes illuminated one can then begin to seek understanding.

one's inner self, a freeing-up of habitual thought patterns and actions so as to begin to ask questions.

In the middle of the whare, the Pou Toko Manawa, is the *manawa* (heart) of the whare. According to H. Mead (2003), The Pou Toko Manawa is the first pou erected when constructing a new whare, and beneath this pou resides the mauri of a whare. Comparisons can be drawn from the Pou Toko Manawa of a whare to a developing human embryo, in the sense that the heart is the first organ to form and is significant to life itself. Hohepa suggested we look to the heart of an issue, to 'return to heart', in order to seek interconnectedness and understanding. I have interpreted thinking and sensing with heart as an interior subjective and spiritual quality contrasting with the mere presentation of so-called rational truths and objectivistic and empirical scientific facts. Thinking through the Pou Toko Manawa involved a letting-go, a stepping outside of conscious thought for a moment, and allowing an inner reversal of thinking to be brought about, to consider what was present, but not yet thought of, from heartfelt awareness.

In gazing at the back wall of a whare, the Pou Tua Rongo can be seen. Often photos of the deceased, those who have transcended their physical bodies and returned *kei tua o te arai* (behind the veil of the present) are placed here. These images create a sense of celestial and esoteric interconnectedness, which often goes beyond human comprehension, and just *are*. Hohepa spoke about how the Pou Tua Rongo represents a higher consciousness whereby it is possible to transcend the physical body and be simultaneously aware of a spiritual realm—where one can perceive objects/things in an invisible inner world. I have interpreted this layer of awareness as being innate and intuitive in nature. By recognising something that previously was beyond one's current sense of perception, it no longer reigns within the realm of the Pou Tua Rongo. The Pou Tua Rongo is an inciting of an opening or space for possibilities.

Given that this thesis is about how a whare has been represented and the process of constructing this thesis has been called *hanga whare kōrero*, I have looked to the whare to support the research design of this thesis. Imbued within a whare are messages waiting to be decoded and read (H. Melbourne, 1991). Explicit and implicit layers of meaning and thinking can be deciphered from the carvings etched upon the various pou within a whare, and it is from such understandings that I have drawn support when thinking through the Pou Aro, the Pou Tāhuhu, the Pou Toko Manawa, and the Pou Tua Rongo that is, *ngā pou whakaaro*.

Introduction

This chapter examines the philosophical, theoretical, conceptual, methodological underpinnings and methods used when thinking through the qualitative research design of ngā pou whakaaro. In the first section, I describe philosophical and conceptual views of the terms pou and whakaaro, and how these understandings are interwoven into my interpretation of ngā pou whakaaro. Second, I examine the philosophical, etymological, epistemological, ontological and axiological relevance of ngā pou whakaaro—Pou Aro, Pou Tāhuhu, Pou Toko Manawa and Pou Tua Rongo, and how they have supported my thinking, reading and (re)writing this thesis. Third, I discuss the qualitative methods used to collate, read and analyse texts. Finally, I examine some of the reasons for shifting away from doing conventional research and, in doing so, identify some of the challenges in doing research differently.

Ngā Pou Whakaaro

In this section, I examine interpretations of ‘pou’ and ‘whakaaro’ and how these terms have shaped my understanding of ngā pou whakaaro as a way of conducting this research and structuring this thesis. First, I discuss interpretations of pou as having the ability to provide the āhua, āhuatanga (functional/function), whakaahua (aesthetic/formulaic) and whakaahuatanga (transformative) values to the research design of this thesis. Second, I discuss whakaaro as an act of thinking. Whakaaro, as it relates to this research, is concerned with an active act of co-creation, as expressed in conversations about a text that comes about through conscious and unconscious thought and influences the Self in embodied and sometimes unthinkable ways. Lastly, I examine the space that is created when the pou of a whare hoists the roof from the earth below to create a void, a space between to dwell. Edwards (2009) and Royal (1998) eloquently identified this space as a *Te Ao Mārama paradigm* (the world of light, the world of being) (Marsden & Henare, 1992; Royal, 1998, 2003)—a worldview from which mātauranga Māori emerges.

Ngā Pou in Ngā Pou Whakaaro

As mentioned in the introduction to this section, pou can be interpreted as posts, poles, sign posts or support posts. Often engrained within each pou are *whakairo*²² that can be viewed not

²² *Whaka* in this context means to make something happen, to enable. *Iro* can be interpreted as a maggot that eats away decaying, rotting flesh that in turn allows for healthy tissue to form, and therefore heal wounds. The maggots transform to flies and fly away. Hence, whakairo in a healing sense is about “letting go of things that no longer serve you”, in order to allow healing to happen (Einhaeuser, 2014, para. 10).

only for their aesthetic beauty but also as a repository of knowledge that retells narratives of people, places and the environment. The inner rings of a pou retell stories of weather and environmental conditions throughout the years. Whakairo retell stories shaped by human interaction with their environment and interpreted into the grain by a tohunga whakairo. The aesthetic and informative beauty of each pou possesses the ability to elicit an emotive or an informed response from someone who knows how to read the pou and its designs. This section examines some of the epistemological and ontological interpretations of pou and their relevance to ngā pou whakaaro as a conceptual framework.

The values of āhua, āhuetanga, whakaahua and whakaahuetanga were interwoven into how I gazed at and thought through each pou, as an active listener, learner, reader and writer. In gazing at a specific pou, my eyes were alerted to the forms etched upon it—its āhua. Likewise, when examining the āhua of a text, I sought examples of an original form, the thoughts that (re)presented a whare within a text. When taking a second glance at a pou, I pondered the value or purpose of a particular form (re)presented and its functionality. What does the form represent? How can the phenomenon be interpreted, its qualities, attributes and its (re)appearance—its āhuetanga? When looking for the aesthetic values and qualities of a pou within an identified text, my response was often emotive and filled with awe. However, I was also aware that I needed to delve deeper within this gaze, to where more subtle and profound messages might also dwell. Sometimes in that moment, I could not always fathom what things meant, but by (re)turning to gaze from another perspective or angle I began to see things differently. This approach of gazing or attempting to read a pou or text was not too different to how a person looks at a piece of art and interprets it. Each person's unique view of a piece of art elicits a different perspective or response, seeing things in a different light and having a slightly different experience in the moment.

The whakaahua (re)captured in perspective can provide a formula, a formulation of possible meanings that can be cross-referenced across domains. Meaning that is often interpreted in a western sense as a simile, metaphor, analogy, personification, or likeness can be interpreted from a Māori worldview as possible (re)presentations across realms, physical and spiritual, through the aeons. Within the whakairo of a pou lie many r(e)presentations of Māori ways of knowing and being, awaiting successive generations to decode and transform traditional knowledges into contemporary contexts. Often, the real dilemma is in reading the intricacies, the (re)presentations and the formulae that a pou, a text or a whakaaro could consciously and

unconsciously provoke in an observer, reader or thinker, and how to interpret such expressions.

I argue in this thesis that one possible way to decipher (re)presentations of a whare is to look for the *matangaro* (the hidden face) (Te Ao with Moana, 2021, 4.32) within a form—the thing that is hidden. Makiha quotes Tukaki Waititi,

Kāhore he aha i hangatia i ahu noa mai koe i noho wehe mai i tēnei ao. Ahakoa he matangaro, ka mōhiotia te mauri.

Nothing was ever created or emerged in this world to live in isolation. Even a hidden face can be detected by its impact on something. (Te Ao with Moana, 2021, 4:36)

Through observing the possible interrelationships of āhua, āhuatanga, whakaahua and whakaahuatanga within the natural world, I developed a greater understanding of our *relation* and *interconnection* to things such as the winds, trees, phases of the moon, bodies of water and birds to the human self. These forms are often stylistically depicted on pou within a whare. Narratives are (re)told of how elements are related and connected, and these relationships are often made evident in *whakairo* (carvings), *karakia*, *waiata* (song) and *whakapapa kōrero* (genealogical narratives).

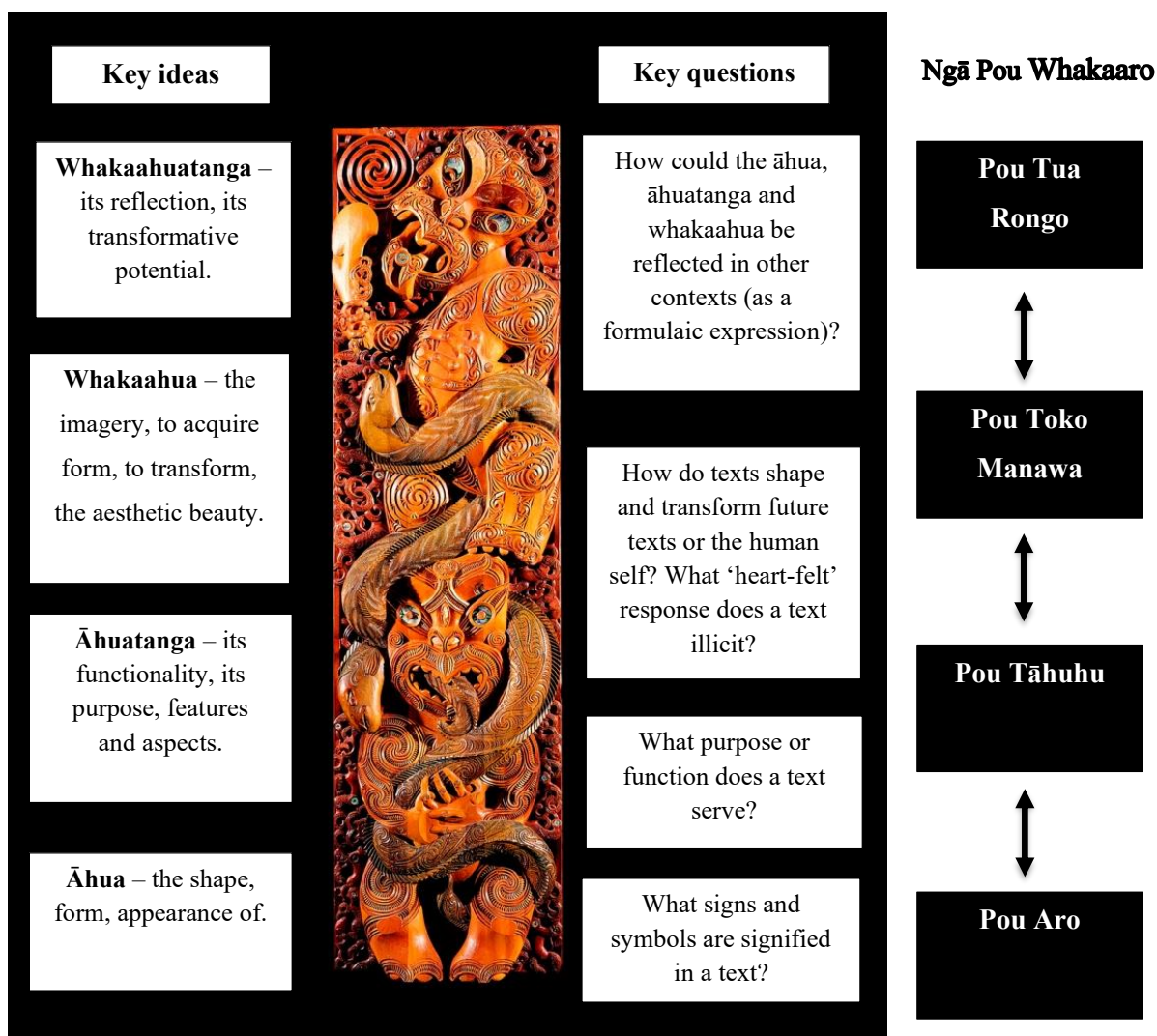
I perceive the fourth value of a pou as having the virtue of being whakaahuatanga. In viewing a pou in such light, there was a level of openness, creativity and innovation to reconsider the possible in what might otherwise be deemed *impossible*. I mention the terms whakaahuatanga and *auahatanga* (creativeness, creativity) as a way of considering transformative potential, rather than only sticking with whakaahuatanga, as I was unclear how to clearly express the intuitive ‘feeling’ of a pou and its potential transformative nature in a text. Because of this, I leave it without describing what it is (or is not), preferring to allow the creative potential of a text or the pou to do what it does.²³

I have interpellated value from exploring the ways a pou can be read, but I also carefully considered how pou, or what I called ngā pou whakairo, could contribute to this research as shown in Figure 2. My thinking about and through ngā pou was not limited to one train of thought but was multifarious and ever-changing.

²³ The image of a pou has been included to provide an example of how a particular pou could be possibly interpreted and the multifarious nature of interpretation.

Figure 2

The Structural, Functional, Aesthetic and Transformative Qualities of a Pou



Note. Image of pou by Roi Toia. Used with permission.

An example of how a pou can be interpreted (it’s āhuatanga) can be seen in the use of the term ‘pou’ as a prefix to describe a specific position. For instance, when someone is called a ‘Pou’ or ‘Poupou’, this means someone who has supportive leadership qualities. A pouako is a teacher who supports ākongā (learners) to ako (learn), and a pou-kōrero is a person who supports or leads by sharing their kōrero (words, narratives). An ariki (high or paramount chief/chieftainess) or rangatira with chiefly qualities may be called a Pou Toko Manawa or a Poupou, a pillar of their whānau, hapū or iwi, inferring that they hold a central position within their whānau or community, similar to the Pou Toko Manawa, the central post of a whare. Often when one pou is weakened, another pou is put in its place, for if it is not replaced, then the whole whare may collapse (Ministry of Justice, 2001). In this sense, the āhuatanga of the

pou holds a supportive function. My interpretation of pou in this thesis is one of having the ability to provide support and to support the framing of my thinking.

Pou are also spoken of as having the ability to stake a claim that upholds a particular task, doing metaphorically what a pou does in a whare. Just as a *pou whenua* (land post marker) is implanted into the earth to demarcate territorial boundaries (see Figure 2), and the pou toko manawa is the first pou hoisted above to establish the kaupapa of a new whare, I perceived the research questions of this thesis as having a similar function. The key questions of this research became markers of the landscape, the boundaries and the kaupapa to be surveyed within this thesis. To reiterate, the research questions were:

- How has a whare model of hauora, well-being been signified within dominant education texts?
- How could a Māori (re)envisioning of a whare assist future Māori-medium hauora learning area developments?

When attempting to stay within the pre-demarcated boundaries of this research, I often gazed beyond the questions and self-imposed parameters. However, I was also conscious that I had to (re)turn to the pou whenua—to be grounded in the field.

Figure 3

Pou Whenua Demarcating Te Rehu o Waikato (the Mist of Waikato)



Note. From *'Te Rehu o Waikato' (the Mist of Waikato)*, DC Structures Studio. (<https://dcstructuresstudio.com/te-rehu-o-waikato-the-mist-of-waikato/>). Reprint permission pending.

I have interpreted that being grounded in the field recognises the importance of constantly (re)turning to understandings of a whare and even the processes of building a whare to inform

the research design of this thesis. Traditionally, the process of placing a pou whenua into the ground and erecting a pou toko manawa prior signified a form of occupation by a group of people in a particular place and at a particular time. The social, cultural and historical significance of occupying such a space meant that the people could always (re)turn to it. This essence of (re)turning back to a whare and the pou is encapsulated in the colloquial saying ‘Te matua pou whare’, or ‘There is no place like home’ (Ministry of Justice, 2001). Not only was this research *about* a whare and how it has been and *could be* interpreted, but it also involved my (re)turning to an area of work I began in 2006.

From these discussions, I infer that pou are not fixed static objects to be relegated to a space of artefacts of days gone by. Pou are not fixated on certain positions, but are rather living entities, encoded and imbued with narratives that contain philosophical thought and epistemology and ontological codes that could be deemed fundamental to Māori ways of knowing.

In the next section, I discuss my understanding of whakaaro and how it relates to ngā pou whakaaro. Thinking through ngā pou whakaaro invoked an opening into a creative thinking space—a space to whakaaro.

The Whakaaro in Ngā Pou Whakaaro

Within this research, I engaged with the concept of whakaaro as exposing a thought that might be evident or otherwise hidden. Dictionary translations simply define whakaaro as thinking, being thoughtful or having an opinion or an idea. However, Mika and Southley (2016) suggested that whakaaro should not be simply translated through the common verb ‘to think’. Translating whakaaro reductively as ‘to think’ falls short of the true comportment towards things in the world that are drawn to one’s attention. In thinking, there is also an inevitable absence of an un-thought. Mika and Southley (2016) discussed whakaaro as,

... subtle but powerful because it shadows an object rather than thoroughly clarifying it. Its call to speculation is not clear cut at all, and it insists that the thinker foreclose against shedding the final light on another person’s text or utterance. It contains to it numerous possibilities that originate from the relationships between the self and the so-called external world, and from the power that is often ascribed to language by Maori. Central to thought is the numinous nature of things in the world: a Maori metaphysics of the void (Marsden, 2003), for instance, emphasises that things have their own, unknowable autonomy that remains hidden from human senses. (p. 796)

Whilst Mika and Southley alluded to what whakaaro could be, their writing does not shed light on a definitive definition and their whakaaro remains partially hidden. Hence, I also chose not to fixate on the need to provide a definitive definition of whakaaro in preference to considering whakaaro in a similar way to how Jackson (2015) used whaiwhakaaro.

Whaiwhakaaro as an ‘internal process’ of pursuing a thought is an engagement used to examine, question and refine thinking, whilst still being cognisant of other possible responses to be explored and discovered, and hence even further engagement. Even after a thought is captured in a written text, the exposed thought is still open to an ongoing process of whaiwhakaaro, as a reader or listener actively or passively engages in the form of silent inner dialogical engagement with the text. A term, a concept, an idea and even this thesis becomes an object that instigates further conscious and unconscious engagement in the process of whaiwhakaaro.

When reading a text, conscious and unconscious thoughts can be provoked. The compound term whakaaro itself alludes to such a thought. The causative prefix *whaka* becomes a cause to be, to make, to become, and invokes a sense of past, present and future thinking. The *aro* becomes the act of purposefully “focusing, facing, turning towards, noticing, or paying attention to” (Tregear, 2001, p. 24) and is part of a causative act of ongoing engagement with the thing within focus. By purposefully focusing on a thought, one’s awareness may seem to expand and sharpen; however, it can simultaneously narrow one’s focus. For instance, when fixating on a static dictionary definition of whakaaro as being equivalent to the English word ‘to think, to plan, to decide’, other possible meanings of whakaaro remain unsaid, and the potentiality of whakaaro can be understated.

Therefore, rather than defining whakaaro in this thesis, I opened whakaaro up to itself, of what it could be, in the process of how it has been known and how it could be further thought of. According to T. Smith (2000), pre-colonial evidence in the Māori language attributes whakaaro as the activity of *te whakaaro o te ngākau* (the stomach and the entrails). T. Smith (2000) claimed the stomach is “associated with the *ira tangata* [living person] aspect or earthly component that forms the basis of action” (p. 58). It is not, however, “the actual process of rational thought” (T. Smith, 2000, p. 58). I have interpreted T. Smith’s (2000) discussion of a whakaaro having the capacity to be a gut-felt thought associated with a feeling-thinking body.

To whakaaro or to foreground a thought requires perceptible properties, qualities and ideas perceivable by the senses (Heaton, 2016). These whakaaro are not always clear, nor do they

always offer a tidy comprehensible thought, let alone a thought that can be encapsulated in a written text.

Within this thesis, I have battled with how to avoid fixing meaning in providing definitions or interpretations or even discussing a term or concept in a language that seemed inept at capturing the essence of a whakaaro. Hence, in an attempt to address this concern, I acknowledge that each term may have a fixed, concretised or ‘dominant meaning’, a range of meanings that could be equally applied, and a possible hidden meaning that I may not have necessarily thought of. This messiness of offering a definition also suggests there is also an openness, an unthought or unsaid offering that could arguably be considered as being contradictory. However, my rationale for accepting this situation is because intentional definitions can provide initial access to a whakaaro and the messiness of the multiplicities of interpretations of a whakaaro can build a more expansive view. Just as Jackson (2015) identified that Māori knowledge and research could be “something more and something less” (p. 60), I have understood that sometimes more can be said, but in delimiting boundaries and confining a thought, sometimes saying something less aided understanding more. The idea of ‘something less’ was explored in how I viewed the Pou Aro.

Te Pou Aro

In the first part of this section, I theorise the conceptual positioning of the Pou Aro as it related to my research design. I correlated the positioning of the Pou Aro, the front post seen when approaching a whare to how I initially focused on selected texts (see Chapter 3). When I thought about the Pou Aro, my immediate focus was on reading what was obvious and given, what had already been said, and identifying what may have been omitted. In Chapter 3, this involved reading how the whare tapawhā model of hauora, well-being had been signified within dominant education texts.

A Conceptual Understanding of Te Pou Aro

Tregear (2001) described *aro* as having the ability to pervade the physical world and is a turning towards, to have a certain direction, to be inclined, to be disposed to, or to have an eye to the front. In seeking further clarity on how *aro* could be interpreted, I turned towards Charles Royal’s (2002) work on *aro* and *aroaro*. The doubling of *aro* to *aroaro* intensifies the initial focus to suggest that the whole body must encounter the world. Royal (2002) explained,

If one closes one's eyes and listens to the world, it is hearing that prescribes the size of the aroaro... the aroaro now becomes three-dimensional and stretches out in a spherical fashion and in a 360 degree radius. (p. 2)

This doubling effect takes the aro from what is directly in front of a person to an expansive spherical focus or consciousness to include all of the *tairongo* (inclusive of and also beyond the five senses). In extending one's *tairongo*, Māori concepts such as *ihi* (essential force), *wehi* (to be awesome, a response of awe), *wana* (to come to life, inspiring, motivating spontaneous automated bodily emotions), *wā* (time, duration), *wāhi* (opening, space, place), and *wātea* (to be free, opened, clear) are also considered within one's focus. In considering *ngā tairongo* as temporal, spatial and spontaneous awareness, I suggest the aro becomes intensified, whereby the whole body is encouraged to encounter the world.

Tribal variations identify the Pou Mua as having a similar function to the Pou Aro. Therefore, I was also informed by understandings of Pou Mua. *Mua* translates literally as 'in front of', infers a relationship to the past, before, in front of or ahead of (Tregear, 2001). The term *mua* represents the past, present and future and is intertwined in a cosmic movement, where time is cyclic rather than linear (Rameka, 2016; Tse et al., 2005). In applying this understanding to my interpretation of the Pou Aro, I inferred that the past and present were identifiable and were at the forefront of my thinking. The future could also be embodied in the present, yet potentially hidden beyond my current sense of perception or thought at a particular moment.

My interpretation of a past, present and future 'continuum' was cyclic in nature, which meant not leaving what happened in the past behind, but carrying this into the future and vice versa. R. Walker (1996) proposed that we are indeed "travelling backwards in time to the future, with the present unfolding in front as a continuum into the past" (p. 14). One of the many strengths of carrying the past into the future is acknowledging that *tīpuna* are ever-present (Patterson, 1992; R. Walker, 1996) and co-inhabit the physical realm as spiritual beings. Throughout the writing of this thesis, I have felt a supporting presence of *tīpuna*. Their presence may not always be in my direct line of sight but is still ever-present.

Thinking Through Te Pou Aro and Method

First, when thinking through the Pou Aro, I focused on reading various texts about how a *whare* had been and could be thought of. Second, I considered how I would read and (re)present these selected texts. Spivak (1996), an Indian Indigenous scholar, claimed 'learning how to read' also requires an ability to 'learn' to read from the 'text of the world'.

Spivak (1996) promoted reading as extending beyond books and writing to include all forms and objects, such as speech, images and actions. In other words, nothing would be excluded from being read nor from being interpreted as ‘text’. Hence, I have interpreted ‘reading a myriad of texts’ as a cognitive process that involves decoding symbols and signs to derive meaning and representations, as well as comprehending the meanings of words and relating these words forward and backwards in sentences, paragraphs, chapters and cross-referencing one text across to another.

Even the whare tipuna itself is considered a text—a repository of knowledge to be read. Simmons (1997) argued that meaning can be decoded from a whare by exploring the form; *tauirā* (patterning); repetition; and the main pattern with varying details and patterns that link one with the next. I related Simmons’ ideas about decoding messages within a whare to how I initially thought through and read texts through the lens of the Pou Aro. I searched texts for what had been said—the āhua itself and thereafter looked towards the complexity of a text—the frequency of what had been said and where; what the text may have represented, the patterns, linkages and repetitions over time; and its social, historical and cultural significance and what might have been marginalised or omitted.

In adopting Spivak’s (1996) and Simmons’ (1997) approaches to reading texts, I addressed questions concerning what texts to include and how I read and interpreted the texts once I decided what to include. For the purpose of this research, I adopted Said’s (1978) approach to Orientalism,

My analysis of the Orientalist text... places emphasis on the evidence, which is by no means invisible, for such representations as representations, not as “natural” depictions of the Orient. This evidence is found in the so-called truthful text (histories, philological analysis, political treatises) as in the avowedly artistic (i.e., openly imaginative) text. (p. 21)

I considered texts such as historical and contemporary literature; the spoken word, such as the kōrero from the poukōrero; wānanga notes; video footage; imagery; poetry; waiata, *mōteatea* (traditional chant, lament, sung poetry); and works of fiction and even the whare with its adornments, as texts worthy of being read. I did not intentionally privilege one as more important than the other. However, when selecting one text and not another, this could arguably be viewed as a form of prioritising, but this was not my intention. The purpose of reading various texts was to bring back into focus a myriad of perspectives that could contribute to the research questions of this thesis.

My understanding of texts, as previously discussed, was drawn from a poststructuralist field, where I also considered the complexities of meaning with respect to language (Spivak, 1988; Weeden, 1987). I recognised that “we know no world that is not organised by language” (Spivak, 1996, p. 55). In other words, knowledge and the ways we come to know it are produced and expressed *through* language. However, I was faced with the challenge that if the very language we use is in a constant state of a movement of differences and multifaceted meanings in which there is no stable point, and the world itself is organised by language, then how do I read it?


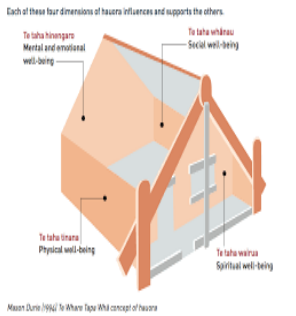
One of the ways I chose to read the identified texts was to search ‘systems of representation’ (Hall, 1997) as signified by signs, signifiers and significations of a whole within dominant education texts (see Chapter 3), and thereafter in texts outside of the education field (see Chapter 4). I explored whole as a sign comprising two things: the raw material or ‘signifier’ (sound-image) and a ‘signified’ (concept, that is, the meaning that is attached to the ‘raw material’) (see Table 1). The signs, signified and significations of a whole all carry meaning. Some of the representations of a whole presented unique insights, whilst other representations were characterised as having similar meanings. The sign and the meaning(s) attached to the signified and significations of a whole are interdependent on the relation between the external world, one’s interaction with it, and the meaning attached to it.

Additionally, I viewed signs as ‘representations’ of the world where meanings are involved in the form of ‘doubling’ (Henriques et al., 1984; Nealon, 1993). First, there is the raw material—the texts such as written or spoken words, imagery, icons, objects, patterns or symbols that provide stimuli to the senses. Therefore, I initially searched for signs of a whole in texts. Second, I searched the texts for interpretations and meanings of the sign—possible interpretations of the raw material. For example, the image of a whole is reflected in its interpretation as a Māori meeting house, a four-sided Māori health concept, the whole tapawhā model, a building and the human person (see Table 1). The specificity of a whole as a Māori meeting house is doubled—the physical real tangible building and the intangible conceptual representations of the whole as the human body; as a hauora, well-being model; and as a representation of an eponymous ancestor. Each of these representations is interdependent on the field of knowledge, the language of the reader and the context in which the sign is located. Hence, a sign is dependent on context, socially and culturally produced within language and subjected to constant change because of the relational nature of signifier to signified (Derrida, 1976). The relationship between sign, the signifier and the signified is referred to as

signification (Saussure, 1983) and what I have also referred to as a system of (re)presentation (Hall, 1997).

Table 1

Examples of Signs, Signifiers and Significations of a Whare

Sign		 <p>Each of these four dimensions of hauora influences and supports the others.</p> <p>To taha hinengaro Mental and emotional well-being</p> <p>To taha whānau Social well-being</p> <p>To taha tinana Physical well-being</p> <p>To taha wairua Spiritual well-being</p> <p>Mason Durie (1994) 'A Whare Tapu' Whi concept of hauora</p>	<p>Whare <i>(as represented in written text)</i></p>
Signifier	Hinemihi o te Ao Tawhito	Whare tapawhā model	
Signified concept	<p>An ancestral whare tipuna</p> <p>A representation of the eponymous ancestor Hinemihi</p> <p>A Māori meeting house</p> <p>The human body</p> <p>A repository of knowledge</p> <p>A representation of a tribe's prestige, a place of shelter, refuge and protection</p> <p>A cultural relic</p>	<p>A Māori perspective of well-being, hauora</p> <p>A Māori model of hauora</p> <p>A Māori perspective of health</p> <p>Mason Durie's model of health in the health sector</p> <p>Translation of the World Health Organization's model of health</p>	<p>A house, home, dwelling, body of knowledge</p> <p>School of learning</p> <p>Māori meeting house</p>
	Reprint permission pending.	Figure used under creative commons licence CCBY3.0N7	

The concepts of signification and representation are important to this thesis because I argue that concepts, objects and subjects derive meaning from social, cultural and political practices. Therefore, I have interpreted that the very language we use to relay such interpretations is significant. Spivak (1996) claimed that language is something “we cannot possess, for we are operated by those languages as well” (p. 55). When reading dominant education texts about a whare in the English language, (re)presentations are *operated* by the English language. The act of reading English texts may be an overt “act of delimitation” (Said, 1978, p. 16); however, my rationale for including dominant educational textual representations of a whare upfront, rather than a strong mātauranga Māori-based perspective, was to bring back into focus the given and taken for granted representations within texts in order to highlight the knowledge

that has been “... passed on silently, without comment, from one text to another... what matters is that they are there, to be repeated, echoed, and re-echoed uncritically” (Said, 1978, p. 116).

When examining how a whare and its representations have been signified in dominant education texts, statements such as ‘the whare is a bicultural model and is a Māori perspective of hauora, well-being’ are tirelessly repeated. Arguably, the whare resembles Eurocentric understandings of well-being more than it does hauora (Heaton, 2016).

There were two possible responses I could have made about the dominance of a western worldview and (re)presentation of a whare and its significations—one of rejection or one of subversion. To me, to reject what has been said about a whare in dominant education texts is unrealistic and impossible. Consequently, in recognising the heterogeneous nature of language, ways of knowing and experiences, I am more interested in a subversive strategy of (re)claiming and (re)storying (re)presentations and significations of a whare as highlighted in Chapter 4 onwards.

When thinking through the Pou Aro, I was also interested in what was not signified and what was not present. According to Derrida (1986),

When we cannot grasp or show the thing, state the present, the being-present, when the present cannot be presented, we signify, we go through the detour of the sign. We take or give signs. We signal. The sign, in this sense, is deferred presence. (p. 9)

According to Grosz (1989), “the sign marks an absent [or deferred] presence” (p. 44). For example, the sign (whare), signifies the idea of a Māori meeting house, a Māori model of health and many other (re)presentations but the actual whare is not present. The meaning of a whare also changes according to a given context. For example, a whare represented in educational texts as a model of hauora, well-being differs from how a whare can be known and spoken of on a local marae (see Chapter 4). I argue that fixing the meaning of a whare should be impossible because of the lack of or absence of narratives that are drawn from multiple contexts of a whare. When thinking through the Pou Tāhuhu, I identified such gaps or instances of deferred presence as a space in which to dwell.

Te Pou Tāhuhu

On entering a whare and turning 180 degrees, the Pou Tāhuhu can be seen positioned on the front wall of the whare. When glancing at the Pou Tāhuhu, the Pou Aro can often also be seen. Hence, when thinking through the Pou Tāhuhu, it was imperative that I also thought through

the Pou Aro. In the first part of this section, I theorise the conceptual positioning of the Pou Tāhuhu as it relates to my research design. This involved initially unpacking possible interpretations of a tāhuhu and discussing how I relate these understandings to how this research has been conducted.

A Conceptual Understanding of Te Pou Tāhuhu

The term *tāhuhu* can be simplistically translated as the ridge pole of a whare, the subject of a sentence, the main theme and a direct line of ancestry (Moorfield, n.d.). The tāhuhu in a whare is the “single beam that [horizontally] spans the length of the building, integrating the entire articulated timber frame” (Treadwell, 2017, p. 93). I have interpreted the Pou Tāhuhu as having a similar āhuatanga to that of the tāhuhu of a building in that it provides structural integrity to the building, as the Pou Tāhuhu does in this thesis (discussed further on in this section). I perceived texts written predominantly by Māori as offering structural integrity—a more in-depth understanding of a whare and its significations appears in Chapters 4 and 5, entitled, Te Pou Tāhuhu.

The term tāhuhu as a ‘main theme’ or ‘main subject’ is evident in use in the education sector and in the weaving community. For example, the main purpose of *Te Tāhuhu o te Mātauranga*, the Māori equivalent name for the Ministry of Education, is to provide a supportive frame for *mātauranga* (education) and educators in Aotearoa. In *tāniko* (cloak of fine flax with ornamental border), the weaving of Te Aho Tāhuhu, the first weft, sets the foundation pattern that holds the subsequent woven warp strands together. In a similar way, I have interpreted the Pou Tāhuhu as having a functional quality in providing a substantial supportive structure that needed to be interwoven throughout the thesis.

The āhuatanga of raising the main tāhuhu when building a new whare, in a traditional sense, has social, genealogical and cosmological relevance (Treadwell, 2012). For example, the raising of a tāhuhu when building a whare was not only a great technological act but also a “collective endeavour that required material and environmental knowledge. The raising of the tāhuhu was given meaning through its ritual recapitulation of the Ao Mārama construct – the coming of light and knowledge into the world of iwi” (Treadwell, 2012, p. 1153).

Ritualistic incantation and karakia were incited, calling together a mediation between the world of humans and deities. The inciting of the realm of *atua* (deities) in the process of hoisting the tāhuhu above brought together the physical task and a cosmological connection. According to Treadwell (2017), the “*tāhuhu* is not a metaphor but a relational element in which

structure and genealogy are inseparably intertwined” (p. 100, emphasis in original). As mentioned in the previous quote, the raising of the tāhuhu was the “ritual recapitulation of the Ao Mārama construct” (p. 1153). A Ao Mārama view has relevance to how I thought through the Pou Tāhuhu,

He mea hanga te mātauranga Māori nā te Māori. E hangaia ana tēnei mātauranga i roto i te whare o Te Ao Mārama, i runga anō hoki i ngā whakaaturanga o te whakapapa kia mārama ai te tangata ki tōna Āo.

Mātauranga Māori [Māori knowledge] is created by Māori humans according to a world view entitled ‘Te Ao Mārama’ and by the employment of methodologies derived from this world view to explain the Māori experience of the world. (Royal, 1998, p. 5)

In the Māori version of the above quote, Royal makes direct reference to knowledge created by Māori as being stored within the house of te ao mārama—‘i roto i te whare o te ao mārama’²⁴ The Ao Mārama paradigm is a space that houses humanity (Royal, 1997, 1998).

Edwards (2009) also referred to the centrality of te ao mārama to well-being. According to Māori scholars (Edwards, 2009; Royal, 1998), the knowledge within te ao mārama contributes to a research paradigm that essentialises mātauranga Māori and whakapapa with a focus on journeying towards enlightenment and mārama. The journey towards developing and finding understanding, or bringing light to an idea, involves constant reflection, creation, recreation, innovation, grounding and reviewing (Edwards, 2009; Marsden, 1988). These processes were also explicit in how I viewed the contribution that ngā pou would make to this thesis (for further discussion see Royal 1997, 1998, 1998).

Cosmological narratives about the separation of *Ranginui* (the Sky father) and *Papa-tūā-nuku* (the Earth mother) illustrate how a space called *Te Ao Mārama* (the world of light) was created between these two deities (Ka’ai et al., 2004; Royal, 1998, 2003). In their nuptial embrace, Papa-tūā-nuku, referred to as the tūāpapa of a whare, and Ranginui as the *tuanui*²⁵ (the roof

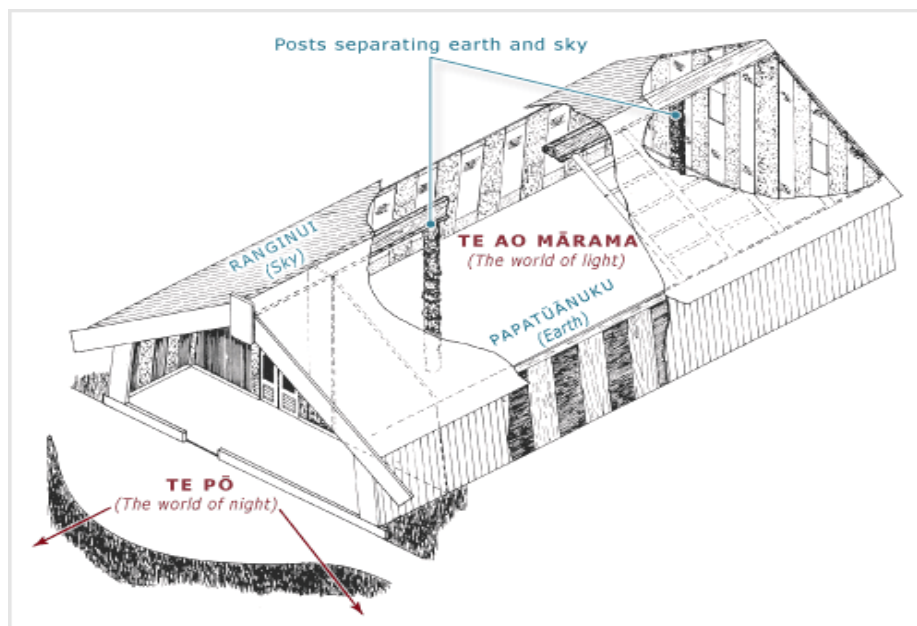
²⁴ In Chapter 4, I discuss the whare as a repository of knowledge and the human body as a dwelling for the human person, therefore I argue that te ao mārama is within us all and we need to remember, or bring back into focus, into the light understanding, and therefore knowledge of ourselves and our interconnectedness to the world around us.

²⁵ Of interest is the richness of the Māori language and how it offers signposts if we read beyond the superficial meanings. Tūāpapa literally translated as a foundation does not encapsulate clearly the relationship with ‘papa’ as *Papa-tūā-nuku*. The terms tūā and papa are evident in the term ‘Papa-tūā-nuku’, as is Ranginui’s presence in the term ‘tuanui’. The importance of the Māori language and its ability to unlock ways of understanding a Māori worldview are a common reoccurring theme throughout this thesis. I argue in having the ability to understand the Māori language allows clues about the interrelational qualities of the cosmos, deities, land and people, and their well-being to be reconnected.

tāhuhu), were once bound closely together, and there was only darkness (a period known as te kore and te pō). Metaphorical pou were used to hoist the tāhuhu and hence the tuanui (Ranginui) apart from the tūāpapa (Papa-tūā-nuku and in doing so, te ao mārama was made present (see Figure 3).

Figure 4

A Whare Whakairo as a Symbol of Te Ao Mārama, The World of Light



Note. From *Te Ao Mārama – The Natural World – The Traditional Māori World View*, by Te Ahukaramū Charles Royal, n.d. (<http://www.TeAra.govt.nz/en/diagram/7948/whare-whakairo-symbol-of-the-world>). Reprint permission pending.

Cosmological narratives as whakapapa kōrero have the potential to bring together stories of the past that may have relevance to how we think in the present. According to Treadwell (2017), the tāhuhu is a “mass suspended, a carefully reconciled formation of present structure and past ancestry” (p. 116), and as such, I consider one of the purposes of the tāhuhu (and hence the Pou Tāhuhu in this research) to ensure I had considered past and present thinking in thought.

Elaborated throughout the thesis is the idea that the tāhuhu does not and can not be seen in isolation from the other parts of a whare; for example, the physical heke connect to the tāhuhu. The term ‘heke’ also means to ‘descend’ or ‘descent’ and was part of a “genealogical plan” equating the heke “with branching lines of descent leading down to the ancestral representations of the pou pou” (Neich, 2011, p. 130). Formulaic expressions of a tāhuhu can be extended beyond understanding a tāhuhu as providing support; having a connection to te

ao mārama; and having genealogical ties to the whole, but are the ones focused on when thinking through the Pou Tāhuhu.

The next section discusses how I thought through the Pou Tāhuhu when conducting this research.

Thinking Through Te Pou Tāhuhu and Method

When thinking through the lens of the Pou Tāhuhu, I was already cognisant of the signs and significations of a whare—its (re)presentations (Pou Aro). However, at this point, I focused more on attempting to untangle taken-for-granted ‘truths’, understandings, and practices that may have influenced, structured and shaped such texts. I examined the social, political, economic, historical and cultural prerogatives within a presented text in order to deepen understandings of how and why a particular text was kept in ‘play’. The untangling of a text was not intended to dismantle or destroy what may or may not have already been said, but rather to delve beneath what had been said previously to find a space to construct something (k)new.

I mapped texts that could be perceived as settled in the distance by looking forwards and backwards, searching through traditional and contemporary interpretations of a whare. I was looking to use gaps across texts as an incitement to an opening or space, whereby other texts other than dominant education texts were (re)considered as worthy of inclusion.

In thinking through the Pou Tāhuhu, I was drawn to Caputo’s discussion on the question of ‘an exorbitant method’—exorbitant, presupposing an orbit to displace (Caputo, 1997). Caputo (1997) commented on Derrida’s deconstructive reading,

... [texts] always settles into the distance between what the author consciously intends to say (*vouloir-dire*), that is, what she “commands” in her text, and what she does not command, what is going on in the text, as it were, behind her back and “sur-pises”, over-takes, the author herself. (p. 78)

Possible gaps when reading text about the whare tapawhā as a model of hauora and its relationship to one’s well-being in the educational field provided the stimulus, an opening to read other texts alongside curriculum authorial intention, to read ‘otherwise’. Reading otherwise as an unfolding of the main system of meaning (Sanders, 2002) involved two parts. First, it involved exploring the face value of a text—its form, signs, signifiers and significations (as discussed in Chapter 3, Te Pou Aro). Second, it required a critical reading

and (re)presentation of the possible omissions of what may have been originally excluded, forgotten, dismissed, ignored, expelled or marginalised in the first reading. During the second phase questions, explanations as to why a text was produced or not produced were critically examined. This process involved looking beyond a text, as you would look beyond etched symbols and marks on a carved pou to expose another layer or multiplicities of understanding.

When exposing this other layer and viewing it as an opening, it became necessary to read the invisible in visible texts, to consider the unthought in a thought, rather than understanding a text as a 'regime of truth'. It was not about specifying what counted as truths, facts and details, but rather acknowledging that the stability of a text could be subverted and unsettled from within; it was "a response to the call of the otherness of any system, its alterity" (Lather, 2007, p. 124). In the face of the absence of a transcendental signified, it provided a moment of Derridean play as it 'problematised' and extended what seemed to be stable and commonly accepted. My belief was that the significations of whare tapawhā in curriculum policies were often read and accepted as truth, but the limits of what could be said could be extended. An opening or an inciting to see differently promoted a transformation of the known and created an intervening space of the no longer and the not yet (Lather, 2007).

Thinking through the no longer and the not yet also involved a process of (re)membering and allowing the multiplicities in thinking, reading and writing about a whare to be drawn back into focus. I argue that in (re)membering and (re)claiming dismembered parts of a whare, a process of (re)storying and restoration was required.

Te Pou Toko Manawa

The following sections examine how I interpreted the Pou Toko Manawa and its relevance to how I have thought through this research. I correlate the positioning of the Pou Toko Manawa, the middle post and heart of a whare, as having the ability to invoke a heartfelt, embodied response to how this research was conducted. Initially, I discuss interpretations of the terms *manawa* and *toko* and how these conceptual understandings influenced how I thought through the Pou Toko Manawa.

A Conceptual Understanding of Te Pou Toko Manawa

Translating a term from one language to another to define or capture meaning offers a basic pathway to gaining insight into how something can be understood. For example, *manawa* can be defined as the "heart, breath, seat of affections, bowels, soul" (Best, 1954; Moorfield, n.d.)

and “spirit” (Robinson, 2005). However, as mentioned earlier, when a term is placed within other contexts further understandings can be extrapolated.

Manawa interpreted as heart or bowels, are living, feeling organs within the human body. The biological identification of the manawa as an internal organ shares an embodied interrelationship with knowledge, mātauranga Māori, consciousness and thought. Such an example of an epistemological ideal is evident when considering,

All forms of knowledge were stored in the belly (*puku*), where the various organs of thought and emotion were located; the *hinengaro*, or spleen where thought, memory and emotions originated; the *ngaakau* or entrails where thought and feeling were given expression, and the *manawa* or bowels, where thought and feeling associated with the life force or *manawa ora* [originated] Thought (*mahara, whakaaro*) and desires (*hiahia, manako*) received their original impulse in the *hinengaro*, or welled up in the *ngaakau* or mind-heart to be expressed in words or actions: while the mind-heart received information about the phenomenal world through the senses; ‘*ka kite te kanohi, ka rongō te taringa, maatau ana ki te ngaakau*’ (the eyes see, the ear hears, the mind-heart understands). The head had nothing to do with cognition in this account. (Salmond, 1985, pp. 240–241)

In Salmond’s explanation, thought is inseparable from the physical body, with no mind-heart dualisms, just connections. I have interpreted Salmond’s points as thinking processes that are intrinsically mutually interdependent, and that cannot be separated from a feeling, thinking *physical* being (Heaton, 2016; Royal, 2003). As such, coming to know and the accumulation of knowledge as a product of thinking is not so much an intellectual endeavour with an expectation that one comes up with a conclusive ‘truth’, but rather that Māori ways of knowing are acquired through the senses, and are part of an embodied, feeling, way of knowing. I considered, on occasion, that thinking with the heart could be deemed impulsive, messy and possibly difficult to understand unless one understood the perspective with whom the thought originated.

The idea that thought and feelings are located in the manawa is also evident in the Māori language (Best, 1924; Heaton, 2016; Robinson, 2005). Examples of this manifestation of thought and feelings within the manawa are expressed in terms such as *manawanui* (steadfast, dedicated, tolerant), *manawa ora* (hopeful), *manawa popore* (anxious, concerned, considerate), *manawa reka* (satisfied, pleased), *toitoi manawa* (motivating, inspiring), *manawa rahi* (steadfast, tolerant, patient, committed, dedicated), and *manawa tau* (relieved, settled). According to Robinson (2005), expressions of thought and feelings are an important part of the manawa as it is a physical manifestation of a person’s personality and psyche, as

influenced and balanced by the way we encounter the world through our *kiko* (physical) and *ata* (astral) bodies, our *manawa* and our *hamano* (soul).

The term *ngākau* is often used interchangeably with the *manawa*. L. Smith et al. (2016) claimed that the *ngākau* is also a site where thought and feelings are given expression. An example of *ngākau* as heart in context is evident within the *whakataukī* (proverb),

He kokonga whare e kitea, he kokonga ngākau kāhore e kitea. The corners of a house are visible; the corners of the heart are invisible.

I have interpreted the relevance of the *manawa* and the *ngākau* as being a more primordial rather than cognitive process that is experienced through physical sensations or through intuitive thoughts. When thinking through the Pou Toko Manawa, I could only attempt to provide a sense of certainty, different from how certainty might be conceptualised in a rational or definitional sense. As the *whakataukī* above alludes to, a person's true heart can never be truly known—nor can a *whakaaro*.

The next part I looked at when exploring the relevance of the Pou Toko Manawa was *toko*, reductively defined as “to support, to support with a rod or pole, to move, to spring up in the mind, to swell, to increase in bulk, to prop up’ or ‘as rays of light” (Moorfield, 2011, n.d.; H. Williams, 1988). Delamere also spoke of *toko* as the rays of light necessary to support humanity's very existence (personal communication, February, 2006). The importance of light is also evident in English idioms such as to ‘see the light of day’—to make something present often after a period of difficulty or to ‘see the light’, as to understand or come to accept something, especially something that one was previously unsure of. As a suffix, *toko* appears in the terms *tokotoko* (a walking stick of support) and *tautoko* (to provide support).

Toko is also used as a prefix in *tokotauwaka* which can be interpreted as a tool, a method of learning and as a grade structure for *tohunga* (an expert, skilled person, priest, healer) learning. Robinson (2005) stated that the *tokotauwaka* represents “light presiding over the world of humankind” (p. 114). Physically it is a shift, a rod with 18 grooves cut into it and an oval-shaped figure on the top representing *kahukura*, the rainbow deity. The full symbolism of the *tokotauwaka* was kept for the initiates of particular *wānanga*. Robinson (2005) elaborated on how the *tokotauwaka* links the void between Ranginui and Papa-tūā-nuku and between a spiritual and physical realm. The 18 grooves were used to recall ancient wisdom, old creation chants and teachings. In this research design, whilst I have not delved in-depth into the purpose of a *tokotauwaka*, I acknowledge the cultural significance of a *toko* as a tool that can support

or shed light on an idea or as a process of uncovering understanding and precious words of wisdom.

Dictionary definitions provide some understanding of how *toko* can be known. However, again, it is within Māori creation narratives that rich exploratives dwell and can be explored further. As mentioned earlier, the separation of Ranginui from Papa-tūā-nuku by *Tāne* (the progenitor of mankind) created a space called Te Ao Mārama (Best, 1924; Ka'ai et al., 2004; Royal, 1998; Treadwell, 2017). This narrative also has relevance to how the term *toko* can be understood as "... it was the fierce thrusting of Tāne [the *toko*] which tore the heaven from the earth, so they were rent apart, and darkness was made manifest and so the light" (Reed, 2004, p. 11). Treadwell (2017) argued that it was at this moment that Tāne became known as a *toko*, a prop—a *tokorangi*²⁶ (the prop of Rangi). Both the propping up of Ranginui and Papa-tūā-nuku and the propping up of the tāhuhu by a *tokorangi* encapsulates a moment when light and consciousness enter the world, metaphorically "reconstructed in the interior space of the *whare*, the realm of Te Ao Mārama" (Hone Sadler, cited in Treadwell, 2017, p. 101, emphasis in original).

Thinking Through Te Pou Toko Manawa and Method

I have interpreted thinking through the Pou Toko Manawa as drawing on a heartfelt response when engaged in the academic endeavour of writing a thesis. Therefore, the rewritten text, the thesis, is not only a (re)presentation of ideas but also part of an internalised journey, searching for inner clarity and a 'wisdom of practice' (A. Walker & Shuangye, 2007). When thinking through the Pou Toko Manawa, I was cognizant of heartfelt or emotive responses to possible interpretations of a text and accepted that the analysis might not be so much about presenting a truth of facts and knowledge, but more so in keeping a text and the conversation alive. According to Marsden and Henare (1992),

Knowledge relates to an accumulation of facts and is a thing of the head. Wisdom on the other hand, is a thing of the heart. It has its own thought processes and is the integration and the use of knowledge at the centre of one's being. (p. 7)

I compared the centring of thought, knowledge, wisdom and being to my interpretation of *ahi kā*—a sustaining fire that is kept alive by its people and that signalled the occupation of a particular tribal area. My interpretation of *ahi kā* and its relevance to this thesis was that just

²⁶ According to Best (1924), when constructing a *whare*, it is a *tokorangi* that is used as a hoist or trestle to support the hoisting of the tāhuhu onto the posts of the *whare*.

as a fire needs to be continually stoked to be kept alive, text needed to be critically engaged with to be of use and to be at the centre of one's being.

Within this thesis are moments of intentional acts of thinking and intuitive knowing. Hence, I perceived that thinking and writing from the heart were more intuitive processes rather than relying on rational thought patterns. Kawagley (2001) claimed "only we, with the ability to think and rationalise, do not understand, because we listen only with the mind, not with the heart, sprinkled with intuition" (p. 200). Thinking with an intuitive heart provided challenges. I battled with the need to provide a degree of academic rigour, to what might be evident when thinking, reading and writing from a headspace, to attempting to encapsulate the messiness and complexity of thought from the heart. Also, the logistics of writing a linear text with ordered and coherent progressions of theoretical and practical ideas often proved difficult. The process of (re)writing an intuitive piece of text seemed to make sense as a writer, but on the other hand, for the reader, there could be gaps and repetitions across the thesis in explanations and knowledge shared. However, the intention was to provoke for a leap of faith by the reader to accept that the layers of an interpretation may unfold in other sections, other chapters, or that it was just a space for the reader to ponder further possibilities.

Thinking through the Pou Toko Manawa involved an act of both agency and resistance that avoided me the position to speak from the heart in order to offer another Māori perspective. Instead, I took up the position of having an 'I-slot' within the text (Spivak, 1988, p. 243). The use of an I-slot is in itself a sign that signifies a subjective position that exercises self-agency. The positions I occupied were fluid, ever-evolving and often unstable. I read texts as a doctoral student, a Māori-medium curriculum developer, a university lecturer, a hauora teacher, a healer, an iwi member, a woman and a mother. I accepted that my position as a researcher would influence the texts (re)presented within the thesis and whose voices would be heard within the texts.

I challenged the notion that 'good' research is equated with a disembodied, rational and objective author, whose presence in the text remains unseen. Waitere-Ang (1998) stated,

the majority of research continues to leave the author out of the text. This omission is not the result of forgetfulness, but rather a form of selective amnesia, reflecting the assumption that to present a report that will be deemed convincing and legitimate, the subjective must be subjugated. (p. 225)

I adopted Davies' (2004) stance that researchers are not separate from their data, nor should be, as "the complexity of the movement and intersections amongst knowledge, power and subjectivity require the researcher to survey life from within itself" (p. 5). For both an insider and outsider in research, there is a constant need for reflexivity, to think critically about processes, relationships and the quality and richness of data and analysis. However, the major difference is that "insiders have to live with the consequences of their processes on a day-to-day basis for ever more, and so do their families and communities" (L. Smith, 1999, p. 137) to offer their side, perspective, as both an insider and outsider.

I argue that the very idea that there can be a definitive representation of a Māori perspective of a whare is contestable. The positionality of an author's voice, already assigned within a text, often depicts context and the author's social, cultural and political reality. Therefore, representations of a whare within this thesis only attempt to offer another perspective. As this thesis illustrates, there are multiple signifiers and significations of a whare that can be drawn from multiple subjectivities. In re-writing texts in Chapter 5, entitled *Te Pou Tāhuhu* (continued), (and Chapter 6 to some extent), I explored these multiplicities, the relations and interconnections of texts that worked somewhat towards producing points of intersection, overlaps, and convergences while twisting and turning through infinite possibilities.

Te Pou Tua Rongo

As previously mentioned, the Pou Tua Rongo resides on the back wall of a whare. Photos of people who have passed—*hei tua atu i te arai* (beyond our current sense of perception, on the other side) often adorn this wall. Tribal narratives discuss the significance of the Pou Tua Rongo as being a place where karakia and pure are incited by tohunga who have the potential to rongo and tap into a spiritual realm. The following sections explore how I interpreted the Pou Tua Rongo and its relevance to how I thought through this research. When viewing texts through the lens of the Pou Tua Rongo, I searched for the unthought or an absence thought that may not have been revealed when thinking about how a whare has been represented in dominant educational texts or how the whare could be (re)envisioned, and always looking towards what lay beyond.

A Conceptual Understanding of Te Pou Tua Rongo

The term *tua* literally means "a side, in addition to, apart from, and that which lies beyond" (Moorfield, n.d.). Hence when considering *tua*, I explored beyond the current sense of perception to the what else space, as an in-between space to explore other perspectives of a

whare. I acknowledge that once I began to work in this space and by exploring another perspective (as seen in Chapter 6), my thinking no longer resided in the realm of Pou Rongo or the unknown, as the thing was now within focus.

There are many different interpretations of *rongo*, including sensory perceptions and the act of informing, peace and balance (H. Williams, 1988). In this section, I first examine how the senses, as sensory perceptions, have influenced my conceptual understanding of the Pou Tua Rongo. Second, I explore how the act of informing and balance can be restored in the process of (re)claiming a space to (re)envision how a whare could assist in hei tua atu Māori-medium learning area developments.

As previously mentioned, I have interpreted *rongo* (or *tairongo*) as the senses, but beyond the five commonly known senses to also include the concepts of *ihi*, *wehi*, *wana*, *wā*, *wāhi* and *wātea*. I perceived each of these sensory perceptions as having the ability to deepen one's interpretations when conducting research. For example, there are different perspectives of how a whare is known in the education field, and in its silence, what it is not (i.e., whare tapawhā model of hauora, well-being, a whare tīpuna). Different people and sectors view the whare in different ways due to their experiences and prior understandings. These attributes contribute to multiple perspectives. However, perception is when we understand and are aware of different perspectives and have gone through different experiences, and based on these, we create our own interpretations. These become our perceptions, and I argue these can open up other possibilities to think of (k)new perceptions of a whare and how it could assist future hauora learning area developments.

The second idea of *rongo* as peace is encapsulated in the saying *te ara hohou rongo* (the path to peace) (Rata et al., 2008, p. 1). Rata et al. (2008) stated that the “perceptual element of *rongo* is established when a cognitive and affective awareness is gained” (p. 21). Following a transgression or period of unrest, *rongo* is restored when there is balance in a relationship and where there is a form of compensation or reciprocity (Rata et al., 2008). In Chapter 6, I argue this sense of balance was (re)established by providing a space to (re)present an-other perspective of a whare, the whare of Mautini Aroaro—a whare that has *oranga* (well-being, wellness) as a *rongoā* (source of healing) at its core.

I perceived in (re)envisioning another Māori perspective of a whare and its relationship to hauora, well-being, that there was another opportunity to (re)claim components of a so-called

Māori perspective—to provide a counter-balance to how a whare and well-being has been spoken of in dominant education texts in order to regain a sense of balance.

Thinking Through Te Pou Tua Rongo and Method

Thinking through the Pou Tua Rongo and searching for a previously unthought of or absent thought, not yet revealed by a present thought, has been problematic. As previously mentioned, once we think of an unthought, the thought is no longer unthought. According to Mika and Stewart (2017), an agency of ideas as “living material entities” (p. 3) reveal themselves at will. Mika and Stewart claimed that what might seem like the disappearance of an idea could also be that an idea is not yet grasped and remains hidden in a space that our senses can not retrieve in a given moment (see earlier in this chapter for a discussion on matangaro—the unseen face). Mika and Stewart (2017) stated,

Like all other things, the idea may have moved on, or it may have simply withdrawn on its own account for a time but remain hidden there in a hidden sense, whilst still influencing us in ways we do not apprehend. (p. 1)

My understanding of Mika and Stewart’s ideas conceptualised above was expressed in my research as an acknowledgement of the agency and the interconnectedness of things in the world. The recognition of ideas and objects, through individual and collective observations and subsequent interpretations and critiques, could be one way of viewing the world, but I preferred to engage as a subject in “movements that show up in our experiences as ideas or emotive responses” (Southley, 2020, p. 42).

When thinking through this pou, I was also cognisant of Charles Royal’s (2008) quote,

... [m]ā te Ao te tangata e tohu e oho ai tōna ngākau, tōna wairua e mārāma ai ia ki ētahi mea” (p. 37) [Translation by Sharyn Heaton the world will show signs to a person to awaken heart and spirit in order to understand something].

Thinking through the Pou Tua Rongo gave me permission to accept that I was guided through the writing process by an unseen energy. On occasion, when thinking, reading and writing through the Pou Tua Rongo, I experienced a sense of loss of ‘authority or expertise’ (Lather, 2007). It became the place where ideas were sensed rather than known, and driven by curiosity rather than empirical analysis of data. This approach is in stark contrast to the conventional approach to research when the researcher positions themselves as a methodological authority or content expert. Acceptance of the idea that we do not know when thinking, reading and writing opens a space for (k)new ways of knowing that are currently unthought of to emerge.

I have come to the understanding that in this space of surrender of the unknown, of being powerless, vulnerable and exposed, the opportunity arises to think differently.

In thinking through the Pou Tua Rongo I looked beyond what is currently known about a whare and its relationship to hauora, well-being. I embrace my subjective agency to engage with the complex and multifaceted ways a whare can be known outside the current education space. In transgressing to such a space, I did not propose that the original synoptic text of the whare tapawhā and its nuances be removed, but intended to restore further understandings of a whare that could assist future hauora learning area developments. Therefore, when thinking through the Pou Tua Rongo, a space was created to find out more. I saw the whare as a living space that needed to be (re)claimed and reinhabited.

The complexities and multiplicities accompanying a whakaaro cannot be clearly structured into a traditional methodology and method. However, in this first section, I have attempted to position the creative research design of ngā pou whakaaro as a conceptual framework with which I have thought through this research. The next section explores the processes of selecting the poukōrero, the interview process and how I analysed texts.

Ngā Pou Whakaaro and Method

This section outlines the qualitative methods used to collate, read and analyse texts about how a whare model of hauora, well-being is signified within dominant education texts and how a whare could be (re)envisioned to assist future Māori-medium hauora developments. As mentioned in Chapter 1, texts were not viewed as primary and secondary²⁷ sources of data, but rather all texts were regarded as having equal *mana* (authority, validity). Scholarly literature, curriculum policy documents, imagery that signified a whare, kōrero from the poukōrero, video, Ministry of Education milestone reports, and wānanga notes from the hauora learning area re-development phase in 2006 were identified as texts for analysis.

I incorporated a decolonising theoretical lens when analysing texts. A conversational method was employed when interviewing poukōrero and was a dialogic approach to gathering knowledge that built upon relational experiences and knowledge. It utilised open-ended, semi-structured interview questions to prompt kōrero.

²⁷ Primary sources of data gave me direct access to the subject of the research and was gathered first-hand (i.e., interviews, wānanga experiences, personal *hui* (meeting) notes and my interpretations of creative works). Secondary data provided second-hand information and commentary that often offered explanations for primary sources (i.e., journal articles, reviews, books and theses).

Discussing knowledge and research as a holistic experience required considering both physical and spiritual elements when engaged in whaiwhakaaro. Ngā pou whakaaro provided a conceptual frame for how I engaged with the texts. I argue that my engagement with texts cannot be simplistically reduced to a description of how the poukōrero were selected or how I analysed texts as might be the case in conventional qualitative research. This is because it also included fragments of how I also used ngā pou whakaaro to think through this research. For example, I do not include a detailed method of coding and analysing interview transcripts as a purely technical activity, but also as a way of thinking through ngā pou whakaaro (i.e., going from periods of obvious and taken-for-granted ideas (Pou Aro) through to suggesting possibilities of how a whare could be (re)visioned (Pou Tua Rongo).

Selecting the Poukōrero

In phase one I purposely selected (Patton, 1990) two pouako from Māori-medium schools, one Māori-medium curriculum developer, one Māori kairongoā and one Māori health professional as they could offer insights into the questions posed in this research. The criteria used for selection were that the poukōrero were of Māori ancestry; spoke fluent te reo Māori; had an in-depth understanding of mātauranga and tikanga Māori; and had either taught within a Māori-medium school or in a Māori healing or health setting. Pseudonyms of Putiputi, Pounamu, Kina, Anahera (Manawanui and Tekoteko were tohunga whakairo and are introduced later on in this chapter) were used, and in most cases, whilst I acknowledge the tribal affiliations of each person, affiliations may have been omitted in an attempt to maintain confidentiality.

Putiputi had taught for 24 years in various educational management and teaching roles within Māori-medium education. She was involved in the re-development of the hauora learning area for the revised *TMoA* (Ministry of Education, 2008) in 2006/7 and was currently teaching in a *wharekura* (Māori-medium secondary school).

Manawanui had taught for 10 years in Māori-medium primary and secondary settings. He was a strong advocate of learning and teaching *mau rākau* (Māori weaponry), being part of a Māori spiritual warrior group and had strong connections with his tūrangawaewae, living on his people's *pā kainga* (group of homes located on people's traditional lands). Prior to teaching, he trained as a carver and as such, he also had extensive knowledge of carving and the construction of whare whakairo.

Pounamu was a teaching principal in a small whānau-centred Māori-medium composite Year 1–15 wharekura. As a prominent Māori-medium leader, Pounamu had taught in the Māori-medium sector for over 25 years. His *kura* (school) had adapted a whare model into their framework for learning, teaching, assessment and review.

Kina had been involved in Māori-medium curriculum development since 1994. He had taught in the Māori-medium education sector as a pouako, initial teacher education provider, professional development provider, researcher and lead curriculum developer. He held a significant role in the 2006 *TMoA* re-development.

Anahera was a holistic healer who had practised *mirimiri* (therapeutic massage), *romiromi* (deep-tissue massage) and therapeutic massage for approximately 29 years. She co-ordinated traditional Māori healing workshops worldwide. She was taught wānanga lore and traditional healing as facilitated by Hohepa Delamere from Te Whānau-ā-Apanui.

Tapa, a Māori health professional, had been at the forefront of the transformational approach to Māori health for some 60 years. He had in-depth practical and theoretical knowledge about the whare tapawhā model of health.

Arguably, when purposefully selecting poukōrero, there can be potential bias or lack of capacity for validity as the group selected may not be a typical ‘population of interest’ (Reid & Smith, 1989). However, the intention of selecting poukōrero in phase one was not to capture a representative segment of the population, but rather to seek and analyse narratives of experience and ‘representative horizons of meaning’ (Holstein & Gubrium, 1995). In collating their stories, I rejected an ‘interventionist approach’ (Guba & Lincoln, 1989) that searched for ultimate truth, in preference to a hermeneutic approach²⁸ that could expose multiple constructions and representations.

When considering the multiplicity of constructions and representations, I took heed of comments made by two poukōrero that to understand a whare, I should seek representation from the very people who construct them. According to L. L. Smith et al. (2016), specialist knowledge of building a whare is held by the practitioners who undertake these activities, namely, tohunga whakairo. Subsequently, the selection of poukōrero snowballed²⁹ in phase

²⁸ For the purpose of this research I have interpreted a hermeneutic approach as a method of interpretation that is concerned with “problems that arise when dealing with meaningful human actions and the products of such actions, most importantly texts” (George, 2020).

²⁹ Snowball sampling in this case was when one poukōrero put me in contact with another poukōrero (Longhurst, 2009).

two of poukōrero selection and interviews. Through personal connections, two tohunga whakairo were again purposely selected to participate in this research. The richness that the tohunga whakairo provided illustrated a divergence of thinking that was not articulated by poukōrero within the education and health sectors.

Manawanui was a Ngāti Kahungunu³⁰ tohunga whakairo of approximately 45 years. His traditional carving knowledge base and hunger for Māori knowledge and expertise in whakapapa had been fostered at the Māori Arts and Crafts Institute in Rotorua and in his personal research.

Tekoteko was also an accomplished exponent of whakairo from Tainui/Waikato. He was a Māori knowledge keeper, orator, architect and representative, *tōhunga mau rākau* (master at Māori weaponry) and representative of *Te Kīngitanga* (the Māori King movement) (among other things). Tekoteko suggested I talk with others who could offer further insights into the research questions, but I chose not to conduct further interviews.

In keeping with the idea of multiplicities, I accepted that the voices captured were only part of the whole and that not all voices could be represented. In the kōrero shared by the poukōrero there was already “a shifting carnival of ambiguous complexity, a moving feast of differences interrupting differences” (Scheurich, 1997, p. 66). The interpretations offered about a whare from each poukōrero were unique, offering differing Māori perspectives as a “moving feast” (Scheurich, 1997, p. 243)—an interrelated discursive offering for further contemplation (Ko te kai o te rangatira ko te kōrero—the food for chiefs is on-going conversations).

The Interviewing Process

Interviews are recognised as a commonly employed qualitative research method. Their usefulness is that they enable poukōrero to describe their lives and experiences in their own words. More than simply a ‘talk’ or ‘chat’, semi-structured interviews can be directed by participants (Dunn, 2005). This was certainly the case in this research. Semi-structured in-depth interviews were the primary method used to generate texts from the poukōrero. When reframing the research from a ngā pou whakaaro framework, I looked to the whakataukī, ‘ka

³⁰ I deemed it necessary to include the tribal links of Manawanui and Tekoteko as they both insisted that their kōrero had come from their tribal ways of knowing. I also considered that their confidentiality could be maintained.

hanga te whare te tangata, ka hanga te tangata te whare’,³¹ (people build a house and a house builds a people). Just as the physical construction of a Māori meeting house is a purposeful collaborative, knowledge-sharing process in its (re)construction, so too was the contribution of the poukōrero voices to the constructing of this thesis—to contribute to hanga whare kōrero.

Throughout the interview process, I did not consider the need to find a unified, coherent narrative that represented truth from a centred subject. Instead, I preferred a postpositivist interview process—“a conversation with a purpose” (Lincoln & Guba, 1985, p. 268) that accessed “the perspective of the person being interviewed” (Patton, 1990, p. 278). In these conversations, I acknowledged that the kōrero shared would be partial, incomplete and always in the process of (re)telling and (re)membering at that particular moment.

At the onset, I followed ‘conventional’ interviewing processes, such as viewing interviewing as an interchange of ideas between two people about a kaupapa with similar interests—an *inter view* (Kvale & Brinkmann, 2009). I brought my understanding of the research questions whilst I also attempted to be aware of the embodied contextually rich lived experiences of the poukōrero.

Inquiries during the interview process were open-ended, conversational, fluid and varied according to the interests, experiences and views of each poukōrero. Rigid limits on conversations were not imposed. I veered away from a scripted interview format that cast the poukōrero as an impartial scientist, drawing out ‘unadulterated facts’ where the poukōrero were considered mere ‘vessels of answers’. The interviewing process did not offer a ‘route to the truth’ but offered “partial insights into what people do and think” (Longhurst, 2009, p. 583). I understood interviewing as a collaborative meaning-making process in which both parties engaged and reflected upon experiences.

The individual interviews were relaxed and informal in nature, and while I had sent the poukōrero a list of indicative questions prior to their interviews (see Appendix 1), conversations were generally left to develop organically and the provided question prompts were unnecessary. Ultimately, the depth of kōrero came when the dictaphone was turned off, the interview was finished, and we shared *kai* (food). I was given permission to use conversations that were not recorded, and on these occasions, I noted some of their key ideas

³¹ One of the messages inherent in this whakataukī signals the life-changing experiences that the construction of a Māori meeting house could provide to a community in terms of collaboration, sharing of knowledge and of shared purpose. The Māori meeting house is more than its physical materials. It is a reflection of its people, its relationship to the environment and its place in a global community (Tūhoe, 2016).

on the interview transcripts. Two of the poukōrero selectively shared knowledge that they thought was appropriate for this research, and at the same time, preserved tribal information for future generations beyond myself.

In some cases, the first interview led to an informal catch-up, with its purpose being expanding possible lines of thought or asking about gaps that were not discussed in the first interview. As I went from the first to the second interview, I drew from the,

... growing stockpile of background knowledge, the interviewer collects in prior interviews to pose concrete questions and explore facets of respondents' circumstances that would not otherwise be probed. (Holstein & Gubrium, 1995, p. 46)

I considered the kōrero collated from interviews as texts where there was no division between reality—what was asked, what was said and the context the poukōrero inhabited. I considered their kōrero as a field of representation and a field of subjectivity. In the thinking through, reading and writing of this thesis, I perceived that each field interacted with one another, connecting perceived realities, systems of representation and individual and collective subjectivities. I did not assume that there could be a one-to-one correspondence with a shared external reality (Holstein & Gubrium, 1995). Simultaneously, the role of poukōrero and researcher became blurred. The poukōrero asked questions or sought clarification on the research questions and how what they shared could contribute to the thesis.

I acknowledge that as a researcher, I come from a value-laden, political and subjective standpoint and reject the idea that there can be objective validity. Objectivity is merely a positioning that masks the Self's appropriation of one's predetermined truth. I shared with the poukōrero that inevitably my research would be a story of their story, which raised the issue of representation of an authentic 'Other'. The challenge I faced as a researcher was not to (re)present a 'truth' but to create a space for constructing meaning particular to the research question I set out to investigate whilst minimising any misrepresentations of the voices of the poukōrero.

Interviews were transcribed verbatim and returned to poukōrero to check for accuracy. One of the poukōrero re-wrote sections of his transcript to avoid the 'rambling' of the spoken word. Ultimately, I was aware that the discussion about his kōrero would still be my interpretations of his kōrero and might not always reflect the nuances he had signalled.

Analysis of Text

The sheer wealth of material produced in qualitative methods can be overwhelming. Analytical tools can be useful in helping organise and manage the vast amount of knowledge gathered. The pou whakaaro methodology developed in this research is not tied to a particular mode of analysis; therefore, the process of analysing texts used in this research involved an iterative process of reduction, organisation and thematic analysis and verification.

I positioned myself as a bricoleur and took a pragmatic approach to analyse texts. My position as a bricoleur was drawn from Derrida's (1993) understanding of Lévi-Strauss's work as someone,

... who uses "the means at hand", that is, the instruments he [she] finds at his disposition around him [her], those which are already there, which had not been especially conceived with an eye to the operation for which they are to be used and to which one tries by trial and error to adapt them, not hesitating to change them whenever it appears necessary, or to try several of them at once, even if their form and their origin are heterogeneous. (p. 231)

I listened to each recorded interview three to four times. When initially listening to the voices of the poukōrero I got 'a feel,' *ā-wairua* for the interview and possible key themes that were emerging concerning the key questions posed in the thesis. The second time I listened helped me build on the themes identified earlier, clarify sub-themes across conversations, whilst also acknowledging the unique moments or gems offered by each of the poukōrero. The third time I listened for connections, contradictions and silences within what was not said across the interviews. Finally, I cross-referenced what the poukōrero said and what I was reading in other texts (such as written literature, hauora 2006 development notes and wānanga notes from working with Hohepa Delamere and Te Ohu Hauora). The analysis of texts is not only located in findings or discussion chapters (Chapters 5 and 6) as might be seen in traditional research, but the analysis approach was also applied to how I looked at texts that might otherwise form a literature review, as in Chapters 3 and 4.

The pou within ngā pou whakaaro also provided a framework for supporting how I thought about possible responses to questions. As discussed previously, in Chapter 3, Te Pou Aro, I searched for signs, signifiers and significations of a whare within dominant education texts, such as curriculum policies and subsequent critiques. I drew out the (mis)representations and taken-for-granted meanings of a whare, whilst also keeping an eye towards possible openings

from which to problematise and trouble the status quo of what had been said to deterritorialise the taken-for-granted and to reterritorialise possibilities within subsequent written texts.

Analysis of text continued into Chapters 4 and 5 (Te Pou Tāhuhu), where again I searched for signs and significations of a whare in texts, this time from texts predominantly written by Māori and Indigenous scholars, which included kōrero with the poukōrero. I was interested in (re)presentations of a whare and how they could be (re)interpreted in the context of future Māori-medium hauora curriculum re-developments as I perceived these representations would inform the main research questions. When reading and (re)presenting written texts as drawn from the interviews with poukōrero, I acknowledged that in my position as a researcher, I ultimately created a *story of their story* within Chapter 5. I trod cautiously in my attempts to elicit how each poukōrero discerned meaning from their understandings of a whare and its possible contemporary construction. At the forefront was my concern to ensure that the narrative I re-wrote respected the integrity and mana of not only the poukōrero, but of their kōrero. I acknowledged the partiality and the momentariness of the (re)presentation of the poukōrero's kōrero in Chapter 5 and that the potential to continue these conversations would unpack further understandings of a whare and its potential in assisting in (re)envisioning the Māori-medium hauora learning area.

The task of collating the narratives shared in Chapter 6 (Te Pou Toko Manawa) brought with it intense privilege and responsibility. I drew on texts generated between February to September 2006 that were intended to inform the revised hauora learning area developments in 2006. Many of these texts were generated in wānanga with Hohepa Delamere from Whānau-a-Apanui and Kai Tahu. Hohepa was an internationally renowned healer, an *amokura* (anointed scholar of ancient knowledge) of days gone by who eloquently interwove the supernatural with reality with ease. He was a teacher who had acquired knowledge of ancient lore and the ancient practices of healing. Whilst my time spent with him was short, he had a major influence on this research and the inherent knowledge that is at the heart (the Pou Toko Manawa) of this thesis.

A Move Away from Conventional Research

For Māori researchers within academia, hegemonic norms are normalised and any Other positioning must involve robust justification. In this section, I defend why I have intentionally moved away from using a conventional approach to conducting research to using ngā pou whakaaro as a philosophical, theoretical, conceptual and methodological way of researching

Māori realities. This move could be deemed a radical move that pushes the limits of how research can be conducted, but using an Indigenous research paradigm is not a new positioning for many Māori researchers (Campbell, 2019; Clarke, 2019; Doherty, 2009; Edwards, 2009; N. Mahuika & Mahuika, 2020; L. Smith, 1999, 2005; Southley, 2020). I purposefully adopted the phase of ‘a radical move’ to enact what Mikaere (2015) referred to as a radical altering and radical re-ordering. This move required that I constantly examined my research methods in order to avoid slipping “unwittingly towards the point where... [I am] ... in fact conducting [research] in largely the same way as Pākehā researchers do, while hiding behind the Kaupapa Māori label” (Mikaere, 2015). Whilst this research does not sit firmly within a kaupapa Māori label, theory, paradigm or methodology, the content is predominantly a Māori kaupapa. I have taken up Mikaere’s (2015) challenge of branching away from colonised Eurocentric ways of thinking about research and have used research paradigms ingrained with Māori wisdom and theories of realities.

As an Indigenous researcher, I believe that departing from a conventional approach to research builds on the wider context of discontent, reflected in the concerns of L. Smith et al. (2016), who described a “gnawing sense of mayhem at play” (p. 131) when considering how Indigenous knowledges are represented in research. The sense of mayhem Smith et al. discussed is scepticism about what constitutes academic rigour—attempts to ensure a structured alignment with institutional research and a tendency to over-simplify Māori and indigenous knowledges in research. Questions arose, such as is the research approach friend or foe, does the research empower and expand Māori knowledges or are the methodologies “simply new technologies of cultural assimilation” (L. Smith et al., 2016, p. 133)? I constantly wavered within myself components of this mayhem—as a colonised subject working within a colonised framework, using the language of my coloniser to express my thoughts from a Māori worldview and what it meant to produce knowledge, and a research design that potentially could perpetuate colonising the ‘Other’ in research. I drew on western researchers as *hoa haere* (supporting scholarly thinkers) and considered them as part of a tool box that I could draw on to support a particular position or particular approach I might be taking.

I also drew on learnings from the growing number of Indigenous researchers and doctoral students who have developed Indigenous research methodologies and methods that differ from dominant Eurocentric research methods when conducting research with, about, and for Māori and Indigenous communities (Clarke, 2019; Edwards, 2009; R. Mahuika, 2019; C. Smith, 2002; T. Smith, 2000; Southley, 2020). Many Indigenous researchers and scholars (J. Lee,

2005; L. Smith, 1999; S. Wilson, 2008) are turning their attention to Indigenous epistemologies and ontologies as a way of conducting research, and as such, western notions of the terms methodology and method can be reframed from within contemporary Indigenous realities (L. Smith, 1999). Therefore, in adopting ngā pou whakaaro as a way of structuring, reading and analysing texts, I (re)claimed a space to conduct research from my perspective as a Māori academic, rather than seeking validation to conduct research differently within the academy as a self-determining stance.

The historical experiences of Indigenous communities as being (re)presented as the Other is an ongoing concern for Indigenous researchers (Denzin et al., 2008). There are many examples of western qualitative research methodologies and methods used within Indigenous communities that take Indigenous knowledge and manipulate it to fit Eurocentric frameworks, and then represent it back to the rest of the world in a way that is unfamiliar to its original custodians (Jahnke & Taipa, 1999). Two responses to colonial research of this nature have been to ensure that research stems from Indigenous recounts of lived realities and is connected to communities of practice, not only for the participants of the research but also for the researchers (Lavalee, 2009; L. Smith, 1999); and to display resistance.

In Linda Smith's book *Decolonising Methodologies* (1999), there are numerous examples of how resistance as reclamation and the re-telling of Indigenous stories by Indigenous peoples has been used in research. L. Smith (1999) claimed Indigenous people are writing our own stories, "our own versions, in our own ways, for our own purpose" (p. 29) when conducting Indigenous research. Indigenous communities' contributions to research in their communities have sought to disrupt the authoritative position of dominant western epistemologies and methods of knowledge production as a means of decolonising approaches to research (Lavalee, 2009; L. Smith, 1999).

L. Smith (1999) used the term 'decolonising' as part of a critical critique and provided an opportunity to dispel colonial, scientific and positivist approaches to researching Indigenous communities. Bishop (1999) discussed the impact of western research's misrepresentation of Māori worldviews and Māori knowledges, creating myths of "misconstrued Māori cultural practices and meanings" (p. 14) that are accepted as taken-for-granted 'truths' about a Māori worldview. Bishop used the example of research that measures Māori knowledge and Māori frameworks against western ones to legitimate the worthiness of what is real and what is a positive contribution to the field.

My imperative was to engage in a decolonising research design that not only prioritised a Māori re-telling of narratives, but (re)centred Māori epistemologies and ontologies as valid ways of knowing. While this research included activities that could be conceptualised as methodology and methods (reviewing literature, interviewing and analysing texts), I took an approach that resisted a strong empirical focus, rather giving preference to a free-flowing, organic and what sometimes could be viewed as a ‘messy’ approach. I often followed an intuitive approach to the research process, the presentation of content and the experience—an approach with no definitive representation, an approach that followed a whakaaro. The ceremonial process³² of building a whare guided my thinking about how this thesis could be constructed (hanga whare kōrero).

When thinking about what method one should use, there are expectations within academia that there are pre-established methods that fit with pre-existing theoretical and conceptual positionings in research. However, this was not the case in thinking through ngā pou whakaaro. The methods of analysis of texts and collecting kōrero from the poukōrero were developed as the research process was constructed.

Throughout this research, there was no desire to produce ‘real truths’ that are often expected when selecting a tried-and-true method, which leads one to believe that the approach will offer some form of assurance that the results produced will have some degree of validity—rigorous and methodical and in line with academic expectations. Some might seek to align ngā pou whakaaro with a form of hermeneutics (Meyer, 2003), which involves interpreting meaningful human actions characterised by thinking that is often non-linear and incomplete. Indigenous scholars have conducted research to ensure their interpretations of the world are seen from more than a singular dominant viewpoint.

Ngā pou whakaaro could be seen to sit within qualitative research as it “celebrates richness, depth, nuance, context, multidimensionality and complexity rather than being inconvenienced by them” (Mason, 2002, p. 1). The definition of richness, depth and complexity offered by Mason (2002) is the very thing that was proposed when thinking through ngā pou whakaaro. What is produced in this thesis is another narrative about a whare. Richardson and St Pierre (2005) claimed qualitative writing is,

³² Shawn Wilson talks about the process of ceremony as research for Indigenous communities and I have followed a similar approach in this thesis. For example, the thesis started with a karakia and planting the mauri, setting the foundation in the introduction and this chapter as providing a structure for the whole thesis—Te anga.

... an unfolding story in which the writer gradually makes sense, not only of her data, but of the total experience of which is an artefact. This is an interactive process in which she tries to untangle and make reflexive sense of her own presence and role in the research. The written study thus becomes a complex train of thought within which her voice and her image of others are interwoven. (pp. 959–960)

Richardson and St Pierre (2005) proceeded to claim that meaning is carried in its “entire text... its meaning is in the reading” (p. 960). I am drawn to the idea that the total experience of writing research “is an artefact” and that research is an interactive process of untangling thought and meaning is carried through reading text. Therefore in presenting research in a thesis, the meaning is not prescribed but continues with the reader’s engagement in the text. Thinking goes beyond the written text. Many of these ideas are encapsulated in how I have thought through ngā pou whakaaro.

The (re)presented text within each chapter emerged from the interweaving of texts forwards and backwards across chapters. The dominant texts about a whare are generally discussed in Chapter 3, which then provides an opening for Chapter 4 to propose other perspectives. The spoken and written words, metaphors, proverbial sayings and artefacts across chapters provided invaluable sources to triangulate theoretical, conceptual, methodological and practical considerations. There were no fixed points that had to be triangulated (Richardson & St Pierre, 2005), no “pure presence” (Lather, 1993, p. 675), or “unified consciousness” (Gibson-Graham, 1994, p. 141), but an intuitive process that followed incipient lines of thought that allowed multiplicities of thought to emerge.

I considered this research as part of a decolonising research agenda, as a “process of centering the concerns and worldviews of the colonized Other so that they understand themselves through their own assumptions and perspectives” (Chilisa, 2012, p. 13). It involves a process of conducting research in such a way that the worldviews of those who have suffered a long history of marginalization are given space to communicate from their own frames of reference. As part of a decolonising agenda, I sought to liberate (not defend my position) the research from western research constraints and to reconceptualise how Māori thinking through the pou of ngā pou whakaaro could inform this research.

Summary

In this chapter, I elaborated on ngā pou whakaaro as a multifaceted and complex philosophical, theoretical, conceptual, methodological and relational way of thinking, reading, analysing and (re)writing text. Ngā pou whakaaro locates the phenomenon of texts in time and space,

acknowledging both the simplicity and complexities, the fixed and abstract nature of meanings and ways of knowing. I initially explored some of the characteristics, layers of meaning and knowledge encoded within ngā pou whakaaro that were used throughout this thesis to read, analyse and (re)write texts—to retrieve, organise and transmit layers of (re)presentations. I gazed through each pou and discussed the main conceptual and methodological ideas that shaped how the research was conducted. I introduced the poukōrero who contributed their invaluable perspectives of a whare. Finally, I challenged the hegemony of scientific, rational and supposedly objective methodologies as the only means to produce legitimate and robust knowledges.

In the next chapter, I move beyond how a whare tapawhā model of hauora, well-being is signified within dominant education texts and take an ontological turn (Blaser, 2014), which is intended to displace the idea that a whare offers *a* Māori cultural perspective to an acknowledgement that there are multiple ‘Māori’ perspectives/ontologies (a position supportive of the ontological turn), which requires offering other cultural expressions or ontologies of a whare.

3 Te Pou Aro

A Whare Model of Hauora, Well-being

In the early 1980s, there was a national questioning of Eurocentric thinking in the health sector by Māori and a move towards valuing biculturalism and bicultural practices in Aotearoa (Roberts & Wills, 1998; Wepa, 2005). Critics highlighted that the Aotearoa health system and attitudes towards health were based on western philosophies and practices (M. Durie, 1985, 1994). One of the responses to this criticism was that a Māori perspective of health emerged and became renowned as the whare tapawhā model of health. The model has made a valuable contribution to developing Māori perspectives that highlight systematic contributions to negative health trends, and has since gained widespread acceptance in the health and education sector.

The four-sided whare model was initially mooted at the Rāhui Tāne Hostel in Hamilton in August 1982 as part of the Māori Women's Welfare League Research project, Rapuora (M. Durie, 1998). Tupuna Te Hira, an elder, highlighted the importance of wairua as a starting point to health, psychiatrist Henry Bennett spoke about mental illness and mental health, while Dr Jim Hodge of the Medical Research Council described some of the common disorders such as kidney failure which affected Māori disproportionately (M. Durie, 1994, p. 69). The last speaker was Erihapeti Murchie, a prominent activist in the field of Māori welfare and health and the President of the Māori Women's Welfare League at the time. She talked about the importance of whānau for the health of Māori women.

In his recollections of the hui, Mason Durie, a clinical psychiatrist, drew the key themes of *taha wairua* (spiritual dimension), *taha hinengaro* (mental and emotional dimension), *taha tinana* (physical dimension) and *taha whānau* (social dimension) together as the whare tapawhā model. The word *taha* signified a Māori perspective or a Māori side, and these dimensions were tested in communities throughout marae in Aotearoa (M. Durie, 1985).

The simplicity and widespread application of the whare tapawhā model in health policy provided a starting point for both Māori and non-Māori to reconsider culturally and ecologically responsive care for Māori, that went beyond the limitations of the western individualistic approach to diagnosis and treatment (M. Durie, 1994).

Over time, the whare tapawhā as a model and Māori perspective of health (M. Durie, 1985) have become embedded in the health field, such as in Māori health policy (Ministry of Health, 2020; Pitama et al., 2007), in iwi reports (Tinirau et al., 2021) in health research (Boulton & Cvitanovic, 2021; Glover, 2013; Moeke-Maxwell et al., 2020; Palmer, 2004; Purdy, 2020), in health promotion (Masters & Cherrington, 2005) and within mental health and counselling (S. Bennett & Liu, 2018; Hazou et al., 2021; Kingi, 2002).

Māori practitioners in the health sector have exercised their agency and adapted the whare tapawhā model of health to meet Māori community needs (see Hua Oranga, a Māori mental health outcomes measure (Kingi, 2002; McClintock et al., 2013), Te Ao Tūtahi (McNeill, 2009) as a Māori model of mental wellness, and *Te hau ora o ngā Kaumatua o Tuhoe: A Study of Tuhoe Kaumatua* mental wellness (McNeill, 2009).

Beginning this chapter with a narrative about the whare tapawhā³³ model in the health sector may seem outside of the scope of this thesis. However, in 1999, the whare tapawhā model and its significations were imported directly from the health sector into the English-medium *Health and Physical Education New Zealand Curriculum (HPENZC)* (Ministry of Education, 1999) and have maintained a prominent position in English-medium curricula.

Introduction

The purpose of a conceptual literature review is to become familiar with a topic and field, to develop ideas, and provide a contextual backdrop to show the reader how one approached the research (Fink, 2014). In this chapter, the primary question is how has a whare model of hauora, well-being been signified within dominant education texts? The pou whakaaro framework, or more specifically, my thinking through the Pou Aro, informed the way I (re)wrote the text within this chapter. I initially identified explanations of how a whare had been signified in educational texts such as curricula. Then I cross-referenced the signs, signifiers and significations of a whare to subsequent historical, social, political and linguistic presuppositions and commentaries about how a whare and its representations were signified.

I argue there is no ahistorical fact or transcendental signified or real thing that is a whare or the whare tapawhā model, but rather only significations and networks of possibilities and

³³ When referring to the whare tapawhā model regardless of in the English-medium curriculum or Mason Durie's Māori health model, it is written as whare tapawhā as evidenced in Mason Durie's 1994 seminal text. In *HPENZC* it is written as the whare tapa whā, but I have chosen to continue to write whare tapawhā, unless it appears in a direct quote.

openings to be explored. The intent of this chapter is to invoke possibilities, to produce and read between the gaps, and to invoke in the reader a sense that there is a need to read otherwise (Caputo, 1997).

The next section provides a brief chronological overview of occurrences of where a whare and its significations are made evident within curricula.

An Overview of the Whare in National Curricula

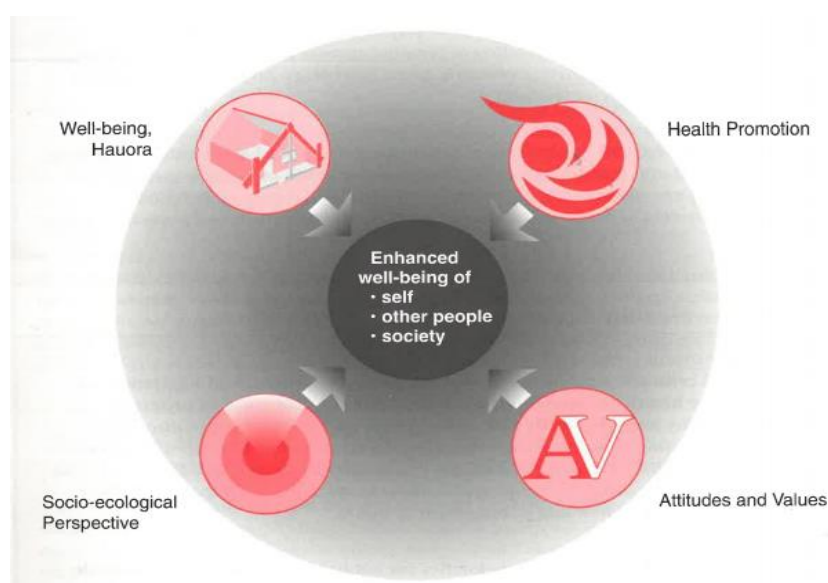
A Whare in English-Medium Curricula

This section examines how the whare has been represented in English-medium curricula from 1999 until 2008. With the release of the *HPENZC* in 1999, the whare tapawhā model of hauora and its significations became officially embedded within the English-medium curriculum. Just as the whare tapawhā model had gained widespread currency in the health sector, it was celebrated in the education field as giving Māori a voice and endorsing a Māori perspective in the curriculum (Culpan, 1996; Tasker, 1996/1997).

In the *HPENZC*, the stylised whare nui image was captured as an icon that metaphorically represented well-being, hauora. An illusion of ‘well-being’ being synonymous with ‘hauora’ was created by the juxtaposition of the English label ‘well-being’ besides ‘hauora’ to signify a ‘Māori’ perspective (see Figure 5).

Figure 5

Well-Being, Hauora in the English-Medium Curriculum



Note. From “*Health and Physical Education in the New Zealand Curriculum*”, by Ministry of Education, 1999, p. 30). Figure used under creative commons licence CCBY3.0N7.

Well-being, hauora was also identified as one of four underlying concepts that supported learning in the *HPENZC*. A brief explanation of well-being, hauora was provided in the document,

Well-being

The concept of well-being encompasses the physical, mental and emotional, social, and spiritual dimensions of health. This concept is recognised by the World Health Organisation.

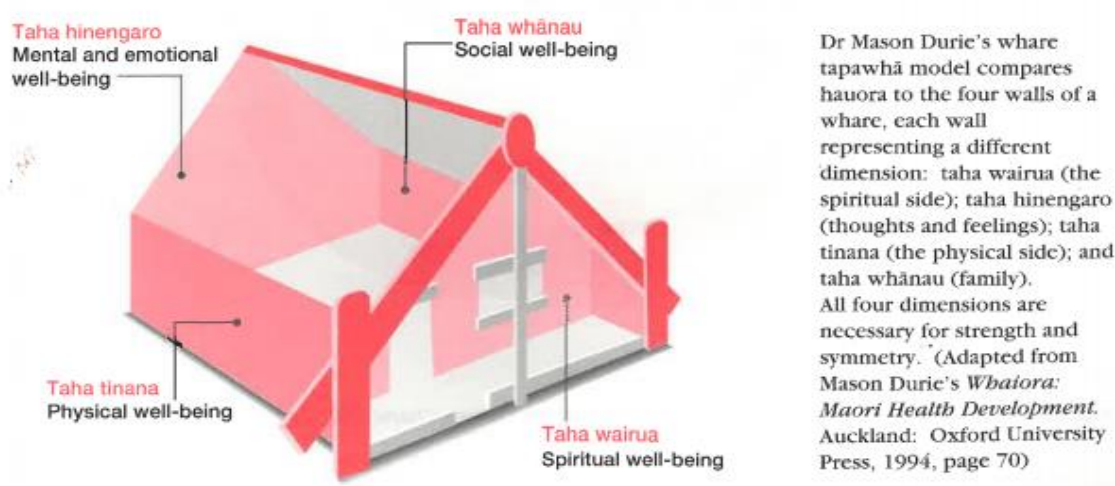
Hauora

Hauora is a Māori philosophy of health unique to New Zealand. It comprises taha tinana, taha hinengaro, taha whānau, and taha wairua. (Ministry of Education, 1999, p. 31)

In the *HPENZC*, writers referenced Mason Durie’s work by including a quote from his book, *Whaiora: Maori Health Development* (M. Durie, 1994). However, no reference was made to Durie’s (1985) seminal work titled, *A Maori Perspective of Health*, which identified “a four-sided concept, representing four basic tenets of life” (p. 483). The four dimensions of the whare tapawhā model were equated with an English counterpart, thereby, its possible English representation (see Figure 6); for example, ‘Taha wairua’ as ‘spiritual well-being’.

Figure 6

The Whare Tapawhā Model as Presented in the English-Medium HPENZC



Note. From “*Health and Physical Education in the New Zealand Curriculum*”, by Ministry of Education, 1999, p. 30). Figure used under creative commons licence CCBY3.0N7.

These definitions and understandings of the dimensions of hauora, well-being were also, albeit subliminally, evident in the revised English-medium document the *New Zealand Curriculum (NZC)* (Ministry of Education, 2007).

With the revision of national curricula in Aotearoa between 2006 and 2008, curriculum developers were charged with re-developing the health and physical education learning area. This involved condensing what was previously a 64-page *HPENZC* document into a two-page essence statement with refined achievement objectives for the *NZC*. This meant the *HPENZC* was relegated from being a standalone curriculum document to being subsumed into the *NZC* as one of eight learning areas. The graphic depictions of the whare tapawhā model, as previously presented in the *HPENZC*, were omitted from the subsequent 2007 revision. However, hauora, well-being was again positioned in national curricula as one of “four underlying concepts at the heart of this [the health and physical education] learning area (Ministry of Education, 2007, p. 22).

After 25 years of English-medium health and physical education curricula developments, the whare tapawhā model and its significations continue to guide and influence how a whare can be understood as a Māori perspective of well-being, hauora, with its four dimensions of well-being.

A Whare in Māori-Medium Curricula

In contrast to English-medium curricula, the Māori-medium curricula, *Hauora i roto i te Marautanga o Aotearoa: He Tauira*³⁴ (*HMoA*) (Ministry of Education, 2000), *TMoA* and *Te Marautanga o Te Aho Matua*³⁵ (Te Runanga Nui o ngā Kura Kaupapa Māori, 2008) made no mention of a whare tapawhā model of well-being, hauora. However, the terms and concepts used to describe dimensions of hauora, and the term hauora itself, is clearly evident in the Māori curricula texts as a name of the curriculum, thereafter the *wāhanga ako* (learning area), and as a term that signifies health and well-being (as discussed later in this chapter). The only visible significations of a whare in Māori-medium curricula are when referred to as a physical

³⁴ *Hauora i roto i te Marautanga o Aotearoa: He Tauira* is the Māori-medium curriculum document that is equated with *HPENZC*. This curriculum document did not proceed beyond draft phrase, hence the inclusion of “*He Tauira*” (a draft) in the title.

³⁵ *Te Marautanga o Te Aho Matua* is a Māori-medium curriculum designed by Te Runanga Nui o ngā Kura Kaupapa Māori o Aotearoa and the Ministry of Education to support the actualisation of Te Aho Matua—the guiding philosophy for kura kaupapa Māori. This *marau* (curriculum) is often used by kura kaupapa Māori who ascribe to Te Aho Matua principles and values. The curriculum comprises three documents and was officially launched in 2015.

dwelling such as a *wharekai* (dining hall, kitchen), *te whare haumarū* (health clinic) and as a whare.

(Re)presentations of a Whare in Educational Texts

This section examines how a whare and its significations have been (re)presented in dominant education texts. The significations are examined under the broad headings of the whare as an *iconised image*; a unique *Māori perspective*; a *Māori model* of hauora, well-being; a *bicultural model*; a model that *represents hauora*; and a model that signifies *dimensions of well-being*, hauora.

The Whare as an Iconised Image

The iconised whare image was first imported into national curricula in 1999 as seen in the *HPENZC*. The Māori meeting house, with its historical, cultural and social significance, was chosen as an icon to represent a Māori perspective of health, as it was at local marae³⁶ that consultations about a Māori perspective of health occurred. According to M. Durie (1985), the Māori meeting house is a traditional meeting place where tribal elders who speak with authority meet and therefore,

...the marae [inclusive of the whare] is the time honoured forum from which statements on all aspects of life emerge. Logically, it is also a forum from which a definition of health might be expected to emerge. (p. 483)

To clarify, the whare tapawhā as a Māori perspective of health and its various dimensions of well-being were shaped within a whare, on local marae, *by* Māori, to support the growing disparities in western health care provision (M. Durie, 1985, 1994).

However, just as Hinemihi had been dismantled from her original space at Wairoa and relocated to Surrey in London, understandings of a whare and how it contributed to Māori health shifted (Heaton, 2016) from the health sector into education. The connections between the whare tīpuna, or wharenuī on a marae and the whare as a metaphoric model of health and its various dimensions existed, but these links became tenuous in English-medium curricula.

With the relocation of the whare model from the Māori community to a health and, after that, into a curricula space, the original intent, purpose and understandings of a whare and its

³⁶ Often when reference is made to the marae, it is inclusive of a whare. The marae complex is made up of a number of buildings inclusive of a meeting house, often referred to as a wharenuī, whare tīpuna/tīpuna or as a tūpuna/tūpuna.

relationship to health became fragmented from its original self (Culpan & Meier, 2020; Fitzpatrick, 2006; Heaton, 2016; Hokowhitu, 2001; Salter, 2000). However, Skinner (2016) argued that Māori meeting houses are constantly involved in the process of transformation and change, adapting to different contexts to serve their communities better. Inevitably, some of the original architecture, cultural and social significance of a whare may change or get lost to meet new challenges, social and political goals, and demands. Hence, the whare has been identified as a cultural ‘artefact’ with historical and social significance and a living and evolving entity with contemporary significance to Māori (Heaton, 2015; H. Mead, 2003; O’Connor, 2007; Salmond, 2004; Sissons, 1998, 2010). I agree that representations of a whare can, and should, be reshaped by the very people who construct and choose to dwell within it.

Including a whare model in English-medium curriculum also offered opportunities for Māori to exercise their agency in national curricula. Gell (1998) posited that a whare, as a Māori meeting house, objectifies an organic connectedness of historical processes and can act as a sign of collective agency. Gell (1998) stated, “artefacts like Māori meeting houses are not symbols but indexes of agency... the agency is collective, ancestral, and essentially political in tone” (p. 253). Gell (1998) defined ‘index’ as a sign that stands in place of an object and attributes agency to the index which is capable of initiating a “causal sequence of a particular type... by acts of mind or will or intention, rather than the mere concatenation of physical events” (p. 16). As mentioned previously, the inclusion of the whare tapawhā model as a Māori perspective of health in the health sector provided opportunities to mediate social agency for Māori in spaces previously dominated by western health professionals’ thinking (M. Durie, 1994). Similarly, even to this day, the inclusion of the whare tapawhā model and its significations in English-medium curricula provides a forum for both individual and collective agency to discuss Māori perspectives of health and hauora, well-being in curricula, albeit limited (Burrows, 2004; Culpan & Meier, 2020; Fitzpatrick, 2005; Heaton, 2011, 2015, 2016; Kohere, 2003).

The Whare Tapawhā Model Offers a Unique Māori Perspective

The whare tapawhā model signifies ‘a’ Māori perspective of health (M. Durie, 1985, 1994), ‘well-being, hauora’ (Ministry of Education, 1999), and has become part of strategic and political positioning for Māori in the education sector (Heaton, 2011; Hokowhitu, 2001, 2004; Salter, 2000). The labelling of Māori words and concepts as ‘the’ Māori perspective or ‘a Māori perspective’ (Salter, 1998) provided opportunities for Māori to “get some intellectual

purchase on the world” (Jackson, 2009, p. 8). However, Jackson (2009) cautioned that labels such as a Māori perspective were “never adequate to the complex processes and human experiences of being-in-the-world” (p. 8). The very idea that there can be ‘a’ shared Māori perspective is highly contestable (Heaton, 2015, 2016).

Acknowledging that there is a Māori perspective relies on an unproductive Cartesian binary of a non-Māori/Māori perspective that divides into dichotomies of them/us, coloniser/colonised, as simplistic categorisations of Māori and Pākehā relations (Bell, 2004). I question the illusion that a Māori perspective, in reality, differs from a Pākehā or Eurocentric perspective in curricula. In recent years there has been a shift from a ‘bicultural rhetoric’ (Hokowhitu, 2001) toward valuing tribal and Indigenous perspectives, identities, histories and aspirations in ‘place based schooling initiatives’ (Penetito, 2020) rather than perpetuating the idea that there should be a shared national Māori perspective.

McIntosh (2005) argued there are shortcomings in the reductive labelling of a Māori perspective concerning Māori identities. The question of who is Māori has received considerable attention in research, with many writers claiming that Māori are not a homogenous pan-tribal identity (M. Durie, 1998; McIntosh, 2005; Penetito, 2015; Ryks et al., 2016; G. Smith, 1997; Webber, 2008). Māori were traditionally affiliated to whānau, iwi and hapū located within a particular geographical landscape, rather than identifiable as a collective national identity (M. Durie, 1998). The homogenous labelling of a Māori perspective, with a seemingly unified voice, subsumes the autonomy and authority of urban, pan-tribal, whānau, hapū and iwi identities and their multiple perspectives (Heaton, 2011, 2015).

The defining of Māori identities continues to be a site of social and political struggle in Aotearoa (Huia, 2015; McIntosh, 2005; Webber, 2008). McIntosh (2005) argued that this struggle seems more about determining the rights and privileges of Māori as *tangata whenua* (local people) in Aotearoa rather than really ‘hearing’ a Māori voice. Possibly the struggle should now be for valuing hapū and iwi voices with localised stories in localised curricula, rather than advocating for a Māori perspective in national curricula.

As previously mentioned, the political shift to include a Māori perspective in curricula allowed Māori curriculum writers and developers from diverse hapū and iwi affiliations to contribute to national English and Māori-medium curricula developments (McMurchy-Pilkington, 2008; Trinick & Heaton, 2020). The shift of Māori (inclusive of tribal and pan-Māori) having an active involvement in national curricula development was celebrated as Māori doing things

for themselves, rather than Māori having things done to them. This was a move away from reactive politics to being more proactive in national curricula development (McMurphy-Pilkington, 2008; G. Smith, 2003; Trinick & Heaton, 2020; Trinick et al., 2020).

The listening to whānau, hapū and iwi perspectives about a whare, hauora and well-being could contribute to many perspectives. Hokowhitu (2009) stated that tribal histories and stories have “never pretended to assert a universal truth, merely their own” (p. 2). The need for colonial historians to tell a singular truth tends not to be the same for Māori, as it is common for iwi and hapū to accept that the ‘facts’ surrounding a narrative allow tribal variations (Hokowhitu, 2009). Significations of the whare tapawhā need not only be a Pākehā/Māori perspective of well-being, hauora, but could be multifaceted. There is a gap in the literature that elaborates on the whare as a model of hauora, well-being, beyond the whare tapawhā model.

The Whare Tapawhā is a Model

As alluded to earlier, the inclusion of the whare tapawhā model in English-medium curricula has paradoxically been both liberating and confining (Heaton, 2015). Emancipatory, in that a space had been created for Māori voices to be considered when discussing a Māori model in what previously was Eurocentric curricula (Burrows, 2004; Culpan & Meier, 2020; Fitzpatrick, 2006; Heaton, 2015; Trinick & Heaton, 2020), and restrictive in that much of what has been said about the whare tapawhā as a *model* has omitted many ways a whare, as a model of hauora, well-being could be known (Heaton, 2015, 2016). Interpretations of the whare tapawhā model were simplified in the English-medium curricula and an idealistic analogy (total well-being, hauora) of interpretative descriptions (dimensions of well-being, hauora), of an original phenomenon (the Māori meeting house and its four walls) was presented. The analogical expression of the whare tapawhā model can be processed across multiple domains—the whare being a person and their well-being; a person and *ngā tapa e whā* (the four dimensions) of well-being, hauora; and a person as a whare (a house for humanity); a physical whare; and so forth (as discussed in Chapter 4). These comparative domains, drawn from their respective worldviews, cross-domain mapped, and processed metaphorically or figuratively, may not draw out the same understandings for every person, nor should they.

Writers outside of the education field (H. Melbourne, 1991; T. Melbourne, 2009; O'Connor, 2007; Royal, 2005) have freely cross-mapped understandings of the whare across domains, spaces, concepts and categories. They metaphorically process ‘one thing in terms of another’

as an analogy, similarity, allegory, symbolism, representation, comparison in thought or personification. For example, Māori scholars claim the whare tipuna is the personification of an eponymous ancestor (Ka'ai et al., 2004; H. Melbourne, 1991); a symbol of Te Ao Mārama, (Royal, 1998); and representational of the nuptial embrace of Ranginui and Papa-tūā-nuku (Barlow, 1991; Heaton, 2016; H. Mead, 2003; S. Mead, 1969) (discussed further in Chapter 4).

However, I also caution that processing Māori models and concepts as metaphors, analogies or personifications in education still can delimit Māori epistemological and ontological ways of knowing. Diminished, in that Māori knowledge can continue to be commodified and decontextualised from its original context when relocated to national curricula (Heaton, 2011, 2015). Simplified or modified explanations go little towards making explicit or present the thing, which in this case is the whare. Fitzpatrick (2007) claimed that the inclusion of the whare model was “a bold move which challenged teachers and students to consider a more holistic perspective of health and physical education and one that clearly and deliberately incorporated, however inadequately, a Māori world view” (p. 53).

Partial descriptions and interpretations of the whare tapawhā model in English-medium curricula offered new Māori terminology and Māori concepts into national curricula where previously none existed. Bailer-Jones (2002) argued that sometimes the new terminology “has its roots in the analogues that inspired the formulation of the model to which it belongs (a “spin-off” of the model) (p. 120). However, further debate, discussion and elaboration around the ‘source’ of the whare tapawhā model (a Māori perspective of a whare and dimensions of Māori health) and the intended target audience (English-medium curriculum and teachers and students in English-medium schooling) need to occur (Fitzpatrick, 2007; Heaton, 2016).

Other Models of Hauora, Well-being That Could Deepen Understandings of a Whare Model

Mātauranga Māori passed down over generations has informed the development of many other Māori health models. Therefore, from a Māori perspective, health models published in the past are no less relevant than the more recently published models. Durie's (1985) and Pere's (1984) seminal texts are still widely used and cited today (W. Wilson et al., 2021). Models such as *te wheke* (the octopus) (M. Durie, 1994, 1998; Pere, 1982, 1984, 1988, 1991); the *Meihana model* (Pitama et al., 2007); *te korowai o te hauora* (Adcock et al., 2019; Ministry of Education, 2000); *te whāriki* (Ministry of Education, 1993, 2017), and many more have either built on

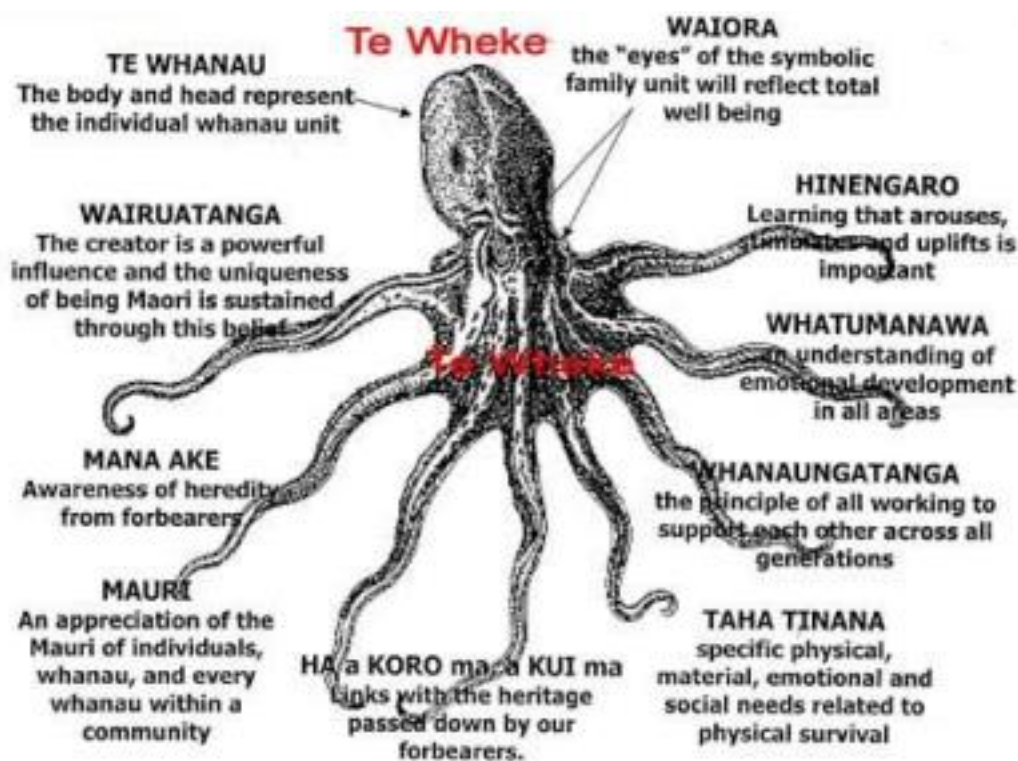
the dimensions of the whare tapawhā model or have offered elaborations on a Māori perspective of hauora or well-being.

Te Wheke

Te Wheke is a symbol of the health of the whānau and is grounded in the teachings of Rangimarie Rose Pere's learnings from her elders (see Figure 7). Te Wheke symbolically reflects *whānau waiora* (the child and whānau as one) (Pere, 1984). Each tentacle is a dimension of well-being, the suckers are the various facets of the dimension, and the intertwining of the tentacles represents the interconnectedness of the dimensions. The dimensions of Te Wheke are *taha tinana*; *hinengaro*; *te whānau*; *waiora*; *whānaungatanga*; *mauri*; *whatumanawa*; *wairuatanga*; *hā a koro mā a kui mā*; and *mana ake* (Pere, 1984, 1988, 1991) (see Figure 7 for English definitions). The waiora, the vitality of an individual and their whānau are reflected in the *karu* (the eyes of Te Wheke). There is overlap between some of the dimensions of Te Wheke with the whare tapawhā model, such as *te taha tinana*; *te taha hinengaro*, *whanaungatanga* and *wairuatanga* (see Table 2 for a comparative analysis of hauora models). Te Wheke has been adopted in the public (Ministry of Health, 2017) and mental health sectors (Hawaikirangi, 2021), the justice system (Learning & Willis, 2016) and education (Love, 2004; Stebletsova & Scanian, 2018).

Figure 7

Te Wheke: The Octopus



Note. From *Liberating Psychologies: Māori Moving Forward: Small Steps as a Practice of Tino Rangatiratanga*. In K. Crocket, E. Dava, E. Kotze, B. Swann, & H. Swann (Eds.), *Moemoeā: Māori Counselling Journeys* (pp. 134–143). Dunmore Publishing, p. 17. Permission to reprint figure granted by Sharmian Firth (Dumore Publishing).

Meihana Model

The Meihana model built on the dimensions of the whare tapawhā model and added two extra dimensions of well-being as *taiao* (physical environment) and *iwi katoa* (societal context) (Pitama et al., 2007). The Meihana model was developed as a framework that supports the fusion of clinical and cultural competencies to better serve Māori within mental health service delivery. The model includes core concepts of Māori beliefs, values and experiences that overlay the model's dimensions. The framework became a six-dimensional assessment tool predominantly used in clinical psychiatry.

Te Korowai o te Hauora

Te korowai o te hauora is a conceptual and structural framework in which one's hauora is cloaked in a *korowai* (cloak). This model was used in the Māori-medium hauora curriculum, *HMoA*. The document states,

Ko te korowai hei tāwharau i te mana tangata. Ina kākahutia koe ki te korowai, Kua kākahutia koe ki te tino rangatiratanga, Hei kawē atu i a koe ki te ao hurihuri.

(Ministry of Education, 2000)

The korowai (cloak) is a protective cloak, that cloaks the mana and rangatiratanga of the person. The cloak embraces, develops, and nurtures the person/people in an ever-changing world. [Translation by Sharyn Heaton]

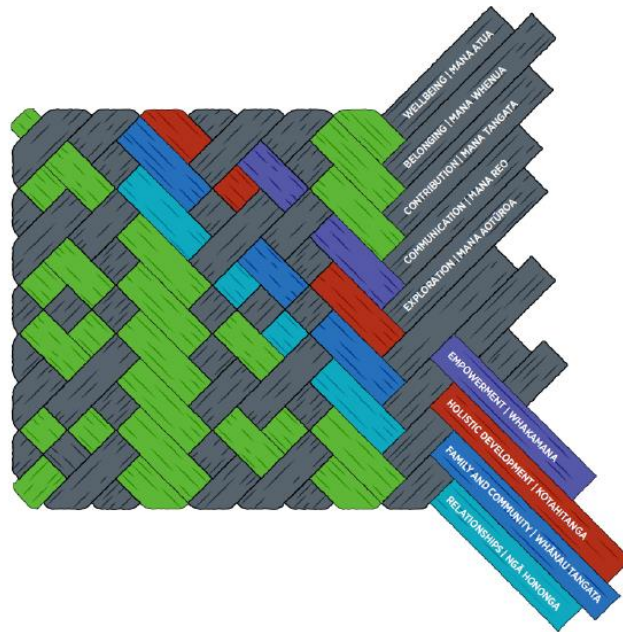
Again, the korowai o te hauora model (discussed later in this chapter) incorporated all of the dimensions of the whare tapawhā model and more. The model wove together the aims, strands, achievement objectives, underlying concepts, key areas of learning, learners and teachers, school whānau and community that were implicit within the *HPENZC*. A korowai model to denote a cloak of wellness is also evident in the health sector (Adcock et al., 2019; Ministry of Health, 2002).

Te Whāriki

Within *Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa* (Ministry of Education, 1993, 2017), the bicultural early childhood education curriculum and the Māori-medium equivalent *Te Whāriki a te Kōhanga Reo* (Ministry of Education, 2017), the curriculum for Māori language nests, are also holistic well-being models that could contribute to understandings of hauora and well-being. The English and Māori-medium versions of these documents have emerged from within the education sector and are firmly embedded in *te ao Māori* (the Māori world) (Carr & May, 1993; Te One, 2013). Te whāriki is a woven mat of strands and identifies dimensions that contribute to the well-being of the whole child (see Figures 8 and 9). The indigenising of early childhood curricula has been recognised internationally as ground-breaking (Te One, 2013). According to W. Lee et al. (2013), the aspirations and strands (dimensions) of *Te Whāriki* and *Te Whāriki a te Kōhanga Reo* have been ‘pushed’ up into the school curriculum and the tertiary sector. Again, some of the strands of te whāriki are also represented in some of the terms and concepts explored in the whare tapawhā model of hauora, well-being (see Table 2).

Figure 8

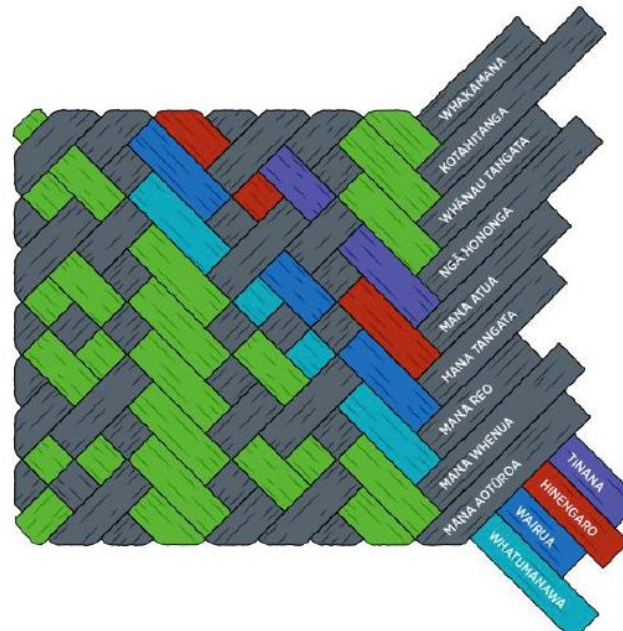
Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa



Note. From *Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa – Early Childhood Curriculum*, by the Ministry of Education, 2017, p. 11. Image used under creative commons licence CCBY3.0N7.

Figure 9

Te Whāriki o Te Kōhanga Reo



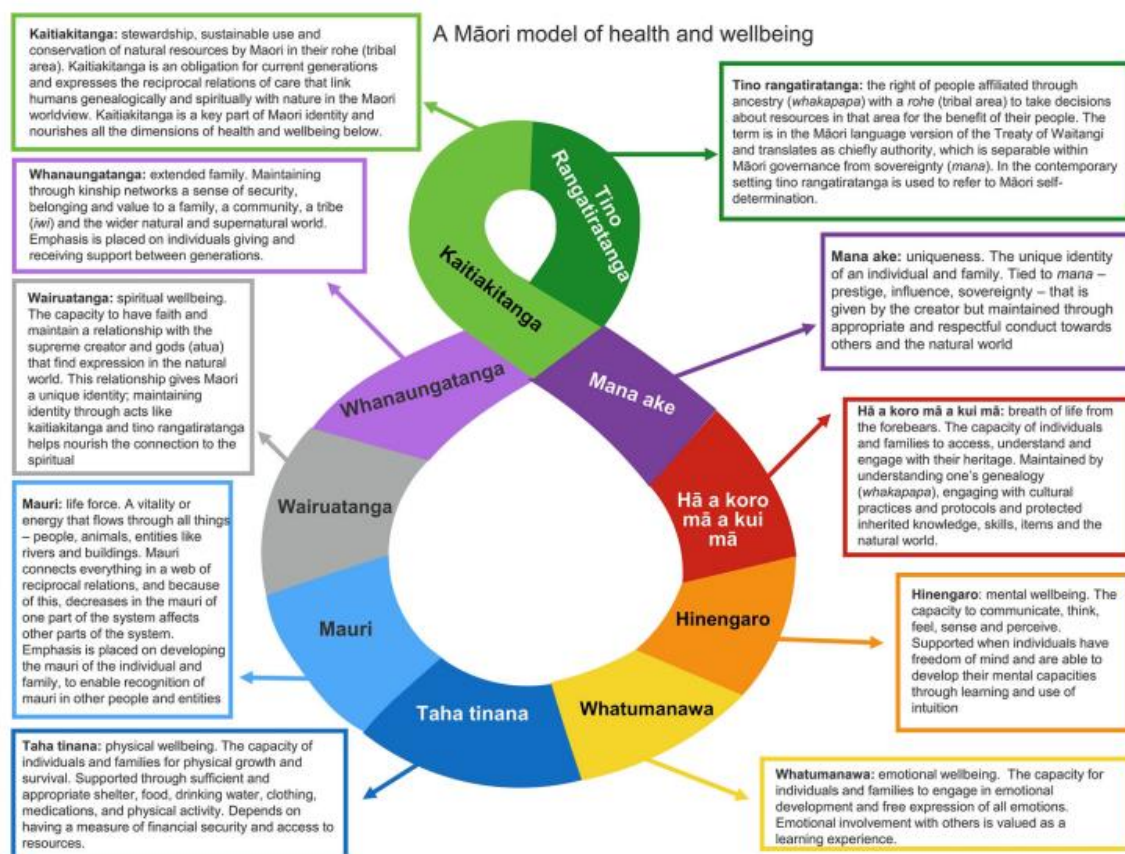
Note. From *Te Whāriki o te Kōhanga Reo*, by the Ministry of Education, 2017, p. 11. Image used under creative commons licence CCBY3.0N7.

A Māori Model of Health and Well-being

Rather than looking toward specific health models and their individual contributions to local and situational relevant models, Johnson et al. (2021) drew on many models to construct a (k)new model. They adapted their model from the work of key scholars such as M. Durie (1994); Henare (1988); Panelli and Tipa (2007); Pere (1988) and acknowledged the importance of tribal variation whilst foregrounding Indigenous peoples’ holistic, collective and relational perspectives on health and well-being (M. Durie, 2004) in relation to climate change. In their model, they explored the effects of climate change on Indigenous spiritual, social, emotional and physical health and well-being (Johnson et al., 2021) (see Figure 10).

Figure 10

An Integrated Māori Perspective of Health and Wellbeing



Note. From “Engaging Indigenous Perspectives on Health, Wellbeing and Climate Change: A New Research Agenda for Holistic Climate Action in Aotearoa and Beyond”, by D. Johnson et al., *The International Journal of Justice and Sustainability*, 26(4), 477–503. <https://doi.org/10.1080/13549839.2021.1901266>, p. 480. Reprint permission pending.

Table 2 presents the components of Te Wheke, the Meihana model, Te Korowai o te Hauora and Te Whāriki. Commonalities between these models are clearly evident. There is a shared

consensus on the importance of wairua, whānau, *hinengaro* (mind, intellect) and taiao. In addition, each model is built around the idea of interconnectivity rather than dimensionalities around the principles of interrelatedness, co-existence and symbiosis. It would seem the components of Māori well-being cannot be considered independent from one another nor distinct entities alone but viewed as having mutually beneficial dependencies (Palmer, 2004).

Whilst the whare tapawhā model clearly identifies four dimensions of well-being, it is clear that there are many other dimensions of well-being that could equally contribute to Māori health models. All of the Māori health models presented in this section are grounded in relationships and connectedness, which are implicit in whakapapa, taiao, *whenua* (land) and whānau (M. Durie, 1998; Pere, 1991; Pitama et al., 2007; W. Wilson et al., 2021). In tracing the relational side of whakapapa, one can trace through the generations of whānau and make connections between common ancestral practices signified in the *hā ā koro*, *ā kui mā* (the breath of life from ancestors), and *taonga tuku iho* (gifts handed down from ancestors). According to W. Wilson et al. (2021), whakapapa makes inextricable connections with the present, past and future and illustrates connections between generations which is essential for the health and well-being, and identity, of Māori.

Whakapapa not only establishes connections between people and *whenua* (Pitama et al., 2007), but also to inanimate and animate deities and beings. These connections are not explored further in Chapters 4 and 6; however, there is definitely more to a Māori side of hauora, well-being beyond the four walls of the whare tapawhā.

Table 2

An Overview of Seven Māori Health Models to Highlight Similarities, Consistencies and their Uniqueness to the Significations of Hauora, Well-being.

Te Whare Tapawhā (M. Durie, 1985)	Te Wheke (Pere, 1984)	Meihana Model (Pitama et al., 2007)	Te Korowai o te Hauora (Ministry of Education, 2000)	Te Whāriki (Ministry of Education, 1993, 2017)	Hauora (Ministry of Education, 2008)	Integrated model of hauora (Johnson et al., 2021)
Taha wairua	Wairuatanga	Wairua	Wairua	Wairua	Te wairua	Wairuatanga
Taha whānau	Te whānau whanaungatanga	Whānau	Te whānau	Whānau tangata/family and community, ngā hononga/relationships		Whanaungatanga
Taha hinengaro	Hinengaro	Hinengaro	Hinengaro	Hinengaro		Hinengaro
Taha tinana	Taha tinana		Te tinana	Tinana	Koiri	Taha tinana
	Waiora		Waiora		Waiora	
	Whatumanawa			Whatumanawa		Whatumanawa
	Mauri					Mauri
	Mana ake					Mana ake
	Hā a koro mā, a kui mā	Iwi katoa				Hā a koro mā a kui mā
		Taiao	Te taiao	Mana whenua/ belonging Mana aotūroa/exploration	Taiao	Kaitiakitanga
			Whaiora	Mana tangata, whakamana/empower ment, kotahitanga/holistic development	Tangata	Tino rangatiratanga

Note. See glossary for English definitions.

The Whare Tapawhā is a Bicultural Model

The whare tapawhā model of well-being, hauora in English-medium curricula was celebrated as an example of valuing the bicultural heritage of Aotearoa (Culpan, 1996; Culpan & Meier, 2020; Tasker, 1996/1997; Tinning et al., 2001). Bicultural inclusive practices in education built on the taha Māori initiatives of the 1970s that integrated ‘aspects of Māori culture’, a taha or a Māori perspective into curricula (Hokowhitu, 2001; Salter, 2000; G. Smith, 1990). However, taha Māori initiatives merely added a few “strands to the existing curriculum” (Jenkins & Kai’ai, 1994, p. 155) and were conceptualised to benefit Pākehā (G. Smith, 1990). Taha Māori initiatives “represented a version of Māori culture so Pākehāfied, that Māori barely recognised it as their own” (Hokowhitu, 2001, p. 116). Taha Māori initiatives launched emancipatory rhetoric, simply rearranging “the same traditional and existing liberal education policies” (G. Smith, 1990, p. 186) to provide an illusion of change “whilst maintaining the status-quo and reproducing the same inequalities” (Hokowhitu, 2001, p. 117).

Hokowhitu (2001) argued that the inclusion of the whare tapawhā model in the *HPENZC* did not meet the initial objectives of producing a bicultural curriculum. Hokowhitu (2001) stated, “Māori had no power to define meanings, which ultimately were constructed within a western framework” (p. 130). Bicultural inclusive practices assume power has been shared equally. However, the relationship between the writers of the *HPENZC* and the two contracted Māori writers relegated the latter to junior partners with limited authority to have their perspectives heard (Hokowhitu, 2001). Originally, the Māori writers suggested that the niho taniwhā³⁷ was a more appropriate model than the whare tapawhā model. The only difference between the two was that niho taniwhā had added a taha whenua dimension explained as “connectedness to the land: one’s origins or roots”(Salter, 2000, p. 11). A tribal elder, Salter (2000b), stated,

... the whare is built on the ground... and the land is an important connection. I know there are only four sides in that picture [whare tapawhā model], but I think you’d find Māori people know that the floor is just as important as the walls... although it is not shown, that’s what gives the whole a foundation, that links to whakapapa ... with each corner post having its own mauri. (p. 12)

Whenua is crucial to Māori well-being (M. Durie, 1999; Hokowhitu, 2004; Moewaka & McCreanor, 2019). Whenua is translated as both the land and the *whare tangata* (the womb and placenta). Both land and the whare tangata are vital for the well-being and continued

³⁷ The niho taniwhā is a five sided health model and has the dimensions of taha wairua, taha whānau, taha hinengaro, taha tinana and taha whenua (Moeau, 1997).

survival of humanity (Moeau, 1997). Whilst Tasker (1996/1997), one of the *HPENZC* curriculum developers, acknowledged the importance of whenua “as a vital component to the overall foundation of hauora” (Hokowhitu, 2001, p. 128), no mention was made of the importance of whenua in the published *HPENZC* document in 1999 (nor in the 2007 document). The cutting of whenua from the *HPENZC* whare tapawhā model caused indignation (Culpan & Meier, 2020) as this omission removed the very land the whare tapawhā was located upon (Hokowhitu, 2001).

Durie’s model inherently recognises whenua as the land upon which the whare sits, but many teachers will not appreciate this distinction (Hokowhitu, 2001; Salter, 1999). Hokowhitu (2004) speculated that the exclusion of a taha whenua dimension could have been due to the inability of the Ministry of Education, representing the New Zealand Government, to acknowledge the importance of land to Māori given the historical and contemporary land grievances held with the state (Hokowhitu, 2001; Salter, 1999). Such an admission would suggest that the return of Māori land was crucial to Māori well-being. The Māori writers posed questions about the authenticity of a Māori perspective in the curriculum, if Māori themselves were unable to construct and define meanings (Hokowhitu, 2001; Salter, 1999),

Māori writers of the *HPENZC* further contended that the inclusion of the whare model seemed fabricated and merely ‘commodified western content’, hence a misappropriation of tikanga Māori (Hokowhitu, 2001; Salter, 2000) and Māori knowledge (Hokowhitu, 2001; Salter, 2000). The inclusion of Māori words and concepts was perceived as a Māori ideal that Māori and Pākehā could equally embrace—a total well-being, hauora dialectic that could be shared by all New Zealanders (Culpan, 1996; Tasker, 1996/1997).

However, the objective of producing a bicultural curriculum faded with literal translations of Māori words, resulting in sanitised and tokenistic representations of Māori knowledge (Hokowhitu, 2001; Ross, 2001; Salter, 2000). As Hokowhitu (2001) claimed, “seizing a few words from Māori informants and/or decontextualising a Māori model so that it conforms to western constructs does not mean biculturalism” (p. 131). Arguably, promoted under the banner of biculturalism, the inclusion of the whare tapawhā into national curricula benefited Pākehā and misrepresented Māori culture as simplistic (Heaton, 2015). I support Jones’ and Jenkins’ (2008) position that we should be informed by ‘critical biculturalism’, which goes beyond homogenising impulses and soothing fantasies of unity and equality.

Culpan and Meier (2020) argued that the inclusion of Māori terms and concepts into bicultural models in English-medium curricula is influenced by systemic social, economic, political and cultural inequalities between Pākehā and Māori. They claim that neoliberalism discourses have also had an aggravating impact on the relationship of Māori and Pākehā and what they deemed as the cultural heritage of Māori. The very idea that Māori have a cultural heritage to draw upon, rather than Māori knowledge, perpetuates inequality. Pākehā often relate culture primarily to aesthetics and anthropology (L. Williams, 2011), whilst Māori perceive culture as being linked to ideas of social justice (Turner, 1999).

The Whare Signifies Hauora

In this section, I explore significations of a whare as (re)presented in the term and concept of hauora. I do not examine the nuances of well-being, not because the variables of well-being are insignificant, but rather because these variables when positioned as central indicators of well-being provide a type of privilege that overshadows a Māori perspective of hauora. Hence, this section begins with an example of whakapapa kōrero about hauora. Thereafter, I turn to how the whare tapawhā model is recognised as a model of well-being, hauora in English-medium curricula and the subsequent commentaries about its inclusion. As previously mentioned, in Māori-medium curricula there is no explicit link made between hauora and a whare; however, the Māori concepts used to describe the dimensions of hauora are clearly evident.

Since 1999, the concept of hauora has been recognised as one of the four underlying concepts of the *NZHPEC*. Hauora is ‘patently’ a Māori concept that is significant in addressing ‘total well-being’ (Ministry of Education, 1999) in curricula. There are many different layers of meaning attributed to hauora,

HAUORA comes from two words *hau* and *ora*. *Hau* can mean wind, air, breath, dew, eager or brisk, famous, vitality of people/person, or the presentation of a gift in acknowledgement of a gift received. *Ora* means alive, well in health, safe, survive, recover. Thus, Hauora can mean breath of life, being alive, vital essence or gift of life, eager, survival, etc. (Ross, 1998, p. 2)

Hauora as the supernatural *hau* (breath) of *ora* (life) was infused with wairua and breathed into the first feminine form, Hine-ahu-one/Hine-ahu-mai-i-te-one (Hine-ahu-mai-i-te-kura) to animate life (Kohere, 2003). ‘Hau’ as the “wind of life” (Salmond, 1997, p. 176), the “vital essence” (Best, 1954, p. 50) or “breath of spirit... was infused into the process [of creation] to animate life” (Marsden, 1988, p. 9). However, Heaton (2016) also suggested that if ‘hauora’

is indeed the animation of life, then it delivers a formidable edict to a curriculum or learning area, which may not have the metaphysical nor physical resources to meet it.

Hauora as a concept transcends simple western understandings of well-being that underpin health and physical education teaching and learning in schools (Fitzpatrick, 2005; Heaton, 2011, 2015, 2016; Kohere, 2003). Hauora links “‘being alive’ with human consciousness of, and emotional attachment to the land, sea, forest and sky, as well as with our kindred beings” (Kohere, 2003, p. 22). Kohere (2003) claimed hau and ora are the cause and effect of a functioning human being, and is the individual and collective driving force for the unfolding of potential to act in the world for and with others. Various writers outside of the education field have elaborated on hauora, drawing from a Māori episteme (Beattie, 1939; Heaton, 2016; Ka’ai et al., 2004; Kohere, 2003; Marsden & Henare, 1992; Salmond, 1985). Tribal narratives about Māori concepts such as hauora can provide meaningful and in-depth understandings to inform future Māori-medium hauora developments.

As alluded to earlier, the positioning of hauora as a concept in national curricula has provided a strategic political opportunity for Māori that served competing, and sometimes complementary, purposes in curricula, one being self-determining for Māori and the other assimilative (Heaton, 2011, 2015, 2016). Self-determining in that opportunities availed for Māori to represent a Māori perspective of health and physical well-being and health and physical education in curricula. For instance, the juxtaposition of well-being beside hauora could have opened up a rich, in-depth and diverse way of understanding hauora, “to describe the complexities of health, development and behaviour, and offering meanings that could be visionary for health and physical education practices in New Zealand” (Ross, 2001, p. 8). However, by “equating hauora with well-being with its inevitable focus on individualism and new age pop psychology” (Ross, 2001, p. 8), the opportunity to think differently diminished.

Understandings of well-being at the time as being individualistic and person orientated is in contrast to how hauora can be viewed (Heaton, 2016; Quinlivan et al., 2014). Many Eurocentric explanations of hauora invoke an autonomous and self-determining subject (Quinlivan et al., 2014). Quinlivan et al. (2014) claim that the imperative to realise the potential of individuals, as evidenced through dominant cultural values and understanding, erases Māori ways of knowing and the value Māori place on interdependence and collective responsibility.

The simplistic translations of well-being, hauora could also be deemed assimilative in that by putting the dominant culture and language at the centre, the minority culture and language became co-opted into reproducing, in the Māori language, their own assimilation (Heaton, 2011). For example, Tasker (1996/1997) described the *HPENZC* as underpinned by the Freiran concept of empowerment, whilst Hokowhitu (2004) stated the document “had more relevance to the Freiran concepts of ‘false generosity’ and ‘cultural invasion’” (p. 78). The invaders penetrate the cultural context of a group and then “impose their own view of the world upon those they invade, and inhibit the creativity of the invaded by curbing their expression” (Freire, 1996, p. 133).

The health and physical education curricula writers precluded that, “Hauora and well-being, though not synonyms, share much common ground” (Ministry of Education, 2007, p. 22). According to Culpan and Meier (2020), the Ministry of Education chose to conceptualise hauora as “total well-being” within the *HPENZC*, and at first glance, total well-being and hauora seemed plausible. However, arguably, the presence of a Māori concept beside an English term creates a binary allusion that there is a Pākehā/Māori worldview that can sit equally alongside each other. The inclusion of hauora as a concept in English-medium curricula in the intended (planned) and operational (in practice) curricula was an example of liberal recognition (Rowse, 2003), whereby there was engagement with a Māori worldview in ways that legitimated normative Eurocentric ways of knowing (Penetito, 2010; G. Smith, 2012). The use of Māori terms as labels beside western concepts supported a shift from expressions of exclusion to become terms of inclusion that never previously existed in the world of the people upon which they were imposed.

However, Metge (2010) proposed that the inclusion of Māori words into national English-medium curriculum could be enriching, but to prevent such inclusion from being counter-productive and exclusive, distortion of meaning through simplistic translation needed to be minimised. There is an inevitable tension when expecting that there can be a shared understanding for all New Zealanders when importing Māori terms and concepts into curricula (Heaton, 2015; Hokowhitu, 2001, 2004; Salter, 1999). Contrarily, it could be assumed that ‘a Māori perspective’, as an enactment of biculturalism in national curricula would be at stake if such nuances were not included.

The dominant discursive formations of hauora, well-being have become an institutionalised force that profoundly influences how individuals act when implementing Māori perspectives

of health and well-being. This is both advantageous and limiting. On the one hand, it has “opened up a space of resistance to dominant ways of thinking in society” and could be seen as “future-orientated and thus be seen as an impulse for a further strengthening of New Zealand’s (bicultural) society” (Fitzpatrick, 2006, p. 12). Nevertheless, on the other hand, it can be seen as limiting in that educational commentaries have uncritically adopted a simplistic and decontextualised understanding of hauora (Heaton, 2011, 2015). The decontextualising of terms and concepts from one language into another from their original context, seldom conveys the web of meanings originally intended (Heaton, 2016; McKinley, 2005).

The expectation of a shared understanding when drawing from two distinct worldviews is complex. As Pere (1988) suggested, there is a hermeneutic difficulty in expressing one culture through the language and practices of another. However, Culpan and Meier (2020) argued that the inclusion of the whare tapawhā model and the hauora concept in English-medium curricula “displayed a willingness and commitment to address prior failures regarding the realisation of the Treaty of Waitangi” (p. 220). The intention was “to open up spaces of resistance to dominant ways of thinking in society” to be “future focused” and as an impulse, “to strengthen New Zealand’s bicultural society” (Fitzpatrick, 2006, p. 12).

Contradictorily, as mentioned previously, the importing of the hauora concept into English-medium curricula has marginalised epistemological and ontological understandings of the whare and its Māori representations of hauora (Heaton, 2011, 2015, 2016). According to McKinley (2005), Māori words need to refer back to their original episteme in which they were framed and represented through the language of origin. The well-meaning intent of being socially inclusive by including Māori concepts in curricula (potentially) subjugates Māori ways of knowing (Trinick & Heaton, 2020). Subjugated in that hapū, iwi, and whānau knowledge voices were ‘silenced’ and subsumed under official discourses about hauora. Bourke (as cited in McKinley, 2005) stated,

Any claims for authenticity are disabled insofar as appeals to ancestry, metaphysics or agency are based upon terms that can only refer back to the discourse within which they [were] ... framed. (p. 28)

In short, in divorcing Māori words and concepts from their original contexts, their meanings and functions can become almost alien to the very people it purports to represent (Heaton, 2011; Hokowhitu, 2001).

When a language is de-contextualised from its culture and used as a technical tool of translation, a Māori epistemological view cannot be understood (Heaton, 2011; McKinley, 2005). H. Melbourne (1991) suggested that if we want to avoid simply thinking in English and translating to Māori, we need to address the central problem of decolonising the mind (as discussed further in Chapters 4 and 7). This would involve re-orientating the mind so that Māori and Indigenous traditions and ‘ways of thinking’ are central and not peripheral or denigrated within dominant discourses.

Arguments, debates and tensions have ensured over the contentious misrepresentation and tokenistic sanitisation of hauora as a concept and word in English-medium curricula (Fitzpatrick, 2006, 2007; Fraser, 1999; Heaton, 2015; Hokowhitu, 2004; Salter, 2000). Misrepresentations of hauora resulted in a lack of understanding and miscommunication, and also was a cultural invasion and a misappropriation of Māori knowledge, adding further injustices to colonisation in Aotearoa (Burrows, 2004; Hokowhitu, 2001). (Ministry of Education, 1999). Despite the good intentions of the *HPENZC* and *NZC* writers, this misappropriation by a dominant group was essentially taking ownership of another’s culture (Hokowhitu, 2001; Salter, 1998).

In 2005/2006, with the re-development of the health and physical education learning area in the *NZC*, the appropriateness of the whare tapawhā model as a traditional or contemporary model within national curricula continued to be widely debated (Burrows, 2004; Culpan & Meier, 2020; Heaton, 2015; Hokowhitu, 2001; Ross, 2001; Salter, 1999, 2000). In 2006, some of the English-medium and health and physical education learning area re-development team and the Māori-medium hauora learning area team advocated for wider Māori consultation about the appropriateness of the whare tapawhā model and hauora as a concept in curricula. After a one-hour presentation by the Māori-medium hauora curriculum professional development group,³⁸ a recommendation was made that a broad in-depth and reciprocal consultation on hauora and the whare model was necessary before incorporating the model into curricula again. Sadly, further “consultation with Māori was not planned and certainly never happened” (Fitzpatrick, 2007, p. 53). It is questionable if the whare model *still* continues

³⁸ In 2005, the Ministry of Education contracted Cathy Bull to lead the development of the hauora tauaromahi (Māori-medium hauora exemplars) and to provide professional development to Māori-medium schools. The tauaromahi were examples of practice and samples of authentic student work annotated to illustrate learning, achievement, and quality in relation to Levels 1–5 of the hauora curriculum.

to represent either contemporary or traditional Māori, hapū, iwi thinking, or a Māori perspective of health, well-being.

Other scholars have also advocated for teacher professional development to unpack Māori understandings of hauora (Fitzpatrick, 2007; Goulton, 2004; Ross, 2001). Again, this has not eventuated. This led to what Fitzpatrick (2007) discussed as many teachers in English-medium education settings feeling uncomfortable in using the word hauora in their practice, as they lacked adequate in-depth knowledge of what it meant from a Māori perspective, and reverted to their prior understandings of holistic well-being.

Hauora as Represented in Māori-Medium Curricula

The proceeding section examines how hauora as a signification of the whare tapawhā model was identified in Māori-medium curricula. With the translation of the *NZC* (Ministry of Education, 1993) into its Māori-medium equivalent, *TMoA* (Ministry of Education, 1993), a Māori name was needed to represent health and physical well-being/education. As such, ‘hauora’ was coined and was equated with ‘health’, ‘physical well-being/education’ and ‘health education’. I argue that the selection of the name was a by-product of a flawed translation process in that an individual completed the translation process with minimal community consultation about the relevance or the appropriateness of the terms chosen (see Heaton, 2011). Unlike other curriculum areas where there was more of a ‘bottom-up’ word creation process, the translation of the term hauora was very much a ‘top-down’ approach driven by Ministry of Education contractual requirements. Several linguists argue that ‘bottom-up’ language planning tends to be better accepted by the related language community of practice (Fishman, 2006; Kaplan, 2006).

From 1999 onwards, critics argued that hauora was an inappropriate term to represent Māori-medium health and physical education (Fraser, 1999; Goulton, 2004; Heaton, 2015; Salter, 1999). For example, in the Ministry of Education report, *He Whatu Korowai: A Report Detailing the Draft Hauora Consultation Programme and Findings*,³⁹ Goulton (2004) claimed that many of the participants interviewed perceived hauora as implying health-related activities rather than health and physical education,

³⁹ In 2004 the Ministry of Education commissioned Cathy Bull to conduct a hauora consultation programme on the then Māori-medium curriculum *HMoA* (Ministry of Education, 2000). This document was the last of seven curricula developed for Māori-medium in the 1994–2000 round of curriculum developments but was never officially published and remained in draft form.

The lack of a clear definition of Hauora and Hauora terms, and questions about the naming of the document reflect a tension in perspective about the term Hauora. The stretching of the term to encompass all aspects contained within the document such as Health and Physical Education has created this tension, and the resulting confusion about the term. (p. 15)

Hauora curriculum writers suggested that from a Māori perspective, the term ‘mauri’ was a more appropriate term to describe states of Māori health and well-being (Fraser, 1999; Goulton, 2004; Heaton, 2011; Hokowhitu, 2004; Love et al., 2017). Māori Marsden (1988) discussed the relationship of mauri and hau, positing that hauora as the breath of life is the source from which mauri emanates. Other writers (Best, 1954; Penehira, 2011) claimed that hau is used synonymously with the word mauri. Māori Marsden (1988) differentiated between the two concepts and suggested that the word ‘hau’ is a term used in conjunction with animated life, whereas ‘mauri’ can be applied to both animate and inanimate things. Mauri was a force or energy mediated by hauora—the breath of the spirit of life. Mauri ora was the life force transformed into a life principle by the infusion of life itself (Marsden, 1988, p. 21). A review of literature outside of the education field (Marsden, 1988; Penehira, 2011; Penehira et al., 2011; Pohatu, 2011) revealed further understandings of both hauora and mauri, and some of these understandings could contribute to more in-depth understandings of a hauora learning area in Māori-medium curricula.

Within the *HMōA* document, an explanation of hauora was (re)presented through whakapapa, which gave a gloss of the metaphysical nature of hauora. The whakapapa states,

Nā Io-Matua-Kore,

Ko Wairua, Ko Mauri Tapu, Ko Oranga

Nā te Wairua ko ngā kete o te Wānanga,

Nā ngā kete o te Wānanga ko te Hinengaro,

Nā te Hinengaro, ka puta te Ira Tangata ki te whai ao...

Ko Oranga, he kaitiaki,

Hauora

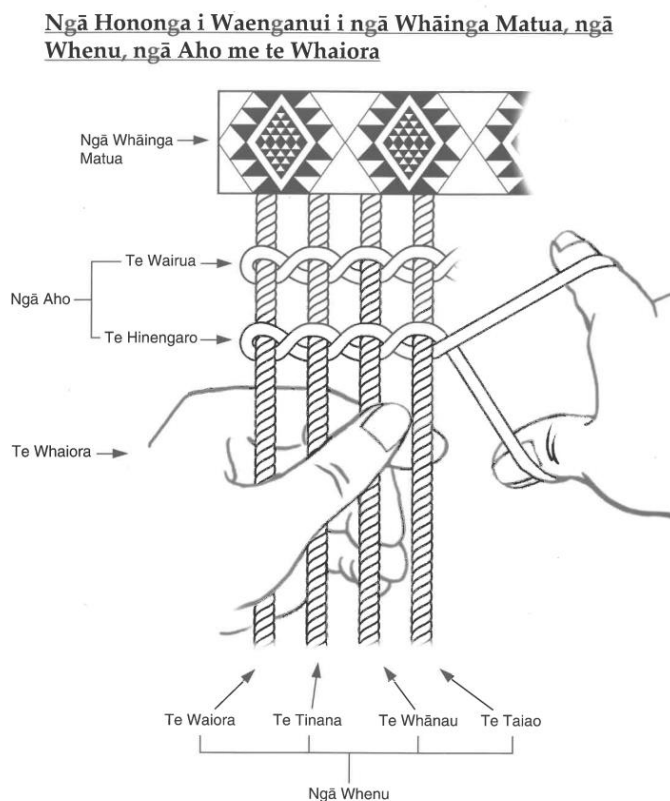
(Ministry of Education, 2000, p. 7)

Whilst I do not agree that all of the components of this ordering or laying of genealogical descent are relevant, the narrative makes connections that could support more in-depth understandings of hauora (Heaton, 2016). Whakapapa narratives used in this way provide a framework for understanding and ordering a historical descent, pattern and linkage, whereby interrelated animate and inanimate objects descend from an ancestral origin (Heaton, 2016). Meanings gleaned through whakapapa are often a way Māori experience the world. L. Smith (1999) wrote that stories “serve to connect the past with the future, one generation with the other, the land with the people and the people with the story” (p. 145). Given that Māori offer their perspective or their side (*taha*), the re-telling of Māori narratives recentres Māori voice and is a powerful reclamation of space in curricula (Heaton, 2016). It is “imperative to (re)turn Māori ways of knowing through other Māori phenomena, such as *karakia* and *whakapapa kōrero*” (Heaton, 2016, p. 7) in order to begin to address some of the complexity and profound potential that knowing about hauora (and a *whare*) could offer the education sector, as discussed further in Chapter 4 onwards.

As discussed, *te korowai o te hauora* provided a structure for the Māori-medium hauora curriculum (Ministry of Education, 2000) rather than the *whare tapawhā* model (see Figure 11). The dimensions of hauora were identified as *whenu* (strands) labelled as *te waiora*, *te tinana*, *te whānau*, and *te taiao* (the environment). Two of these strands, *te tinana* and *te whānau* are also clearly evident in significations in the *whare tapawhā* model (see Table 2 for comparative analysis). The *aho* (horizontal binding threads) of *wairua* and *hinengaro* were recognised as being inseparable from each other, and again are concepts that are evident in significations of the *whare tapawhā* model. The process or action of lashing together the *aho* with the *whenu* was called *whaiora* (the pursuit of well-being). Whilst there were no direct references made in the *HMoA* (Ministry of Education, 2000) to the *whare tapawhā* or a *whare* model, I suggest its significations are still evident in the Māori language and are used when describing the *whenu* and *aho* of hauora.

Figure 11

The Structure of the Hauora Learning Area

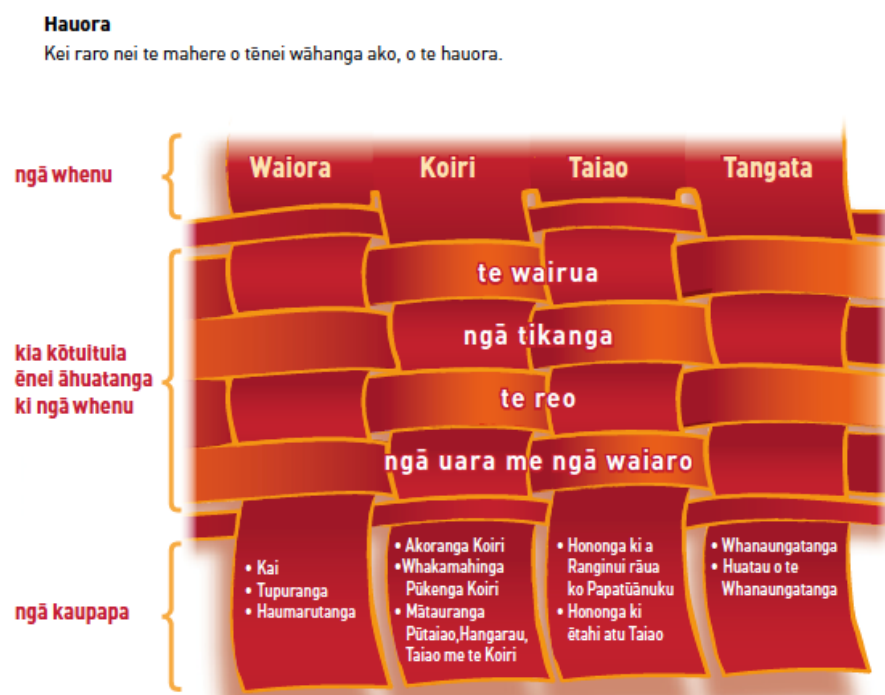


Note. From *Hauora i roto i te Marautanga o Aotearoa: He Tauri*, by Ministry of Education, 2000, p. 11. Image used under creative commons licence CCBY3.0N7.

With the refresh of Māori-medium curricula in 2006 and with hauora becoming one of eight of the wāhanga ako within *TMoA* (Ministry of Education, 2008), no explicit mention was made of either the korowai model or a whare model. However, throughout *TMoA*, each of the eight learning areas developed a standardised weaving image that depicted the structure of their particular learning area (Ministry of Education, 2008). In the hauora learning area in *TMoA*, the horizontal strands of waiora and taiiao remained, as did te wairua as one of the horizontal intertwining strands. Koiri was added as a vertical strand and arguably could be looked upon as what was previously a tinana dimension or strand (see Figure 12). *Ngā uara me ngā waiaro*, as attitudes and values, *te reo* (Māori language) and *ngā tikanga* (protocols, practices) were also added to the hauora learning area's structure (see Table 3 for comparative analysis of dimensions of hauora across curricula from 1999 to now).

Figure 12

A Weaving Structure of Hauora



Note. From *Hauora i roto i te Marautanga o Aotearoa: He Tauira*, by Ministry of Education, 2000, p. 11. Image used under creative commons licence CCBY3.0N7.

A Whare Metaphorically (Re)presents Dimensions of Hauora, Well-being

The whare tapawhā model is not only a signification of hauora, well-being, but it is represented through its various dimensions. As previously stated, in English-medium curricula, the dimensions of hauora are taha wairua, taha hinengaro, taha tinana and taha whānau; whereas in Māori-medium curricula, the dimensions are wairua, hinengaro, waiora, tinana/koiri, whānau and taiao. In this section, I initially explore how these taha/tapa have been spoken of and discuss how taha wairua and taha hinengaro could be elaborated on in relation to hauora. In exploring the dimensions of taha wairua and taha hinengaro beyond how they have been represented in curricula, I intend to illustrate some of the tensions, limitations and potential contributions that ways of knowing differently about these dimensions could add to a hauora field.

A Whare has Four Sides That Contribute to Dimensional Well-being

In English-medium curricula, the *whā* (four) *tapa* (sides) of the whare (tapa) can be loosely translated as taha, the walls, or dimensions of a whare. These four dimensions are crossed

mapped across understandings of a whare as the human person and their well-being, hauora. I support Bailer-Jones' (2002) statement that,

by bringing together two abstract systems; either one of them already known serves to help us guess the form of the other not yet known, or both being formulated, they clarify each other... it is a strategy... logically conducted understanding of abstract notions and general judgments... . (Duhem, 1994, p. 97, as cited in Bailer-Jones, 2002, p. 111)

As previously discussed and reiterated, critics argue that English terms beside each taha did not draw out the unique meanings of the Māori terms nor the concepts they sought to represent (Fitzpatrick, 2005; Heaton, 2011; Hokowhitu, 2001; Ross, 2001; Salter, 2000). Rolleston et al. (2020) stated, “the four cornerstones [dimensions] merely reflect western holistic models of health and thus simplistic translations...” (p. 3). Whilst simplistic translations of Māori terms offer an entry point into the schema of understanding the dimensions of hauora conceptual understandings of the dimensions of hauora and the whare tapawhā model are not translatable to western frameworks of physical, mental, social and spiritual well-being as they do not tap into the unique meanings of the concepts the words represent (Fitzpatrick, 2005; Hokowhitu, 2001; Ross, 2001; Salter, 2000). The translations offered of the dimensions are an example of conceptual assimilation (Rolleston et al., 2020). At a surface level, the dimensions start with Māori concepts; however, its production within English-medium curricula discourses and health discourse disassembles the dimensions to fit a western medical model.

This becomes evident when comparing the dimensions of health proposed by the World Health Organization (1946) as “a state of complete physical, mental and social well-being” (p. 1315) to the dimensions within the whare tapawhā model, where there is little deviation away from western dimensions of well-being (other than the labels). To effect commentaries have, circulated that have ensured western dimensions of well-being continue to exist as legitimate and valid knowledge, even in the Māori language. In perpetuating this cycle, commentaries have the potential to limit what can be said and what can be purported as valid knowledge. According to Foucault (1980), the role of commentaries is to say “what had nonetheless, already been said, and [must] tirelessly repeat what had however, never been said” (p. 58). The misinterpretation of the dimensions of hauora are just one of many instances of subjugating Māori health and well-being.

Numerous examples throughout the history of educational policy, education initiatives and health acts have attempted to assert their ‘disciplinary power’ (Foucault, 1980) that normalises and speaks from a place of authoritarianism about the Other. The most prominent and devastating piece of legislation that devalued and suppressed Māori perspectives of well-being and healing practices was the *1907 Tohunga Suppression Act*,⁴⁰ which was later repealed in 1962. The fundamental purpose of the Act was to define what was ‘acceptable’ and credible knowledge (Simmonds, 2014). The Act banned tohunga as healers from engaging in traditional health and healing practices.

Another example is the *1867 Native Schools Act*,⁴¹ which saw the then Department of Education (now Ministry of Education) include only selected elements of Māori culture into the *Native Schools curriculum*.⁴² This continued with the bicultural taha Māori initiatives that allowed only watered-down aspects of tikanga and the Māori language to be incorporated into compulsory schooling (Hokowhitu, 2001; Salter, 2000). Whilst outside of the scope of this thesis to discuss each of these shifts in-depth, of note, have been the ‘gazing’, ‘civilising’, ‘patronising’, and ‘colonising’ discourses throughout history that have disciplined the content knowledge and pedagogical approaches deemed appropriate (and inappropriate) for Māori in compulsory schooling in Aotearoa. I question whether either intentionally or not, the representations of hauora, well-being and its English/Māori dimensions are just another tool of disciplining how Māori are being conditioned to think about their well-being?

Māori terms used to denote Māori states of wellness or well-being in Māori-medium curricula are not limited to four dimensions of hauora as identified in English-medium curricula. Terms such as *oranga wairua* (spiritual wellness), *oranga kikokiko* (physical wellness), *oranga*

⁴⁰ It has been argued that the reason why the Act was passed may have less to do with targeting tōhunga in general than targeting the tōhunga, prophet and millennial movement leader, Rua Kenana, in particular because Kenana foresaw an age when Pākehā would be thrown from the land. The Act established a system of secular village primary schools under the control of the Department of Native Affairs. This Act was part of policy to assimilate Māori into Pākehā society by making school instruction only in the English language. The Act was repealed in 1963 (Voyce, 1989).

⁴¹ The *Native Schools Act* of 1867 was used to regulate and provide subsidies for Māori schools. Schools were not to receive funding and were monitored by the Colonial Secretary if they did not instruct in the English language and the ordinary subjects of primary English education were not taught in the English language. ("Native Schools Act 1867 (31 Victoriae 1867 No 41)," 1867)

⁴² As a result of the cultural revival inspired by Apirana Ngata, policy was changed to allow Department of Education sanctioned elements of Māori culture into Native Schools. Traditional myths and legend, arts, crafts and music were included. The Māori language was not. This change was noted by E W Parsonage as a result of a ‘need for a regenerative force and a new approach to the Māori problem’, “as a unrest way of reviving Māori pride in themselves... from the despondency into which it had retreated”. The hegemonic rhetoric of this policy shift became evident in the statement that “the policy also fully appreciated the fact that the Māori had to be fitted to live under prevailing conditions, where the Pakeha way was dominant” (Parsonage, 1956).

hinengaro (emotional and mental wellness), *oranga ngākau* (heartfelt wellness), *oranga taiao* (environmental wellness) are some examples. Others such as *ora*, *oranga*, *toiora* (a pinnacle of well-being), *koiora* (live, to be alive), *he tangata ora* (a well person), *he tangata whaiora* (a person in the pursuit of improving their wellness), *manawa ora* (breath of life), *mauri ora* (wellness of mauri), *mauri tau* (a calm sense), and *waiora* (wellness) (Heaton, 2011, 2016) are spread throughout Māori-medium curricula and may also provide invaluable insights into states of well-being from a Māori perspective.

Elaborations from *iwi* and *hapū* perspectives can also contribute to a deepening of understandings of human wellness and well-being. Samuel Robinson (2005) and Taare Teone Tikao (1939) alluded to “the spiritual parts of man” as *wairua* [spirit] *hau* [breath part of soul] and *āhua* [shadow part of soul], no name was provided for the body, which would have been *kiko* (as cited in Robinson, 2005, p. 216). It seems timely that otherwise hidden interpretations are brought to the forefront to be retold and reconsidered in the education field.

Table 3

Hauora and Health and Physical Education dimensions from 1999–2008

<i>HMoA</i> (Ministry of Education, 2000)	<i>HMoA</i> translation	<i>HPENZC</i> (Ministry of Education, 1999)	HPE learning area in <i>NZC</i> (Ministry of Education, 2007)	Hauora learning area in Te Marautanga o Aotearoa (Ministry of Education, 2008)	Hauora learning area in Te Marautanga o Aotearoa translation
<p>Ngā whenu (4) Te waiora Te tinana Te whānau Te taiao</p> <p>Ngā aho Te wairua Te hinengaro</p> <p>Te whaiora He tukanga e tuitui ana i ngā whenu me ngā jho kia tutuki ai ngā whāinga matua.</p>	<p>The vertical strands Mental and emotional well-being Physical well-being The family, hapū and iwi – social well-being Interaction with the Wider community and the environment</p> <p>Horizontal strands Spirituality The mental and intellectual These strands must be integrated with the strands above</p> <p>Achieving well-being It is through the process of weaving the vertical and the horizontal strands together that the aims and aspiration of the curriculum will be achieved.</p>	<p>The strands (4) Personal health and physical development Movement concepts and motor skills Relationships with other people Healthy communities and environments</p> <p>Underlying Concepts Hauora Attitudes and values The socio-ecological perspective Health promotion</p>	<p>Strands Personal health and physical development Movement concepts and motor skills Relationships with other people Healthy communities and environments</p> <p>Underlying and interdependent concepts Hauora Attitudes and values The socio-ecological perspective Health promotion</p>	<p>Ngā whenua Waiora Koiri Taiao Tangata</p> <p>Kia kōtuitia ēnei āhuatanga ki ngā whenua Te wairua Ngā tikanga te reo Ngā uara me ngā waiaro</p> <p>Ngā kaupapa Kai, tupuranga, haumarutanga, akoranga koiri, whakamahinga pūkenga koiri, mātauranga pūtaiao, hangarau, taiao me te koiri, hononga ki a Ranginui rāua ko Papa-tūā-nuku Hononga ki ētahi atu taiao, whanaungatanga, huatau o te whanaungatanga</p>	<p>The strands Personal health and development Movement concepts and motor skills Health and the environment The person, people and relationships</p> <p>Aspects integrated through strands Te Wairua Customs, practices, protocols Te reo Māori Values and attitudes</p> <p>Themes Food, nutrition and sustenance, growth and development, safety, physical education, applying movement skills, science and technology in movement, relationships to/in natural environments, relationships to other environments, personal relationships, relationships with whānau, hapū, iwi and the wider world.</p>

Taha Wairua

As mentioned earlier, taha wairua was identified in the *HPENZC* and the *NZC* as one of the four dimensions of well-being, hauora. In both of these documents, reference was made to Mason Durie's (1994) writing which equated taha wairua with spiritual well-being. Durie's seminal work about a Māori perspective of health identified wairua as the most fundamental, "basic and essential requirement for health" (p. 9). Taha wairua lies in the,

... capacity to have faith and to be able to understand the links between the human situation and the environment. Without a spiritual awareness and a mauri (spirit or vitality, sometimes called the life-force) an individual cannot be healthy... spiritual well-being also implies a spiritual communion with the environment; land, lakes, mountains.... (M. Durie, 1985, p. 70)

Scholars argue that whilst taha wairua is a vital dimension of well-being, it is also the most ignored or overlooked in the health system (M. Durie, 1985, 1998; Valentine et al., 2017), and arguably in the education system also.

By equating taha wairua with Eurocentric understandings of spiritual well-being, the depth and breadth of knowing wairua (of which there are no limits) have been displaced (Besley, 2003; Heaton, 2011, 2016; Hokowhitu, 2014; Quinlivan et al., 2014). Erueti and Hapeta (2011) claimed that normalising understandings of spirituality fails to do justice to the depth and complex ways of knowing about wairua, and the body of knowledge called mātauranga Māori that wairua can be understood from.

The Ministry of Education health and physical education webpage identifies taha wairua, the spiritual dimension as,

... the values and beliefs that determine the way people live, the search for meaning and purpose in life, and personal identity and self-awareness. (For some individuals and communities, spiritual well-being is linked to a particular religion; for others, it is not). (Ministry of Education, n.d., para. 4)

Two key points of critique I draw from this quote is that taha wairua, as a spiritual dimension, continues to subsume and assume Māori ways of knowing and minimises how Māori know themselves. For example, the definition offered by the Ministry of Education highlights spiritual well-being as more of an individualistic understanding (Quinlivan et al., 2014) and the possibility of it linking to religion is also acknowledged. According to Quinlivan et al. (2014), despite the best intentions of non-Māori to meet their bicultural obligations by valuing Māori epistemologies in policy and practice, "these aspirations are trumped by the dominance

of ‘the fantasy of self-authorising freedom’ (p. 396) that characterises an autonomous and self-determining subject – that is, personal identity and self-awareness.

Māori often view the self as intrinsically linked with a collective, with land, and as a genealogical subject with whakapapa. According to Quinlivan et al. (2014), a genealogical subject “relates to discourses and practices which operate as constraints on the self-authorising subject through construing the subject as bound by obligations of social constraints and kinship inheritance” (p. 395). As previously stated, Māori understandings of taha wairua are not bound by an individualistic positioning of self, but are more determined by the collective with links to the natural environment (as identified in Māori-medium curricula).

Durie’s initial description of wairua is again watered down when viewing another example of how a taha wairua dimension has been explained on the sports studies on the health and physical education webpage:

Taha wairua–spiritual well-being

For example seeking personal identity and meaning through meeting challenges in games and sport. (Ministry of Education, n.d., para. 5)

This example is superficial in application and perpetuates a Eurocentric understanding of spirituality, not necessarily Māori thinking about wairua. At a stretch, the example above may delve somewhat into what Eaude (2008) argued is central to any understanding of spirituality in that there must be a search in relation to the ‘big questions’ related to the meaning of life, identity and purpose (seeking personal identity in the sports context), and what Hay (2006) called relational consciousness, also referred to as connectedness. The idea of searching for one’s identity and meaning may correlate to the connectedness one has in the context of games and sport, and relational consciousness may be evident in meeting challenges. However, it is uncertain how this example delves into deeper understandings of wairua from a Māori perspective.

Māori values, traditions, beliefs and practices have always been underpinned by wairua (Karakā-Clarke, 2020). Barlow (1991) stated that wairua has a sense of constructive co-existence between people and the land. Māori people are “fashioned from the earth” (Papa-tūā-nuku) and become one in the term tangata whenua—“the person is the earth, the earth is the person” (Royal, 2008, p. 6). Drawing on Māori epistemological and ontological ways of knowing about wairua is not obvious nor given in English-medium curricula, nor Ministry of Education supporting resources. If a Māori perspective is to be authentically considered in

future hauora learning area developments, there needs to be a re-centring of Māori ways of knowing drawn from the body of knowledge called mātauranga Māori.

However, issues such as who chooses what is appropriate Māori knowledge to be included in national curricula and how *mātauranga-ā-iwi* (tribal ways of knowing and being) and *mātauranga-ā-hapū* (sub-tribal ways of knowing and being) can contribute to elaborations may also need to be considered up front. One example when drawing from a mātauranga-ā-iwi base could be wairua described as a “source from which a person is brought into an intimate relationship with the gods and his universe” (Marsden & Henare, 1992, p. 137), and “immersed and integrated” (Pere, 1982, p. 13) within two streams—“ngā wai e rua”, the physical and the spiritual.

According to Mika (2007), there are social and political elements at work that can stifle the use of terms such as spiritual and sacred ways of understanding in academia, and I believe these also exist in education; for example, the New Age movement, which L. Smith (1999) explained is an “extremely efficient progeny of colonization” (p. 102) and makes it increasingly difficult for Māori to conceptualise wairua without it sounding irrational and new age (Mika, 2007). Mika (2007) claimed the discomfort is also due to the term spirituality and the sacred often being related to religion. Hence, I suggest there seems to be an intellectual distancing from a Māori perspective of wairua considering state schools are secular.⁴³

Within Māori-medium hauora curricula, wairua (not taha wairua) holds a prominent position. In *HMoA* there is an intertwining strand explained as,

E tipu ai te paiaka tangata, me whakatō he purapura wairua. Whakahaukitia te whenua ki te waiora pūmau kia puta ai ko te Hauora.

For the roots of humanity to grow well, spiritual seeds must first be sown. Irrigate with the enduring waters of life and Hauora will result. (Ministry of Education, 2008, p. 60)

Wairua is interwoven alongside hinengaro as a necessary aho in the structural organisation of the hauora curriculum, *HMoA* (Ministry of Education, 2000). Wairua is not described as a discrete dimension (see Figure 11), but rather interwoven throughout the Māori-medium curricula. Southley (2020) claimed that “Wairua and Hinengaro are said to be in constant communication with each other” (p. 213). The separation of wairua from hinengaro bifurcates

⁴³ *The Education Act 1964* stated that teaching in all state primary schools must be entirely of a secular (non-religious nature) while the school is open.

the Cartesian dualisms of mind/spirit, rational/irrational and mind/soul that separate and privilege one over the other (Heaton, 2016). Meyer (2003) presents the view of holistic metaphysics. Rather than a divisive view that separates out mind, body and spirit that are driven by a separate agent of the cognitively driven self, she emphasises indivisible connectivity rather than a dimensional separation. Māori-medium curricula embrace a subjectivity that reflects the complex experiences and multiple plausible descriptions experienced through, with and in the body, rather than generalisable rational interpretations of wairua and its relationship to well-being.

Wairua is mentioned over 50 times in *TMoA*, and these occurrences are spread throughout the document and not only in relation to the hauora learning area.⁴⁴ For example, in *TMoA*, the reo Māori preamble begins,

Ko te reo te waka kawē i te wairua me te whakaaro Māori, e whakatinanatia ai ngā āhuatanga katoa o te ao Māori. (Ministry of Education, 2008, p. 11)

Māori language is the vehicle for Māori cultural practices and thought, enabling the manifestation of all aspects of the Māori world. (Ministry of Education, 2000, p. 10, translation offered by Stewart)

And in the Ngā Toi section, wairua is evident when making a connection to He Iho Toi,

Kei te tipua, e Toi Hiko kau ana te ngākau i tō karanga. Mā tō ngākau te wairua e hiki. Mā tō wairua te reo e tuku. Mā tō reo te hinengaro e whakapuaki. Mā te hinengaro te kupu e raranga. Mā te raranga i te kupu te taonga tuku iho e whakairo.

Like a supernatural being, Toi, we acknowledge you. The heart quickens at your call. Your heart gladdens the spirit, your spirit releases the voice, your voice opens the mind, the mind weaves the words, weaving the words carves the inherited treasures. (Ministry of Education, 2000, p. 49, translation offered by Stewart)

Wairua (and hinengaro) are experienced as embodied entities that hold an intelligence that rather than being understood as an intelligence usually associated with the rational mind, is linked to atua (Glavish, 2018). Raerino (1999) goes further in the context of mātauranga Māori and describes the energy that flows between atua and the human person.

⁴⁴ In contrast, taha wairua is only mentioned once in the *NZC* and only in relation to the health and physical education learning area.

Hinengaro

Within English-medium curricula there are rational and logical parameters that explain taha hinengaro as mental and emotional well-being (Ministry of Education, 1999, 2007), and as, “[m]ental and emotional well-being including coherent thinking processes, acknowledging and expressing thoughts and feelings, and responding constructively” (Ministry of Education, 2021,n.p.). In contrast, T. Smith (2005) discussed an aspect of ‘te hingengaro o te ngākau’ as an intellectualism that goes beyond the brain as a mere processing unit.

Literal translations of taha hinengaro as mental and emotional well-being potentially bury Māori epistemologies and Māori ontologies within the English definition. Other interpretations of hinengaro, from a Māori perspective, may contribute further to understanding significations of a whare and its relationship to hauora. For example, oranga ngākau as identified in the Māori-medium curricula is considered emotional well-being, the ngākau being where thought and emotions are expressed. Te whakaaro o te ngākau, and te hinengaro o te ngākau, “... does not occur in the brain (roro), which suggests that responses centred with the brain were perceived as fleeting and impulsive. Therefore, most evidence indicates that rational thought was centred within the ngākau and was a holistic process” (T. Smith, 2005, p. 261).

Outside the English-medium curricula, hinengaro (rather than taha hinengaro) has been described as having feminine energy that draws from the seat of all emotions described as the spleen—the hinengaro (Salmond, 1985; T. Smith, 2005). This space is where the physical manifests in the emotional, and the emotional manifests in the physical. Hinengaro has the qualities of material and immaterial thought, feelings and emotions. According to Heaton (2016), implicit within the Māori language is the origin of feelings in the *puku* (stomach) as “they arise to the hinengaro to find expression, consciousness being the emanation of the manawa, seated in the heart” (Robinson, 2005, p. 224). Interestingly, Rev. Richard Taylor did not directly translate hinengaro as thought or emotions, but referred to thought as hihiri. Rev. Taylor discussed hinengaro within cosmology as consciousness that within the process of creation, gives birth to *manaako* (desire).

There is a marked difference between the descriptions of hinengaro as presented in education texts and those outside of the education field—‘buried’ or subjugated under official or dominant discourses surrounding hinengaro as taha hinengaro—mental and emotional well-being. The cosmological and spiritual nature of hinengaro reflected in the previous brief

description as a creative consciousness and the understanding of thought as more than a cognitive process departs from a simple explanation of hinengaro. This tendency to reduce Māori expressions in ways that bring order and make things ‘knowable’ has, in Moewaka Barnes’ (2009) experience, restricted what can be said and raises an expectation that Māori concepts can be signified as intelligible and knowable entities. Such examples of knowable entities are explored next with the dimensions of taha tinana and taha whānau and a lack of richness that a Māori perspective could bring to understanding the dimensions of hauora.

Taha Tinana

Taha tinana, as physical well-being, is a more familiar dimension of the whare tapawhā model. The *HPENZC* depicts this dimension as “the physical body, its growth, development, and ability to move, and ways of caring for it” (Ministry of Education, 1999, p. 31). This definition encapsulates the potential for physical growth and development, exerting that good physical health is essential for optimal development (A. Durie, 1997).

From a Māori perspective, a different emphasis is often placed on a healthy body versus a western view, in that there is a separation of *tapu* (sacred, within the realm of *atuatanga*) and *noa* (unimpeded, without restraint) when talking about the human body (A. Durie, 1997; M. Durie, 1985, 1994). Also, when considering the physical body, the emphasis placed in a western sense upon a certain ‘healthy’ body image and eating certain types of foods for good health may be regarded differently by Māori (A. Durie, 1997). He explains that a slender body is not necessarily more prized than a rounded body shape, nor does obesity invoke the same sense of disapproval generally encountered in society.

In the earlier Māori-medium curriculum, *te tinana* was one of the four *whenu* that signified *hauora*. *Te tinana* was described as “*ngā mātauranga, pūkenga o te tinana, ngā āhuatanga whakapakari me ngā tikanga tiaki i te tinana*” [knowledge, physical skills, fitness techniques and body care practices] (Ministry of Education, 2000, p. 10).

Te tinana was not evident in *TMoA* and nuances of a physical dimension of *hauora* could be interpreted as being encapsulated in the *koiri* (movement), *waiora* and *taiao* strands. A possible rationale for not continuing to have a *taha tinana* dimension within *TMoA* could have been that the physicality of the body could not be isolated from the other dimensions of *hauora* and was therefore integrated across strands rather than being a dimension in its own right.

Taha Whānau

The taha whānau dimension speaks to the capacity of an individual to belong to, and engage on, all levels with family or whānau either through whakapapa, friendships, immediate and extended whānau, and in a broader sense to community and groups to which one affiliates. Durie (1985) suggested that whānau provides us with the strength to be who we are. This is the link to our ancestors, our ties with the past, the present and the future. The *HPENZC* describes the taha whānau dimension as “family relationships, friendships, and other interpersonal relationships; feelings of belonging, compassion, and caring; and social support” (Ministry of Education, 1999, p. 31).

In the Māori-medium *HMoA*, whānau is a whenu that encompasses “Ngā mātauranga, pūkenga hoki o te noho ora, noho tahi, ki tōna ao, te whanaungatanga me ngā hononga tangata (Ministry of Education, 2000). Understandings of the whānau dimension, whilst not explicitly mentioned in the *TMoA* are implicit within the tangata and taiao strands of this document.

Summary

This chapter marks the beginning of a process that Caputo (1997) referred to as reading otherwise—to examine what has been said in dominant educational texts and to look for gaps and omissions to provide a space to transgress beyond the given texts. In a contradictory manner, the hybridised whare tapawhā model has been referred to as both “a traditional perspective of Māori health” (Masters & Cherrington, 2005, p. 21) and “... a view of health which accorded with contemporary Māori thinking” (A. Durie, 1997). The knowledge implicit within interpretations of the whare tapawhā model and its dimensions have informed past and present practices. According to Royal (2005),

Contrary to what some critics may say about the rejuvenation of traditional knowledge [‘going backwards’], the revitalisation of traditional knowledge is as much about understanding our future as it is about our past. (p. 5)

Understandings about not only the whare tapawhā and its dimensions of health, but also interpretations of a whare, could also inform future practices when thinking about a Māori perspective of well-being, as implicit within understandings of the whare tapawhā model are concepts, values and attitudes—a historical and contemporary body of knowledge (Landcare Research, 2018). Māori knowledge is more complex than Eurocentric knowledge—as H. Mead (2012) pointed out, Māori knowledge is part of Māori culture, Māori identity and also part of a unique Aotearoa identity. Traditional Māori knowledge for contemporary times is

part of a revival process (H. Mead, 2012), with past, present and future meanings that can be adapted and incorporated into people's lives (Ataria et al., 2018). This allows for (k)new and innovative ways of knowing to (re)surface.

If there is indeed value in understanding a Māori perspective of a whare and its various significations, then certain questions need to be asked, such as what knowledge, narratives and whakapapa kōrero inform thinking about a whare and its nuances in curricula? What narratives or metaphors provide other ways of thinking about a whare as a Māori perspective of health, well-being, hauora in educational policy? Who should decide on what content knowledge is relevant, omitted and included for future hauora learning area re-developments? Finally, who will benefit from these?

The colonisation of Indigenous peoples has disconnected Indigenous people from their ways of knowing, cultural values, beliefs and practices and even their ways of being (Mulholland & Tawhai, 2010). Māori also live with inequitable social marginalisation of health and educational disparities (D. Wilson et al., 2018). As a consequence of colonising and assimilative educational policies and practices, I argue there has been a shift away from the value of cultural connectedness as Māori, to Māori ways of knowing and being. Part of this assimilative process has been in controlling the ways we know about self and how we can understand our own well-being as Māori.

The next chapter provides a counter-dialogue to the texts presented in this chapter. I examine texts predominantly outside of the education field and re-centre Māori ways of knowing about the whare and its potential contribution to well-being.

4 Te Pou Tāhuhu (Re)storying the Whare

Ko te Iho Rangī te whare	Iho Rangī is the meeting house
Ko Aratiatia te marae	Aratiatia is the name of the open space in front of the meeting house
Ko Ngāti Wairere te hapū/ iwi	Ngāti Wairere is the sub-tribe/people
Ko Kukatāruhe te whenua	Kukatāruhe is the land

Situated within Fairfield College school grounds is aratiatia (ascending pathway to the higher heavens), a palisaded marae complex. The marae complex includes the whare nui, *Ko Te Iho o te Rangī* (a link to the heavens), the whare kai, the *whare pāku* (latrines), and the *marae ātea* (the space in front of the meeting house).

Implicit in the naming of Ko Te Iho Rangī is the connection to an *iho*, an umbilical cord that links earth and sky, providing an aratiatia to the *rangī tūhāhā* (higher realms) from which knowledge flows (K. Rautangata, personal communication, 2015). This connection becomes visually evident when entering into the body of Te Iho Rangī. The signs and symbols etched into wood upon the pou and painted upon the rafters can be interpreted as keys or portals that can transport a person into another realm, and these also highlight stories of days gone by and days to come (B. Prestige, 2016, personal communication).

Kereti Rautangata, the tohunga whakairo of the marae goes on to describe that Aratiatia is a “living marae complex, a manifestation of the dreams and aspirations of the community” (personal communication, 2015). Te Iho Rangī is not only a physical dwelling of significance to the community, but it also carries the “thoughts and aspirations” of its people “beyond the immediately obvious or mundane” with the intention of opening people’s minds to higher levels and a wider vision (B. Prestige, 2016, personal communication).

The Iho Rangī narrative highlights some of the key themes discussed in this chapter. The iho acknowledges the connection of the whare to the rangī tūhāhā, an esoteric realm. However, at the same time, there is a terrestrial connection to students,

teachers, the school community, whānau and tangata whenua. Implicit within this unique whare, as is also evident in other whare, are narratives of past, present and future opportunities that could potentially offer further understandings of a whare not currently explored in dominant educational texts.

Introduction

In this chapter, I read texts predominantly outside of Eurocentric thinking about a whare, beyond the design of the whare tapawhā model of well-being, hauora, and its four walls, and beyond the whare as a physical dwelling, as discussed in Chapter 3. In a process similar to the restoration of an older home, I sought out otherwise other(ed) texts to (re)story how a whare can be known and (re)envisioned. The selected texts were examined to explore the first part of the research question of *how could a Māori re-envisioning of a whare assist future Māori-medium hauora learning area developments?*

When thinking through the Pou Tāhuhu and looking at texts outside of the education field about whare, I searched for what I deemed were the main themes to connect to the tāhuhu of this whare kōrero.

When searching for an ‘original’ āhua of a whare, I had to accept that originality was only a matter of perspective—situational and contextually relevant to a story being (re)told. There are many unique (re)presentations of whare, as known by iwi, hapū, whānau and western ethnographers. However, due to time and word constraints, an expansive overview of the multifarious understandings of a whare was impossible. Therefore, I focused on drawing together some of the interconnected significations of a whare that could be considered to assist future hauora developments.

The intention was not to tell a singular ‘truth’ but rather to invoke in the reader’s mind other ideas about what another Māori perspective of a whare could be that could disrupt dominant representations of a whare. The whakaahua created in reading the (re)written text was intended to call forth possibilities and explore the transformative potential of (re)storying a whare. Initially, I searched for an ‘original’ blueprint of a whare—representations of a whare that could be deciphered from whakapapa kōrero—its āhua. I considered a symbolic reading of whakapapa kōrero (as creation narratives) as more than abstract thinking or mythical stories, but as providing an opportunity to explore thinking differently about a whare.

Whakapapa kōrero provides an invaluable tool for organising, memorising, retrieving and transmitting layers of meaning, information and knowledge through generations (Edwards, 2009; McRae, 2017; Royal, 1998; T. Smith, 2000). Whakapapa kōrero provides an epistemological and ontological context from which to (re)story and speculate an-other, and often ‘othered’ perspective of whare. According to Takino (1998), whakapapa kōrero is a way of “organising and understanding... our patterns of being, that centres Māori” (p. 287), and reinforces a Māori worldview and wisdoms. Re-envisaging understandings of whare by using whakapapa kōrero reinforces the idea that Māori tools, strategies, values, processes and thinking should be used to restore and extend understandings of whare.

However, reading whakapapa kōrero does not provide a linear, conventional or progressive order of ideas that leads to a clear conclusion. Thus, in reading whakapapa kōrero, instead of linear thinking and writing, I worked towards producing points of intersection, overlaps, and in some cases, repetitions. The writing could appear as parts of fragmented texts, separate but still seeming to work together. I selected two whakapapa kōrero about a whare, as mentioned by the poukōrero also, to shape the way the sections in this chapter are organised. From these two narratives, metanarratives⁴⁵ emerged that discussed the whare as having a whakapapa; as being represented in the cosmos; having a connection to land; a school of learning; a repository of knowledge; a way of organising curricula that includes a pathway of learning and teaching; and as a physical body and dwelling. These themes provide the *tāhuhu kōrero* (the backbone) to the following sections in this chapter.

Whare Have a Whakapapa

Māori oral narratives expressed in whakapapa kōrero allude to the whare as having symbolic functions and provide evidence of whakapapa that links whare to the cosmos, land, environment, learning and teaching and people and their well-being—in addition to being communal gathering places (Brown, 2009). Such symbolic readings of a whare are ingrained within whānau, hapū and iwi narratives. However, tribal representations of whare cannot be applied to all whare, nor do they embody a universal view of how all iwi and hapū view these symbolic relations. I propose that the symbolic functions of whare

⁴⁵ For the purpose of this research I interpreted a metanarrative as an overarching interpretation or theme of a narrative that provides a structure and gives meaning to the experiences discussed thereafter.

can never be known in their entirety, nor should they have to be. Whakapapa kōrero about a whare are unique in their re-telling, and any attempts to seek similarities and identify contradictions in a story (re)told, only “imposes a Western system of judgment on their validity” (Prickett, 1974, p. 23) rather than acceptance of the possibilities that a narrative may have.

As previously mentioned, I used whakapapa as a technique (Mikaere, 2011) and tool (Pihama, 2010) that acknowledged the interconnectedness and relatedness of things that exist in both a literal and metaphorical sense. Ani Mikaere (2011) claimed whakapapa embodies,

[A] comprehensive conceptual framework that enables us to make sense of our world. It allows us to explain where we have come from, and to envisage where we are going. It provides us with guidance on how we should behave towards one another and it helps us to understand how we fit into the world around us. It shapes the way we think about ourselves and about the issues that confront us from one day to the next. (p. 286)

I have interpreted narratives about the whakapapa, such as the ones presented in the following sections, as a guide that supports (k)new understandings of whare.

The establishment of the first wharekura or what some might refer to as a whare wānanga can be attributed to Tāne-nui-ā-rangi (Winiata & Winiata, 1995) or Tāwhaki in other tribal narratives (H. Jones, 1958). One creation narrative about the first wharekura on earth begins with Rua-i-te-Pupuke,⁴⁶ son of *Nuku-te-aio* (a heavenly being), and progenitor of knowledge (Best, 1924). Rua-i-te-Pupuke (also known as Rua) visited the offspring of Ranginui and Papa-tūā-nuku (New Zealand Electronic Text Collection, 2016), and on seeing their living conditions, suggested they obtain the plan of the wharekura from *Rangi-tamaku* (the second heaven, a layer of consciousness), so they could replicate it as a template for a repository on earth (see Best, 1924). Tāne-nui-ā-rangi eagerly accepted this challenge and with some of his siblings, ascended to Rangi Tāmaku to obtain the wharekura prototype. It was intended that the whare built on earth

⁴⁶ In some stories, Rua-i-te-Pupuke is referred to as Rua-i-te-Pūkenga, the personified form of thought and knowledge (discussed further in Chapter 5). ‘Rua’ is a repository of knowledge, ‘te pupuke’ is the welling up of such knowledge. ‘Pūkenga’ could also be simplistically translated as the skills and knowledge one attains from such a repository (see <http://nzetc.victoria.ac.nz/tm/scholarly/tei-Bes01Reli-t1-body-d3-d10.html> for an in-depth discussion).

would provide a space where wānanga or esoteric knowledge might be repositied and preserved,

... ka tangohia mai te āhua o te whare; he whare whakanoho – ngā pou pou, te roa o te tāhu o te whare hoki, te whānui, te tiketike. Ko taua whare nō Nuku-te-āio, pāpā o Rua-i-te-pūkenga, nāna hoki i whakaatu ki a Tāne-nui-ā-Rangi kei reira te whare e tū ana. Ko taua whare he mata rua, arā, e rua ngā matapihi, kōtahi i tētahi taha o te whatitoka, kotahi i tētahi taha.

Nā, ka tae mai, ka hangaia a Wharekura hei whare mō te wānanga i kiia iho rā e Ruatau rāua ko Pawa kia haere atu tētahi o te whānau nei ki te tiki. Ka mahia, ka oti a Wharekura, te whare nei. (Whatahoro et al., 1913, p. 31)

Interpretation by Sharyn Heaton. The shape of the whare, as a place to dwell was drawn from the posts, the length of the ridgepole, the width, the breadth, the height. The whare named Wharekura belonged to Nuku-te-āio, the father of Rua-i-te-pūkenga, who also showed Tāne-nui-ā-rangi where the house was located. That house has two windows, one on each side of the entrance. Ruatau and Pawa said that one of the family should go and get the Wharekura to build as a house for wānanga. They built it. The Wharekura was completed.

Tāne-nui-ā-rangi and his siblings (Tūpaea, Te Haeata, Tāwhiri-mātea, Uruao, Tukapua, Taka-wairangi, Ranga-ihī-matua and others) ascended Ngā-Toi-o-Ngā-Rangi (sometimes referred to as rangi tūhāhā), the heavens or what Doherty (2009) referred to as layers of consciousness,⁴⁷ and brought the plans and materials back to earth to construct the first prototype of a wharekura at Rangitatau. Nuku-te-aio and Rua-i-te hōhonu (Rua is expanded upon further in Chapter 5) were there to support the construction of the wharekura on earth.

Tāne-nui-ā-rangi continued the journey to *Ngā-Toi-o-Ngā-Rangi* (the highest heaven), where he was taken to *Te Rauroha* (the house of higher learning), a marae at Rangiātea⁴⁸ (Doherty, 2009; New Zealand Electronic Text Collection, 2016) (see Chapter 5 for further discussion). Whatahoro (1913) claimed that the “kete, or ‘baskets’ are the three great divisions of knowledge taught in Māori colleges; we may call each kete a syllabus...” (p. 131).

⁴⁷ Wiremu Doherty described how Ngā-Toi-o-Ngā-Rangi have incorrectly been labeled 12 heavens drawing conflict of people’s understanding of the term *heaven*. Doherty (2009) stated “...these levels are deeper levels of understanding and consciousness” (p. 243), rather than heavens.

⁴⁸ Rangiātea has been described simultaneously as a physical and metaphysical space. The metaphysical place as being the source of learning and knowledge, especially that handed down through Māori ancestors and deities.

The three kete have been related to three planes of existence—*taha wairua*, *taha hinengaro* and *taha tinana* (Marsden & Henare, 1992; Royal, 2003). *Te kete aronui* refers to the world within our normal experience and comprehension—*taha tinana*. The ‘*aro*’ being what can be comprehended within focus, whilst the ‘*nui*’ implies the expansiveness of our comprehension of the world—*taha hinengaro*. *Te kete tuauri* refers to the world beyond our current sense of perception. The word ‘*tua*’ means beyond, and ‘*uri*’ refers to descendants of the world (Marsden & Henare, 1992). *Te kete tuatea* is the world of ultimate reality beyond time and space – *taha wairua* (Marsden & Henare, 1992) . Marsden and Henare (1992) proposed a fourth plane or kete called the “world of symbols... [a] deliberate creation of the human mind” (p. 12)—the symbols being used to depict and perceive reality.

In this thesis, I perceive the symbols, signs and significations of a whare as having *āhua* and *āhuatanga* that can be read and interpreted in various ways. For example, it could involve reading the hidden messages within *whakapapa kōrero* and interpreting maps, models and prototypes (such as the whare itself) to reconcile Māori perceptions of realities that could contribute to well-being.

Reading and interpreting perceptions of a *kōrero* requires acknowledging the diversity and multifarious nature of perspectives. A *kōrero* from *Kai Tahu* (South Island tribal affiliation) described the three kete as,

Te Kete Ururu-Matua	<i>The Basket of the Inner Parent</i>
Te Kete Ururu-Rangi and	<i>The Basket of the Inner Heaven</i>
Te Kete Ururu-Tau	<i>The Basket of the Inner Ability.</i>

(Robinson, 2005, p. 91)

Knowledge from *te kete ururu-tau* was taught in the whare *pūrākau*, the whare *mata*, and the whare *kura*. The knowledge of the lowest basket, “*Te Kete Ururu-Tau* was understood in the *ata* [shadow] part of a person and expressed in work of the *kiko*, or body” (Robinson, 2005, p. 91). In the whare *mauri*, the knowledge drawn from *te kete ururu-rangi* was divided into five grades and was understood in the *manawa*. *Te kete ururu-matua*, the highest of the three kete was described as the realm of enlightenment, where one learns that the inner self is a teacher. The whare *wānanga* knowledge drawn from this

kete is understood within one's hamano (Robinson, 2005). Robinson's (2005) descriptions of ngā kete o te wānanga are rich sources of information that make synonymous connections between schools of learning, knowledge and a person's learning journey.

Delamere offered another perspective of ngā kete o te wānanga and referred to the kete as four *oko* (vessels, repositories, bowls, open containers) obtained by Tāne-nui-ā-rangi from Te Whare Rauroha (personal communication, 2006). The first three oko are similar to the kete identified earlier, but the fourth oko is the experience and the journey of attaining knowledge itself.

Delamere described the person as being an oko that houses humanity, and as such, is an integral part of one's identity that is inscribed within one's *moko* (DNA, identity); *mokopuna* (the source of one's identity, our grandchildren); and ultimately into one's biological inheritance (personal communication, 2006). T. Melbourne (2009) also considered oko as symbols for endowed consciousness and the subconsciousness of humanity and makes reference to "Te Oko-nui-ātea, 'the great bowl of space', that contained potential for infinite celestial and terrestrial knowledge..." (T. Melbourne, 2009, p. 46).

The whakapapa kōrero shared thus far is partial and incomplete; however, the intention is to signal that from a Māori perspective, there is a relationship between the whare, ngā kete o te wānanga or oko, knowledge, schools of learning, the human person and potentially their well-being.

A symbiotic relationship between the earth, a whare, knowledge and humanity can be deduced from the implanting of ngā kete o te wānanga (or oko) into the earth. The chant *Tēnei au* (This is me), as identified in Table 4, explains the journey of Tāne-nui-ā-rangi, receiving ngā kete o te wānanga. The karakia espouses a Māori worldview and makes assumptions about the nature of reality (epistemology) and our ability to know that reality (ontology) (see Ngata, 2014). Knowledge received by Tāne-nui-ā-rangi from Io-matua-kore (discussed in Chapter 6), was portioned out and planted into Papa-tūā-nuku (see Table 4). From Papa-tūā-nuku, the earth—the red ochre from *kurawaka*⁴⁹—the first *uha*

⁴⁹ Kura is now used as the word to mean both school and precious. Waka is a vehicle, a medium. Early places to shelter in Aotearoa were described as an upturned waka (canoe). The upturned waka became the roof of their dwelling.

(feminine form), the progenitor of humanity—Hine-ahu-mai-i-te-Kura⁵⁰ was shaped (Whatahoro et al., 1913). Hine-ahu-mai-i-te-Kura “gave birth to *te ira tangata*, to humanity endowed with the vitality of this world” (Best, 1929, p. 125). Hence, in this narrative, humanity is one of many vessels, a repository, an oko in which *kura* (knowledge) is both stored and can be transmitted from (H. Delamere, February, 2006, personal communication).

Table 4

Tēnei Au: The Journey of Tāne-Nui-ā-Rangi

<p>Tēnei au, tēnei au, te hōkai nei o taku tapuwae Ko te hōkai nuku, ko te hōkai rangi,</p> <p>Ko te hōkai a tō tipuna, a Tāne-nui-ā-rangi Ka pikitia ai ki te Rangi Tūhāhā, ki Tihi-o-Manono. I rokohina atu rā ko Io-matua-kore anake.</p> <p>I riro ai ngā kete o te wānanga Ko te kete tuauri, ko te kete tuaatea, ko te kete aronui. Ka tiritiria, ka poupoua ki Papatūānuku Ka puta te ira tangata, ki te whaiāo, ki te ao mārama.</p>	<p>Here am I. Here am I, here am I Swiftly moving by the power of my karakia for sacred journeying, Traversing the earthly and celestial realms, Traversing as did thine ancestor Tāne nui-ā-rangi who ascended to the rarefied regions, to the summit of the heavenly peak Manano, and there beheld Io – the parentless alone. And acquired the baskets of knowledge, the basket named Tuari, the basket named Tuaatea, the basket named Aronui. Portioned out and implanted in Mother Earth, the life principle of humanity comes forth into the dawn, into the world of light.</p>
--	---

Note. From *Understanding Matakite: A Kaupapa Māori Study on the Impact of Matakite/Intuitive Experiences on Well-Being*, by R. Ngata, Massey University, p. 48.

If the knowledge implicit within ngā kete o te wānanga was deposited into the earth, and the first human was shaped from the earth, then esoteric knowledge from ngā kete o te wānanga is part of the human molecular structure (Heaton, 2015). I interpret the line of the chant, ‘Ka puta te ira tangata, ki te whaiāo ki te ao mārama’ as being a returning to nature, ki te wheiāo, and to a form of *te ao mārama* (enlightenment) and ‘awareness of a

⁵⁰ In some whakapapa kōrero, Hine-ahu-mai-i-te-kura is called Hine-ahu-mai-i-te-one, the woman that originates from the soil. I prefer the name Hine-ahu-mai-i-te kura as it I believe the relationship to Papatūā-nuku, creation and reproduction is implicit in the language. In one version, kura, the red ochre is retrieved from the vulva of Papa-tūā-nuku and hence the co-relation of the feminine being re-productive is established. Ikura is the term often used for menstruation and again this relationship, the red ochre is reiterated. Understandings of feminine deities are often minimilised and I accept I do not adequately address this concern in this thesis.

higher level of consciousness' (Waitoki & Levy, 2016). Waitoki (2016) claimed that creation narratives are a “metaphor for an Indigenous psychology towards te ao mārama – the world of light” (p. 286). A Te Ao Mārama paradigm provides a space in “which Māori history is played out” (Royal, 1998, p. 9) in the world in which we currently reside (introduced in Chapter 2). Royal (1998) stated Te Ao Mārama represents a “wisdom tradition”, inspired by the “pre-contact Māori world” (p. 2). Royal (1998) noted,

Te Ao Mārama is an holistic world view, for it not only offered our ancestors a philosophy by which to maintain their lives, but it also described to them a spiritual orientation to the world. (p. 2)

In attempting to understand a Māori worldview that is cognisant of spirituality and connectedness as represented by a Te Ao Mārama paradigm, achieving a tangible, objective, and linear writing order has proven difficult, and even on occasion leading as Marsden (1988) suggested, to a dead-end. According to Marsden (1988), the only way to truly understand a Te Ao Mārama paradigm is to be enlightened, and through a passionate, subjective approach, where “culture is truly felt in the heart... [only then] one can truly know that culture” (Royal, 1998, p. 3). Te Ao Mārama paradigm is a wisdom tradition that does not arise from concepts, ideas, and the intellect alone, but requires that all facets of being are integrated into one’s life and experiences (Royal, 1998b). I have interpreted Marsden’s (1988) and Royal’s (1998) analysis of a Te Ao Mārama paradigm as the need to search for the ‘heart of a Māori world view’ by initially looking into my own heart and experiences to interpret how a whare could be (re)envisioned.

Thus, when thinking with heart rather than head, I chose to interpret the hidden messages encoded within the creation narratives presented thus far. According to G. Smith (1997), “Māori have a different epistemological position which frames the way we see the world, the way we organise ourselves in it, the questions we ask and the solutions we seek” (p. 204). Within the creation narratives are epistemological and ontological positionings that (re)centre mātauranga Māori. Mātauranga Māori offers a unique way of viewing “the relational phenomena of the world, and utilises the methods of comprehending, observing, experiencing, studying and understanding everything: the seen and unseen that exists, and has existed, and may yet exist” (Waitangi Tribunal, 2011). Included in the Waitangi Tribunal definition is an understanding that mātauranga Māori is embedded in

traditional and contemporary aspects of Māori culture and society and is not solely trapped in historical recounts with little relevance for future actions.

Mātauranga Māori is not static knowledge from the past but, can improve the way in which humanity exists and lives in the world through new strategies of indigeneity, rekindling kinships between people, and between people and the environment. As explored in Chapter 2, in-depth understandings of whare may deepen knowledge and could make a scholarly contribution to extending understandings of the significance of a whare to Māori, their well-being, and education. However, for some people, Indigenous knowledge such as mātauranga Māori has limited meaning with “... outdated notions of shared and bounded values, beliefs and behaviours [that] are greatly complicated in a globalized age” (Gone, 2015, p. 142).

There is an acceptance that being Māori is not the same for all Māori, nor can all Māori perspectives be acknowledged in curricula (Trinick & Heaton, 2020). Achieving a balance between Māori ways of knowing about whare and its possible contribution to national versus localised curricula, English versus Māori-medium schools/kura could be difficult when validating such ways of knowing could be deemed as competing with each other (as illustrated in Chapter 3). This is the very tension that this thesis intends to highlight and is extended upon in Chapters 5 and 6.

The whakapapa kōrero shared thus far provides a foundation upon which multiple themes about a whare and its relationship to the cosmos, land, schools of learning (i.e., whare and kura), and knowing from a Māori perspective are going to be explored further in the following sections of this chapter (see Table 5).

Table 5*Key Themes Drawn from the Whakapapa Kōrero*

Whakapapa kōrero	Themes derived from the text
The first wharekura on earth was designed from a cosmological prototype.	There are interrelationships between the whare, deities, cosmologies, the land, and its people that need to be explored further in terms of how these relationships could contribute to understandings of hauora, well-being.
Tāne-nui-ā-rangi built the first wharekura on Earth to which the knowledge of the heavens (higher consciousness were deposited).	Whare and kura are also historical, traditional and contemporary schools of learning. Deepening understandings of traditional whare and kura may support contemporary schooling developments in future Māori-medium hauora developments. Whare are repositories of knowledge and implicit within a whare are modalities of learning and teaching. The knowledge within whare can be ancient, traditional and modern.
Tāne-nui-ā-rangi journeys through the various levels of consciousness.	Learning is a journey full of feats and challenges, periods of separation, initiation, rites of passage and rewards. Implicit within this journey are examples of progressions of learning and rituals of initiation. Knowledge is acquired through the internal ascension of one's inner consciousness.
Nuku-te-aio, Rua-i-te-pupuke and Rua-i-te hōhonu have a relationship with the whare, knowledge and deepening layers of awareness (consciousness).	The whare and the various deities associated with it share a relationship with knowledge and can be explored in relationship to the 'Rua' taxonomies (as the patron of knowledge). The whare can be processed metaphorically and literally when considering its contribution to ways of knowing and thinking.
Terrestrial, celestial and esoteric knowledge is implanted in the earth, from which the human form is shaped. Ngā kete o te wānanga are repositories of knowledge.	The human person is interpreted as being a whare, a vessel and a repository of knowledge and knowing. Ngā kete o te wānanga can be aligned to three planes of existence (consciousness)—taha wairua, taha hinengaro and taha tinana which may also be interpreted as aligning with the dimension of hauora, well-being.
Ngā kete o te wānanga are oko in which knowledge can be stored, retrieved and transmitted. There is a fourth oko: Te Oko-nui-ātea, the great bowl of space, which is experience itself.	The human person and whare are repositories of knowledge. Knowledge, ways of knowing and experiencing the world shape one's identity.
Knowledge from ngā kete o te wānanga was implanted into Papatūā-nuku and from her body the first feminine form, Hine-i-ahumai-i-te-kura (Hine-kura, Hine-ahu-kura) was shaped (in other stories she is known as Hine-ahumai-i-te one or Hine-ahu-one).	Esoteric and terrestrial knowledge is inscribed within human DNA (moko). Humanity, earth, and the esoteric realm have a symbiotic relationship that needs to be explored.

The next section explores *kōrero* about the whare that links the cosmos with the land and the land with the people.

The Whare is Represented in the Cosmos

The Māori meeting house has a whakapapa that links to the beginning of the world through cosmologies and the cosmos (Fitzgerald, 2002; Ka'ai et al., 2004; S. Mead, 1994; Neich, 1996, p. 123; 2001; Pihama, 2001; Sully, 2007). Salmond (1978) claimed the meeting house can be regarded as a model of a traditional cosmos. Within more conservative groups, a Māori meeting house model is "...retained as an expression of an ideological commitment to a traditionalist cosmology" (Neich, 2001, p. 123). Māori meeting houses throughout Aotearoa often depict this understanding in stylised representations of their construction (A. Bennett, 2007). For example, etched within Tāne-nui-ā-rangi, the whare whakairo at Waipapa Marae at the University of Auckland, are stories that trace back to cosmological creation (as many other whare also do). These narratives are significant in the intergenerational transference, maintenance and survival of Māori ways of knowing (Neich, 2001). The name of the meeting house, the carvings, and painted adornments depict a symbolic connection to the whakapapa *kōrero* discussed earlier in this chapter,

At the front of Tāne-nui-ā-Rangi, the central figure in the *pare kūwaha*, the carving above the door is *Rua-te-pūkenga*, which means 'Rua the repository of knowledge'. He is flanked by *Rua-te-hihiri* (Rua the manifestation of thought) on the left and *Rua-horahora* (Rua the disseminator or teacher) on the right. The *whakawae* carvings on each side of the door include guardians and protectors of knowledge. (Brown, 2009, p. 163)

In order to keep histories alive (J. Lee, 2005), *iwi* and *hapū* have used whakapapa *kōrero* and *pūrākau* (oral traditions, stories) as mnemonic devices to aid in remembering and retaining invaluable knowledge. According to Mercia et al. (2012), *pūrākau* (as are whakapapa *kōrero* and creation narratives) are a source of knowledge of "...oral histories [which] can be seen simultaneously as data, and encoded knowledge, and a capsule of wisdom" (p. 112). Whare with *tohu* (symbols and symbolic meanings) etched upon them provides examples of mnemonic devices that can be used to retrieve knowledge. Roberts et al. (2004) stated that the mnemonic forms are not attempts to equate them with the skills of being literate based on western culture, but to acknowledge that as Māori there were many different orthographically orientated conventions.

Pūrākau are an integral part of the Māori mindset that “[m]odern man has summarily dismissed as so-called myths and legends as the superstitious and quaint imaginings of primitive, pre-literate societies” (Royal, 2003, p. 55), and Marsden argued that this statement could not be further from the truth. Within pūrākau are many hidden concepts and ways of knowing used by Māori ancestors to give form and structure to Māori values, beliefs and a Māori worldview (Royal, 2003). I argue that aspects of these pūrākau, along with Māori experiences when brought back into focus, may strengthen a Māori perspective in Māori-medium hauora developments.

However, one of the shortcomings of this argument is that in contemporary times, fragmentations of Māori histories can only be recalled, as many parts of the story have been lost over time (Waitoki & Levy, 2016). Whilst Māori “histories provide a metaphorical point of reference” (Winitana, 2012, p. 27), there is also a need to be able to decipher their many significations and their potential future contribution to future Māori-medium hauora developments.

Jenkins et al. (2011) supported the idea that stories reflect our practices and can provide templates on how we can deal with particular events, whilst also being a guide for future actions (see the *atua matua* framework for such an example in Chapter 3). Bradford (2004) elucidated the significance of Māori narratives and their role in passing on observations and in teaching us certain messages and understandings of the natural world.

Simpson and Manitowabi (2013) argued that the importance of cosmogonies and cosmologies for Indigenous peoples begins with creation stories because these stories set the “theoretical framework” and provide an ontological context from within which stories and experiences can be (re)interpreted. In the Nishnaabeg Indigenous context, “stories are extremely important to their way of being, and are told and retold in our [their] communities throughout one’s life (Simpson & Manitowabi, 2013, p. 280). Mikaere’s (2002) writing supported Simpson and Manitowabi’s (2013) position of knowledge having its roots within cosmogony,

Māori cosmogony not only provides the key to the understanding of how our tīpuna viewed the world and their place in it, it also informs us of ourselves and therefore continues to shape our practices and belief. Māori cosmogony provides a framework from which the beginning of knowledge and knowing is discerned. (p. 12)

I adopt the stance in this thesis that the whare, its parts and the symbols depicted on them, can be read like a book, link to the landscape, geographical homelands, the people and the cultural landscape, which relate back to the time of creation (Carter, 2013).

The Whare is Connected to Land

When talking about a whare, implicit and explicit links are often made between a cultural landscape, the earth, the cosmos, and people. Examples of these phenomena can be seen in tribal sayings such as *Te whare o Ngā Puhi* (The house of Ngā Puhi) (Doutre, 1999, pp. 22–24) (see Table 6), whereby the geographical landscape is aligned with the Northern sequence of Hyades in the zodiac constellation of Taurus.

Table 6

Te Whare o Ngā Puhi: The House of Ngā Puhi

He mea hanga	This is how it is made.
Ko papa-tuanuku te papa-rahi	The earth is the floor.
Ko ngā maunga ngā poupou	The mountains the supports,
Ko te Rangī e titiro iho nei te tuanui:	The sky we see above is the roof.
Puhanga-tohora titiro ki Te Rama-roa	From Puhanga-tohora look toward Te
Te Rama-roa titiro ki Whiria	Rama-roa.
Ki te paiaka o te riri, ki te kawa o	Te Rama-roa look toward Whiria.
Rahiri Whiria titiro ki Pa-nguru, ki	The seat of our war-like prowess, the
Papata	ancestral line of Rahiri.
Ki te rakau tū Papata i tū ki te Tai-ha-	Whiria look toward Pa-nguru, to Papata.
uru	To the thickly growing trees which extend
Pa-nguru Papata titiro ki	to the western sea.
Maungataniwha	From Pa-nguru and Papata look toward
Maunga-taniwha titiro ki Tokerau	Maunga-taniwha:
Tokerau titiro ki Rakau-mangamanga	From Maunga-taniwha look toward
Rakau-mangamanga titiro ki Manaia	Tokerau.
Manaia titiro ki Tuta-moe	From Tokerau look toward the Bay of
Tuta-moe titiro ki Manga-Nui	Islands – Cape Brett.
Manga-Nui titiro ki Puhanga-tohora	From the Bay of Islands – Cape Brett look
Ko te whare ia tenei o Ngāpuhi	toward Manaia.
(Nā Eru Moka Pou, Kaikohe)	From Manaia look toward Tuta-moe: From
	Tuta-moe look toward Manga-Nui Bluff.
	From Manga-Nui Bluff look toward
	Puhanga-tohora.
	This is the house of Ngāpuhi.
	(Recited by Eru Moka Pou, Kaikohe)

Note. A proverbial saying (Robust, 2006, p. 4).

In this proverbial saying, significant landmarks such as *maunga* (mountains) and various place names represent different parts of a whare that the Ngā Puhi tribal people inhabit.

This analogic or metaphoric alignment is an example of the interrelatedness between sky and earth, cosmologies, land and people. Metge (1976) eloquently stated,

Physical and spiritual reality ... are irrevocably linked in a web of reciprocal relationships in a single cosmic system. Everything that happens in this World of Men is seen as having a spiritual as well as a physical explanation, cosmic, as well as earthly significance. (p. 58)

The architectural design of a Māori meeting house is spoken of in relation to the sky and earth. The foundations are grounded in Papa-tūā-nuku. The tāhuhu, the backbone represents Ranginui, the Sky father and the pou, such as the Pou Tāhūhu and the Pou Toko Manawa hoist the two deities apart (Ka'ai et al., 2004). H. Melbourne (1991) described the Pou Toko Manawa, the centre post, as the heart of Māori tradition and represented an inseparable link between Māori language, people and their histories. The heke, the rafters that connect to the tāhuhu represent the knowledge pertaining to the cosmos (H. Melbourne, 1991). It is within the belly or bosom of the Māori meeting house that people dwell, inhabit, and find shelter (Ka'ai et al., 2004).

The proverbial saying, *Te Whare o Raukawa*, is another example of the interrelationship between the geographical landscape, people, earth and sky (see Table 7). The cross-domain analogy of parts of a whare striding the Raukawa tribal boundaries draws together the marae of Pikitū, Ngātira and Tārukenga. The marae are correlated to pou embedded in the earth and hoist the sky above. The maihi of the whare are like welcoming arms (Ka'ai et al., 2004) stretching towards Horohoro and Wairere. At the end of the maihi are the *raparapa* (ends of the bargeboards), the fingers that entwine people, places and ancestral connections (Ka'ai et al., 2004).

Table 7

Te Whare o Raukawa

Ko te whare o Raukawa e tū nei	The house of Raukawa stands here
Tōna poutūārongo kei Pikitū	The rear post is located at Pikitū
Tōna poutokomanawa kei Ngātira	The middle post at Ngātira
Tōna poumua kei Tarukenga, kei Te Ngākau	The front post at Tārukenga, at Te Ngākau
Ōna maihi taka mai ki Te Wairere, ki Horohoro	Its' bargeboards fall towards Wairere and Horohoro

Note. (Royal, 2001, p. 5)

The proverbial sayings from Te Whare o Ngā Puhī and Te Whare o Raukawa are conscious articulations of the human relationship to the natural world, the whare and landscape.

The “knowledge of place... is reducible to a sort of co-existence with that place...” (Merleau-Ponty, 1994, cited in Mohanram, 1999, p. 17). Mohanram (1999) suggested that optimal well-being and the perceptions of one’s body function optimally within a familiar geographical setting. Rappenglück (2012) discussed how human modes of existence often show up in the modelling of structures and processes of the world into living spaces, which consist of certain landscapes, locations and habitations. He introduced the term ‘cosmovisions’ or ‘cosmographic concepts for habitation’ and explained it as,

...concepts of the world, including ideas of its structure (cosmology), its origin and development (cosmogony), and the relation to human life within a specific ecosystem, which all are shared and illustrated by the members of a certain social group. (Rappenglück, 2012, p. 388)

Significations of a whare could be cross-referenced to how other Indigenous cultures synchronise human life within their ecosystem, including astronomical phenomena (Rist et al., 1999). I inferred from Rappenglück’s (2012) interpretation of other Indigenous houses that a whare is a microcosm embedded within a macrocosm that represents holistic, multi-layered models of evolving human ecosystems. These cosmovisions can be brought to light by interpreting the symbolic language used to talk about them as (re)told in whakapapa, kōrero and even through exploring the whare as a library in its own right—with stories waiting to be revealed and restored.

Whare are Schools of Learning and Repositories of Knowledge

This section examines some examples of whare as schools of learning as discussed by ethnographers (Best, 1923, 1929; P. Smith & Whatahoro, 1915) and Māori scholars (A. Bennett, 2007; Hemara, 2000; H. Jones, 2013; Robinson, 2005; Royal, 2005). Information divulged by Te Mātorohanga and Pohuhu to Te Whatahoro in Te Kauwae Runga and Te Kauwae Raro⁵¹ also provides invaluable learning and teaching insights on various whare and kura as traditional Māori educational constructs and their associated pedagogical and epistemological practices. Tarahia Melbourne's (2009) master's thesis, *Te Whare Oohia: Traditional Māori Education for a Contemporary World*, drew on multiple interpretations of whare and suggested that te whare oohia be explored as a contemporary school of learning. The rest of this section explores different whare as schools of learning with their particular content, context and pedagogical considerations.

Whare as schools of learning have the ability to store and provide mechanisms of retrieval and transmission of knowledge, pedagogical practices, curricula design, content selection and delivery (Royal, 2005). Whare are more than purely physical schools, dwellings or schools of learning (A. Bennett, 2007; Best, 1923; H. Jones, 2013), and in most cases, the expression of a whare as a house of learning house was “merely a figurative one” (Best, 1923, p. 10). T. Melbourne (2009) argued that the term ‘whare’ as a physical structure is “a modern misinterpretation” (p. 11). Instead, whare and kura as repositories of knowledge are,

[A]bstract representations of systemised knowledge embodied in primordial deities supported with ensuing genealogies, incantations, verse, histories, and practice were disseminated within ancient Māori educational environments known as Whare and Kura and have endured to the present day... (T. Melbourne, 2009, p. 4)

Whare were not only houses built for instruction but also for courses of instruction (R. Buck, 1926)—a curriculum (T. Melbourne, 2009; Royal, 2005). Best (1923) also claimed that the whare was not necessarily a building dedicated to teaching and learning but was a figurative space rather than a literal space. Other accounts provide physical descriptions of particular whare wānanga as buildings reserved for teaching and learning (H. Jones, 2013; T. Melbourne, 2020; Papakura, 1986; Tregear, 2001). Whare interpreted in both a

⁵¹ Te Kauwae Runga can be translated as celestial knowledge, the upper jaw. Te Kauwae Raro is terrestrial knowledge, and literally means the lower jaw.

traditional sense—as physical, metaphysical and metaphorical schools of learning provide wisdoms about education and educating from a Māori perspective.

For example, the *whare tangata* is a receptacle—the first house of learning for the human person, the womb;⁵² a traditional birthing house (Best, 1929) and an early learning centre, a language nest.⁵³ The *whare tangata* of a pregnant mother is the first earthly house of humanity, and, therefore the most important *whare* or school of learning for a child (T. Melbourne, 2009; Pere, 1988). The *whare tangata* is,

the *waananga* that was the pre-natal receptor of *reo* (such as *haka*, *ngeri*, *pao*, *moteatea*, *waiata*, *karakia*, or *takutaku*), particularly *oriori*, or rhythmic lullaby. The ebb and flow of chanting contains many vibrations and energies designed to stimulate the child’s inner sensors, encouraging multiple receptors of listening, sensing, and feeling in preparation for their life in Te Aoturoa [the many pathways to the physical world]. (T. Melbourne, 2009, p. 70)

Hohepa Delamere stated that it was within the *whare tangata* and at the point of conception, that the *tākuira* (soul) became imbued into the embryo (personal communication, February, 2006). At the point of conception there is a “...coalescing of clots to form the embryo, *a riro mai a Rua-i-te-pukenga*” (Best, 1929)—the implanting of the soul and the dawn of intelligence. At this point, growth, knowledge and learning begin. The connection to the ancient primordial deity *Rua-i-te-pūkenga* the personification of thought and knowledge is part of a cosmological pantheon that precedes *Papa-tūā-nuku* and *Ranginui*. The relationship of the ‘*Rua*’ taxonomy to knowledge and learning (identified previously in this chapter and discussed further in Chapter 5) and the developing foetus is a reminder of a soul’s purpose in one life to the next, a reminder “that education is a constant pursuit of excellence, and the expectation of students dedicated to upholding this sacred fraternity is paramount” (T. Melbourne, 2020, p. 52).

T. Melbourne (2009) stated that most of the curriculum taught to the unborn child was drawn from the *whare kōhanga*. The physical *whare kōhanga* was a temporary birthing space erected away from the main *whare* (Best, 1923), where, traditionally, newborn

⁵² The *whare-takakau* refers to the womb of a woman who has not conceived, and the *whare-noa* is the term used for the womb of a woman whose menstrual cycle has ceased. Both still, a *whare tangata*, a house of humanity, nonetheless.

⁵³ *Kōhanga reo* is a Māori language nest for *tamariki* (children) aged 0–6 years. The medium of instruction is predominantly Māori. The *Kōhanga reo* is not discussed in any great depth in this thesis, but it is acknowledged that it is identified as a school of learning.

children were welcomed into the world. The whare kōhanga was steeped in ceremony such as a *maioha* (a welcoming of the child into the world of the living with ancestral connections being made to knowledge); a pure or *karakia*; and a *tohi* (a dedication that celebrates the divine purpose of a child) (T. Melbourne, 2009).

From the whare kōhanga, children progressed to te whare mauokoroa, a whare possibly more specific to Te Whānau-ā-Apanui, where a child's unique talents and skills were identified and decisions were made as to which whare they would progress to next (T. Melbourne, 2009). T. Melbourne claimed the name *mau-oko-roa* is an interesting analogy that relates back to *Te Oko-nui-ātea*, the vessel that contained knowledge received by Tāne-nui-ā-rangi in his journey to Ngā-Toi-o-Ngā Rangi. Literally translated, *māu* is to grasp or hold onto, and *roa* is long or infinite, and enduring. In the whare mauokoroa there was an implied expectation that ākonga would take “grasp of the general curriculum of all Whare that is, the vast knowledge of the *Oko*” (T. Melbourne, 2009, p. 73).

From prenatal to 14 years, children would progress through te whare taikorera (now called kōhanga reo), te whare-anoano and on to te whare-noa (T. Melbourne, 2009). Ākonga advanced through various stages of development, learning and teaching within each whare, with an emphasis on promoting “play, exploration and discovery” (T. Melbourne, 2009, p. 74) (see Figure 13). Whakapapa, stories, games, waiata and *karakia* provided children with opportunities to learn about the world and their place in it (Jenkins et al., 2011; Pihama et al., 2004). T. Melbourne (2009) claimed that, “The myriad of games that were such a favourite pastime of traditional Māori societies all served a purpose of challenging the intellectual, physical, emotional and metaphysical attributes of children” (p. 74). In addition, Hemara (2000) noted that a child's unique skills and abilities were recognised early, and teaching focused on extending and developing their strengths.

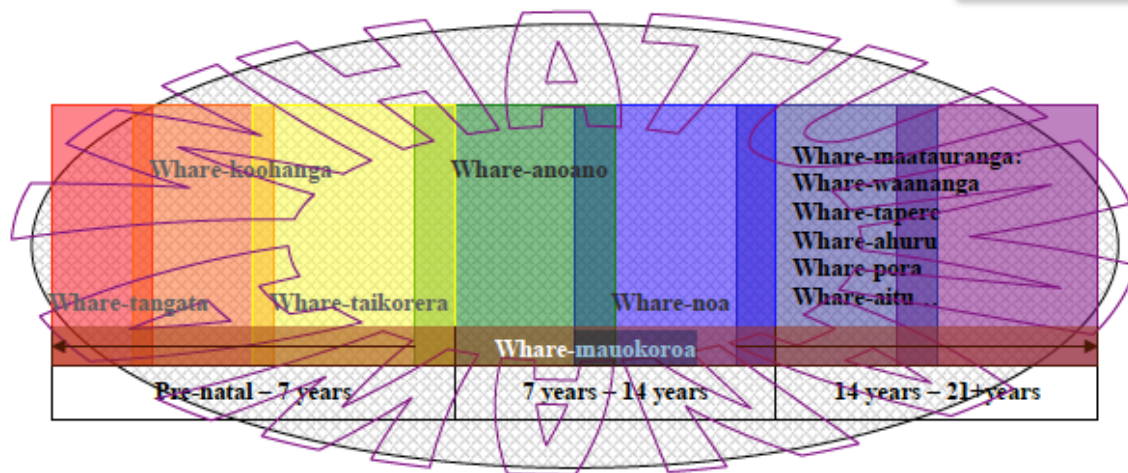
T. Melbourne (2009) discussed each of the different whare in Figure 13, and provided a careful analysis of the curricula and pedagogical considerations in each school of learning. T. Melbourne also proposed that the overarching name for school curriculum should be te whare oohia with relevance to contemporary Māori education. Understandings of te whare oohia would be guided by interpretations of the ethos of the various whare T. Melbourne (2009) identified and also adapted to meet contemporary realities. However, T. Melbourne (2009) also cautioned that,

...trying to replicate the progressional stages of traditional education taking in all *tapu* [sacred] observations can only function if the community subscribes to it in its entirety, a prospect even I [he] would conclude is nigh impossible. (p. 95)

While it may be impossible to incorporate te whare oohia into contemporary curricula, T. Melbourne (2009) suggested that parts of it may be appropriate. He proposed that it is “time, time to start reclaiming our hereditary knowledge and implanting it within our educational institutes so the benefits can be enjoyed by all as they were traditionally” (T. Melbourne, 2009, p. 89).

Figure 13

Curriculum Based on Māori Pedagogy: Te Whare Oohia



Note. From *Te Whare Oohia: Traditional Māori Education for a Contemporary World*, by T. Melbourne, 2009, p. 97. Permission to reprint figure granted by T. Melbourne.

In texts outside of the education field, there are many other traditional and contemporary whare devoted to the transmission of knowledge that could be equally examined, such as Te Whare-Maire-o-Tūhoe (Best, 1923; T. Melbourne, 2009; New Zealand Electronic Text Collection, 2016; Te Puni Kōkiri, 2008), Te Whare Takiura teaching drawn from Tūhoe (Benton, 1988; T. Melbourne, 2009; New Zealand Electronic Text Collection, 2016; Te Wānanga Takiura o Ngā Kura Kaupapa Māori o Aotearoa, 2020) or the teachings of Te Mataorohanga from the Wairarapa (Whatahoro et al., 1913). The differences in each of these schools of learning are the different tribal perspectives, rather than one whare for all Māori.

T. Melbourne (2009) cited Parone Tai Tin’s interpretation of a whare as the “longevity of vision”, with ‘*whā*’ translated as ‘distance of time’, whilst ‘*re*’ means to ‘watch’ or

‘observe’ (p. 12). When the term ‘whare’ precedes a term such as ‘wānanga’, as in whare wānanga, the focus and commitment are given to the realm of the identified wānanga and the curriculum within (T. Melbourne, 2009).

Whare wānanga are known as higher schools of learning in a modern (T. Melbourne, 2009; Royal, 2005) and traditional sense (H. Jones, 2013; P. Smith & Whatahoro, 1915). Traditionally, whare wānanga were places where ariki and tohunga met to share and impart terrestrial and esoteric knowledge (Best, 1923; Metge, 2015). The role of tohunga in the whare wānanga was entrenched in epistemological ceremony drawn from Tāne-nui-ā-rangi and his journey to retrieve knowledge from Ngā Toi-o-Ngā-Rangi. Various rites, purifications and cleansing ceremonies were part of the journey that Tāne-nui-ā-rangi undertook as rites of passage, as was also for ākongā in specific whare wānanga (T. Melbourne, 2020). Te Rangihiroa Buck claimed that the transmission of knowledge within whare wānanga were oral histories, transmitted from “generation to generation in proper courses of study by priests and teachers who themselves graduated in the Whare Wānanga or sacred Houses of Learning” (1926, p. 83), and were not idle Polynesian historical stories simply banded around. Royal (2003) attested,

The whare wānanga sees and interprets the world as a kahu, a fabric comprising of a fabulous melange of energies. Accordingly, it was the preoccupation of the whare wānanga to view the world as a music, a singing, as ‘rhythmical patterns of pure energy’ that are woven and move with cosmological purpose and design. (p. xiii)

The body of knowledge drawn from Kahungunu⁵⁴ by Te Mātorohanga about Te Kauwae Runga and Te Kauwae Raro provides a comprehensive example of some of the knowledge taught within specific whare wānanga (Whatahoro et al., 1913).

However, in contemporary times, wānanga are often interpreted as tertiary learning institutions. Section 162 of the *Education Act* (1989) defined wānanga as,

characterised by teaching and research that maintains, advances and disseminates knowledge and develops intellectual independence, and assists in the application of knowledge regarding āhuatanga Māori (Māori tradition) according to tikanga Māori (Māori custom). (para. 4)

⁵⁴ Kahungunu is a tribe on the east coast of the North Island of Aotearoa.

Within the *Waitangi Tribunal (2005)*⁵⁵ report concerning the future of wānanga as tertiary education institutes, āhuatanga Māori was described as a Māori method of teaching and learning that facilitates the delivery of education through Māori values and principles. Wānanga were therefore established as space using Māori teaching and learning methods. The Waitangi Tribunal report claimed that whilst wānanga are ancient in origin, they are able to adapt to meet changing times and changing needs. In the Tribunal's findings,

Rather than defining a closed – or any – set of subjects, or a closed – or any – set of targeted learners, āhuatanga Māori describes a Māori method of teaching that facilitates a community to give expression to its values and principles. (Waitangi Tribunal, 2005, p. 13).

The principles, values and methods of teaching should be established by the community the wānanga serves.

Present-day Māori educational schools of learning include: *whare wānanga* (higher institutes of learning and teaching); *kōhanga reo* (early year language nests; Years 0–1); *kura* (Māori-medium primary and middle schooling; Years 1–6 or Years 1–9); and *wharekura* (Māori-medium secondary schools; Years 9–13). These contemporary schools of learning were a shift toward the re-introduction of Māori language and Māori concepts back into contemporary educational settings.

The shift towards the introduction of Māori-medium schooling initiatives began with the introduction of *kōhanga reo* in the late 1970s. Thereafter, the first official *kura kaupapa* Māori opened in 1985. *Wharekura*, the secondary Māori-medium pathway, and thereafter *whare wānanga* or Māori universities or schools of higher learning followed (Trinick & Heaton, 2020). It could be argued that these Māori schools of learning were more about the rejuvenation of the Māori language and Māori culture, and not necessarily about the ancient learning and teaching ideologies and practices involved in the traditional *whare* and *kura* (T. Melbourne, 2009). All of these contemporary schooling initiatives have been based on *kaupapa* Māori and underpinned by theories and practices of transformation (G.

⁵⁵ The Waitangi Tribunal Report (2005) was the WAI 1298 claim made to the Waitangi Tribunal by Harold Maniapoto and Tui Adams on behalf of Te Kuratini o Ngā Waka Trust Board with the claimants expressing concern for the future of Te Wānanga o Aotearoa. Te Wānanga o Aotearoa is both a wānanga and an institution and utilises Māori methods for preserving and implanting the values of the tribe, Ngāti Maniapoto.

Smith, 1990, 1997, 2003; L. Smith, 1999; Trinick & Heaton, 2020). As an agenda, kaupapa Māori was about being Māori and doing things in a Māori way (L. Smith, 1999).

Efforts to reclaim a kaupapa Māori education space, to be more inclusive of traditional Māori schools of learning, was inferred in the historical report, *The Unbroken Thread: Māori Learning and the National Qualifications* (Benton et al., 1995) commissioned by the New Zealand Council for Educational Research. The report explicitly referred to whare and kura as traditional schools of learning; Rua, as the personification of knowledge; and Tāne and his journey to acquire ngā kete o te wānanga. The report related these facets to the formation and dissemination of curricula knowledge and pedagogical practices. Whilst this report acknowledged the importance of Māori ways of teaching and learning and the Māori language, much of the knowledge shared in this report has not influenced state-mandated curricula in Aotearoa or understandings of the whare tapawhā model in curricula to any great degree. Whilst the terms kura, wharekura, and whare wānanga have endured in name, some of the understandings of curricula design, pedagogical practices and philosophical foundations drawn from the more traditional prototype of a whare are yet to be explored in-depth for their relevance to contemporary times.

Whare Provide a Curricula Model

With the re-development of Māori-medium curricula from 2005–2008, Charles Royal, a recognised mātauranga Māori expert and composer, was commissioned by the Ministry of Education to write the think piece, *The Purpose of Education: Perspectives Arising from Mātauranga Māori* (Royal, 2005). This report was disseminated to the Ministry of Education Advisory group, Ohu Matua (Ministry of Education, 2008), who had convened to guide the re-development of the Māori-medium curriculum, *TMOA*, for feedback. In Royal's (2005) report, he proposed that three traditional models of curriculum design should be considered when restructuring future Māori-medium curriculum developments. These were the *ātuatanga*⁵⁶ model, the *kete*⁵⁷ model; and a *whare* model. Royal (2005)

⁵⁶ The *ātuatanga* model centres the learner and their natural and innate abilities, attributes, skills and talents. The model intended to maintain the mana of a young person and develop opportunities for their mana to flow into their world (see Royal, 2005) Knowledge was pre-arranged according to specific atua Māori. Heke (2017) and Rangitāne o Wairarapa Curriculum (Rangitāne Education, 2019) have exemplified such a model in theory and practice in the education field.

⁵⁷ The *kete* model relates to the journey of Tāne-nui-ā-rangi and the retrieval of ngā kete o te wānanga and therefore wānanga from the highest heavens (Royal, 2005).

claimed these models were all from a te ao Māori worldview and were founded on mātauranga Māori. However, all of the models were dismissed by Te Ohu Matua as not being suitable for Māori-medium curriculum redesign. The key arguments were that the western learning areas were already established in Māori-medium schooling; curriculum development contracts had already been determined based on the western wāhanga ako; and the argument pertinent to this research is that the whare tapawhā model had already gained credibility as *the* English-medium concept for the *HPENZC*, and therefore was inappropriate as a Māori-medium curriculum model (T. Trinick, personal communication, 2019). The irony of this is that a Māori way of arranging curriculum had been rejected at a national level by Māori because the whare tapawhā model had already been co-opted into English-medium curricula.

Royal (2005) claimed, “Māori education has been a dimension” (p. 16) in schooling in Aotearoa, but pre-contact Māori society already had their own institutions and processes for educating their young. As mentioned earlier, whare can be used as a way of organising curricula (T. Melbourne, 2009; Royal, 2005). Traditionally within particular whare, there were specific curricula, knowledge and pedagogies available to be taught and learned (e.g., *whare tapere*—house for games, entertainment, storytelling, dance; *whare tū taua*—house for learning military acts; *whare pora*—house for weaving) (Best, 1923; T. Melbourne, 2009, 2020; Robinson, 2005; Royal, 2005). Each whare as a school of learning did not sit independently from another, and often knowledge and understandings from one whare intersected and connected with another (Royal, 2005). This knowledge became part of a whare curriculum design which was also shaped and evolved according to societal and environmental needs at a given time (Royal, 2005).

Drawing Māori knowledge from different whare and incorporating the learning into contemporary practices is a space that needs further investigation and careful (re)negotiation in terms of appropriateness for future Māori-medium curricula developments. For some, considering how Māori knowledge can be applied in contemporary educational initiatives could make a difference in perceptions of an Indigenous worldview in educational practices. For others, Indigenous knowledge may have limited “outdated notions of shared and bounded values, beliefs, and behaviors” (Gone, 2015, p. 142) that become “complicated in a globalized age”. Achieving a balance between the selection and the validation of the appropriateness of Māori knowledge in

national curricula is an ongoing site of cultural and political contestation (McMurchy-Pilkington, 2008; Trinick & Heaton, 2020).

Kura, wharekura and whare wānanga as contemporary state-funded Māori-medium schools of learning are working within a highly contestable space of restoration, retrieval and transmission of Māori knowledge, pedagogical practices, curricula design, content selection and delivery methods (T. Melbourne, 2009; Ministry of Education, 2000, 2008, 2017; Royal, 2005; Te Runanga Nui o ngā Kura Kaupapa Māori, 2008). However, scholarly critiques of the organisation and selection of knowledge and curricula developments in these state-funded Māori-medium schools argue that some of the curricula development practices mirror the hegemonic English-medium developments in the Māori language and continue to perpetuate assimilative practices for Māori in education (McKinley, 2005; McMurchy-Pilkington, 2008; Stewart, 2012; Trinick & Heaton, 2020). To reiterate, in-depth understandings of whare as a curricula model could go some way to (re)envisioning how the whare could be known in future Māori-medium curricula developments.

Whare Offer a Learning and Teaching Pathway

This section examines two different ways that a whare has been used to describe a learning and teaching pathway, whilst acknowledging there is so much more that remains unsaid. First, I explored kōrero from Kai Tahu, a tribal group from the South Island and how they use ngā pou to denote levels, progressions and pathways for learning and teaching. Second, I examined kōrero from Pei Te Hurunui Jones as he talked about the progressions of learning within a Waikato Tainui whare wānanga that teaches ancient and sacred esoteric lore (H. Jones, 2013).

In *Tōhunga: The Revival: Ancient Knowledge for the Modern Era*, Robinson (2005) of Kai Tahu shared the knowledge of his elder Teone Taare Tikao who was schooled in the ancient institution of Te Whare-Kahu-a-Kai Tahu (the overarching name for Kai Tahu Whare Wānanga). Te Whare-Kahu-a-Kai Tahu includes the wharekura, *whare mairi* (sacred school of learning) and whare wānanga (Robinson, 2005). Tikao identified some of the curricula content—the knowledge, assessments, tests, grading methods and initiations as rites of passage each *akoako* (student) was expected to acquire and go through at each stage of their development within each of the different whare. Upon

graduating at a particular level, the akoako received a new title and were inducted into a higher school of learning. There was also an expectation that as each akoako developed new skills, the skills would be utilised in their respective communities.

Pou as “pillar[s] an aspirant must climb in order to obtain success” (Robinson, 2005, p. 89) are used as a way of grading for akoako. Robinson (2005) provided elaborate descriptions of the pou, from *poutahi* (whakapapa—first degree of genealogy), the only grade in the wharekura, to *pourua* (second degree of mythology) in the whare maire, then numerically through to *pouwhitu* (tohunga-ahurewa—seventh degree of the high priest), the last grade of tohunga learning within the whare wānanga.

The use of pou as a levelling system within a whare is also evident within *Te Whare Tū Taua*, the national Māori ancient weaponry school founded by Pita Sharples in 1983 (Hoani Waititi Marae, 2019). In this whare, the prefix *pou* is combined with the Māori term for a number. The learning journey moved from *poutahi* (one), the foundational level, through to *pouwaru* (the eighth stage of the Whare Tū Taua). At *pouwaru* a person would have expertise in physical fitness, leadership, te reo and tikanga Māori, self-discipline, and the use of various types of Māori weaponry as vehicles for their well-being (Hoani Waititi Marae, n.d.).

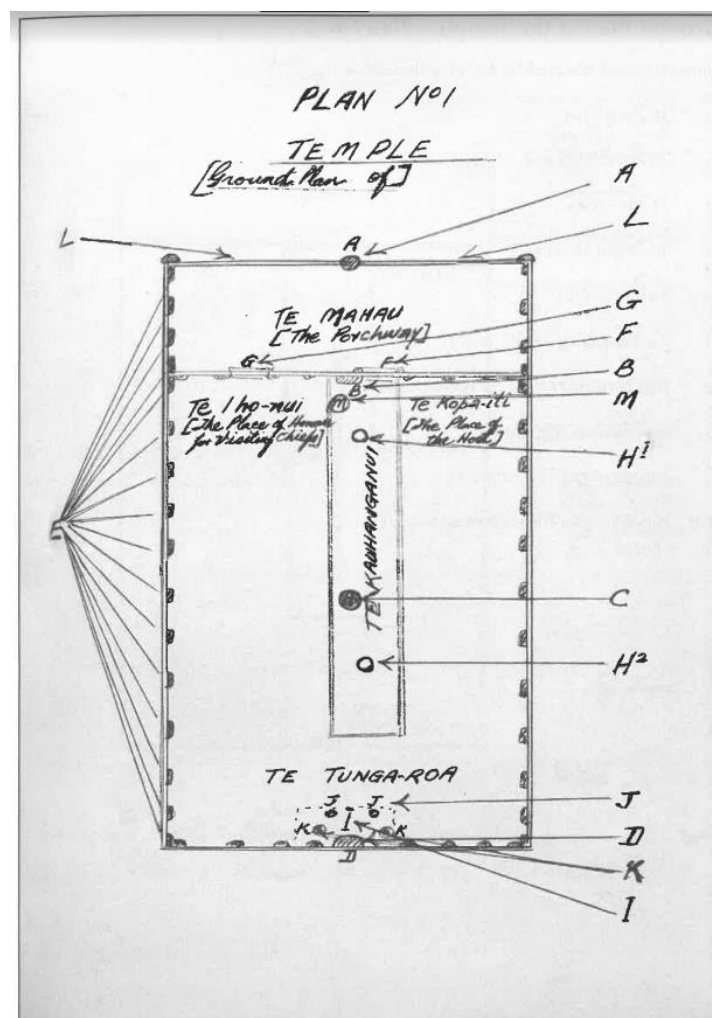
Another example of a whare wānanga as a school of learning pertains to the priestly lore based on Tainui Waikato people as described in the text *He Tuhi Mārei Kura* by Pei Te Hurinui Jones (2013). Jones (2013), a Tainui Waikato scholar himself, elegantly divulges ancestral knowledge of the whare wānanga. Jones (2013) provided a detailed floor plan and referred to specific parts of the whare, including *te pou mua* (the front pillar), *te pou roto* (the inside pillar), *te pou toko manawa* (the main pillar) and *te pou tua rongo* (the rear pillar) (see Figures 14 and Figure 15). Jones (2013) goes on to discuss how specifically named scholars and priests would move around the whare, engaging in various learning and teaching before moving to a new space or pou within the whare. H. Jones (2013) provides a lengthy discussion about the rituals, ceremonies, dedications, initiations, “organised educational engagements” (p. 28), and the status of the learners as they progressed in their learning and graduated to different parts of the whare (this idea is expanded upon in Chapter 6).

Whilst Jones' discussion focuses on the schooling of students for the priesthood and a where wānanga that shared esoteric knowledge and lore, I perceived H. Jones' (2013) text as relevant as many of the names he used to describe the priests in their various schools of learning and teaching, such as *ngā manukura* (the artisan priests), *ngā tauira* (the adepts), *ngā ākonga* (the scholars), *ngā kaitiaki* (the outer guardians (H. Jones, 2013)) are still used today in contemporary educational contexts.

When considering the various whare, many traditional learning and teaching pathways could be adapted and considered for future Māori-medium curricula developments.

Figure 14

Ground Plan of the Temple: Plan No 1

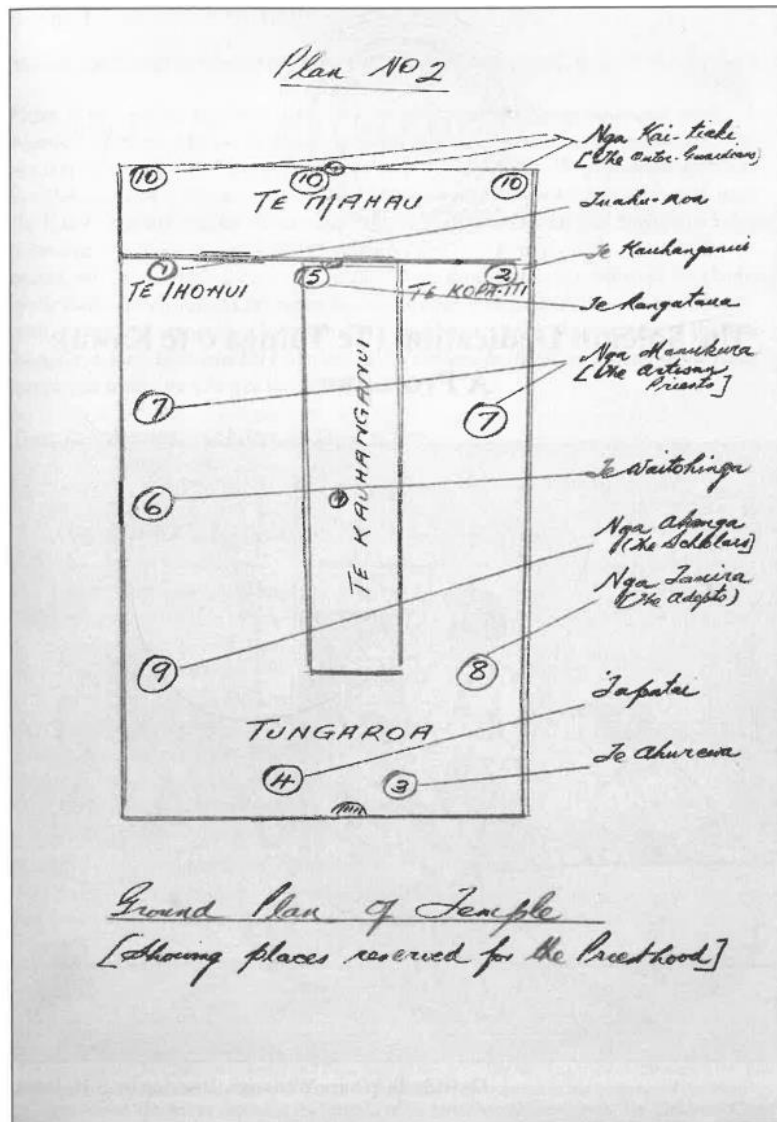


Ground Plan of the Temple. Drawing by P. H. Jones.

Note. From *He Tuhi Mārei-Kura: A Treasury of Sacred Writings: A Māori Account of the Creation, Based on the Priestly Lore of the Tainui People*, by H. Jones, 2013, Aka and Associates Limited, p. 8. Permission to reprint figure granted by Ariana Amotai (Aka and Associates).

Figure 15

Ground Plan of the Temple: Reserved Places for Tōhunga: Plan No. 2



Ground Plan of the Temple (showing places reserved for the Priesthood)

Drawing by P. H. Jones.

Note. From *He Tuhi Mārei-Kura: A Treasury of Sacred Writings: A Māori Account of the Creation, Based on the Priestly Lore of the Tainui People*, by H. Jones, 2013, Aka and Associates Limited, p. 9. Copyright 2013 by Brian Hauāuru Jones. Permission to reprint figure granted by Ariana Amotai (Aka and Associates).

The Whare is a Physical Body and a Physical Dwelling

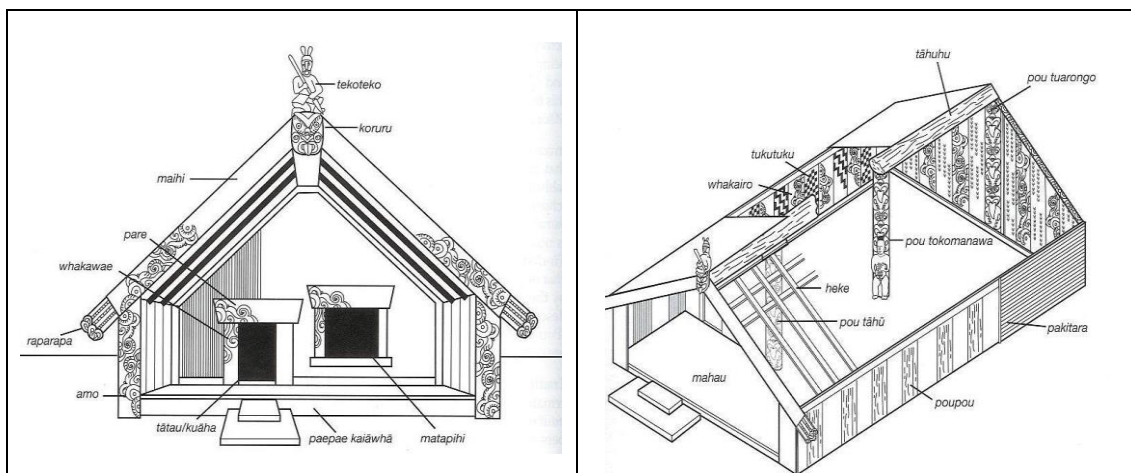
As discussed earlier, a ‘body’ of knowledge’ and a ‘corpus’ of language are housed within whare, and as Gell (1998) stated, “the whare is a house *for* the body” (pp. 252, emphasis in original). This section examines how the whare can be metaphorically and conceptually processed ‘as the human person’ (Barlow, 1991; Fitzgerald, 2002; Ka’ai et al., 2004; H.

Melbourne, 1991). To the casual observer, the whare and its parts can be seen as a fractal representation of an ancestor and the human body, as represented in the wood, structure, and overall design. A. Bennett (2007) claimed that these representations “iterate an unknown message” (p. 147), but more in-depth meanings can be deciphered through introspective interpretations.

Scholars such as A. Bennett (2007); Brown (2009); Fitzgerald (2002); Ka’ai et al. (2004); Metge (1976); Prickett (1974) relate the heke to ribs and koruru as a face that covers the junction of the maihi. The maihi are outstretched arms that extend towards the earth, and at the end of the maihi are the raparapa, the extended fingers and open hands. The *mataaho*, the front window, is an eye. The pou toko manawa in the centre is the ngākau and not too dissimilar in function metaphorically to the human heart (see Figure 16).

Figure 16

Different Parts of a Whare Tipuna



Note. From *Ki te Whaiao: An Introduction to Māori Culture and Society*, by T. Ka’ai et al., 2004, Pearson Education, p. 74. Reprint permission pending.

There are numerous examples of where a whare personifies and are named in honour of an eponymous ancestor or an important hero (Barlow, 1991; A. Bennett, 2007; Ka’ai et al., 2004; H. Melbourne, 1991; Royal, 2001) (i.e., Hinemihi o te ao Tawhito in Surrey and Tāne-nui-ā-rangi at Auckland University). On entering into the whare, it is said that one enters into the belly or bosom of an ancestor (H. Melbourne, 1991), and thus, a whare tipuna can be named *Te-Poho-o-Rāwhiri*⁵⁸ (Rāwhiri’s belly) in Gisborne (Ka’ai et al.,

⁵⁸ Te Poho o Rāwhiri was carved by Pine Taiapa and others to honour the paramount chief Rāwhiri Te Eke Tū o te Rangi.

2004), Te Poho o te Kahungungu⁵⁹ in the Hawkes Bay and Te Poho o Te Rehu in Nūhaka. In keeping with the analogy of the whare as a person, *kaikōrero* (Māori orators) address the house directly as a living ancestor and a living entity in their *whaikōrero*.

According to Gell (1998), the likening of the whare to the parts of the body or the whole body (individualistic (body) and, or collective (bodies)) can also represent the worldview of a person or their community. The whare as a ‘house’ and a ‘house society’ provides another way of thinking about the whare as ‘a corporate body’—as a moral person, imbued with the social identity of a group that shares social relations (Gillespie, 2000; Lévi-Strauss, 1987; Schrauwers, 2004; Sissons, 2010; Waterson, 1997). I argue that the house thus provides a metaphor for the social ‘body’. Schrauwers (2004) explained,

[the] persistence of a House is thus predicated upon the degree to which it can maintain the inviolability of its estate and ‘cosmological authentication’ – its symbolic linkage with the estate’s origins. (p. 76).

Localised social relations have been subsumed within kinships terms. I suggest dislocation from understanding the significances of a whare has implications for *whānau*, *hapū*, *iwi*, and pan-tribal Māori as a social body. Connections to people as extended family, land, places of significance, language and the rich stories inherent with these relationships also become fragmented and can become lost as the treasures that they are and once were.

The worldview represented in a whare *tīpuna*, *wharenui*, and whare *whakairo* can be read as a library, a repository of knowledge for future generations (H. Melbourne, 1991; Pere, 1999). Just as an individual’s collective and sometimes intergenerational experiences are etched within one’s psyche, narratives are etched upon the physical design of the whare by *tohunga whakairo*, *kairāranga* and *kai hanga whare*. The etchings become a mnemonic device that supports people in remembering individual experiences and collectives of people from the past, present, and (arguably) provide hidden messages for the future (T. Smith, 2000). Each of the stories (re)told about particular whare are unique to the people, the geographical location, and to a particular space in time. In other words, just as each whare has the capacity to retell its unique story, so too does each person. Architecture such as whare are products of human experience and can influence a person’s perception

⁵⁹ Kahungungu was a prestigious chief, and from whom people from Ngāti Kahungungu, a tribe on the east coast of the North Island of Aotearoa.

of the world. Stories are (re)told of how Māori built, and rebuilt their world to meet the challenges of the natural, spiritual, political and colonial environments (Brown, 2009; Sully, 2007).

The Whare as a Physical Entity

In this section, I examine the tangible presence of a whare as an ancestral or carved meeting house, a dwelling, a house, a home, a building, and as interpreted in relation to people and place.

I (re)turn to the customary Māori meeting house, variously known as a wharenui, a whare tīpuna/tupuna, *whare runanga* (carved meeting house), and whare whakairo and their construction within a dynamic and ever-changing environment influenced by people, the natural environment and technologies.

Various Māori meeting houses are often located within a marae complex.⁶⁰ The modern marae often consists of a multitude of buildings such as a whare nui, a whare tipuna, a whare whakairo, a wharekai, *whare paku/whare horoi* (ablutions and wash space) and sometimes a *whare mate*, a house for those who are deceased and come to rest before being buried (A. Bennett, 2007; Metge, 1976). In front of the meeting house, on the marae ātea, tangata whenua and *manuhiri* (visitors) encounter each other during a pōwhiri. In contemporary times, the use of the term marae is often synonymous with the Māori meeting house and the marae complex.

According to Adds et al. (2011), in the context of postcolonial Aotearoa, marae have become one of the last bastions of Māori culture where tikanga Māori can be practised. Not only individual marae, but “collective marae and meeting houses are a place to come together” (Metge, 1976, p. 230) as a traditional central meeting house and ceremonial centre (Gagne, 2013). As such, Gagne (2013) stated that marae are an “important contemporary symbol of identity and continuity and have become a site for collective and socio-political affirmation” (p. 87).

⁶⁰ Whare were also traditionally located within a *pā* (a fortified village where various whare as dwellings were also evident); however I have chosen not to explore the *pā* in this thesis see Stewart and Dale (2016) and A. Bennett (2007) for further discussion.

However, not all Māori meeting houses have been built on marae sites with whānau, hapū or iwi connections. Some whare are display houses found in museums in Aotearoa and foreign lands. Many are far removed from their origins, in time, and space, and in some ways, are disjunctions in relation to their original inception (A. Bennett, 2007). The imposition of a western gaze in the process of curation or preservation disrupts the original meaning of the house and the western eye sees its otherness and artistry rather than its symbolic meanings, its representational anatomy and embodiment (A. Bennett, 2007; Sully et al., 2014).

Of importance to this research is also how marae (inclusive of the meeting house) have been incorporated into schools and higher learning institutions throughout Aotearoa, as an acknowledgement that learning and teaching on a marae provides an authentic instructional space that can enhance learning for self-identity and culture (Adds et al., 2011; G. Smith, 2012). Penetito (2010) points out the importance of the marae in the education context as the marae is “probably the only Māori structure that exists within education that is based on a traditional institution that dates back more than a thousand years” (p. 123).

Whare as Located on School Grounds

Marae-ā-kura (school-based marae), inclusive of whare nui have been part of the Aotearoa educational landscape since 1978 (J. Lee, 2012). The first marae-ā-kura, Kākāriki Marae at Green Bay High School in West Auckland, emerged in the 1970s and was part of a wider Māori renaissance, built to provide an authentic context to revitalise and experience te reo and tikanga Māori in schools (H. Smith, 2018). According to J. Lee (2012), state-funded marae ā-kura began amidst the shifts of cultural regeneration and in response to state school policies of assimilation, integration and taha Māori initiatives.

In more recent times, marae ā-kura have carried the added responsibility of addressing ‘Māori success’ by providing a space and opportunities for whānau (extended family), and learners to develop a positive Māori cultural identity (H. Smith, 2018). Although marae ā-kura were officially endorsed by the Ministry of Education in 2000 as a means “to better engage with Māori parents, whānau and communities, there is little research on the way marae-ā-kura operate, their pedagogical practices and their effect on Māori student outcomes” (J. Lee & Pihama, 2012, p. 2).

However, there are inevitable tensions when considering the place of a Māori structure, such as a marae within a predominantly monocultural school setting (J. Lee, 2012). Māori marae located in state-funded education spaces could represent both Māori and government aspirations for Māori (J. Lee, 2012). The idea that Māori and government aspirations can be met through the same or similar objectives may be a big ask when considering potentially different worldviews are prevalent. The government advocates that not only do marae ā-kura offer spaces for teaching all students, but “they also enable Māori to be Māori, to learn and teach as Māori, and to live as Māori at school” (J. Lee, 2012, p. 3). Again, the rhetoric might suggest that to learn and teach and live as Māori in a western schooling system within a marae ā-kura may be more aspirational rather than a real opportunity. However, the space offered by marae ā-kura has produced (in some instances) strong marae, whānau, iwi, and hapū connections (J. Lee, 2012). Heremaia (1984) proposed that Kākāriki Marae was viewed as an educational institution in its own right, guided by Māori values, beliefs and knowledge. One of the key points that the establishment group of this marae ā-kura identified was the dimension of taha wairua. Heremaia (1984) wrote,

It [the school marae] also fosters identity, self-respect, pride and cultural appreciation of the interrelationship and responsibilities of each member of the family. The essential ingredient vital to the very existence of everything Māori, however, are those values which are of the spirit – te taha wairua. This very important aspect of Māori has been ignored and sometimes rejected in some schools. (p. 72)

The two different types of marae ā-kura—marae complexes located within school grounds (i.e., Te Toi Ihorangi at Fairfield College in Hamilton) and schools/kura located within a marae complex (i.e., Te Kura Kaupapa Māori o Hoani Waititi at Hoani Waititi Marae in Auckland) offer different educational and authentic partnership opportunities. As discussed at the beginning of this chapter Aratiatia Marae, inclusive of the whare nui, Te Iho o te Rangi, is located on Fairfield College school grounds. In a celebratory pamphlet in (2015) Prestige claimed, “Ko Te Iho Rangi leads us in unity to the place, a unifying force where we can connect with the Truth” (p. 4). The ‘truth’ he identifies is the *iho*—the connection between Tāne and the others who ascended by way of *Te Toi Huarewa*, the aratiatia, the whirlwind paths to Te Toi-o-Ngā-Rangi to attain knowledge. Prestige (2015) interpreted Rangi as “enlightenment, the supreme source, heaven, harmony, full potential, the ultimate, Truth” (p. 4). Adorning this whare are carvings,

paintings and stories etched and illuminated on wood and in lead-light windows that reflect, refract⁶¹ and diffract⁶² light and tell the stories Prestige alludes to (see Figure 17).

The intricate carvings within Te Iho o te Rangi provide an elaborate example of a library and learning centre Roberts et al. (2004), while the carvings represent a knowledge repository. According to Harrison (1999), the most important part of Māori carvings are the messages that they hold, because without them, carvers would not be able to carve—and without the *kōrero* you have nothing to learn—without it you have nothing to understand. A carving must speak or say something to people (Harrison, 1999; Roberts et al., 2004). This is definitely the case when visitors enter the intricately adorned Te Iho o te Rangi. Inside the whare is a three-dimensional pou toko manawa with a surrealist ability to retell a narrative about the “birth of a child, their growth to adolescence, adulthood and finally death and gives students a visual pathway for students to achieve in their life” (Smallman, 2014) (see Figure 14). With a flick of a switch, the pou rotates, transmitting both subconscious and conscious omnidirectional messages to the viewer—that is, if the viewer allows time to interpret and decode the embedded *kōrero*. As the pou rotates, the perspective or view of the pou toko manawa changes for the observer—the viewer’s interpretations are as diverse as the observers themselves and their multitude of perspectives and the position they take. In stopping the rotation function of the pou toko manawa and viewing it from a static position, the taha of the pou is partially obstructed, still present, and obscured from one’s view. The overt and implied message offered to an observer could be that there is always another side, another position from which this pou, the whare, and even a person and their life’s journey could be viewed. All it takes is to change the angle that we choose to see things from, and then we can bring back into focus the thing(s) that might be lurking in the shadows, to ‘bring to light’ the object of our attention (*aro*).

⁶¹ Refracted light is when the light changes direction when it enters at a particular angle. The idea of the direction of light has relevance to this thesis as in Chapter 5 one of the poukōrero discusses the ideas of shedding light on an idea, or to be enlightened, which often are discussed in relation to the whare, Te Iho o te Rangi.

⁶² The diffraction of light in this context is where the light bends around corners and spreads out, illuminating both light and shadows. I have interpreted the shadows as being something that was not accentuated at a certain time, but still was present and existed—just not illuminated at that given time.

Figure 17

Te Iho o te Rangi



Note. From *Fairfield College's Magnificent Marae*, by E. Smallman, 2014. Stuff Waikato. Reprint permission pending.

Summary

As Moana Jackson (2011) claims “... there are actually stories in the land” (p. 71). Stories are knowledge, and knowledge is literature. In a traditional western literature review, knowledges are often sited/cited in/from books, articles and written documents. However, when writing this chapter as a form of literature review, I examined the alternative of exploring a Māori perspective of a whare as interpreted from mātauranga Māori, as retold through whakapapa kōrero and pūrākau. It was from this foundation I began to unpack layers of understanding with the intent that layers could be both revealed and built upon (as whakapapa kōrero does) what had been previously said about a whare, whilst at the same time exploring some of the gaps that needed further investigation.

This chapter celebrates the opportunity to shed light on other ways a whare can be known outside the education field. In exploring other narratives about a whare, I (unapologetically) positioned a Māori worldview at the forefront of my thinking. Whilst I have written this chapter as an individual, I also attempted to speak as part of a collective (i.e., as part of a whānau, hapū, iwi, Māori grouping), simultaneously acknowledging the diversity of thought that the collective offers. Māori, as iwi and hapū and as a collective

body, have their own whakapapa kōrero, pūrākau and histories to tell about a whare and this chapter has named but a few.

Whakapapa kōrero (as have pūrākau) have been posited in this chapter as providing an analytical framework and tool that provides for the expression of mātauranga Māori that supports deepening understandings that enhances so-called Māori perspectives when considering cultural identity and well-being.

This well-being includes careful consideration of the whare as: being represented in the cosmos; having a whakapapa; having a connection to land; a school of learning; a repository of knowledge; a way of organising curricula that includes a pathway of learning and teaching; and as a physical body and dwelling.

In this chapter, I have explored Other and othered Māori perspectives of whare, and have provided various examples of what a Māori (re)envisioning of a whare could look. On occasion, this (re)envisioning can be read as directly relating to the education field and the possibilities that these understandings could offer to education seem obvious; other times, the linkages may seem dubious in terms of relevance.

The representations shared about a whare are posited as a foundation to draw on when considering how Māori perspectives of a whare could assist future hauora learning area developments. The introduction of Māori oral narratives as whakapapa kōrero presents a symbolic and important reading of a whare that links the whare to the cosmos, land, environment, the people, and ultimately, well-being.

The next chapter opens up this space to the poukōrero, that is two pouako, a curriculum developer, a kairongoā and two tohunga whakairo to discuss further possibilities of representations of a whare and how it could potentially assist future hauora developments.

5 Te Pou Tāhuhu Addressing the Subject

Uia kā pakitara o te whare	Ask the walls of the whare
Kai hea te pūtake o taku arero?	What place and purpose does my tongue have?
Ko tapahia, ko motu	It is cut, severed
Ko mū tahaku reo ki te ao	My voice is silenced to the world
Pātai kia kā pou o te whare	Ask of the posts of a whare
Kai hea tahaku waka tuku i kā whakaaro o Hinekarō?	Where is my waka [mouthpiece] to release the thinking of Hinekarō [mind and emotions]?
Ko noho puku tahaku reo ki te ao	My voice lies silent to the world
Tukua te pakirehua ki kā heke o te whare.	Relinquish the questions to the rafters of the whare.
Kai hea kā tauira o taku waha tūpuna?	Where are the examples of my ancestors' voice?
Ko whakaroau tahaku reo ki te ao	My reo is motionless, still to the world
Whiua te urupounamu ki te tāhuhu o te whare	Release the questions to the ridgepole of the house
Me pēhea te whakaora i te reo noho puku nei?	How do we restore these silent voices?
Ko tae rāia te wā kia rakona tahaku reo e te ao!	The time has arrived for my voice to be heard by the world

(O'Regan et al., 2007, p. 138).

I have interpreted the significance of this poem, *Uia Kā⁶³ Pou o Te Whare* (O'Regan et al., 2007) as being similar in intent to asking the poukōrero to 'relinquish' their voices. As expressed in this chapter, the poukōrero expressed their thoughts, their feelings of heart, mind and conscience when discussing a whare and some of the ways it has been represented.

Introduction

The purpose of this chapter is to present some of the kōrero from the poukōrero focused on how has a whare model of hauora, well-being been signified within dominant education texts and how could a Māori (re)envisioning of the whare assist future Māori-medium hauora learning area developments? These questions are not answered in their entirety in this chapter; however, the kōrero from the three pouako, a kairongoā and two

⁶³ 'Kā' and 'ngā' both mean the plural of 'the'. The variation in spelling acknowledges the Kai Tahu dialect that substitutes the 'k' in place of what might otherwise be 'ng', or 'n'.

tohunga whakairo provides further insights into the possibilities of (re)envisioning a whare.

This chapter has been structured around the two questions above. In the first part, the vignettes⁶⁴ shared from the poukōrero's transcripts are collated and analysed in relation to similar themes in Chapter 3. These themes were that the whare is a model, metaphor and/or an analogy; is a Māori perspective of health and hauora; and has taha, sides, and or dimensions. When writing this section, I again thought through the Pou Aro and the Pou Tāhuhu, exploring the taken-for-granted, obvious and given, and then considering what might have shaped a particular viewpoint.

In (re)presenting kōrero from the poukōrero, I considered their situation and the context as having relevance as it was from these very contexts that their understanding of a whare and its significations were (re)shaped. For the purpose of this thesis, situation is the way in which something is positioned vis-à-vis its surroundings, and the context is the surrounding circumstances, environment, background and settings.

The pouako and curriculum developer were situationally located within a predominant Eurocentric educational system that has had a long-held political agenda of colonisation and assimilative practices (see Chapter 3 for examples). However, the healer and tohunga whakairo functioned outside the state education system and may not have been influenced to the same degree by general educational directives. The kairongoā and poukōrero drew their understandings of a whare from a Māori worldview underpinned by mātauranga-ā-iwi/mātauranga-ā-hapū, which in turn influenced, and was influenced by, their daily practices and experiences.

In the second part of this chapter, the analysis shifts away from dominant thinking regarding a whare tapawhā and its nuances as represented in English-medium curricula. The themes are similar to those introduced in Chapter 4, and focus on the whare as having a unique and diverse whakapapa; being a repository of knowledge; being the human person; and as a way of organising and storing curricula knowledge. In this chapter, albeit

⁶⁴ I have interpreted the context as the surroundings, circumstances, environment, background and settings (i.e., Māori-medium schooling, Māori healing practice, Māori carving schools). The situation is the way something or someone is positioned within these surroundings (i.e., having to follow national curricula, and national assessments, conforming to national administrative and education guidelines, private Māori healing service versus a government funded and regulated rongoā service, privately contracted carver versus a carver in an institution).

briefly, the poukōrero were positioned as having the ability to dismantle the Māori self as a collective identity that had been spoken about (i.e., a Māori perspective), to one where as situationally located Māori subjects, their voices could be heard.⁶⁵

How has a Whare Model of Hauora, Well-being Been Signified?

As discussed in Chapter 3, distinctions between metaphor, analogy, personification and symbolism are difficult to unravel. Each are manifestations of an individual or a collective cognitive schema that manifests, organises, stores and makes knowledge retrievable and processed within the mind (Bailer-Jones, 2002). In this section, I read and analysed kōrero from the poukōrero that illustrates evocative descriptions of signifiers and significations of a whare as a model and as an analogy, and some of the tensions and benefits such an approach offers.

The Whare Processed as a Model and as an Analogy

As previously mentioned, interpretations of the whare as a model provides “access to that phenomenon”—its representations can be “perceptual and intellectual, intangible and tangible” (Bailer-Jones, 2002, p. 108). These perceptions can be ideals or simplifications of phenomena that are often drawn from across multiple domains. However, when focusing on a specific aspect of a phenomenon in a particular domain, it can intentionally or unintentionally disregard other domains or phenomena that it could also relate to. As a result, models can range from actual objects (i.e., the physical whare) to being theoretical (i.e., a Māori philosophy of hauora) or abstract (i.e., the human person and their well-being). The scale shifts from being simple or simplified to being explicit and elaborate.

All of the poukōrero agreed that there was a place in curricula for models and analogies to represent knowledge and as a way of structuring contemporary Māori-medium curricula. Kina explained,

...there may be a place for traditional models in curricula as a modern construct. I think it's important to maintain our traditions, and as much as possible to resurrect mātauranga Māori, yet there is also a place for modern constructs of Māori ideals that are contemporary interpretations of how we understood the world and these

⁶⁵ On a precautionary note, only snippets of kōrero from the poukōrero's transcripts have been used and therefore the text presented is arguably partial and fragmented. The intention is to provide an elaboration on 'a Māori perspective of a whare', which still warrants further discussion.

can be represented in models. Just as a curriculum itself is a modern construct – not a traditional construct, so too can models be.

However, Kina raised concerns about the difficulty of getting national consensus on the appropriateness of such models and the knowledge contained within them. National curriculum development is a highly politicised process,⁶⁶ particularly when revitalising endangered and Indigenous languages (Manawanui and Kina). There is a difficulty in considering the appropriateness of models and the mātauranga Māori implicit within the models that could be deemed relevant for ‘all Māori’.⁶⁷ Kina elaborated on some of these contentious areas in the context of the re-development of the Māori-medium curriculum *TMoA* from 2005–2008.

During the re-development phase of *TMoA*, various models were presented by the specific learning area development leads⁶⁸ and Māori researchers to Te Ohu Matua members to reflect a particular Māori-medium learning area or to represent what was to be *TMoA* as a whole. It was not possible to come to a consensus on the appropriateness of any of the proposed models within learning areas and for the overall Māori-medium curriculum. Kina stated,

It took six months of going around in circles, we went through a myriad of metaphors and models such as a manu [bird] model; Kātarina Mataira’s Tapatoru; the whare tapawhā; clouds; waka [a canoe] – a whole range. But they all got rejected. They were not universally supported for a plethora of reasons, such as the tapatoru was a tohu [sign] used in Te Ātarangi and kura kaupapa Māori. It wasn’t an appropriate tohu for Māori-medium as a collective – so there was resistance. The whare tapawhā model was already used in English-medium curricula as a model of hauora, health and physical education. So it couldn’t be used in Māori-medium as its meaning had already been captured in English-medium curriculum, it belonged in English-medium curriculum, not in the Māori-medium one now.

Kina reflected on the “difficult[y] to get consensus on the appropriateness of particular models such as the whare, but maybe the problem in itself is thinking that there *should* be consensus in the first place”. In the final version of *TMoA* (Ministry of Education,

⁶⁶ So as not to interrupt the flow of text in this section, this statement is expanded upon later in this chapter.

⁶⁷ The very idea that Māori knowledge as mātauranga Māori can be deemed relevant for all Māori is fraught with contention regarding whose knowledge it is. Is it tribal and geo-graphically located? Or is it possible to standardise Māori knowledge to be acceptable for all in national curricula?

⁶⁸ These leads were responsible for developing particular learning areas such as Hauora, *Pāngarau* (mathematics), *Hangarau* (technology), *Tkanga-ā-iwi* (social studies), *Ngā Toi* (the arts), Te Reo Māori and *pūtaiao* (science).

2008), “the pupu, the nautilus shell was there just like the English-medium curriculum” (Kina). Rather than taking up the challenge in Māori-medium curricula and negotiating points of difference with justifications and rationales for what could have been an acceptable model, the status quo was maintained by using the English-medium nautilus shell to depict the curriculum structure.

Manawanui and Kina value the idea that there could be multiple perspectives of different models and their interpretations in curricula. However, Manawanui suggested that the whare tapawhā model presented within English-medium curricula was a limited and limiting perspective,

The whare tapawhā model as represented in curricula is only one dimensional – a bird’s-eye view of a whare. That’s why the whare as we know it in curricula lacks depth. We observe the whare from an elevated view, from a higher position, looking down upon it. In that gaze, the whare becomes external to the person and their hauora and not an intrinsic part of them, but external.

Images viewed from a bird’s-eye view can make a viewer feel superior to the object itself—creating a singular view from an elevated position. Manawanui suggested that in order to address the problem of not seeing a multitude of perspectives about a whare and its relationship to hauora, “we need to add more perspectives, a three-dimensional view that provides more depth to people’s interpretations of a whare and hauora”. Manawanui proposed people need to “see the whare beyond its four sides, beyond its four walls. The walls aren’t there to confine us”. Instead, he proposed that we should put “ourselves into the whare to see the whare from different angles, as three-dimensional or as carvers do, as four-dimensional”.

The world we currently live in is generally three-dimensional, which means everything has a length, width (depth) and height. The fourth dimension is often considered an abstract concept and involves time and motion, and I would suggest this includes tangible and intangible sensory perceptions (i.e., smell, feel, hear, ihi, wehi and wana).⁶⁹ I propose that a whare that moves, morphs and changes over time, and is viewed from four-dimensional perspectives, creates an embodied understanding of the relevance of a whare

⁶⁹ Ihi is psychic force as opposed to spiritual power, essential force, power. Wehi is a response to ihi, as awe and an essential force. Wana is to be stimulated, moving, inspiring, energy, to come to life.

to hauora, which in turn would allow a greater understanding and depth of well-being (from a Māori perspective) to be explored in curricula.

In Kina's continued explanation of the whare tapawhā model, he discussed how Charles Royal presented to Te Ohu Matua his Ministry of Education commissioned think piece, *The Purpose of Education: Perspectives Arising from Mātauranga Māori*, which highlighted how "the whare was a traditional model of curriculum design" and "arrangement" (Royal, 2005, p. 4). Royal (2005) suggested a whare model could be considered for future Māori-medium curricula design. However, a whare model was duly dismissed as being inappropriate for the proposed 2006 *TMoA* revision (Ministry of Education, 2008). Kina elaborated,

...the selection of appropriateness of metaphors and possible curriculum models was personalised in a way. Right or wrong. Many of the members of Te Ohu Matua did not see Charles Royal as a teacher or educator, and his research was in the field of mātauranga Māori, not education. When Charles presented I think a lot of what he was saying was good, but it went right over people's heads. It was abstract. Many of the teachers in Te Ohu Matua thought it was external to what we were talking about in education.

Kina believed that the highly political process of curriculum development censors out voices that are listened to, and ones that are not. Some of the reasons why an individual may have been listened to or not could have been for personal reasons (the relationship of the speaker to the listener); personal preferences (a person already having a preconceived idea of the appropriateness of a preferred model); tribal affiliations ("people from inland, would have drawn on bird metaphor rather than like the 'coasties' [people who live on the coastal areas of Aotearoa] who would have a fish or sea model or metaphor" (Kina). On a personal level, Kina claimed,

...we tend to personalise who is sharing the information. All too often we associate an opinion with the person. It's the cult of personality in a way. So if they don't like the person, they don't like their view, what they are saying gets uncritically dismissed. It was about who was providing the message, who was the messenger. You had to have trust in that person, then it would go through, and if you didn't there were barriers.

Few in Te Ohu Matua really knew who Charles Royal was and his extensive work and research in the field of mātauranga Māori,⁷⁰

People in tertiary institutions, academics may have known who Charles Royal was. A few went, “Wow... that’s what we need in curricula”. But most people had no idea who he was, and he had no experience previously in the Māori-medium education field. There wasn’t a strong focus on mātauranga Māori in curricula – not like now. It was more about language revitalisation and using te reo Māori in schools. (Kina)

In my opinion, Māori-medium curricula development missed an opportunity in not considering Royal’s informed proposal about how a whare model (or any other Indigenous model) could be used as a way of arranging Māori-medium curricula or in curriculum design. In 2005, the signalling of a whare model as a school of learning was a missed opportunity to think differently about the place of mātauranga Māori in curricula.

Prior to 2006, there was more of an emphasis on the revitalisation of the Māori language in Māori-medium curricula developments, rather than in-depth valuing of mātauranga Māori. However, in contrast, the recent refresh 2022 curricula re-developments in both English and Māori-medium curricula have positioned *Mana ōrite mō te mātauranga Māori* – a fundamental need for parity for mātauranga Māori in NCEA, as having equal value as other bodies of knowledge (Karakā-Clarke et al., 2022; Ministry of Education, 2020) upfront. To what effect *mana ōrite* (equitable opportunity) can be enacted in national curricula and in NCEA remains to be seen.

Valuing of Uniqueness and Diversity – A Localised Model

Identifying mātauranga Māori as having relevance in schooling opens up an opportunity to reconsider how localised ways of knowing can be enacted in the schooling sector. This section looks at localised whare models. In collaboration with Pounamu’s school community, whānau, ākongā and his teaching team shaped their school infrastructure,

⁷⁰ Whilst I have signaled only a ‘few’ people in Te Ohu Matua knew who Charles Royal was, Kina mentioned in his kōrero that it was most. I was present at this particular hui, and there were at least 5–6 people I knew (of the approximately the 40 people who were there) that knew who Charles was and his field of expertise. It is worthy to remember that the comment made by Kina was his opinion of the given situation.

including their management systems, school processes, and their localised curriculum design and pedagogical approaches around a whare tipuna model and the pou within it.

Pounamu acknowledged that the local marae, inclusive of the whare tipuna, in their takiwā is an important part of his school's culture and community. The marae complex was an inclusive space that connected the school with local hapū/iwi members and iwi/hapū with their school. Pounamu believed this emphasis helped establish and affirm school, whānau, ākonga and local hapū/iwi connections and developed positive relationships within their local community, which in turn facilitated a stronger sense of tūrangawaewae, whakapapa and supported localised ways of knowing including tikanga-ā-hapū/ā iwi when developing the school's localised curriculum. According to Pounamu, for some whānau and staff members connecting with local marae was an opportunity to keep *te ahi kā* (the fires burning) and to reconnect and re-establish community links that previously may have been disrupted.

This process of the school connecting with local marae was not based on a 'one-off experience' for staff, whānau and children, but rather relationships with the various local marae whānau groups were revisited and reaffirmed annually (if not more often) through *noho marae* (marae stays) and wānanga. Over a two-year cycle, Pounamu instigated widespread school and marae wānanga about their school marae relationship and positive ways of working together. It was during an earlier consultation cycle period that school staff, whānau, ākonga and marae members discussed an appropriate structure or infrastructure for their kura. The community discussed a whare model in its elaborations. It was decided that four pou could be used as an infrastructure for how the school was to be managed as well as a way to organise the school's curricula,

Our school was developed based on a whare wānanga, our school of learning. Our whare wānanga was intended to represent our school practices and the aspirations of the wider community. Our school's NEG's [national education guidelines] and NAGs [national administration guidelines] were all aligned to a whare, to the pou within the whare.

Pounamu explained the rationale for using the whare and the pou as part of a school model,

...the marae is a place you visit ... to go to for birthdays and tangihanga. One of the ideas I had at the start of the school year was about connecting with all the marae here in this takiwā and embracing and encouraging whānau from those

marae to be the kaiako – the teachers, and we [the kura] would facilitate the process. So in order for that to happen the curriculum or the marau would have to be established within the whare, [hence] – a whare model.

As a starting point, Pounamu believed that the whare tapawhā model was useful in getting “the initial buy-in” from his staff, whānau, and the community, as people already knew what it was and could relate to the four walls as an analogy that related to individual and collective well-being. The whare model had been around for a while, but Pounamu then stretched people’s thinking,

It was like the initial ideology of the whare of Māori well-being, but without the dimensions looking like a box... We wanted to think outside of the box, to think both outside and within the four walls of the whare tapawhā model.

In wānanga, Pounamu, staff, whānau and local marae members discussed the various parts of a whare and what they represented to the school and their community,

...The Pou Tua Rongo is the back pou, on the back wall. Everything sacred is placed on this pou, such as reo, karakia, tikanga and kawa. Then stepping through to our Pou Tāhuhu, our backbone is the spine of the whare. The Pou Tāhuhu encompasses our community, our whānau. People are our backbone, that which sustains us. The Pou Toko Manawa is our heart, which is the other half of our whare and then the Pou Mua which is our leadership pou which is our graduate profile.

Pounamu explained how the pou were merely a part of the whare. There were many parts that could have equally been chosen or expanded upon for their school model that could relate to their school ethos. However, Pounamu had chosen these four pou “because without the pou of a whare the structure of a whare would not exist”. The pou of a whare keeps it upright and provides an internal structuring system. According to Pounamu, the school drew on aspects of the pou that, in turn, contributed to their whare wānanga,

...[T]he pou within the whare identify particular aspects that we draw upon, with regards to te ao Māori, te ao tikanga, holistic well-being and education.

The school and community’s interpretation of ngā pou were named ‘ngā pou tikanga’, which likened the parameters for learning to four pou within a whare tipuna. Pounamu described the pou as,

- Pou mua – e hāpai ana i ngā ākonga kia rongō ai rātou i te angitu i ō rātou huarahi ako me tō rātou ao [supporting students to experience success in their learning pathways and in the world];
- Pou tāhuhu – e whakanui ana i te whai wāhi matua o te whānau me ngā tāngata ki te kura [recognising the central role of whānau and people within the kura];
- Pou toko manawa– e whakatō ana i ngā uara matua puta noa i te kura [embedding core values throughout the kura];
- Pou tua rongō– kia noho te reo Māori ki te pūtahi tonu o ngā whakaakoranga me ngā akoranga [placing te reo Māori at the heart of teaching and learning].

The expectation was that through tailored education for learners, as implied within ngā pou tikanga, students would show pride in their identity and have a strong sense of belonging—not only to the school but to their wider community, inclusive of their local marae. In conversations with Pounamu about why his kura had chosen to use the whare analogy and thereafter how they had designed ngā pou tikanga, he explained,

If it is simple, then use it – it’s like a hook, an entry point, and that is what the whare, or the whare tipuna and the pou are in their **simplest** form. It links the school, ākonga, staff, whānau back to the marae, back with the tangata whenua in our *rohe* [area]. The whare interrelates to the whare tapawhā, and to ngā pou tikanga. We started with the whare because people understood straight away what we were trying to do... without even having to even explain it further.

He expressed that knowledge of the whare tapawhā model helped “break down people’s barriers, and quickly reached, and spoke to whānau”. The whare as a model and as a metaphor “has the ability to hook people into their prior knowledge – to take them from one place and way of thinking into another”. Pounamu knew that if he had gone straight into ngā pou tikanga and in-depth understandings of the whare tupuna, then the “barriers would have come up”.

If people have prior knowledge of one domain, it is more likely to influence an individual’s ability to ‘see’ or ‘get’ a new concept more easily (Bailer-Jones, 2002). Three of the poukōrero agreed that the whare tapawhā model sharing a common ground with hauora as a Māori perspective of health was a good way to get ‘buy-in’ for a model and

a perspective of Māori health that was not previously included in national curricula. The poukōrero asserted,

The whare tapawhā model is something we utilise as a means to engage in the initial buy-in. People in the wānanga can easily say the four sides of the wall of a whare are a Māori perspective of health and everyone knows what its dimensions are. It is clear. (Kina)

The whare model represents Māori well-being and hauora. It is a good place to start. It makes a space in national curriculum that we didn't previously have. (Manawanui)

The whare tapawhā model lays down a foundational understanding of the concept of hauora, its dimensions and relevance to life. (Manawanui)

On a cautionary note, Manawanui suggested that it was a “great beginning for its time” (1980s), but accepted that thinking about a whare and its relevance to hauora and to schooling should be,

...always evolving and shifting and there are many more layers to explore to understanding the whare tapawhā model, to make it more appropriate in different contexts, in different areas for different purposes in contemporary times. (Manawanui)

The Whare Represents Hauora, Well-being

As noted in Chapter 3, the whare tapawhā model in English-medium curricula signifies a Māori perspective of hauora, well-being (Ministry of Education, 1999, 2007), and hauora was the term used to name the Māori-medium equivalent to the health and physical education curriculum, and later the hauora learning area (Ministry of Education, 2000, 2008). This section explores how the poukōrero interpreted hauora as a name/term and concept and some of the benefits and limitations of such named significations.

Hauora as a Term

As mentioned in Chapter 3, there is a dissonance between the whare tapawhā model of hauora, well-being as an underlying concept for English-medium curricula, and the name of the Māori-medium curricula and learning area as ‘hauora’ (Ministry of Education, 2000, 2008). Kina traced this tension back to the initial process of translating the NZC into its Māori-medium equivalent of *TMoA*,

...[T]here was basically a rush in the early 90s to create terminology to name the Māori-medium curriculum areas. This was a top-down development, which meant that the names came from Te Taura Whiri i te Reo [Māori Language Commission], rather than from the sector. Katarina Mataira was contracted by Te Taura Whiri to translate the English-medium curriculum framework – in a really short timeframe. A whole lot of Māori terms were coined without much regard for their history, or their meaning across different contexts or with much regard to what the consequences and the negative impacts might be of such translations.

Terms like *hmāramauora*, *pāngarau* [mathematics], *tikanga-ā-iwi* [social studies] and so on, were captured in *Te Anga Marautanga o Aotearoa*. So the official names of the curriculum areas, and later on the learning areas, without any widespread discussion, were set – captured in official curricula documents and here they have stayed. (Kina)

Many of the Māori terms encapsulated in the early Māori version of *TMOA* (Ministry of Education, 1993) and later in Māori-medium curricula,

...have re-vernacularised te reo Māori for national use. A lot of the reo in these curriculum documents are accepted as being appropriate, and is the language used when learning and teaching in particular learning areas. A lot of development has gone on around the coining of new terms for curricula [and learning areas], the term “*hauora*” is just one of many. (Kina)

Kina’s area of expertise is language revitalisation and curriculum development, and he elaborated in-depth about the process of Māori language development in curricula. An interesting point he made was an acknowledgement that,

... each school and region, already had a whole lot of localised terms that they were using to denote states of wellness, but because at that time there was no language plan, there was no state organised standardisation process, Māori schools and curricula developers basically were left to their own devices. So in the absence of any agency they just simply went about creating labels for curriculum areas in their own terms. But then once a term was captured in curricula, it seems the curricula documents had more authority on what a term might mean, rather than meanings coming from the grassroots.

Kina also noted that significations of the *whare tapawhā* model of *hauora* had undergone substantial semantic shifts from its original intent. However, as Kina stated, “we need to realise that *hauora* is a modern construct, not a traditional use of the term”. In a traditional sense,

Hauora is derived from *hau* and *ora*. The *hau* having something to do with the environment, and *ora* a sense of wellness. *Hauora* in its original [whare tapawhā] sense...was an appropriate word.

In a similar vein, Putiputi and Manawanui agreed that hauora was an appropriate term to explain a Māori perspective of wellness,

Hauora as a Māori term is appropriate because it draws on understandings from te ao Māori and on mātauranga Māori. (Putiputi)

Hauora is way more than just health, or health and physical education, or a Māori philosophy. It is life itself and relates to Tāne te Waiora. (Manawanui)

However, Tapa had a contrasting opinion. He also saw the shortcomings of the term hauora as a contemporary construct used to denote a Māori perspective of ‘health’,

... [T]he term hauora is being equated to health or well-being and we often use the word health just to mean free from sickness, so that’s the number one problem. Western health is often associated with sickness. There are reports about hauora Māori and these mainly relate to Māori and sickness, not about hauora as we know it. We’ve got a Department of Health, the Ministry of Health, and District Health Boards in which 90% of their work is focused on sickness. The health sector is a bit misleading....the whole idea of the whare tapawhā as a Māori perspective, as a Māori model of health, or hauora was a misnomer. (Tapa)

The poukōrero displayed mixed opinions about the relevance of the term hauora and what they thought the Māori-medium equivalent to health and physical education could be. Three poukōrero commented that the hauora concept in English-medium curricula and hauora as the Māori-medium name for health and physical education had established what hauora meant in national curricula, and had created confusion around what a Māori perspective of health and physical education was. In their view, hauora as spoken of in national curricula, aligned more with Eurocentric views of health rather than being a Māori perspective—its naming conflicted with what it purported to represent—that is, a Māori perspective.

Hauora as a Concept

Arguably, it could be inferred that the Māori-medium hauora curriculum is a subsidiary of the health and physical education curricula, as hauora is one of four of the underlying concepts in the *HPENZC* and the subsequent health and physical education learning area (as discussed in Chapter 3). This section examines how the poukōrero discussed hauora as a concept, a Māori perspective (Ministry of Education, 1999) and a Māori philosophy of health (Ministry of Education, 2007).

In her teaching practice, Putiputi alluded to the fact that hauora was only one of the words she used to describe states of well-being, such as *toiora* (pinnacle of wellness), *whaiora* (pursuit of wellness), *oranga*, *ora*, *mauri*, and many more (see Chapter 3 for discussion). She was not completely confined by the widely accepted *whare tapawhā* model of hauora in her teaching, but also focused on the balance of individual, *whānau* and community health needs.

All of the poukōrero generally agreed that the *whare tapawhā* model represented hauora and ‘generally’ thought hauora was an appropriate term to encapsulate a Māori perspective of health, but there were also some concerns. The pouako and the curricula developer were uncomfortable with the ‘capture’ of the term hauora in *both* English and Māori-medium curricula. For example, two of the poukōrero noted that the importing of the term hauora and the *whare tapawhā* model from the health sector, with a Eurocentric definition of a Māori perspective of health was problematic,

Hauora is supposed to be a Māori perspective of health, the Māori-medium learning area equivalent to health and physical education, and it is life itself. So it is a big ask for the hauora learning area. And it is confusing. (Putiputi)

The Māori-medium curricula sector had interpretations of hauora, while the English-medium curricula had interpretations of the *whare tapawhā* model of hauora. Kina pointed out that,

... there are no shared agreements across sectors, by health experts, teachers and curriculum developers about what a standardised *whare tapawhā* model of hauora is. Hauora means different things to different people, which is not unusual. Terms and concepts can mean different things to different people. I guess the problem and question I have is, so what? Are there negative implications for *mātauranga Māori* and *te reo Māori*? I guess that’s the so what? If there is not, then does it matter that hauora has multiple meanings, meaning different things to different people?

Many of the poukōrero also agreed that hauora can and should be interpreted in different ways by different sectors, by different people and for different purposes. Multifarious meanings of a concept or term emerge as a natural and necessary consequence of the human ability to think flexibly (Deane, 1988). However, tensions arise when fixed meanings (significations) are assumed,

In different sectors Māori health and hauora means different things to different people, but the problem is when people talk past each other because people have interpreted it differently. (Putiputi)

These differences in interpretations could offer diverse and unique understandings of hauora and the whare, within and across sectors (Heaton, 2015; Ross, 2001). However, as Tapa mentioned earlier, there are also difficulties when dominant or Eurocentric significations debase other potential interpretations. Manawanui chose to look at a whare and hauora as a both a collective and individual state of wellness,

... from a practical view, how a whare is built and interpreted in people's consciousness is different, not everyone has or should have a standard house or a standard way of understanding of what contributes to their wellness, it doesn't work. It doesn't reflect the person. It doesn't reflect the whare, or the community who constructed a particular whare. The answers are right in front of us. Hauora and a whare model have to be tailored and customised to the people and by the people.

Kina also agreed that meanings should (and do) change over time, according to the “needs of the people and communities of practice” as part of normal practice.

Hauora in Practice

Putiputi and Tapa spoke about their experiences of using hauora in their practice. Putiputi in her teaching of the hauora curricula, and thereafter, the hauora learning area in the Māori-medium curriculum *TMoA* and Tapa in his health practice.

Putiputi accepted the diverse ways that hauora and a whare could be adapted into her practice to suit particular situations. She articulated that the term,

... hauora was a misappropriation of a Māori term to name what was still essentially a western construct of health and physical education but in te reo Māori.

However, Putiputi did not perceive this to be an issue,

I still teach hauora the way I want to and yes, we use the whare tapawhā model in our kura, but there are other parts of the whare that we use as well. I teach hauora and hākinakina inside and outside of the whare... I am not confined by what others say.

In Putiputi's teaching environment, she used the concept of hauora,

... to help taurira [students] understand what it means to be well and how the parts contribute to their oranga [wellness], to oranga-ā-wairua [spiritual wellness], oranga-ā-hinengaro [emotional and mental wellness], oranga taiao [environmental wellness], oranga hāpori [social wellness], oranga whānau [family and community wellness], and the other types of oranga. Sometimes we just use the whare tapawhā model and its dimensions, but there are many more layers, it just depends on who we are talking to, and for what purpose.

For instance, when teaching in the hauora learning area to senior students (Years 11–13) at a Māori-medium wharekura she adopted many of the representations of the whare tapawhā model as prescribed by the English-medium curricula. Putiputi had used the whare tapawhā model,

...when considering students' mental, physical, social and spiritual well-being in her teaching. I have never been confined by the whare tapawhā model of hauora, but due to time constraints, and being busy, I don't really have time to think about what the whare is in relation to hauora to any great depth. Resources have been developed in English-medium to support a health and physical education programme and to support health and physical education NCEA standards that focus on the whare tapawhā model as a model of hauora and wellness. So it was a lot easier to go with what has already been done before, rather than trying to reinvent the wheel.

In Putiputi's teaching experience, there was a wealth of resources and professional development opportunities in the health and physical education curriculum that related to the whare tapawhā model of hauora compared to what was offered in the Māori-medium hauora learning area. Putiputi mentioned minimal resources developed for the Māori-medium hauora learning area at the senior levels. Time constraints and resource availability were identified by Putiputi as limitations on how she used the whare tapawhā model of hauora in her practice, beyond what was identified in English-medium curricula, even though she taught in a Māori-medium setting,

I have been using The New Zealand Curriculum, not Te Marautanga o Aotearoa for a while now. I don't really see the need to change.

Putiputi signalled that the Māori dimensions of hauora as signified by the whare tapawhā model were evident in NCEA assessments that students could get credits for, so going beyond the dimensions mentioned in the whare tapawhā model was not really necessary. In her case, the senior assessments had driven the way she had thought not only about a whare as the whare tapawhā model and its dimensions of well-being, but also the way she chose to talk about the relevance of a whare to students' well-being.

In the context of the health sector, Tapa spoke about the importance of being able to assess the effectiveness and application of a model,

... the most important thing about any model or its parts is that you develop a way of measuring it... how do you measure the impact of a model? You have to be able to show measurable outcomes and how and why they make a difference.

In a neo-liberal era, whether in the health or education field, there is an assumption that models in and of curriculum should be measurable (Kingi, 2002). (Kingi, 2002) claimed that health outcomes need to show an “identifiable result (consequence) of an intervention, an intervention with measurable outcomes” (p. 12). I posit that a health-focused or a prescribed western approach to measuring hauora and its dimensions, according to the whare tapawhā model, may be problematic. Tools such as Hua Oranga (Kingi, 2002), the Meihana model (Pitama et al., 2007), and Te Ngahuru (Cram, 2014, 2019) have attempted to address measuring objective and subjective states of Māori well-being and health outcomes as relating to the whare tapawhā model. However, my position is that these models align primarily with an individualistic, problem-based and biomedical approach to well-being (Health Quality & Safety Commission, 2019), rather than a holistic and relational-based view of hauora (Heaton, 2016).

The need to measure and to show progressive development on a predetermined scale in the hauora learning area may be problematic for Māori, as measurements often rely on tangible, objective thoughts, rather than intangible and subjective ways of knowing that hinengaro and wairua could potentially offer. The assumption may be that there needs to be a shared understanding between taha hinengaro as mental and emotional well-being, but as history has shown us, dominant representations of taha hinengaro and taha wairua are more aligned with Eurocentric views rather than Māori ontologies (Heaton, 2011, 2015).

Whilst Putiputi had used the whare tapawhā model and its nuances when teaching her senior students and for NCEA, when she taught teina, the younger students, no mention was made of the whare tapawhā as a model of hauora.

The Whare Represents the Mauri of a Person and of a Community

Four of the poukōrero argued that labelling the whare tapawhā model as a Māori perspective of hauora, well-being needed revisiting (as also discussed in Chapter 3). They

suggested mauri and its various states was a more appropriate term to represent a Māori perspective of well-being and that mauri was already present in a whare model in various ways. Tapa noted,

... in the whare tapawhā model the roof is the mauri.

... the whare tapawhā model is really about the mauri of the person, and it also includes the mauri of a community. Mauri is about the soul, the vitality of a person, the vitality of the community. It's not located in an organ in the body, or a part of the body, it is the whole being. It's a much more comprehensive view. Mauri is closer to what the whare tapawhā model is conveying. We talk about the mauri of the tangata and that mauri is probably a better word to add to the whare tapawhā and the implications of it are better than hauora as health.

In Durie's book, *Mauri Ora: The Dynamics of Māori Health* (2001), he advocated for mauri as an appropriate term to depict a Māori perspective of health. As stated in Chapter 3, Māori writers signalled that mauri was a more appropriate way of looking at a Māori perspective of health than hauora (Goulton, 2004; Heaton, 2015, 2016; Salter, 2000). Penehira et al. (2011) contended mouri⁷¹ is of "significance to our "being" and our well-being" (p. 177).

One reason for suggesting mauri rather than hauora as a signification of a whare model could be the close relationship between both terms. As discussed in Chapter 3, hauora is the breath of life from which mauri emanates (Marsden, 1988), and in many contexts, hau and mauri are synonyms for each other (Marsden, 1988; Penehira et al., 2011). Rather than debating which name is more appropriate than another, I argue other representations could be considered discussing the whare as a Māori perspective of health if (re)envisioning the whare and its potential contribution to the Māori-medium hauora learning area.

Mauri is described as a life force, an energy that activates us to do things and interact with the world and should not be oversimplified (Penehira, 2011; Penehira et al., 2011; Pohatu,

⁷¹ Mouri and mauri have a similar intent. However in the Taranaki region, they use an 'o' to replace the 'a'. An important part of language regeneration has been to regain and retain dialectal differences in the Māori language. Therefore I accept the spelling of 'mouri' in this thesis. There are discussions that the use of 'o', in 'mouri' may represent the mouri of a person and 'mauri' represents inanimate objects, fitting with representations of the 'a' and 'o' category in the Māori language. I do not assume conceptual differences between 'mouri' and 'mauri'.

2011). Phrases in the Māori language can be attributed to this energy and hence contribute to Māori perspectives of well-being,

Mauri gives us access to Māori way of viewing who we are. It is an integral part of our cultural identity, it's holistic health. (Manawanui)

Mauri moe, mauri noho, mauri tū, mauri ora, mauri oho, mauri noho, mauri tau⁷² and others are already there for us – a thriving life force. Waiting to be engaged with, to respond to, to be valued and spoken about in our everyday lives. For example, a teacher should be looking for mauri oho in their students – a spark that can awaken them, and shift them to the state called mauri ora. (Tapa)

We use the term “mauri” all of the time when talking about states of wellness. For instance we say things like *tīhei*⁷³ mauri ora [the sneeze of life, claiming a right to speak] in our whaikōrero, or in our whakataukī such as, *Mauri tū, mauri ora, mauri moe, mauri mate* [An active soul is a healthy soul, an inactive one lies dormant]. There are lots of physical activity programmes that also focus on mauri ora. I don't know why we try to make something fit “our” perspective when there is already things we do. Mauri gives us our get up and go. (Putiputi)

To recap, there are various states of mauri, an ‘untapped potential’ located within the body (Pohatu, 2011; Thorpe, 2015). Tapa discussed how this potential unfolds as the state of mauri “waxes and wanes”,

... how can you convert a mauri that is dormant, or languishing such as mauri moe, into a mauri that is flourishing, from mauri moe, to mauri oho to mauri tū, and then to mauri ora. So languishing and flourishing are concepts that are important to health and physical education. ... the emphasis on health is not a bad emphasis, I think it's really good to see it there, but I don't think that it is broad enough to capture the Māori concept of mauri.

States of mauri can represent individual and collective well-being. Tapa supported this positioning and argued,

Mauri is the distinctiveness of a person. If someone's mauri is flourishing, that's mauri ora. Signs of a flourishing mauri might be that a person is vibrant, engaged, positive, free of pain, has a positive, attitude and has positive sustainable

⁷² Here I offer a simple translation of the different states of mauri for reader accessibility realising that there is much more that can be said to describe such states. *Mauri moe* (consequence of inactivity), *mauri tū* (activated mauri), *mauri ora* (flourishing) *mauri*, *mauri oho* (being awakened from a mauri moe state) *mauri noho* (languishing mauri) and *mauri tau* (settled/in balance mauri).

⁷³ *Tihei* is often described as a way of proclaiming a state of mauri, drawing out from the inner self as a form of inner clarity of any kaupapa and or relationship (Pohatu, 2011).

relationships. In turn, this mauri is reflected in a person's aura, which is really helpful because other people can see a flourishing mauri in a person.

According to Tapa, mauri is the spark, the essence of a person's life force that links with a person's aura, their wairua and their soul. He provided an example of how mauri shifts and changes in learning and teaching situations,

One of the main aims of PE [physical education] should be to ignite, to spark, the person, so their mauri can flourish. For some people PE is the place that they spark, for those with a languishing mauri [mauri moe], PE is the spark that they need. But PE is not everyone's spark. We should start to focus on things like that.

According to Pohatu (2011), mauri moe is still a proactive state—just untapped potential. At one level, mauri moe is the consequence of inactivity, which can be seen as isolation, non-attendance or non-participation, withdrawal and fluxes in attitude (Pohatu, 2011). On another level, mauri moe can be interpreted as a 'safe place', a place of reflection and contemplation that provides a space to withdraw to, to gather and recompose energy (Pohatu, 2011). This way of knowing about mauri can be drawn from Māori narratives about Tāne and Rua prototypes (discussed in Chapters 4 and later in this chapter), and from Māori worldviews not currently evident in national curricula, but spoken of in the health sector (see Penehira, 2011; Pohatu, 2011).

Tapa claimed there would be challenges for teachers and curriculum developers in incorporating understandings of mauri into how schools considered Māori perspectives of health in their practice,

... [T]he mauri is the human person. Everyone's got a mauri. Every mauri is different. You can see evidence of a flourishing mauri. You can see it in a person's wairua. A flourishing mauri would be where a person feels energised, and looks vital, confident, and at ease with themselves.

The challenge would be that mauri is closely linked with wairua and wairua is still an area in education that needs further understanding also. Love et al. (2017) claimed that mauri exists as part of a person's wairua. Wairua and mauri influence a person's well-being (see Chapter 3 for discussion). Kruger et al. (2004) described this effect of wairua and mauri as being the centre of what drives a person, "[with] ...mauri there is a sense of purposefulness, they are inspired, they have these intangible qualities that motivate them, and provide them with a sense of self and collective identity. One of the by-products of mauri is mana" (p. 4).

Anahera claimed that identifying the state of someone's mauri and wairua was an important part of her healing work. Prior to starting a healing session, she connected to the wairua and mauri of her client—“*wairua-ki-te-wairua, mauri-ki-te-mauri*” (the healer's and client's mauri and wairua would need to connect prior to the healing session).

When questioned further, Anahera said that in the early days of her Māori healing practice, she had used the whare tapawhā model to secure government funding. However, she does not need that funding anymore, and does not even acknowledge the whare tapawhā model any longer.

A Whare has Dimensions

As aforementioned, the whare tapawhā model has four dimensions, four walls that are encapsulated in the synonymous terms tapa and taha, as sides, and whā, meaning four (see Chapter 3). Kina, with his politically savvy attitude, claimed that the term ‘taha’ was part of a bicultural discursive shift that emerged during the 1970s,

In western discourse taha Māori was essentially a response to the agitation by Māori to include te reo Māori and tikanga Māori in the health and education sectors.

Taha Māori initiatives of the 1970s introduced ‘acceptable’ aspects of Māori knowledge and language as a Māori dimension into state education (Nairn, 1987; G. Smith, 1990; R. Walker, 1985). Scholars argued that the positioning of a taha Māori perspective in education was based on race relations in Aotearoa at the time (Nairn, 1987; G. Smith, 1990). It was mainly an initiative to pacify Māori resistance based on the exclusion of Māori culture in education (see Chapter 3). Kina spoke briefly about these government initiatives, speculating that “the taha Māori initiatives were responsible for the taha hinengaro, taha wairua, taha tinana, and taha whānau dimensions in the whare tapawhā model”. Kina elaborated further,

In the mid-1970s and 1980s, taha Māori initiatives were introduced. Taha Māori was a term that referred to a Māori side. As if Māori could have a Pākehā side and a Māori side. The Māori side was seen as being something separate from who the child actually is, it was viewed as their ‘other side’. I suggest that these taha did not exist like that before.

G. Smith (1990) noted that the taha Māori initiatives were directed to *all* pupils, but were more concerned with educating non-Māori than Māori (see further in Chapter 3). For

instance, Putiputi, in her Māori-medium setting, did not perceive that the inclusion of dimensions such as taha had a major impact on how she taught in her Māori-medium setting,

The taha, or dimensions of the whare tapawhā model really didn't offer anything different, we just didn't refer to them as parts. In the English-medium space, it was about providing some Māori language where it wasn't before and giving Pākehā a brief glimpse into a Māori worldview through the inclusion of Māori language. It didn't contribute to Māori ways of knowing. We had our own way of knowing about well-being and wellness.

For many of the poukōrero, the fragmentation of the dimensions of a whare as four walls, as four taha, supported a superficial understanding of how a whare could be known. Manawanui suggested that commentaries on the whare tapawhā model and its dimensions were,

... only an introduction to the whare. There is so much more knowledge waiting to be decoded from within the whare. In my practice I am not confined by the whare tapawhā model and its identified dimensions. I use the whare in a variety of ways in my teaching and in wānanga I attend.

All poukōrero agreed that dimensional understandings of the whare tapawhā model fragmented the whare, and therein the person, and their well-being into parts, but it did not have to confine people's thinking. Manawanui and Putiputi explained,

... [a Māori perspective of well-being] stemmed from the initial ideology of the whare, but we need to stop looking at it like a box, that confines us within its four walls. (Manawanui)

... we have conditioned ourselves to think within the four walls. I don't mean to, but I realise that is what I do. (Putiputi)

Tekoteko and Manawanui believed that in order to understand the whare, or the person as a whole, it was necessary to understand the parts—so fragmentation was not a problem for them. However, they were both adamant that, “in order to understand the parts you also need to understand the whole” (Tekoteko). Whilst these two statements could be interpreted as being contradictory, I consider what they were inferring to was that the parts all had to be brought back together to ensure balance and integrity to the whole, in order “to keep the whare and the person balanced, and thriving” (Manawanui). There is

a need to constantly (re)turn to the whole in the face of discourses that split the whare and the person into sides,

You can't separate these so called dimensions [taha] in the whare tapawhā model. I see the whole person – te tangata, I see whanaungatanga, I see whakapapa, I see whenua, I see wairua spreading throughout the whare tapawhā model, not as dimensions, but as intrinsic parts of a whare. It doesn't have to be defined as such, but it is there. Maybe there should be another way of organising this particular [hauora] learning area, we just haven't thought about it yet. (Kina)

Tapa suggested,

...the distinction between physical health [taha tinana] and mental health [taha hinengaro] is an artificial distinction. With any health problem there is always a mental component, and if you look at a mental health problem there is always a physical component. If you look at depression for example the most common mental illness – the symptoms are largely physical, low energy, change in appetite, can't sleep. The pills you give are physical pills, anti-depressants, and yet we call it mental illness, when most of the symptoms are physical. So the idea that you can separate mental illness from any other sorts of illness is really being challenged now.

The sub-sections that follow highlight the various ways poukōrero spoke about the dimensions of the whare tapawhā model. It is not the entirety of their kōrero, just snippets that could contribute towards (re)envisioning the Māori-medium hauora learning area.

Hinengaro

Hinengaro was one of the most talked about dimensions of the whare tapawhā model,

We focus so much on the hinengaro, as the brain, and it's considered to be an important part of the whare tapawhā model, but what they don't realise is it is only a small part, like a processing unit for the whole. (Putiputi)

Poukōrero responses about taha hinengaro went beyond intellectual or emotional understandings, residing in the mind or the brain and extended to “thinking with heart, and as sensed and experienced throughout the entire body” (Manawanui). Poukōrero did not necessarily align hinengaro with mental and emotional well-being (Ministry of Education, 1999, 2007) just as their schools did not explicitly use the phrase ‘taha hinengaro’ when talking about the mental or emotional aptitudes of a person. Within Pounamu's school, there were no binaries or judgements placed on what was deemed

right or wrong—it was just an experience to learn from and it was not referred to as taha hinengaro. Pounamu explained,

... we embrace ngā āhuatanga katoa o te tangata [all of the characteristics of a person] – jealousy, anger, fear, frustration, happiness, sorrow, anxiety, and much more, because they are real emotions. We don't judge them as being good nor bad, but rather we provide avenues by which learners can deal with their emotions, and learn to respond in appropriate ways to how they are feeling. It is about ensuring our tamariki have a voice, they can say what they are feeling... because we can't just reprimand a child for feeling a certain way, and it being wrong. Tamariki need to know they are cared for regardless how they feel or what they do. We help them unpack for themselves in a way that they understand, why they feel the way they do...

The idea of hinengaro was explained further by two of the poukōrero who had observed that ngaro is often characterised as being an emptiness, or something that is hidden or out of sight at a particular moment,

Thinking about hinengaro you can look at the idea of ngaro. In a particular moment there is a lapse in the ability to really focus, to the complexities of a given situation, as seen in the word “ngā”. Sometimes the tamaiti [child] can hold fast to a feminine energy of higher intelligence, to te aka matua [the main vine], and sometimes they get lost and subsumed within negative energy. Negative and positive energy all contribute to their learning and their life flow, it is all part and parcel of learning. (Putiputi)

Notes from wānanga during the hauora learning area re-development phase in 2006 also showed how ‘Hine’ could be described as ‘higher intelligence, negative energy (an acronym for hine), and ‘ngaro’ being a sense that one of these parts could be absent or not clearly evident at a certain time (H. Delamere, personal communication, March 2006). There was no hierarchical judgement made about the state of consciousness or the different types of energy. It was commonly accepted by the poukōrero that negative and positive energy existed simultaneously; both had a purpose and in some way could contribute to well-being.

The contrast between the kōrero from the poukōrero and the literal translation of hinengaro as seen in dominant education texts provides an example of how knowledge can be decoded, or interpreted from different ways of examining the Māori language. Manawanui described it as,

... we need to look beyond the word, to think and feel with our whole being in order to understand the hidden codes and meanings in te reo Māori.

Wairua

There is a growing body of literature that supports the importance of wairua to well-being (Barnes et al., 2017; Kennedy et al., 2014; Moewaka Barnes, 2009; Valentine, 2009; Valentine et al., 2017) and as the most important dimension of the whare tapawhā model (discussed in Chapter 3). All poukōrero acknowledged the importance of wairua when considering what hauora could be,

... it's the wairua of a place; wairua is difficult to explain in English. Because to me it's not just spirituality, it's whakapapa, whakapapa connections, whānau, whanaungatanga, our stories, it is our historical connections, whakapapa connection. Wairua doesn't actually sit by itself, but sits throughout whakapapa and is housed in te tangata. Wairua has no meaning to me as pure spiritual. (Kina)

The poukōrero explained that wairua was essential to a holistic person and holistic education. Their explanations did not necessarily align with a religious interpretation of wairua, but were possibly more aligned to an ecological or ancient construct,

Deep down – ā-wairua we understand what the whare means to us. It is our tūpuna, ngā atua [the deities], ngā kaitiaki [the guardians], the whenua, and we embrace it as so. We might not get it on a mental plane, but we feel it, ā-wairua. (Manawanui)

We refer to the whare as a legacy of our people – present, past and future – with its integrity still intact. The whare, just like our people could have been wiped out, but we are still here, as is the whare tūpuna. Yeah it has changed, it's blemished, and in some cases needs restoring, but its wairua will always remain even when its physical remains are no longer visible. (Manawanui)

Because of Māori colonial history (referred to in Chapters 3 and 4), wairua and its association with Māori health are not well understood in education (Fitzpatrick, 2005; Heaton, 2015), despite being cited as the most important dimension of hauora (M. Durie, 1994, 1998). The impact and legacy of Christianity and the 1907 *Tohunga Suppression Act* (Voyce, 1989, p. 107) in suppressing Māori ways of knowing about wairua and traditional Māori healing practices still continues today (Leske, 2007).

Both the tohunga whakairo and healer agreed that within wairua there was a degree of sacredness that was not able to be taught as such, but rather was an inherent part of their everyday life and practices, sometimes even to the point where they felt the need to hide or suppress their own understandings,

... people would think I was crazy or nuts, and they would lock me up. It wasn't until I met a spiritual mentor I realised I was coming from a different level of consciousness, some might say a psychic plane. I would know something, be told something in a spiritual realm and sometimes I wouldn't know what to do with it. Schools don't talk about that... That's *wairua ki te wairua* [a spiritual dimension talking to the wairua of a person]. (Tekoteko)

When I was young I saw things differently from other kids, it was about inside feelings, trying to feel out, trying to express themselves on the outside. It took a while... to express these. People just suppress their insides and look at the outside realities of what people on the outside want to hear anyway... I just pretended the inner voices just didn't exist. (Manawanui)

Suppression of in-depth understandings of wairua is common in the education sector, as expressed in “the fear of taking things too far” (Manawanui). Mika (2007) argued that it is common in academic contexts when there are social and political elements at work that the use of terms such as ‘sacred’ and ‘spiritual’ are stifled (see Chapter 3). L. Smith et al. (2016) discussed how the New Age movement has made it difficult, without it sounding irrational to conceive of language as a spiritual event. In L. Smith's (1999) opinion, New Age discourses have colluded with the New Age movement, unintentionally ensuring terms such as *sacred* have a form of intellectual distancing—making terms such as *wairua* present, but not fully elaborating on them as embodied experiences. However, the lived experiences of the tohunga whakairo and kairongoā enacted wairua daily through *takutaku* (incantations, rites), pure, karakia, and *noho puku* (inner dwelling, contemplation).

Whenua, Taiao (The Environment) as Dimensions of the Whare Model

It was suggested by the poukōrero that there were various other dimensions that should be added to the whare tapawhā model or even be considered when talking about a whare. These mentioned dimensions were taiao, whenua, soul, and aura. Implicit within the whare tapawhā model, and as discussed in Chapter 3, was the whenua. The whare is situated “on the whenua, the foundation, the floor of a whare is the whenua. Without land and people there is no whare” (Kina), and thus it goes without saying that whenua should be another dimension of the whare tapawhā model. Tapa elaborated on whenua and claimed that the whare also has a taiao dimension—“a taiao dimension should be included, the natural and built environment”. Kina stated there are,

... strong connections to the well-being of whenua, the taiao, the person and a whare. You can't just confine well-being to the person. For example, if the taiao is not healthy, then there is a strong likelihood that the health of the person is also compromised.

He suggested an environmental or an ecological approach—a taiao dimension might be met with less resistance than a whenua dimension might (see Chapter 3 for discussion),

We need to make explicit an ecological, environmental focus. When we look at the major impacts of the environment, the biggest threat to our mauri and mauri ora now and in the future is environmental pollution. (Tapa)

For Māori it is the built environment, which has the greatest impact on well-being. How many alcohol and fast food outlets do you need per head of population? How many roads do you need where there is no real control over pedestrians? These are the environments that we probably need to be worried about. So that's the other dimension that might be important. The natural environment is under threat, and the built environment is creating such threats. (Tapa)

The next section brings to light some other ways a whare has been known with the intention that the knowledge shared may go some way towards considering how a whare model could be (re)envisioned in future Māori-medium hauora learning area developments.

What Could a Māori (Re)Envisaging of the Whare and its Significations Look Like?

In this section, I explore some of the *absent* significations of a whare, that is significations of a whare that may not have been discussed in an education field. The unique kōrero I draw upon are the lived, embodied experiences of the poukōrero. Themes that emerged in their kōrero include the whare has a whakapapa, the whare is a repository of knowledge, and the whare can depict pathways to learning and teaching.

Initially, I examine the whakapapa kōrero shared by the two tohunga whakairo, Tekoteko and Manawanui, who guide us through a metaphysical narrative that makes genealogical links to atua Māori, to Ranginui and Papa-tūā-nuku and to a time prior to humanity's existence when discussing a whakapapa of a whare. I argue that every whare has a whakapapa kōrero that describes its unique purpose, and that draws upon a specific epistemological and ontological positioning. Previously explored was Tapa's historical account of how the whare tapawhā model came to be in the health sector, as shared at the

beginning of Chapter 3. In the previous section, Pounamu’s whare wānanga and ngā pou tikanga were examined as a way his school and local community had structured their school infrastructure and curriculum. Anahera, the healer, spoke freely about how every person is a whare and therefore has their own whakapapa to draw upon.

The point of difference between Tekoteko and Manawanui was that Tekoteko had contextualised and adapted his kōrero to discuss a specific physical whareniui, on school grounds. Tekoteko drew on his in-depth experience of the inscribing of whakapapa kōrero upon the different parts of a school whareniui. Within this whare explicit and implicit links were made to esoteric and terrestrial knowledge and to higher realms of being. In marked contrast, Manawanui shared a kōrero which made genealogical connections to Māori deities and to the creation of a whare that houses mankind—the space between Ranginui and Papa-tūā-nuku. Each of the responses from the poukōrero varied in their iterations, which, I argue, provides endless possibilities when exploring a Māori envisioning of a whare.

Each Whare Has a Unique Whakapapa Kōrero

Manawanui, Tekoteko and Manawanui advocated that rethinking whakapapa is one way to interpret how a whare could be understood. However, they also acknowledged that each whare is unique and has its own story to tell. This section begins by (re) telling an example as shared by Manawanui. The whare was identified as the nuptial embrace of Papa-tūā-nuku and Ranginui. Manawanui acknowledged that his mātauranga was drawn “from the Wairarapa, from *Te Kauwae Runga*, that was given from Te Matahoranga to Whakahora Jury”. He acknowledged his whakapapa to the Wairarapa and to Te Matahoranga and Whakahora Jury and then began his kōrero,

Ranginui, the sky above is the tuanui of a whare, whilst Papa-tūā-nuku, the earth below is the tūā-papa – the floor.

... the pou toko manawa are the two entities that pull together Ranginui and Papa-tūā-nuku, in a nuptial embrace. The names of the two pou toko manawa are Tonga-nui-kaea [great wandering southerly] and Huru-te-ā-rangi [unsettled south-easterly]. They are the southerly winds. Huru-te-ā-rangi is the female, and Tonga-nui-kaea is like the southerly blast, the male. These winds were also bound together, and from them came two separate sets of twins. The twins were placed into the crutch of Ranginui and Papa-tūā-nuku like where the pou toko manawa is, in a sense of a whare. From them came two more sets of twins, the Northern winds – Huru-nuku, and Huru-rangi, the North and the South. They were the first-

born. Then Huru-māwake and Huru-ātea was the next set of twins born. These winds were placed under the arm-pits of Ranginui and Papa-tūā-nuku. Huru-nuku was under his left and Huru-rangi was under his right. Huru-māwake was under his neck and Huru-ātea was under his feet. That became like a whare, and once they were placed there, they become the toko, and that is when their names changed to having toko in them. Huru-māwake-toko, Huru-rangi-toko, Toko-huru-rangi and so on. They became the pillars, the pou to support Ranginui to be hoisted above. The pou-tūā-rongo is Toko-huru-ātea. The pou-toko-manawa would be the parents of those winds. Under the neck would be the pou-kaiawha, and then the other two are the ama that hold up the bargeboards, the maihi.

The kōrero above is only a snippet shared by Manawanui. He locates the names of earth, sky, and the various winds as living entities, with a whakapapa that connect to kōrero about a whare. Marsden (1974); Royal (2003) espouses the powerful symbology of creation narratives and their ability to contain ‘myth-messages’ that contemporary Māori can still respond to. The messages within these narratives are constructs employed by Māori ancestors to encapsulate and condense into easily assimilable forms their view of the world (R. Walker, 1996). The narratives connect the natural environment with deities and, with further interpretations, may have relevance to contemporary realities.

Three other poukōrero also emphasised the interconnection, and their relationship of entities to their everyday lives, as part of a lived whakapapa and a way they viewed the world around them. The poukōrero did not speak of the entities as *personifications* of winds, or earth and sky, but rather as an expression of mauri, which is inherent in all things (Thornton, 2004). Thornton (2004) suggested these names could be described as a formula, part of,

a formulaic language that carries more than they appear to have, because the audience that encountered them so often before in a variety of contexts, and each context has contributed its burden of meaning (p. 91)

Tekoteko discussed how the very names of the entities demonstrate the complexity of the direction the wind comes from, and when the name of a wind changes, it also depicts a different type of wind. The first part, Huru means south, in the dialect of Kahungunu as does Tonga. Thornton (2004) discussed names in Māori thought as more than labels, “but can be described as another sort of ‘formula’” (p. 91). Whilst Manawanui did not elaborate on the relationship of the winds to well-being, further studies about the relationship of patterns, including the winds to human well-being, from a Māori perspective may be an area for further research. For example, when talking about human

behaviours we say a person can be a ‘hau-tutu’. Hau-tutu is a gentle playful wind, as well as a person who is fidgety— ‘He tangata hau-tutu. ‘Hau’ is a wind, a breathe, a breeze, and also the vitality of a person. There is a connection between ahau, as I or me, and hau (Hoskins, 2001). The relationship of hauora to the winds and breezes are all areas that could be explored further in relation to well-being (see Skipper (2020)).

Tekoteko explained that whare can often be seen as a “blueprint of the universe” that depicts “a connection between cultural specificities and that makes links with other universal truths”. When asking Tekoteko what he meant by ‘universal truths’, he spoke about *kawa* (protocols, lore, an opening of a new house) and *tikanga*. He also spoke about a consciousness that was drawn from his experiences and spiritual understandings and traditions that shaped his values, beliefs, and the way he lives his life. Tekoteko spoke of *kawa* as containing a “conventional wisdom that shapes what we know and how we come to know” and “shared with humanity through Io and atua Māori”. In contrast, *tikanga* is “shaped and reshaped over time by the dynamic relationships and contexts that arise” while “*kawa*” generally stays the same and doesn’t really change” (Manawanui). H. Mead (2003) further claimed that “the knowledge base of *tikanga*” is a “segment of *mātauranga Māori*” that consists of “ideas, interpretations and modifications added by generations of Māori (p. 21). Hudson et al. (n.d.) proposed that the *kawa-tikanga* duality is,

The primary indigenous reference for Māori values and ethics and the creation stories which highlight specific relationships deemed fundamental to the sustainability of life. These relationships are embedded as *kawa* (primary values) and provide the foundation for the establishment of *tikanga*. (p. 2)

Manawanui claimed that understandings of *tikanga Māori* “encourage fluidity, (re)interpretation, and adaption to meet the needs of the people applying the *mātauranga Māori*. However, there needs to be a shared understanding of the *kawa*—as drawn from *atua* and *Io*”, “the foundation” shared by the majority. Historically when *whānau*, *hapū*, and or *iwi* were unable to resolve differences of opinion about *kawa*, they were guided by *kawa* to negotiate and reconstitute new *tikanga* (T. Melbourne, 2020). I suggest this (k)new *tikanga* is the very thing this thesis argues for—to shape other ways of understanding about a whare, drawn from *kawa*.

The Whare is a Repository of Knowledge

The whare as a wharekura was described by the two tohunga whakairo as a place to store knowledge, and from where knowledge could be disseminated in a traditional and contemporary sense. Manawanui supported that the first whare on earth had come from Ngā Toi o-Ngā-Rangi and had a relationship to Ngā Kete o te Wānanga as alluded to in Chapter 4,

... before Tāne went up to the heavens to collect the baskets of knowledge they had to create a wharekura. They went up to the second heaven [Rangitāmakū] and got the example from there and brought it back down to earth. (Manawanui)

Manawanui and Tekoteko each referenced *Te Kura Huna*, a sacred school of learning and the knowledge implicit within such a kura. Martin (2012) discussed *Te Kura Huna* (in a contemporary sense) as having the ability to reclaim a space where Māori theorising can occur and where Māori ways of knowing and being, inherent in people's stories, their experiences and memories can be revealed.

When discussing Māori ways of knowing and knowledge from *Te Kura Huna*, Manawanui and the two tohunga whakairo suggested that there was a need to (re)turn to the narratives about Rua-te-pupuke or Rua-i-te-pūkenga—both being names signifying Rua as a “seeker of knowledge, and patron of carvers” (R. Walker, 2008, p. 215). Manawanui retold the story about Rua-i-te-pupuke,

Rua-i-te-pupuke had gone to the underwater domain of Tangaroa in search of his son Manuruhi. In searching over the moana he looked to the bottom and could see a whare. Rua dived down to this carved whare called Huiteananui. On entering into the house of Tangaroa, he began to speak to the speaking pou around the walls, thinking they were people, as they could talk back to him. He asked where his son was. He had been killed. In anguish Rua-i-te-pupuke torched the whare, but he also brought back the carved tekoteko, and four pou that he placed in a whare nui on earth. These adornments became the blueprints for whakairo. This is why we say the pou can talk, and are a form of knowledge keepers.

Rua is descriptive of all kinds of knowledge. Rua is similar to how in English we say a repository of knowledge and this knowledge is stored in a whare.

Both tohunga whakairo claimed there is an implicit relationship between the carvings within whare, and how knowledge is stored, maintained, and transmitted to future generations. The carvings are a system of representation that has the ability to store and

transmit knowledge (R. Walker, 1996, 2008). My question would be, “How do we read the knowledge within them?”.

The relationship between Rua-te-pupuke and how knowledge comes to fruition was also spoken of by Manawanui, who had the karakia below on a wall in his workshop. Manawanui’s students were expected to learn this karakia as part of their initiation process, prior to picking up a tool to carve. The karakia was presented thus,

Rua i te mahara	the power of thinking and memory
Rua i te pupuke	rise up, well
Rua i te whaihanga	make, build, construct
Rua i te māhina	dawn, light
Rua i te kōrero	talk, information
Rua i te pūkenga	repository
Rua i te hiringa	desire
Rua i te horahora	spread and disseminate
Rua i te wānanga	body of knowledge
Rua i te wanawana	ability to acquire knowledge, quickness of understanding
Rua i te atamai	beauty
Rua i te kukakore	without chips, without encumbrance
Rua i te parakore	without dust (Manawanui)

This karakia is an example of a traditional Māori epistemological framework, an ancient representation of spatial knowledge embodied in primordial beings (Aranga, 2009; Harrison, 1999; T. Melbourne, 2020) and stored within a whare. The Rua taxonomy makes reference to forms of knowledge, including the desire for knowledge, its acquisition, and its dissemination (Aranga, 2009; Best, 1929; T. Melbourne, 2020). The position of Rua “essentially places the cognisance of creation before the creation of the physical being (that is Hine-i-ahu-mai-i-te-one who was fashioned from Papa-tūā-nuku...)” (T. Melbourne, 2020, p. 29). Each line begins with a representation of Rua, yet Rua’s name constantly changes as the deity evolves in its various states of being, just as knowledge and thinking itself does.

According to Manawanui, in the first two depictions of Rua, that is Rua-i-te-mahara and Rua-i-te-pupuke, learners must expand their minds to the learning at hand, in a process of remembering, noticing and observing. According to Tekoteko, his karakia identifies Rua as a repository of knowledge and “not only the process of carving, but to thinking as representative of a genesis of Māori thought itself”. Harrison (1999) claimed that the Rua pantheon as a repository of knowledge has been lost. Conversations with the poukōrero

did not delve further into the Rua karakia and its relationship to knowledge and the whare. However, of importance to this thesis is that when (re)envisioning how a whare could contribute to the Māori-medium hauora learning area it is paramount to consider the wealth of knowledge stored in narratives about the creation of the whare itself.

The Whare Provides a Way of Organising Curricula and a Pathway for Learning and Teaching

As mentioned earlier in this chapter, Pounamu's school curriculum was organised around a whare – but more specifically around Ngā Pou Tikanga. Pounamu stated,

... our whare tūpuna is where our marau [curriculum] lives... Within the whare of a kura that is where we do our reinforcing, where we do our learning... Wharekura – that is the environment for this type of wānanga. It is a contemporary school of learning. We have taken the learnings of days gone by and applied them to the way our school operates.

The sentiment that a whare can be used as a way of organising curricula was expressed by the teachers and curriculum developer,

The whare is both a traditional and contemporary framework that has been used to organise curricula. One of the huge advantages of frameworks is that they can help make sense of, and can provide structure to a nebulous body of knowledge. When we talk about the whare we are also talking about progressions of learning of what needs to be taught and learned. It [a whare framework] can help to make sense of it all. (Kina)

Whilst there was not a lot of elaboration on some of the ideas discussed in the quote above, the idea of the whare as providing a structure for progressional learning was briefly spoken of by Manawanui, and is elaborated on further in Chapter 6. Manawanui spoke about how the journey of Tāwhaki⁷⁴ to collect ngā kete o te wānanga, in which Tāwhaki deposited into the first whare on earth as a way we could consider learning progressions in Māori-medium schooling now. He spoke of Tāwhaki's ascension and descent as the learning and life journey itself. In Tāwhaki's (Tāne-nui-ā-rangi's journey), there were many feats and challenges overcome in order for him to progress to a higher rangi (heaven, higher state of consciousness). Manawanui elaborated,

⁷⁴ I discussed the journey of Tāne-nui-ā-rangi in Chapter 4. Tāwhaki stories are often also referred to as being Tāne-nui-ā-rangi stories in different tribal areas.

In Tāwhaki's journey he was faced with many feats, challenges and times of initiation which allowed him to progress to another level of learning. We often refer to this journey and its structure as a poutama.⁷⁵ The poutama, the stepped pattern has straight lines, but when we talk about this journey from a feminine position the lines are curved, not straight and hard. But softened like the feminine. What is missing is the softness, the aroha. That comes from the stories.

Manawanui, the carver, mentioned that for him, the poutama pattern was represented in the tuanui, the roof of a whare. He stated,

The tuanui represents the learning journey that Tāne-nui-ā-rangi took to get the first whare to be deposited on earth and ngā kete o te wānanga. At Ngā Toi-o-Ngā-Rangi there were rites, rituals and initiations that Tāne had to go through and during this process he was renamed Tāne-o-te-wānanga... When Tāne gave breath to the first feminine form that was to house humanity he was called Tāne-te-Waiora... to represent life, and prosperity. Ngā Kete o te Wānanga, the whare as a repository of knowledge and humanity are all interconnected. We just haven't really began to delve into all of this...

As referred to in Chapter 4, ngā kete o te wānanga attained by Tāne-nui-ā-rangi (or Tāwhaki as mentioned by Manawanui) represented the curriculum for all teaching in traditional wharekura and whare wānanga (Best, 1923; T. Melbourne, 2009, 2020). The interrelationships between Tāne, Rua, ngā kete o te wānanga, whare, and the possible ways of knowing about learning and teaching from a Māori perspective could be reconsidered when (re)envisioning how a whare could be used to assist future Māori-medium hauora learning area developments.

On a more fundamental level, Pounamu and his school community had identified the learning process at his school as a journey, whereby ākonga move from the back of a whare and on graduation, "they come out through the waharoa [the entrance to a whare tipuna or whare nui]" (Pounamu). According to Pounamu,

... when the graduate comes out of the whare [leaves the school] and goes onto the waharoa, the graduate would be prepared and ready I guess for what's out there. Te ao hurihuri, [the ever-changing world] te ao tūroa [light of day].

The analogy of journeying through a whare, as a school of learning whether it is from the Pou tua rongo through to exiting the whare onto the waharoa (the entrance way to a marae), as discussed by Poutama, or as a learning journey depicted in the poutama

⁷⁵ The poutama often symbolises the journey of Tāwhaki or Tāne-nui-ā-rangi and various levels of learning and intellectual achievement (see *Te Aka Māori Dictionary* for further details).

patterning that symbolises Tāne-nui-ā-rangi's (or Tāwhaki's) journey are both ways that potentially could contribute to understandings of a pathway for learning and teaching. These pathways of learning are discussed further in Chapter 6. The interrelationship between parts of stories that can be told about a whare, and learning and teaching, could contribute to how a whare could be (re)envisioned within the Māori-medium hauora learning area.

The Whare is the Human Person... Continued

Another way of understanding the whare is its correlation to the human person. All of the poukōrero without hesitation agreed that the whare is the human person, inclusive of their well-being—"it kinda goes without saying" (Manawanui). Anahera elaborated,

... the whare is the human person, the place where one's well-being is housed. You can't pull that apart. The torso is the whare tūpuna, and the feet are the front door to the whare tūpuna.

In asking permission to work with a client "to enter into their whare", Anahera not only physically asked the client, but also spiritually asked the client's ancestors who were often also present during a healing session. Anahera explained,

When I start I place my hands above a part of their body, such as by their head, feet, or torso. Depending what I get told to do [spiritually told]. Then we wait. It is like a pōwhiri process, where you are entering into a whare tūpuna. The person and their ancestors have to give you permission to work with them. Sometimes they don't, and you just can't engage with that client.

Just as a formal process—the pōwhiri or a whakatau, is undertaken prior to entering a whare tūpuna, a similar 'experience' needs to be undertaken prior to beginning a healing process.

Anahera had worked in the whare oranga,⁷⁶

Our work is mauri ki te mauri. It is about getting trust and permission from the person I am working with, in order for them to release their personal, collective and often intergenerational traumas, in order for them to be who they are, and who they need to be. To be reawoken to themselves [mauri oho].

⁷⁶ In this context, whare oranga refers to a school of learning, from which a certain type of healer is schooled. Whare means house, oranga means to restore to wellness—a house of healing. The person was also referred to as a whare oranga—sometimes a house requiring healing.

Spiritual healing power is not an external force done *to* the client, but is a process that requires the client to “return to his/her inner or higher self, to return to the teachings of the first whare on earth, retrieved from Ngā Toi-o-Ngā Rangi” (Anahera). The relationship of a whare in the field of rongoā “doesn’t necessarily connect to a Māori perspective of health – it is just what we do, it’s our everyday practice, not a perspective” (Anahera).

Anahera acknowledged the whare as a human person with a living and enduring whakapapa that spans across generations and back to Māori creation narratives. She claimed,

...when someone is not in touch with their whakapapa their well-being also diminishes. Often in healing we talk about a person’s whakapapa. The body of the person is the whare tūpuna⁷⁷ with a whakapapa. Through whakapapa people can recall their past generational and intergenerational traumas that can be used as a tool for them [us] to recognise their mental, physical, spiritual and family connections.

In the healing process, the whakapapa of a person also needs to be recognised and discussed to see the whole person, the whole whare and again for the healing process to be undertaken.

Manawanui offered another angle to the understanding that the whare is the human person. He related the uniqueness of each person or people back to the architectural design of different houses throughout the world. The whare is,

... a prototype of a person, that differs from tribal area to tribal area, and even all over the world. The body houses the human – humans and houses are prototypes of a culture and its society, with all its values, beliefs and principles in its design. These prototypes are evident in the different forms of houses constructed around the world. For example, in other cultures they have different prototypes, like a Taj Mahal, the fale, the kiva and lots of other ones. These houses from different cultures represent the auric field, or field of consciousness of a people, and this corresponds to the mauri of the people who inhabit their sometimes sacred houses. This is why Māori houses are often named after our ancestors to hold onto the mauri of a people, the place and the stories. This relationship of a whare to the wellness of our people has yet to be explored further in schooling. (Manawanui)

Archetypes as models are often considered as being innate, universal, hereditary, and function to organise how people experience certain things (Jung, 1969). Jung (1969)

⁷⁷ In this context, the whare tūpuna, is an ancestral house where ancestors reside—the human body.

contended that archetypes are created by consciously applying and adapting ideas to lived realities. In processing the whare as an archetype Manawanui consciously processed and assimilated understandings of an external viewpoint through a gateway of his senses into a visible reality within himself. For example, he claimed,

In order to understand the prototype of a house, you have to understand its internal and external parts and how they relate to you. For instance, the tāhuhu, the ridgepole of a whare stabilises the whole house. You have to understand the purpose and the wider function of the tāhuhu. Without the tāhuhu the house is not stable. It's like what is your purpose in life, in living? This is the function of your spine and the tāhuhu, that gives and holds you on a pathway to meet your main purpose in life.

Another example Manawanui offered was,

...when you look through the matapihi, the front window of a whare, you are looking into the whare or the person themselves. You can look into the whare and you see the Pou tua rongo, the back wall with the photos of ancestors on it. You can choose to stay a little longer and look at the different parts inside of the whare or you can just have a quick look, and go and look at the outside of the whare or just walk on by. Just like when you look into people's eyes. You can look on their outside, or you can spend time with them and get to know their inner workings. When you really look into a person's eyes you see the inner person, who they are, their beauty, their nature, their mauri rather than just having a superficial glance. The inner plane reacts with the outer plane.

According to Putiputi and Manawanui, "there is more to explore in this space" and the relevance of the whare to the human person is "dependent on how deep you want to delve", or "how much you want to engage with the person or the whare itself". Manawanui so eloquently related the idea of depth to how,

...traditionally a whare might have been dug into the ground. But now we have concrete floors. The whare sits on top of the earth. That in, and of itself is a metaphor of our position in today's reality. Once we were grounded, and understood our innate connections with the earth. Now, sometimes we are just sitting on the surface – sitting on a solidified surface – even in our thinking we are like that. Just thinking at a superficial level.

Summary

The responses from the poukōrero create an opening of things, presenting possibilities for how a whare can be (re)envisioned, extending beyond the concepts and common translations applied to terms that signify the whare tapawhā model of hauora, well-being.

The first section of this chapter explored the dominant ways a whare has been spoken of, as a hauora model and as a model for structuring a school's infrastructure and curriculum. Just as dominant discursive formations of the whare tapawhā as a Māori model of hauora are discussed in Chapter 3, many of these significations also emerged from kōrero with the poukōrero. Arguably, such significations have been influenced by national curricula, and assessments that speak of hauora and the hauora concept in a certain way that then must be measurable and show predetermined outcomes as assessable in NCEA standards. One of the contradictions identified and discussed was that a Māori perspective of a whare tapawhā model and hauora, as prescribed by national curricula and NCEA standards speaks to and tells Māori what a Māori perspective of a whare can be and is—often omits many other ways a whare can be known.

Section two offered a glance to other (and, often othered) Māori perspectives of how a whare can be known. The ways the poukōrero know can often be viewed from within a Māori and indigenous metaphysics that (re)presents mātauranga in ways that disrupt simple and limited understandings of mātauranga as being synonymous with dominant Eurocentric conceptualisations, rationally derived from knowledge. Hence, knowing other Māori perspectives of whare and its possible (re)presentations opens up thinking beyond the rational mind (discussed in Chapter 3). Common, simplistic can narrow one's aro (focus) to the profound and complex meanings that are not thought of or yet captured in limited representations. Representations such as a whare have a unique whakapapa kōrero—an origin story that retells of its creation, not as a model, nor metaphor, but as a repository of knowledge, a way of organising curricula, a pathway to learning; and as the human person all expands on ways that whare can be (re)interpreted.

Rather than limiting the self's expression through the conceptualisation of the whare tapawhā model of hauora, well-being (with the increased focus on individualistic health outcomes (Culpan & Meier, 2020; Heaton, 2015; Ross, 2001), there is an opportunity to look beyond current understandings. To shift towards a more expansive view of whare, that encompasses understandings of the interrelatedness of the land, the people, the spaces we dwell within that can contribute to hauora, well-being. Through this, there is potential for the creative self to relocate away from limited representations of a whare (as discussed in curricula policy texts) and to (re)store and (re)claim other parts of narratives that can contribute to the whole—imagining (k)new narratives and hence, potentialities.

The next chapter picks up on the opening to (k)new opportunities and proposes that the whare Mautini Aroaro is one way of (re)envisioning a whare that could assist future Māori-medium hauora learning area curricula developments. In discussing the whare of Mautini Aroaro, I consider Māori epistemologies, taxonomies (as whakapapa kōrero and a takarangi), curriculum and pedagogies drawn from a more traditional school of learning. Every attempt has been made to ‘simplify’ the knowledge that is to be shared for numerous reasons, none so more important than to assist the reader to find simplicity within the complexity and multifarious ways of understanding the whare of Mautini Aroaro.

6 Te Pou Toko Manawa

An-other perspective of a whare

On the 9th of March 2006, a selected group of kaumatua, teachers, and academics (hereafter referred to as Te Ohu Hauora) met to review and critique the hauora learning area as part of a broader Māori-medium curriculum review phase, which was intended to inform the development of *TMoA*. Part of this process involved revisiting existing conceptual models of hauora as depicted in English and Māori-medium curricula respectively, which were the whare tapawhā (Ministry of Education, 1999, 2007) and a korowai (Goulton, 2004; Ministry of Education, 2000). The findings from *He Whatu Korowai: A Report Detailing the Draft Hauora Consultation Programme and Findings* for Māori-medium recommended that the korowai's appropriateness as a model of hauora needed to be revised (Goulton, 2004). Participants from the weaving community argued that "physically and symbolically the korowai model did not fit". The aho tapu, the main strand of the korowai was missing, and "the korowai was upside down" (Goulton, 2004, p. 22). On the other hand, three of the 76 teacher participants in the study appreciated the "beauty and prestige" of the korowai model.

The appropriateness of a whare as a model for hauora was discussed at length at the first Ohu Hauora meeting. The Ohu Hauora identified a tension in using the whare tapawhā model of hauora in Māori-medium as the model had already been co-opted into English-medium curricula, and had been conceptualised to represent Eurocentric ideals using Māori terms and concepts (Salter, 1999, 2000). One of the kaumatua within Te Ohu Hauora argued that the whare tapawhā was not an authentic Māori model, and therefore inappropriate for Māori-medium curricula. However, the rest of Te Ohu Hauora agreed to extend the whare model, by elaborating on its parts and the relationship of its parts to hauora. Therefore, in the proceeding wānanga, a conceptual and structural whare model for the hauora learning area called the whare of Mautini Aroaro was developed.

Over the next six months, revised versions of the extended whare model were shared with students at *Tūtahi Tonu* (The University of Auckland marae), refined during informal wānanga, and during community consultations. Various revisions were also officially presented to Te Ohu Matua (a group convened by the Ministry of Education, as an overarching review group for the revision of Māori-medium learning areas in 2006).

In December 2006, a revised hauora learning area (called the whare of Mautini Aroaro) was presented to Te Ohu Matua and Ministry of Education officials. The revisions were deemed unacceptable for national Māori-medium curriculum. The arguments were that the proposed model and subsequent changes to the previous hauora learning were too different from the English-medium health and physical education curriculum, and too 'new age' to be included in a state-mandated Māori-medium curriculum.

Subsequently, the published Hauora essence statement in the revised Māori-medium curriculum, *TMoA* released to schools in 2008, made no mention of a whare. In my view, the published hauora essence statement was very similar to the official English-medium view of health and physical education. In-depth understandings of how mātauranga Māori could contribute to Māori-medium curricula were not clearly evident.

As discussed in Chapter 1, my experience of a whare and hauora in the Māori-medium sector has been a catalyst for this thesis as I have experienced other ways a whare can be known. The whare of Mautini Aroaro provides such an example and is explored in this chapter.

Introduction

Whare in traditional Māori society contained all forms of education (Best, 1929; T. Melbourne, 2020; Whatahoro, 1913). In this chapter, I investigate and analyse possible responses to the research question of how a whare could be (re)envisioned to assist future hauora learning area developments. The whare of Mautini Aroaro is (re)presented as an example of how a whare could be (re)envisioned. I specifically explore three components of the design features of this whare, with an eye towards how thinking about Mautini Aroaro could potentially assist in future hauora learning area developments. The examples are organised around the key themes of:

1. The whare of Mautini Aroaro has a *takarangi* (similar to a whakapapa), that links deities, the environment, people and stories;
2. The whare of Mautini Aroaro provides an example of how a hauora learning area can be philosophical and conceptually (re)structured; and
3. The whare of Mautini Aroaro can provide a way of thinking about pathways of learning and teaching.

I drew on texts generated between February 2006 to December 2006, that were intended to inform the revised hauora learning area redevelopments in the Māori-medium curriculum, *TMoA* in 2006. The texts analysed included my wānanga notes of conversations with Hohepa Delamere, Te Ohu Hauora, and from teachers; video footage of conversations with Hohepa Delamere; formal hauora re-development and informal hui notes from February to September 2006; Ministry of Education milestone reports from February to December 2006;⁷⁸ and kōrero from the poukōrero. In this chapter, the majority of the texts read were in the Māori language, therefore interpretations (not translations) of the texts have been provided for ease of readability.⁷⁹ Of note, is that the interpretations offered only offer partial insights into the complexities of possible meanings encapsulated in the Māori language.

As discussed in Chapter 1, when exploring interpretations of Māori terms and phrases for the first time within the text, I often used what Melbourne (2020) referred to as “syllabic interpretation” (p. 123), a technique coined by Rose Pere as the ‘kupu huna’ [hidden word], and that was regularly employed by Delamere during wānanga. The kupu huna approach explores meanings of words by breaking compound words into their smaller parts in order to unpack further understandings.

Much of the knowledge about the whare of Mautini Aroaro shared in this chapter could contribute to a gap in thinking about how mātauranga Māori can assist the restructuring, and (re)envisioning of the hauora learning area. I argue that etymological, epistemological and ontological ways of knowing need to be seriously considered in the ways we think a(k)new in future Māori-medium developments—whether at a localised or national level.

Te Pou Toko Manawa has been referenced in the title of this chapter as I consider this chapter represents the *heart* of this thesis. The proceeding sub-sections signal a return to heart—giving ‘mana’ (power, prestige) to the ‘wā’ (time, place, space) that is the whare

⁷⁸ Permission was granted from the Ministry of Education to use milestone reports and notes. Permission was also granted from Hohepa Delamere to use video footage and wānanga notes, and has also been approved by Jo Delamere, his stunning wife.

⁷⁹ As interpretations have been offered alongside Māori texts, not all Māori terms in this section have been included in the glossary. There are also interpretations of some of the terms used specifically in the context of Mautini Aroaro and as discussed by Te Ohu Hauora at the end of Māori texts.

of Mautini Aroaro. But on a cautionary note, I also acknowledge there are limitations, as expressed in the colloquial saying,

He kokonga whare e kitea, he kokonga ngākau e kore e kitea.

You can see the corners of the house, but you cannot see the corners of a heart.
[Interpretation by Sharyn Heaton].

Not all of the representations of the whare of Mautini Aroaro have been included in this chapter—there are many more components still to be seen.

The Whare of Mautini Aroaro Has a Takarangi

As mentioned in Chapter 4, every whare has a genealogical link to people, places and the environment. This first section explores parts of a takarangi, a genealogical descent that lays the foundation and connection to the whare of Mautini Aroaro.⁸⁰ The *takarangi* (a metaphysical framework that layers knowledge) of the whare Mautini Aroaro was identified in the early re-development phase of the Māori-medium hauora learning area developments in March 2006. According to Hohepa, the purpose of the takarangi was to contextualise the origin of Mautini Aroaro, and to re-orientate a pathway for the proposed whare with which the hauora learning area was to be reshaped around in 2006 (see Table 8 for an explanation of Mautini Aroaro).

In wānanga with Te Ohu Hauora and Hohepa, the compound words of *mautini* and *aroaro* were broken down into ‘*mau*’ (to take hold of, or to grasp onto), *tini* (multiplicities, innumerable, many), and ‘*aro*’ (to consider, notice, to give attention to, to comprehend, to understand). The term Mautini Aroaro was interpreted as the multiple facets of being, brought into a person’s focus at any given time.

Table 8 explains some of the components of Mautini Aroaro, such as Mautini as a poutiriao, a guardian from a spiritual realm that supports the physical realm.

⁸⁰ According to Hohepa, Mautini Aroaro was one of the *Poutiriao* (spiritual guardians) appointed by Io to look after this particular whare (Delamere, 3 Haratua, p. 3. *Draft Hauora Essence Statement*). Poutiriao play an important part in maintaining balance. In some narratives Poutiriao are ascended *takura* (souls) and their main purpose is to “maintain the existence of good in each thing in this world... Should the Poutiriao perceive anything in the world going wrong, or changing its purpose, its life, its form, its proceedings, they diverted it” (Whatahoro et al., 1913, p. 109).

Table 8

Explanation of Mautini Aroaro as a Learning Area

He Whakamārama

Ko Mautini tētahi o ngā *poutiriao* e tiaki nei i ngā āhuatanga mō te kikokiko me ōna nekehanga ki roto i te ao tūroa nei. He wā anō tōna ki te whai i ngā tino take kia mārama ko ngā *uri* ki ngā tuku iho mai i ngā poutoko, i ngā poutohutohu, i ngā pou rongo, i ngā pou āwhina.

Ko Aroaro te tuāra o Mautini. Kia mōhio ngā uri ki ngā kawa hei *wāhai* i ngā *tūtira* kia mau ā tinana. Ka noho motuhake ko te rangatiratanga ki ngā *tuarewa*, kia kore e ngaro ko ngā akoako.

Ko ngā tikanga a ēnei poutiriao kia noho *tūpono*, kia noho tōtika, kia noho aro, kia noho *tūturu* ko ngā *putanga* i ngā wāhanga o te wānanga.

Ko te takarangi kei raro ake nei, e waitohu ana i te hononga o ngā *mautini aroaro* ki ngā *huaora*. Ko te takarangi, he mea taketake hei whakaatu i tētahi tirohanga ka taea ngā tino ariā o te *hauora* me ngā hononga o ēnei ki ngā kōrero mō te orokohanga mai i te iwi Māori. Heoi anō, mā ngā iwi, me ngā hapū, me ngā kura rānei e waihangā i ngā hononga, e whakamārama rānei kua whakaaturia i runga i te whai i ō rātou ake whakapono.

poutiriao—guardian, *uri*—descendants, *wāhai*—portion, or part of, *tūtira*—group, *tuarewa*—progressive levels, *tūpono*—faith without questioning, *tūturu*—pure, authentic, *putanga*—outcomes, *mautini aroaro*—multi-faceted components, *huaora*—outcomes of pursuing well-being.

Note. Content written in te reo Māori retrieved from *Draft Hauora Learning Area Development Document Appendices*, p. 6, July 2006. Interpretation offered is not verbatim, but offered to support readers who do not speak the Māori language to ascertain meaning.

Hohepa discussed the takarangi as the whirlwinds that Tāne-nui-ā-rangi (Tāwhaki in some regions) transversed upon in order to retrieve knowledge at *Ngā Toi-o-Ngā-Rangi* (the pinnacle of higher consciousness, a heavenly realm), and to share the knowledge with humanity (H. Delamere, personal communication, March 2006). He preferred to use the term ‘takarangi’ instead of whakapapa, as the term whakapapa often (arguably) shows relations after the genesis of Ranginui and Papa-tūā-nuku, rather than back to Io, and other deities (H. Delamere, personal communication, March, 2006).

Interpretation offered by Sharyn Heaton

An Explanation

Mautini is one of the spiritual guardians that guides the many functions of the flesh and its movements in the world. Mautini is a pillar that provides guidance, knowledge, and support in order that descendants can pursue their intergenerational inheritance.

The spiritual guardian of Aroaro supports Mautini. The descendants will learn and embody the various groups of rites and rituals. The uniqueness and the chieftainship of the person (people) will be developed in order that lessons from the past are not lost.

The purpose of the spiritual guardians is to ensure that the outcomes of wānanga remain appropriate, focused, and authentic.

The takarangi illustrates the connection between Mautini Aroaro, and the benefits of well-being. The takarangi of the whare of Mautini Aroaro is fundamental in providing key philosophical underpinnings to the concepts of hauora, and how these relate to Māori cosmological origin narratives. However, ultimately it is up to iwi, hapū and schools to create these connections, and understandings of hauora according to their values and belief systems.

Other Māori scholars have also discussed takarangi⁸¹ in their research and practice (Edwards, 2009; Morgan, 2009; Ruru et al., 2020; Tapsell et al., 2017; Tapsell & Woods, 2008). Edwards' (2009) doctoral research utilised takarangi as a concept and as a way to present whakapapa kōrero. The takarangi is a “centrifugal way of explaining realities, as a frame” (Edwards, 2009, p. 34); a double spiral that originates from a central point; a symbolic connection between Ranginui and Papa-tūā-nuku and the deities prior; and is a double vortex rather than a linear line of descent (Edwards, 2009). According to Edwards (2009), the two vortices that the takarangi comprise are characterised in te ao Māori as ‘*Te Kauwae Runga*’ (things celestial, the upper jaw), and ‘*Te Kauwae Raro*’ (things terrestrial, the lower jaw). Edwards (2009) noted that the links between the celestial and terrestrial realm offer counterbalances—centrifugal and centripetal⁸² forces of revolving evolution. Edwards (2009) claimed,

The takarangi spiral incorporates a number of ideas including the constant flux of being in and out of confusion and chaos, seeing without restriction, eternity, the world of dark and light, creation and innovation, life forces, knowledge, light and wisdom. (p. 52)

Each part of the spiral pattern of the takarangi represents a period of time that also explains the genesis of the universe and the activities that occurred in its creation (Edwards, 2009). The takarangi is an “indigenous epistemic metaphor that represents theoretical, encoded, and transmitted knowledge” (Edwards, 2009, p. 44). The takarangi of Mautini Aroaro provides a frame for exploring mātauranga Māori that could potentially contribute to future hauora learning area developments.

The connecting vortices of a takarangi are different dimensions of the Māori universe as characterised by a te ao Māori paradigm (Edwards, 2009; Royal, 1997, 1998). External influences provide a centripetal force that balances the centrifugal force of evolution (Edwards, 2009). This action requires a constant recentring to “revisit the foundations of our existence and other prominent milestones along the way” (Edwards, 2009, p. 39). An initial spark or epiphany emerges as a kaupapa that rotates around in the world of light is

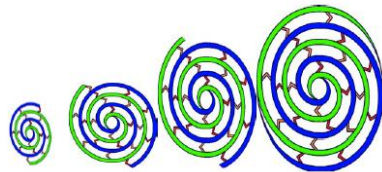
⁸¹ Takarangi is an intersecting spiral pattern that is often seen in the motifs of carving (P. Buck, 1949). In the patterning, spaces are used to separate solid spirals, it is the space that allows the viewer to see the centrifugal spirals. The open spirals can represent the entry of light and knowledge into the world and links the person to wairua. The spirals can also represent past knowledge, that link through time and space. In these contexts the takarangi link knowledge through time and space and provides a frame of balance to steer past, present and future experiences (Ruru et al., 2020).

⁸² A centrifugal force pushes objects away, whilst a centripetal force pulls things inwards towards a centre.

reflected outwards as it reflects and refracts the light (or idea) back to its core or origins. This is a constantly evolving process whereby on reflection, the idea can often be improved upon and pushed back out again. When thinking through the Pou Toko Manawa I considered the core as being processed in the heart of a person. This improvement can re-energise a kaupapa and provides an opportunity for further evolution as a result. I have interpreted Edwards' (2009) critique of a takarangi in how I have thought through this chapter. The whare of Mautini Aroaro as the kaupapa within this chapter is a revolving idea, that in its evolution, has collected new ideas and elements that can be brought back into focus when considering its potential contribution to future hauora learning area developments. Whether they are enacted upon or not is dependent on whether the possibilities presented are taken up or only continue to circulate on the periphery.

Figure 18

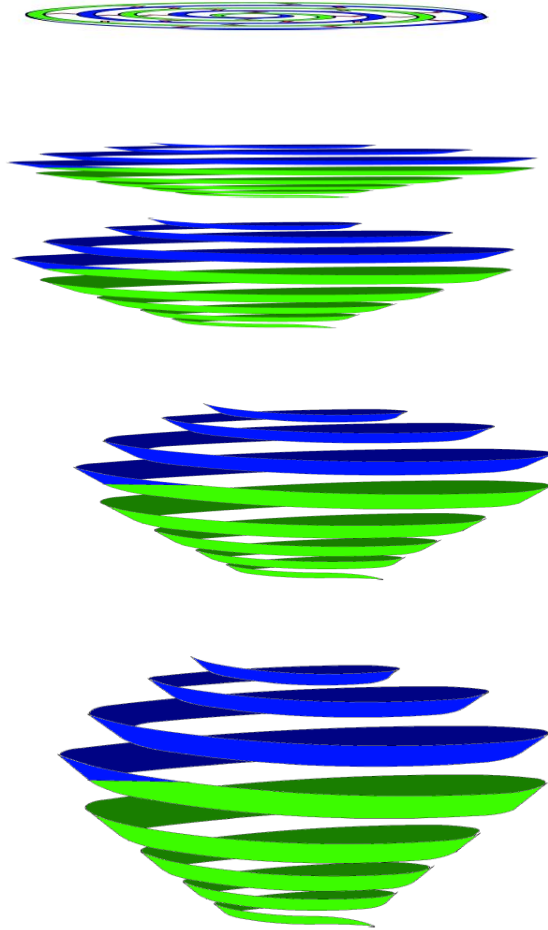
A Takarangi – A Bird's Eye View



Note. From *Titiro Whakamua Kia Marama ai te Wao Nei: Whakapapa Epistemologies and Maniapoto Māori Cultural Identities*, by S. Edwards, 2009, Massey University. Permission to reprint figure granted by Shane Edwards.

Figure 19

A Takarangi – A Side View



Note. From *Titiro Whakamua Kia Marama ai te Wao Nei: Whakapapa Epistemologies and Maniapoto Māori Cultural Identities*, by S. Edwards, 2009, Massey University. Permission to reprint figure granted by Shane Edwards.

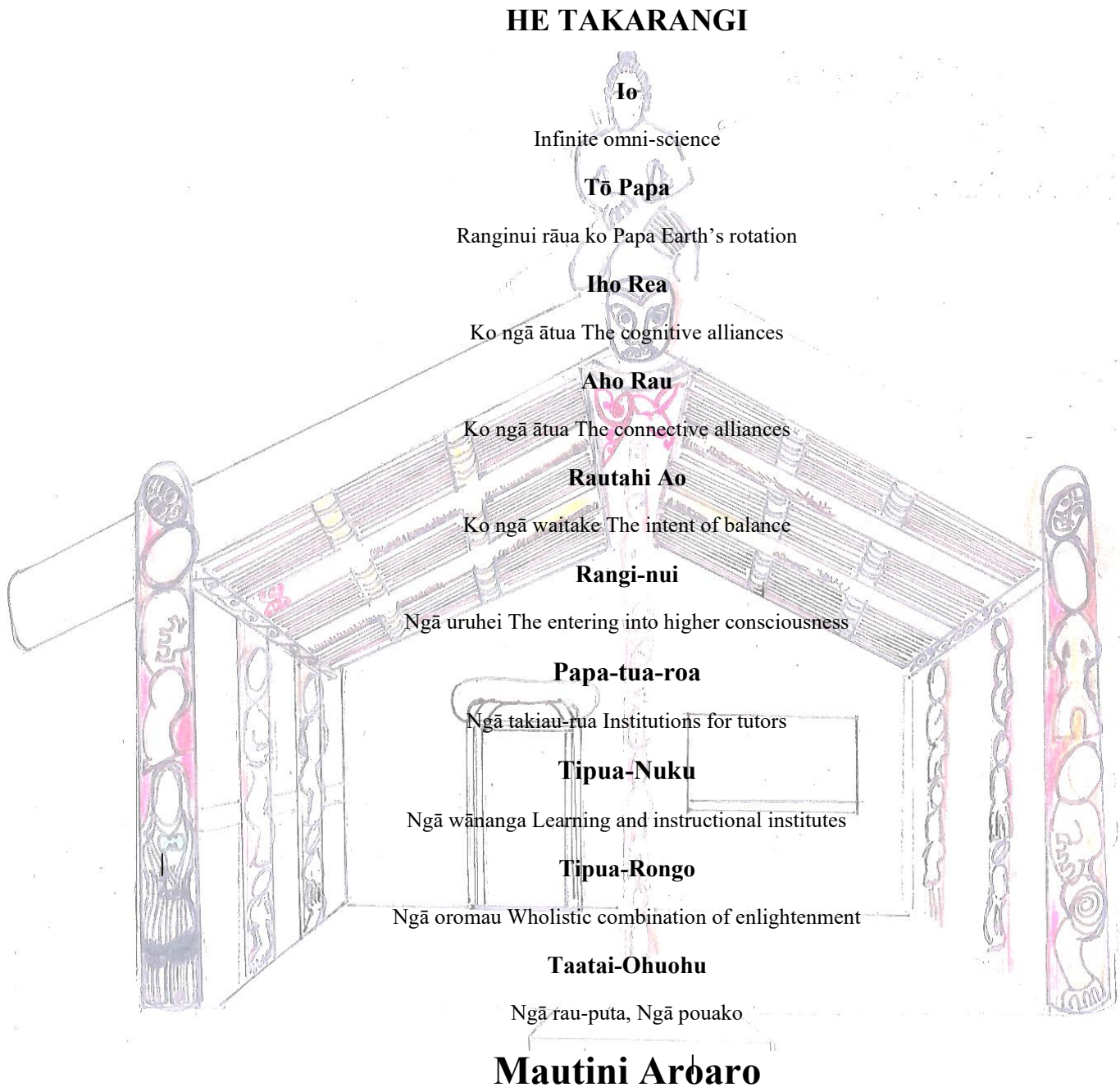
Similar to Edwards’ (2009) thinking, Stewart-Harawira (2005) described the takarangi as a metaphor for the nature of being. Stewart-Harawira stated the takarangi, “means chaos and represents the concepts of pre-existence and potentiality, concepts that are central to Māori cosmological understandings” (p. 34). The symbolism represented in the takarangi of the whare of Mautini Aroaro are only partially presented here, but ultimately lay a foundation for understanding the Māori epistemologies and ontologies that provide a structure, an order for the whare and its relationship to well-being.

Figure 20 illustrates the takarangi of Mautini Aroaro, in a similar way to how whakapapa are often presented. However, this is only due to my limitations in presenting three-

dimensional imagery on a flat surface. As previously discussed, takarangi are cyclic and revolving in nature, not linear representations. Table 9 presents the takarangi of Mautini Aroaro again, but this time with the deities positioned upon the tāhuhu of the *tuanui* (roof) of the whare of Mautini Aroaro, shifting from the Pou Aro, at the front of the whare, to the Pou Tua Rongo and Io being located at the back. As discussed in Chapter 4, the pou hoists the tāhuhu above and creates a space between the *tūāpapa* (foundation, floor) and the *tuanui* (roof). The heke connect and descend down from the left and the right of the tāhuhu and also provide a frame for the *tuanui* of the whare. On the left side of the image in Table 9, an explanation of how the particular deities' qualities can be enacted (He kōrero tauātoko) was provided by Te Ohu Hauora, and on the right-hand side some examples of possible contexts (He tauira) are evident. The next sections delve deeper into the whare of Mautini Aroaro beyond what can superficially be seen.

Figure 20

He Takarangi o te Whare Mautini Aroaro



Te mātau rongorongo, mātau-ranga, multi-faceted and esteemed outcomes

Note. This takarangi was proposed by Hohepa Delamere for the revised hauora learning area in 2006. See Table 9 for the takarangi of Mautini Aroaro further unpacked. From *Draft Hauora Learning Area Development Document* (2006).

Table 9

He Takarangi o te Whare Mautini Aroaro

Pou Tua Rongo		
Ko ia te pūtahi, te mātahi, te ngātahi e taura here nei i te ngaitahi. Oneness in unity.	Io	Ko ia te waihanga o ngā nekehanga katoa. The creator of all movement.
Ko ia te mata o te hurihanga kia <i>tūtika</i> ngā mea katoa. Confidence.	Tō Papa Ranginui rāua ko Papa Earth's rotation	Ngā huringa <i>autō</i> Currents, vibrations, magnetism, electricity.
Ko tēnei te wāhanga mō ngā tipuranga nekeneke/ nukunuku. Variations to all, most movement.	Iho Rea Ko ngā ātua Cognitive alliances	Ngā <i>mātirihanga</i> , ka hono atu ki ngā <i>opapa</i> ngā matū ngā kai huarongo Alliances, minerals, chemicals, elements.
Ko ngā āhuatanga e here nei i ngā <i>whānaungatanga</i> . Relationships.	Aho Rau Ko ngā ātua Connective alliances	Te <i>nekehanga</i> me ngā <i>whirinaki</i> a waihanga kia puta ko te oranga Moving, shifting, a gathering.
Kia <i>tāngaengae</i> to balance te ao tipu ki te ao mata ki te ao tūroa ki te ao kikokiko. The physical world.	Rautahi Ao Ko ngā waitake An intent of balance	Ko te rongo ki te reo tangi o tō tātou ao Being active.
Ngā urunga ki te whakaaro teitei hei tua rongo i roto i te hinengaro. Surveying movement.	Rangi-nui Ngā uruheī Entering into higher consciousness	Ko te roro e tau ana ki runga i ōna <i>tāe kawekawe</i> . Conscious and mediated brain activity.
Ngā <i>waiara</i> hei akoako kia puta ki waho ko ngā <i>tikanga</i> , ko ngā <i>kawa</i> e here ana. Strengths, protocols, customary practices.	Papa-tūā-roa Ngā takiau-rua Institutions for tutors	Ko ngā rongomau ka tuituia hei mātakitaki hei āwhina i ngā <i>tohutohu</i> . Learned expressions from movement.
Ka tipu te rea ka hao te tangata. Ka tiaho mai te mārāma. E kite nei i āhau Ka tau ko te pō. E rangona te pō i āhau Ka rongo āhau i te ao. Ka nuku āku <i>ariā</i> (emotions). Ka mautini ko ngā kopae (kupu) aroaro. Tihēe wakarau e.	Tipua-Nuku Ngā wānanga Learning and instructional institutes	Ka toha atu ko ngā <i>akoranga kia whai pūkenga</i> . Cognitions of fine and gross motor skill developments.
Te whānui o te mārāmatanga ki ngā nekehanga, me te hopu i ngā mōhiohio hei <i>turunga kapokapo</i> . Expansiveness that combines specific and lateral understandings of movement.	Tipua-Rongo Ngā oromau Wholistic combination of enlightenment	Te nekehanga kia <i>whaitake</i> ki ngā <i>rongomau</i> . Developing understandings of active movement, sensory perceptions.
Ngā <i>kohikohinga</i> hei tāpiri ki ngā pūkenga kia tipu ko te <i>matatau</i> Gathering of competency.	Tātai-Ohuohu Ngā rau-puta Ngā pouako	Mai i ngā takaro wheako ka piki ake te mōhiohio. The development that comes from applied and practical movement activities.
<i>Mai i ngā akoranga</i> ka āhei ngā ākongā ki te whakawhiti, ki te whakawhānui i o rātou mōhiohio. Through participation students develop a diverse range of competencies.	Mautini Aroaro Multi-faceted outcomes	Kua whiwhi ngā ākongā i te maha o ngā akoranga kia haere <i>koatu</i> rātou (further) All physical activities, multi-purposed outcomes.
Pou Aro		

He Kōrero Tauātoko [Supporting kōrero]

Ngā Tauira [Examples in practice]

Note. Te Takarangi o Mautini Aroaro, as positioned on the tāhuhu, the spine of a whare. From *Draft Hauora Learning Area Development Document Appendices* (2006).

Laying the Foundation: The Takarangi of the Whare Mautini Aroaro

The following section unpacks some of the understandings about four of the deities as (re)presented in the takarangi of the whare of Mautini Aroaro. I examine the presence of: Io, a primordial entity in which the takarangi of the whare of Mautini Aroaro originates from; Tō Papa, the rotation of Papa-tūā-nuku and Ranginui and some of the possible teachings from these deities; Iho Rea and Aho Rau; and Rangi-nui and *ngā uruhei* (entering into a higher consciousness).

Io

The takarangi of Mautini Aroaro begins in a celestial realm with the primordial divinity Io.⁸³ Hohepa translated Io as an infinite omni-science; an omni-presence; a omni-potence; an omni-presence; and a divine infinite omni-science (H. Delamere, personal communication, February 2006). Some academics argue that Io is not a traditional construct, but rather a creation by tohunga such as Māori Marsden, Te Mātorohanga and Nēpia Pōhuhu after learning about one God from missionaries (Cox, 2014; Holman, 2010; Mikaere, 2011). T. Melbourne (2020) provided a counter-argument that the insinuations of Io being a western construct have been framed within a Eurocentric construct, in which dominant Eurocentric thinking tries to claim identity and representation of Io. Proposing that a culture would create a divine figure based on the edict of another (in this case a western deity–God), especially considering the intricate myriad of histories shared about Io and the knowledge of Io contained and shared within the sacred schools of learning is “both simplistic and inaccurate” (T. Melbourne, 2020, p. 88). The complexity of such a ‘fabrication,’ would hypothetically make “everything of the divine pantheon of the Māori an entire fabrication” (T. Melbourne, 2020, p. 88). A connection to Io is inseparable when discussing narratives about Tāne-nui-ā-rangi, and his inter-dimensional journeying through the *rangi tūhāhā* (arrayed dimensions) to the abode of Io⁸⁴ at Rangiātea, to receive knowledge (bestowed with wairua) (Best, 1929). Christianity in Aotearoa has, and continues to, impose a colonising gaze on Māori ways

⁸³ The account of Io as a personification and embodiment of a higher consciousness is prevalent among written and oral sources (Doherty, 2009; Edwards, 2009; T. Melbourne, 2009, 2020; Mikaere, 2011; Ngata, 2014). In Māori pantheons, Io is a divine, who embodies all knowledge. It is suggested that Io is a post-colonial fabrication. Of interest but not discussed in depth Whaea Rikoriko is described by some as Io’s female counterpart.

⁸⁴ Io as an embodied consciousness resided in the the house known as Te Whare-o-te-rauroha in Rangiatea.

of knowing as part of an assimilation process, unwittingly or not (see T. Melbourne, 2020).

Tō Papa

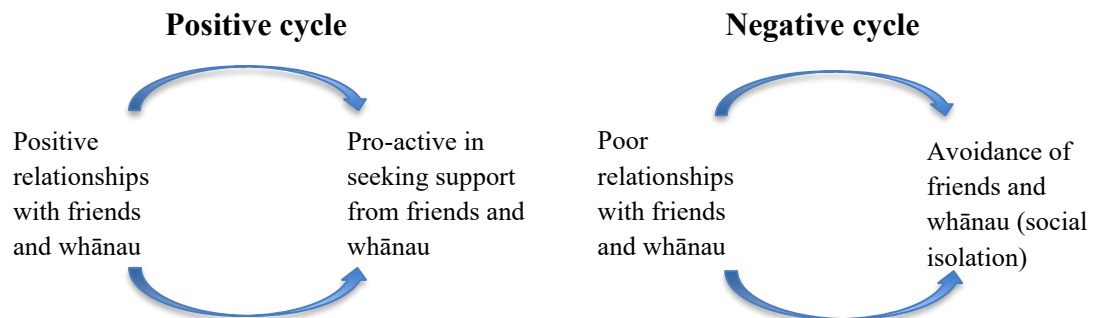
From Io, the takarangi shifts to ‘Tō Papa’. Tō Papa invokes a sense of rotational and evolutionary changes made by primal deities such as *Papa-tūā-roa*⁸⁵ (the physical) and *Ranginui* (the metaphysical). Tō Papa is a deity that brings on change in vibrational currency and frequency (T. Melbourne, 2009) of the earth, inclusive of all of the organisms that dwell upon it. According to Hohepa, Tō Papa is not only the magnetism within the earth in relation to its rotation and evolutions but also in relation to the human person. Hohepa spoke of the positive and negative magnetism of *autō* (repel, to push apart) and *aukume* (attract, to pull together), and how this force can affect people in cases such as emotional shifts or even in the ways we might be subconsciously attracted to or repulsed by a person’s energy field.

Another example Hohepa discussed in relation to Tō Papa was the flow of an electrical current from a negative charge to a positive one (see Figure 21). The analogy of an electrical current from positive to negative or negative to positive was discussed in relation to a person’s flow in life and their well-being—sometimes learning from a negative experience, and turning it into a positive learning experience to ensure flow, and other times, just getting stuck and not shifting. These ways of thinking about currents, vibrations, electric currents and magnetism in relation to Papa, and the human person and their well-being from a Māori perspective are not currently explored to any great depth in Māori-medium hauora developments, but are the very thing that this chapter advocates for in (re)envisioning a whare and its relationship to hauora.

⁸⁵ There are many different names of the earth in the Māori language. Her names evolve according to her current state (as discussed later in this chapter).

Figure 21

Positive and Negative Cycles of a Component of Relational Well-being.



More in-depth understandings of Papa can also assist in understanding how Papa could contribute to thinking about well-being. Mika (2016) claimed Papa is the shortened name for Papa-tūā-nuku (and her derivatives) and is a suffix in common terms such as ‘kaupapa’ and ‘whakapapa’. Kaupapa has two terms, ‘kau’ (to emerge), and ‘papa’ (a solid foundation, imparting a notion of solidity). Kaupapa can thus be interpreted as something appearing from beneath something else—as in an articulated thought. Kaupapa can also “mean the ‘first principles’, the foundation upon which the activity can proceed” (Royal, 1998, p. 9). The idea of thought emerging as a kaupapa reductively translated to be expressed as an idea, or a theme, does not make explicit the relationship of Papa with a kaupapa. This is an area of future discussion.

Whakapapa, taken as two components evokes ‘whaka’ (to become) and ‘papa’ (be embraced towards Mother Earth) (Mika, 2014). Whakapapa simplistically translated implies a sense of laying, evident in genealogical systems. The term whakapapa read as layering and becoming, could enable us to think of ‘papa’ as things in this world that are constantly moving and shifting (Mika, 2014), but more than not, whakapapa is discussed as genealogical connections and relations.

Invaluable lessons that an in-depth understanding of Tō Papa could offer can be seen when exploring the evolving shifts and changes of Papa, and her different states of being, as reflected in some of her many different names:

Papa-ahuahu-reia	Papa-rongorongo-nuia
Papa-aroaro-ki-a-nuku	Papa-aurea-mata
Papa-tu-kaha-iraira	Papa-noa-ki-ngā-uri
Papa-i-oi-tahi	Papa-tua-moemoe
Papa-tua-aro	Papatua-te-rongorongo-nui
Papa-ahuahu	Papa-nuia
Papa-rauenga	Papa-matamata
Papa-tu-kaha	Papa-mea
Papa-i-oi-Rea	

(T. Melbourne, 2009, p. 48)

As Papa changed from one state of being to another, a new name was given to her. Through Papa’s various names, a Māori worldview as represented in narratives about geomorphic or landscape changes in tribal lands created opportunities to explore Māori understandings of the natural environment (Crow, 2018; Hikuroa, 2017; Hikuroa et al., 2018; McMillian & Hutchinson, 2002; T. Melbourne, 2020; Roberts, 2012, 2012; Tipa, 2009). Whenua is the foundation of a whare and the whare tapawhā model, and understandings of Papa offer narratives that connect land and Māori people (M. Durie, 2001; Lyons & Mark, 2010). The narratives retold keep alive the multiple cultural, historical and kinship connections people (tangata whenua) have with nature (O’Connor & Macfarlene, 2002).

Understanding Papa,⁸⁶ as more than just Papa-tūā-nuku (a foundation, Mother Earth, the whenua) is only one way Papa can be known. Papa represents the corporeal embodiment of the cosmos, that is, everything that takes shape and has form (T. Melbourne, 2020). She “represents potential being” (Mika, 2016, p. 43). Viewing the cosmos, the planet as Mother Earth and the interdependence of all life animate and inanimate is not a new concept to Indigenous peoples (Archibald et al., 2007; Battiste, 2009, 2013). Humanity has a deeply connected relationship with the environment, which is a central feature of most Indigenous knowledge systems (Archibald et al., 2007; Cajete, 2005; Ratima, 2010;

⁸⁶ Papa is interchangeably to denote Papa-tūā-nuku and her various states of being.

Tu'itahi et al., 21). One of the legacy statements of the 2019 IUHPE World Conference on World Health claimed humanity has an,

interactive relationship between spiritual and material realms, intergenerational and collective orientations, that Mother Earth is a living being – a 'person' with whom we have special relationships that are a foundation for identity, and the interconnectedness and interdependence between all that exists, which locates humanity as part of Mother Earth's ecosystems alongside our relations in the natural world. (IUHPE 23rd World Conference on Health Promotion, 2021, p. 1)

The interrelationship between the natural world and the well-being of humanity is echoed in the Māori language, whereby *whenua* is both land and the placenta. As discussed in Chapter 3, the relationship of *whenua* to well-being is implicit within the *whare tapawhā* model (Burrows, 2004; Culpan & Meier, 2020; Hokowhitu, 2001; Moeau, 1997). *Whenua* reflects a profound understanding of *Papa* as part of a web of life with a complex system of unity that also allows for diversity, where all things are interconnected in a dynamic relationship that supports holistic well-being (IUHPE 23rd World Conference on Health Promotion, 2021).

Learnings and teachings are encoded and can be decoded from the relationships between humanity, land and place (M. Durie, 1999; Longhurst, 2008; Lyons & Mark, 2010; Simmonds, 2009; R. Walker, 2004). Much of these Māori ways of knowing have been subsumed within dominant Eurocentric understandings of land, as a possession to be owned and used at will, resulting in a disconnect between what were traditionally oral traditions and lived realities and how we know now (L. Smith, 1999). An example of decoded and deciphering knowing can be explored in the first three states of *Papa*'s being (as taken from Melbourne's list of *Papa*'s names above).

In examining the suffixes of *Papa-ahuahu-reia*, *Papa-rongorongo-nuia*, *Papa-aroaro-nuku*, further understanding of *Papa*'s states of being can be inferred and related back to the changes that one makes in their own being. The terms can be simplistically translated as '*ahuahu*' (to tend, foster, nurture, to fashion, or shape); '*reia*' (to pursue); '*rongorongo*' (to draw on the intensity of all of the senses); '*nuia*' (the vastness); '*aroaro*' (in the presence of, to focus intensely upon, in regards to); and '*ki-a-nuku*' (to move or shift). At first glance, it could be perceived as a mismatch of terms. However, when applied in a *hauora* context, I interpreted its relevance as a process of increasing the intensity of one's focus and developing a multi-sensory awareness (sight, touch, feel,

touch, ihi, wehi, wana) before making a significant shift. Whilst this understanding may not seem like an in-depth scientific theory or line of thinking, it is thinking that has evolved from a Māori worldview that I advocate needs to be explored further in terms of the relationships between Papa, as the whenua in which a whare is located upon, and thinking about these ideas contribute to hauora.

T. Melbourne (2020) argued, “Papa and her many names have been derived to categorise the physical nature or physical compounds that exist within everything and literally embody spirit” (p. 129). For example, *Papa-tū-kaha-iraira*⁸⁷ (stratum of infallible genome) represents the genetic makeup of all animate objects. The idea that Papa (and Rangi as discussed further on in this section) could be representative of complex interrelationships with the environment and with people, is not a construct often “considered of a people deemed to be immersed in anthropomorphism”⁸⁸ (T. Melbourne, 2020, p. 134). I claim that due to the demise of whare wānanga, and the ability for tohunga to engage with their Indigenous epistemologies (such as theories of cosmic evolution), these ways of knowing and the ability to decipher the knowledge within still remains hidden.

Iho Rea and Aho Rau

The takarangi moves from Tō Papa to Iho Rea and Aho Rau. Whilst in Figure 20, these names appear below each other, they cannot be understood as one *without* the other. Hohepa unpacked the meanings of Iho Rea and Aho Rau for the members of Te Ohu Hauora by exploring the parts of the words as they are used in contemporary contexts. For example, thinking about ‘taonga tuku *iho*’ (treasures handed down) signified a connection, an ethereal link between the divine, *ngā ātua* Māori (deities), ancestors, and humanity—a heritage that relates to Tāne-nui-ā-rangi’s (or Tāwhaki) journey of bringing knowledge, and the first whare to earth. One of the poukōrero also spoke about the knowledge passed down through a ‘physical ethereal passage of the divine’ (T. Melbourne, 2020). Tekoteko claimed,

Ko te mātauranga me te wariua ā ō tātou tīpuna, i heke iho, i heke iho ki a tātau.

⁸⁷ *Tu kaha* (stand strong), and the *ira tangata* (human element) are common phrases in the hauora field.

⁸⁸ Anthropomorphism in this context is the attribution of human characteristics and behaviours to deities, animals or objects.

[Translated by Sharyn Heaton. Knowledge and the wairua (values, spirit) of our ancestors are passed down to us.]

Meanings of '*rea*' were unpacked further by examining Apirana Ngata's saying 'E tipu e *rea*...'.⁸⁹ The meaning of *rea* in this quote encapsulates a sense of not only growth, but *rea* being an offshoot of the '*iho*', the umbilical cord and essential quality (Moorfield, n.d.) of knowledge brought down from *ngā rangi*. According to Hohepa, the Iho Rea brought down the essence and inner core of knowledge, and the Aho Rau was the ability to connect and make use of such knowledge (H. Delamere, personal communication, March, 2006). T. Melbourne (2020) offers an elaboration about the connection between the *iho* and *aho* and claimed the ethereal passage to the divine of the *iho* is transmitted through the *aho*, the physical ethereal pathway through the *tipuaki* (fontanelle) to the person.

In *wānanga*, representations of Aho Rau were unpacked in a similar manner to how Iho Rea was. The '*aho*', translated to mean a line (a fishing line) that was cast out and brought back in, and as a shining light that brings light or allows the light to be seen when exploring a *kaupapa* (H. Delamere, personal communication, March, 2006). '*Aho*', as mentioned in Chapter 3, is also the term used in weaving as the main weft or cross thread of a woven garment or mat. The '*rau*' was interpreted as to be caught (as on a line); the multiplicities; to put into place; and as a plume that could be used to adorn a person. The Aho Rau were the connections relationships that people have with the knowledge shared. Each of the interpretations offered in this paragraph and the one before, provide only a snippet of meaning to what was discussed about Iho Rea and Aho Rau during *wānanga*.

Rangi-nui: Ngā Uruhei

Another component of the *takarangi* of the whare of Mautini Aroaro is Rangi-nui, as *ngā uruhei* (an entering into a higher consciousness). The different layers depicted in the different names of Rangi-nui, at different stages of evolution can be related back to narratives about Tāne-nui-ā-rangi journeying to retrieve *ngā kete o te wānanga/oko*. As mentioned in Chapter 4, as Tāne ascended each *rangi*, there were feats and challenges to overcome before being able to ascend to the next *rangi*. Hohepa compared the narrative

⁸⁹ This *whakatauki* was first written by Sir Apirana Ngata in 1949 in the autograph book of the school girl Rangi Bennett. The original proverb refers to new growth, the early unfolding of a new leaf. *Rau* can be understood as a leaf, or leaves of which there are many on any one tree.

about Tāne to a learner’s journey—the challenges and new learning a learner would need to face prior to becoming initiated (tested) to move on to (k)new learning. T. Melbourne (2009) shared some of the names of Rangi as discussed with him by Paraone Tai Tin (a former student of Hohepa Delamere),

Rangi-nui (tamaku-a-rangi), Rangi-tamaku	Rangi-parauri
Rangi-mareikura	Rangi-matawai
Rangi-tauru(nui)	Rangi-mataura
Rangi-te-wiwini (ka tika)	Rangi-te-wawana
Rangi-naonaoariki	Tiritiri-ō-matangi
Tikitiki-ō-rangi	Rangi-tau-a-hika
Kopu-parapara	Takoto-wai-mua
Puku-haohao	Rangi-kau-take
Puna-rua	Pua-te-rangi
Maru-rangaranga	Te Mamaku-rangi
Te Taute-a-ranginui	Aorere-hu-rangi
Te Kahu-o-te-rangi	

(T. Melbourne, 2009)

In the mental health sector, there are numerous examples of epistemological and ontological approaches to incorporating knowledge about Tāne and his journeying through the rangi into their practice. These include approaches such as Mahi-a-Atua (Kopua, 2019; Kopua et al., 2020; Rangihuna et al., 2018) and Te-Ara-Waiora-ā-Tāne (Bush et al., 2019). Both Ngā Mahi-a-Atua and Te-Ara-Waiora-ā-Tāne are frameworks “... on which individuals and communities worldwide can consider the [teachings and learnings from] ancestral footsteps to better understand and interpret their experience(s) according to their particular cultural mores” (Rangihuna et al., 2018, p. 80). Using pūrākau and whakapapa kōrero about ātua Māori and Tāne-nui-ā-rangi, individuals can begin to understand the context(s) in which they are in and seek appropriate pathways that promote their well-being. Snapshots of mental states of being and responses to distress and dis-ease are often “illustrated by the archetypal characters of deities, who

personify the spectrum of family and social dysfunction as well as resilience, resolution and wellbeing” (Rangihuna et al., 2018, p. 82). Manawanui, one of the poukōrero claimed we should look towards ngā rangi for examples that could be applied in our teaching and learning. He stated,

I taka mai i te rangi, ngā mātauranga katoa. [It is from the rangi that all knowledge emerges].

More research in the education field to examine the relationship of: the different rangi; the feats and challenges that Tāne-nui-ā-rangi undertook to retrieve ngā kete o te wānanga (or ngā oko) through ngā rangi; the connections and cognitive alliances to ātua Māori; and how a learner acquires knowledge during their life could inform future hauora learning area re-developments.

Many of the names shared about the evolution and states of being of both Rangi and Papa may seem cryptic in nature. However, in order to decipher a deeper layer of meaning and the relevance of the names to well-being, an in-depth understanding of the Māori language is also required. The values, beliefs and philosophies that underpin Indigenous cultures are embedded with the language and knowledge (Pihama et al., 2021). However, colonising forces and assimilationist government policies have disrupted the intergenerational transmission of the cultural understandings and knowledge inherent within the Māori language itself (R. Walker, 2004). However, despite such disruptions, traditional repositories of Māori knowledge such as that evident within the Māori language and in Māori narratives still remain. Māori knowledge and histories continue to lay encoded within knowing about embodied primordial deities that are supported with ensuing genealogies (takarangī, whakapapa, whakaheke), incantations, verse, histories and practices that were traditionally disseminated within ancient Māori schooling systems such as whare, wharekura, and kura (T. Melbourne, 2020). Hence, I argue there is a necessity to (re)turn to Māori ways of knowing to assist in future Māori-medium hauora developments.

The Whare of Mautini Aroaro Provides a Structure

As discussed in Chapter 4, whare are a way of organising curricula. Whare such as the whare of Mautini Aroaro provides a structure, a body of knowledge, and a corpus of language that informs the teaching and learnings within. This section presents kōrero

about the construction and structure of the whare of Mautini Aroaro, as discussed by Hohepa Delamere and Te Ohu Hauora during the hauora learning area revisions from February to December 2006.

The (re)construction of the whare of Mautini Aroaro was founded on the belief that the whare *is* synonymous with the human person and their individual and collective well-being. Hohepa stated,

Ko te āhua o te wharenui he ōrite ki te tinana o te tangata. Kuhu atu ana ki rō wharenui, titiro whakarunga ki te tāhuhu, koira te tuarā o te tangata. Kitea atu ana ngā heke, koira ngā kaokao. Ko te pou toko manawa, koira te manawa o te tāngata Ko ngā pou, ko ngā pou i roto i ngā tāngata. (H. Delamere, personal communication, February, 2006)

[The characteristics of a Māori meeting house are similar to that of the human person. Entering into the meeting house, look up towards the horizontal ridgepost of the house, that is the backbone of a person. Look at the rafters, these are the ribs. The centre post is the heart of the person. The pou are just like the pillars within people]. Interpretation by Sharyn Heaton.

As mentioned previously in Chapter 5, Manawanui (a poukōrero) claimed that different whare around the world can be interpreted as a prototype of a person, and the collective well-being of the people that inhabit it. The transformative potential of exploring (k)new ways of knowing about the whare and its relationship to hauora, well-being offers not only a Māori perspective of hauora, well-being, but also an opportunity to (re)store other ways of knowing about the social and cultural significance of people as a house society,⁹⁰ which has not been currently (re)presented in the education sector.

When reading (and writing) the following sections, I also thought about the āhuatanga, āhua and whakaahua of the whare of Mautini Aroaro. The following section examines the purpose; general structure; and the philosophical underpinnings of the whare of Mautini Aroaro.

The Purpose of the Whare of Mautini Aroaro

After the foundation of a whare is prepared and laid out, the horizontal pou are hoisted and the tāhuhu is readied. It is upon the tāhuhu that the main purpose of the whare of

⁹⁰ A house society as discussed in Chapter 4 is where kinship, social and political relations are organised around membership of organised dwellings rather than purely kinship ties and linkages. As a symbol of a group the house connects people over generations and links the group to its sacred origins.

Mautini Aroaro was pictorially represented (see Figure 22). The main purpose of the whare of Mautini Aroaro is *nuku* (shifts, movements). The movements were not only physical shifts of growth and physical developments, but also included the shifting of one's thoughts, attitudes, consciousness, and spiritual being, in a process of always moving toward one's potential being (H. Delamere, personal communication, March 9, 2006). Movement terms in the Māori language such as *nuku*, *neke*, *nuku*, *koiri*, *korikori*, *hōkai*⁹¹ were debated at length by Te Ohu Hauora in terms of appropriateness to represent the overarching purpose for the whare of Mautini Aroaro.

The terms '*korikori*' and '*koiri*' also captured a sense of movement, and they had a long association with *mahi koiri* (physical activity) and *akoranga koiri* (physical education). However, their presence may have increased the emphasis on only physical movements; therefore, it was decided by Te Ohu Hauora not to use either of these terms. The term 'Hōkai Ao' was suggested by Hohepa Delamere as the steps and movements made during a lifetime. However, many of Te Ohu Hauora members thought the term would not be widely accepted due to its esoteric and celestial connections, so whilst its significance was of importance, it was suggested it could possibly still play a role in another part of the whare of Mautini Aroaro, but not as the main purpose.

The Structure of the Whare Mautini Aroaro

Philosophical and conceptual ideas about the structure of the whare of Mautini Aroaro, are examined in this section. The expansiveness that informs thinking about Mautini Aroaro could not be captured (nor should it) in this chapter. Therefore, again, only some of the parts (that contribute to the whole) are dismantled and (re)presented in this section. I liken this process to a process of house restoration and (re)clamation, whereby only small parts can be taken off and restored (re-storied) at any one time, and then those parts are viewed as part of a whole at a later time.

When discussing structure, I first remind the reader of the importance of the Pou Aro, the Pou Tāhuhu, the Pou Toko Manawa and the Pou Tua Rongo⁹² as a structural, and conceptual framework, in which components of the whare of Mautini Aroaro are aligned

⁹¹ In the process of discussing the main purpose of the whare, Mautini Aroaro Hohepa introduced a takarangī of Māori deities that supported the development of *nuku*/movements. This takarangī is available in Appendix 2.

⁹² These pou were introduced in Chapters 1 and 2 as a procedural way of thinking and as a way I have thought through this research.

to (Milestone Report 2, April, 2006) (see Figure 22). In Chapters 1 and 2, these four pou were introduced as a procedural way of thinking through research; however, I only learned about the relevance of these particular pou during the Mautini Aroaro developments in 2006.

Ngā Pou

As mentioned in Chapter 2, Pou are related to layers of unfolding consciousness. At first glance, the concepts of human consciousness may seem out of place when talking about how a whare could be (re)envisioned to assist future Māori-medium hauora learning area developments. However, in the Māori language, layers of consciousness are implicit within phrases such as “mauri oho, mauri tū, mauri ora”, and are also recognised as a way to rethink well-being (Pohatu, 2011). Te Whara Ellis (2006) likened the concept of mauri oho to coming to know or awakening to something, mauri tū involving a form of resistance to the social systems, practices and social structures that impede on Māori ways of knowing, and mauri ora as a flourishing of human potential, arguably this could also be considered as a process of awakening, of self-enlightenment, and development of higher levels of awareness of self, and others that can support transformative actions. Currently, in the Māori-medium hauora learning area, terms such as “consciousness, awareness and being awoken, or alive” are not spoken. However, nuances of mauri and being awoken or aware are, as implicit within the Māori language.

Even the very act of exploring the whare beyond the whare tapawhā model is developing a deeper level of awareness, which could also be considered as a form of awakening to (k)new ideas and ways of seeing the world,

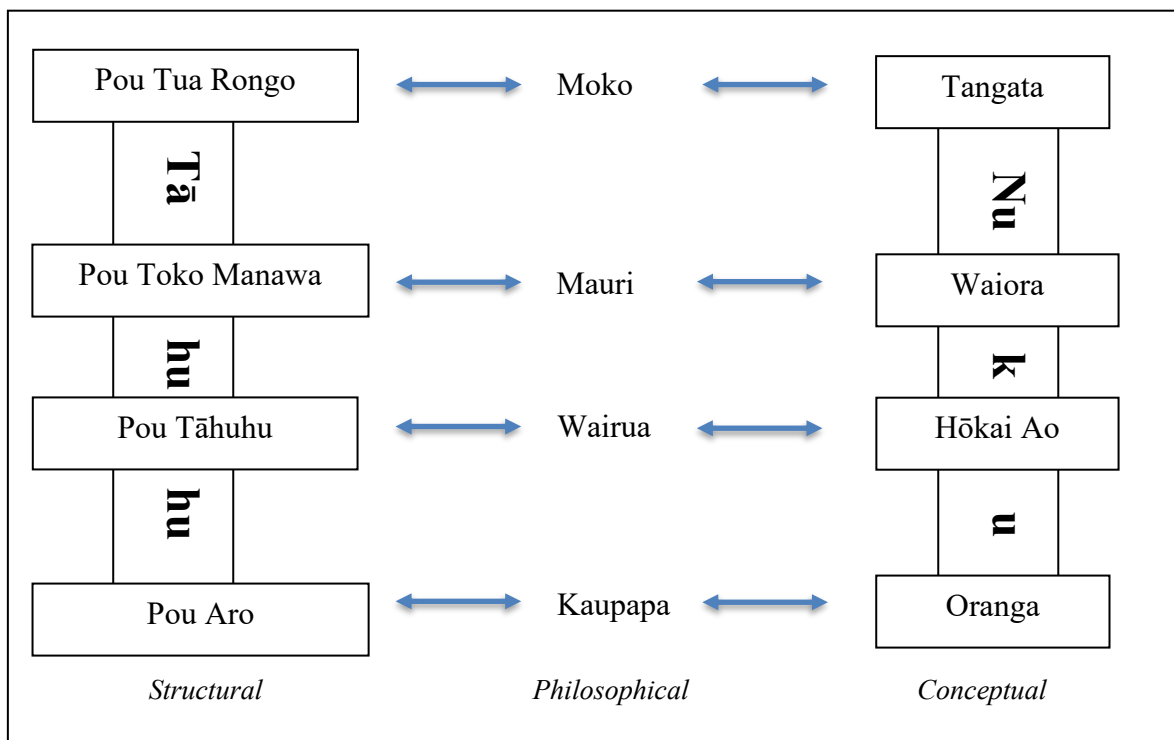
Only when we understand the “dialecticity” between consciousness and the world—that is, when we know that we don’t have a consciousness here and the world there but, on the contrary, when both of them, the objectivity and the subjectivity, are incarnating dialectically, is it possible to understand what conscientizaçãois, and to understand the role of consciousness in the liberation of humanity. (Davis & Freire, 1981, p. 62)

Hauora learning area developments in curriculum are fundamentally about learning and how we understand the world and our place in it. Au (2011) argued that critical consciousness “lays at the heart of all aspects of curriculum, no matter how we define it” (p. 16). My understandings of the four pou and their relationship to consciousness at this point are purely theoretical and conceptual. However, I believe theory and conceptual

understandings interpreted from a Māori perspective can push our perceptions, whether profoundly or just to stop and begin to question the taken-for-granted assumptions about something, such as a whare model and its relationship to well-being, hauora. Figure 22 positions the four pou structurally upon the tāhuhu of a whare. To the right of the diagram the paeārahi (components of Mautini Aroaro) are layered upon the pou as are the philosophical considerations as displayed in in the middle section of the diagram below.

Figure 22

The Structure of the Whare of Mautini Aroaro



Note. A bird’s-eye view of the structure of the whare Mautini Aroaro view (H. Delamere, personal communication, 9 March 2006). Whilst not evident in the figure, Ngā Tipua (as discussed later) are interwoven within each facet of the whare of Mautini Aroaro.

Ngā Paeārahi – The Guides

As mentioned in Chapter 3, in Māori-medium curricula, whenu is translated as a strand, and the term whenu aligned well with a korowai weaving analogy for the hauora curriculum in 2000 (Goulton, 2004). However, when considering a whare in relation to hauora developments in 2006, Te Ohu Hauora suggested that there was a mismatch between using the term whenu, which was part of a weaving analogy, in contrast to a whare, as a school of learning. Hohepa suggested that the term ‘paeārahi’ as a form of guidance for the ākonga and pouako would be a more appropriate term when revising the

hauora learning area. The term paeārahi was intended to replace the term whenu which had previously been used in Māori-medium curriculum developments. This section explores ngā paeārahi, the guides, as they were positioned within the whare of Mautini Aroaro.

During wānanga in March 2006, the term paeārahi was discussed in relation again to the narrative about Tāne-nui-ā-rangi and his experiences in obtaining ngā kete o te wānanga or ngā oko, and bringing them back to Papa-tūā-nuku to be shared with others. Meanings of ngā paeārahi were unpacked further by exploring ‘*pae*’ as a range or horizon to look towards for ‘*ārahi*’ (guidance). Each paeārahi of Tangata, Waiora, Hōkai Ao and Oranga were located upon the pou and spanned across the heke⁹³ as depicted in Figure 22. Each of the paeārahi were integrated and interrelated with the next, and all were deemed necessary to a person’s lifelong journey.

In contrast to dividing the human person into dimensions and then spoken of as strands or whenu of well-being as had been done and continues to be in curricula in Aotearoa, Te Ohu Hauora made the decision to keep the whole person intact. A summary of the paeārahi is presented in Figure 23 and is graphically depicted upon the whare in Figure 24.

⁹³ Whilst there are many different words that could be used to denote the rafters the use of ‘ngā heke’ is intentional. Heke can mean to descend, to disembark, to migrate, to move, to be coming, to subside and many other uses. It is no coincidence that the patterns upon the rafters, the kōwhaiwhai scroll patterns are often discussed as ‘kōiri’ (movement) the bending and swirling of the patterns for within the Māori language Māori knowledge is encoded.

Figure 23

An Introduction to Ngā Paeārahi

Mā te aro atu ki ngā *ahureinga* katoa o te tangata, ka tipu ko te *rea* kia puta ko ngā *puea* o te marau nei. Ko te tuatahi hei āwhina i te kaupapa e whai ake nei kia noho *motuhake* ko ngā ariā matua, arā ko ngā paeārahi [whenu] ēnei.

- Tangata: Kua *akarea* ngā rongō kia pā, kia tūtuki ko ngā akoranga whakapakari i ngā ariā matua;
- Waiora: Ka *puāwai* ko ngā *hautira* tohutohu kia *raukura* te tū a ngā tāngata;
- Hōkai: Mā te ako tōtika ka mōhio nā te *waiaro* tēnei;
- Oranga: Mai i ngā tohutohu ka mau ngā āhuatanga hei *tauātoko* i ngā *oranga pūtake* mō te tinana o ngā tāngata.

ahureinga – from dot to birth, birth to dot, *rea* – growth, *puea* – a sense of contentment, *motuhake* – a sense of belonging, birth place and rights, *akarea* – widely spreading growth, *puāwai* – to reveal, *hautira* – support people and structures, *raukura* – an essence of achievement, *waiaro* – a captured essence, *tauātoko* – support, guidance, *oranga pūtake* – purposeful well-being

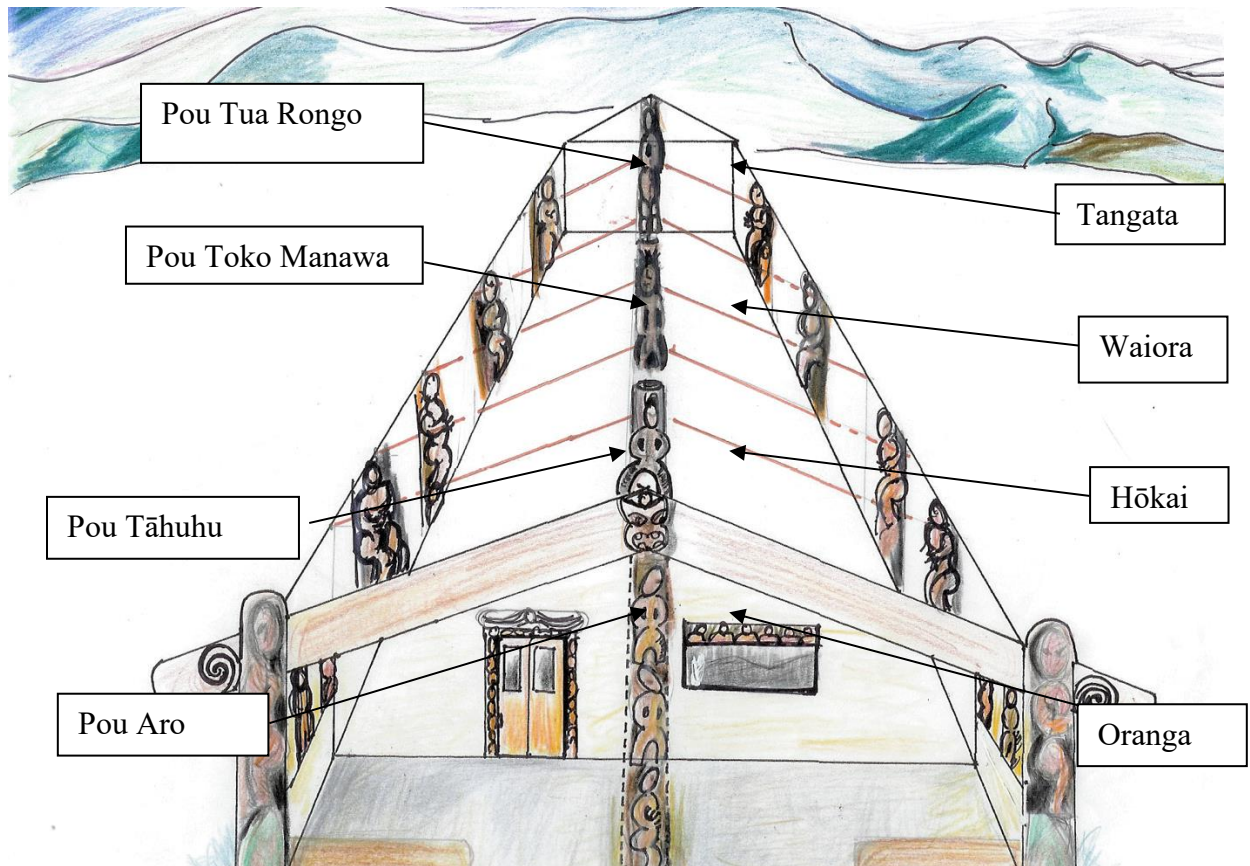
Note. From *Wānanga Notes* (2006).

The purpose of this curriculum is to focus on the uniqueness and growth of the entire person, in order that they are content and flourish. One way to support this purpose is to focus on the uniqueness of the big ideas that underpin the guiding components of:

- Tangata: People/person: Through the growth of sensory perceptions, the main concepts and lessons are brought to life;
- Waiora: Soundness: Advocacy and strong, supportive networks flourish so that people can stand tall;
- Hōkai Ao: The shifts and actions in life: Through the many lessons we understand the importance of attitudes;
- Oranga: sustainable wellness: From guided learning the conditions to enhance purposeful being of people is possible.

Figure 24

An Overview of the Whare of Mautini Aroaro



Note. Adapted from *Te Ohu Hauora Wānanga Notes* (2006).

Tangata⁹⁴ Centres on the well-being of the individual, as *tangata* (the whole person), and the collective *tāngata*, the people and in this case, humanity (see Table 10). The emphasis within this paeārahi is also on *moko*,⁹⁵ as a state of well-being, that draws on sensory awareness and an ability to hear and listen to messages within the body (H. Delamere, personal communication, March 2006). A person's *moko*, otherwise known as a person's identity, is inscribed within a person's or a community's DNA structure and within cellular memory (H. Delamere, personal communication, February 2006). Our DNA, as a blueprint, is part of our genetic heritage and holds cellular instructions that give rise not only to personal identity, but also to the identities of communities. There is a common bond between the two, without which neither exists.

⁹⁴ Tangata is translated as a person, a human being, an individual, whereas tāngata, with the macron on the 'a' is people and human beings.

⁹⁵ Moko are also known as tattooing markings on the body that often tell a story of kinship, place and spaces. (see (Penchira, 2011)).

Cellular memory also contributes to understandings of identity, and as a concept, is often discussed within healing modalities (Chopra, 1990; O'Connor, 2007). Hohepa discussed cellular memory as being encoded and housed within the human body as the sedimentation of knowledge about past, present and future (H. Delamere, personal communication, March, 2006). Information gets into the body through genetic inheritance, spiritual action, socialisation and through trauma, whether in a person's lifetime or through intergenerational trauma (H. Delamere, personal communication, March 2006). In my own search to grasp the essence of how Hohepa had spoken about moko, I turned to Deepak Chopra's Chopra (1990) work to understand cellular memory in relation to a person's identity. Chopra (1990) asked,

What is a cell then? It is memory that has built some matter around itself, forming a specific pattern. Your body is just the place your memory calls home... At any point in the body mind, two things come together – a bit of information and a bit of matter. (p. 87)

For Chopra, the cell holds memories that connect the person to the origins of self, and to the universe, which is encoded into our bodies, and into our very existence. Hohepa spoke of cellular memory, as matter and non-matter, from emotion to flesh, and from flesh to thought, and so on. The importance of this discussion when thinking about the paeārahi, of tangata is that it reminds a person (or people) to search for who they really are, to their uniqueness which can be influenced by a person's (peoples') biological inheritance, and to their inherited ways of being—either through intergenerational or life experiences. This was just one vein of thinking and discussed in relation to the paeārahi tangata.

Table 10

Description of the Paeārahi Tangata

Te tapu a te tangata. Kei ngā wānanga e tau nei ko ngā tiwhanui, ko ngā tiwharoa kia puāwai ko tātou te tangata.

Kia mau ko ngā tuku iho me ētahi atu rewa e haupae nei ki ngā hopu rongo. Mai i te wānanga ka puta ko ngā āhukatanga kia mōhio ko ngā ākongā kei hea te pūtahi e tauranga ana kia hāngai ki ngā kaupapa. Ka poutahi te mahara kia kore te ia e tūpara ki ngā hui ararau ēngari ka mau tonu ko ngā nuku.

Kia rongo
Kia aro
Kia mau
Kia puta

Wānanga – our experiences/ journeys through time, place and space from instruction, *tiwhanui* – The four essences of mankind – philosophy, psychology, physiology, pedagogy, *tiwharoa* – Four essences of learning – diametry,⁹⁶ dialogue, diagraphic,⁹⁷ diagenesis, *ka tiwharoa te hūnuku* (the shift of night and day sounds), *haupae* – hearing, feeling and knowing an essence, *hopu rongo* – look, listen, locomotion, learn, *tauranga* – woven into neutrality, *tau* – *kua tau te tangata*, *ranga* – to plait or weave, *poutahi* – the first essence to everything and anything that is held within memory, *tūpara* – paving a pathway, a personal journey, *ararau* – many notions to pathways.

Note. From *Te Ohu Hauora Wānanga Notes* (2006).

The paeārahi of tangata was broken down further into four *paeāwhina* (subcategories). These were *ngā mau-ā-rongo* (senses-hear, taste, smell, sight, touch, intrinsic knowing); *ngā āhukatanga o te ako* (characteristics of learning and teaching); *ngā ararau mō te mahara* (pathways to recall); and *ngā here ki te kaupapa* (integral components of this kaupapa, of which the kaupapa is orange) (see Figure 25). Te Ohu Hauora discussed examples of the types of learning contexts that might be covered in each of these paeāwhina, and these were layered out upon a whare structure (see Appendix 3). An example included within the paeāwhina of *ngā mau-ā-rongo* was *ngā rongomau*, that is, activities, strategies, experiences, and so forth that promote peace, such as listening to the body and listening to one's wairua. When teaching and learning in the paeāwhina of *ngā āhukatanga o te ako*, ākongā would be provided with experiential experiences that could promote well-being outcomes.

⁹⁶Diametry – metry - to measure worth.

⁹⁷Diagraphic – Display through visual, observations, illustration, divergent thinking, metaphoric representation.

Each paeāwhina was discussed at length, and from there, whāinga paetae were designed.

Waiora aligned with attitudinal developments that promoted change and growth in positive well-being (H. Delamere, personal communication, March 9, 2006). Within this paeārahi, ākongā would be provided with learning opportunities that would foster the development of positive attitudes; develop skills and strategies to seek and advocate for appropriate support; and support the ākongā to build the confidence and skills to face challenging situations.

Waiora was discussed by Te Ohu Hauora as aligning with the different waters and cycles encountered during one's lifetime that contribute to a person's and communities well-being. Waiora was broken into the two parts of *wai* (waters) and *ora* (life, survival), and interpreted as the waterways that run through a person. The human body is made up of up to 60% water from the blood that metabolises and transports vital nutrients, oxygen and wastes around and outside the body, to the fluids that lubricate joints, mucosal membranes and reproductive pathways. Water in all its various states sustains ora and contributes to waiora. The saying, 'ko wai koe?', reductively translated as 'who are you?' also has relevance to the many waters within a person. The use of wai in this context could simplistically be interpreted as 'who are you?', but it also relates to 'what waters do you affiliate to?' as well.

In Māori colloquialisms, it is common for Māori to relate themselves to bodies of water. For example, the saying, *Ko ahau te awa, ko te awa ko ahau*, the person is the river, and the river is the person. This is a reminder of the relationship between a body of water and its sustenance to both the environment and to humanity, and Māori are conscious of the links between water and health (M. Durie, 1998). M. Durie (1998) described the various degrees of water purity as *waiora* (pure water), *waipuna* (spring water) *waimaori* (running streams), *waikino* (stagnant pools), *waimate* (downstream sites), and *waitai* (salt water). He described each body of water as having its own mauri, regardless of its source. Hohepa spoke of the close relationship with mauri with the paeārahi of waiora. Just as the different bodies of water have different states of being, so to does the human person—expressed in terms such as mauri tū, mauri tau and mauri ora.

At one particular wānanga in April 2006, Hohepa discussed the different wai within the human person and related wai to human development (see Appendix 4). The growth of a

person was referred to as the different wai, the different tides, that ebbed and flowed within the human person in relation to human development. Te Ohu Hauora recognised that waiora is intrinsically connected to the human person and has a strong relationship with the environments in which we live (M. Durie, 1999; Palmer, 2005; Ratima, 2010).

When discussing waiora during a wānanga in March 2006, discussions also emerged about the relationship of waiora to Tāne-te-waiora, as one of the many names applied to the changing states of Tāne-nui-ā-rangi's being (Best, 1934; T. Melbourne, 2020). According to Best (1934), Tāne-te-waiora is the personified form of sunlight and light. Waiora denotes life, to exist and to survive. Hence, Tāne-te-waiora can be interpreted as a vitaliser as the sun is necessary for warmth and growth. As such, many Māori health services refer to Tāne-te-waiora when talking about well-being (Rangihuna et al., 2018).

Table 11

Description of the Paeārahi Waiora

Ko te pūtahi e puta kōrehu ana ki te matarau i tīkina e te waiora hei tūmanako.

Ngā tūhura kei waenganui i ngā ao ka tuwhera mautini kia kaporau mō ēnei, mō ērā o ngā akoranga. Whakatūranga ko ia, me pēhea tātou e waihanga i ngā take e pātahi nei i te ira tangata mō tōna oranga. Kia puta ngā manako hei hihiri i te hinengaro kia pupūake ko ēnei matarau hei wānanga mō ngā tipuranga. Kia tīkina e te waiora he mātauranga.

pūtahi – the very first agency, *kōrehu* – the deeper consciousness *matarau* – multi-faceted, *tūmanako* – ambitions, hopes, *mautini* – multiplicities of movement, *kaporau* – facets, as in literal translation leaves, to gather or take many leaves, *pātahi* – a single notion with many reasons, the notion for and of survival, *manako* – *hinengaro* – mind concepts/conceptual practices, *pupūake* – effervescing, enthusiasm, *matarau* – many choices.

The first agency is to look towards a deeper consciousness and to be aware of the multifarious nature of one's aspirations.

There are many life lessons to be learned, to be opened to and grasped. Waiora presents as with opportunities to experience the different ways that a human person and/or humanity takes on worldly challenges with their multiple well-being outcomes. The learnings and teachings, the motivation within the hinengaro allow a blossoming of opportunities to wānanga, that support growth. Let lessons be learned through waiora.

Note. From *Te Ohu Hauora Wānanga Notes* (2006).

The paeārahi of waiora was broken down further into four paeāwhina (see Figure 25). Examples of exploring and critiquing strategies and approaches that contributed to waiora were included in the paeāwhina of *ngā tūhura* (explorative learning). When teaching and learning in the paeāwhina of *ngā tinimau* (multi-faceted projections), contexts would be provided by the teacher for ākongā to maximise opportunities that promoted well-being

outcomes. A context for *ngā kaporau* (achieved outcomes) was discussed by Te Ohu Hauora as looking critically at the different teachings that *rākau/rau* (trees, plants/leaves) offered, such as *rongoā Māori* (Māori healing through plants and the senses). The paeāwhina of *ngā matarau* (transferable outcomes) could be best understood by looking at the terms of *mata* (face, surface), and *rau* (leaves, which there are many). When learning in the paeāwhina of *ngā matarau*, students would be expected to take their learnings from one context and apply it to other contexts; therefore, all learnings were expected to be transferable.

Hōkai ao, as introduced earlier in this chapter, is part of a person's spiritual journeying through life which involves constantly considering the actions and life's lessons in supporting, promoting and enhancing the *oranga* of self, others and the environment. The Ohu Hauora discussed the paeārahi of *hōkai ao* as having the key focus of developing lifelong *ākonga* that would have the strategies, skills and knowledge to improve, promote and sustain well-being for themselves and others. In this paeārahi, *ākonga* would develop the understanding that their movements (actions) and thoughts all link to *waiora* and their overall *oranga*.

Hōkai ao as alluded to at the beginning of this chapter, suggests a sense of movement, whether it is physical or metaphysical. When unpacking meanings for *hōkai ao*, Hohepa suggested that Te Ohu Hauora return to the *karakia*, *Tēnei au* (This is me) (as introduced in Chapter 4), as a movement or shift in the realm of *Papa-tūā-nuku* (the physical) – *hōkai nuku*; *Ranginui* (the metaphysical) – *te hōkai rangi*; and following in our ancestors' footsteps – *te hōkai a tō tupuna*.

Tēnei au, Tēnei au ko te hōkai nei o taku tapuwae

Ko te *hōkai nuku*, ko te *hōkai rangi*

Ko te *hōkai a tō tupuna*, ā *Tāne-nui-ā-rangi*...

[Interpreted by Sharyn Heaton. This is the journey of my sacred footsteps. Journeyed about the earth, journeyed about the heavens. The journey of our ancestral deity *Tāne-nui-ā-rangi*].

Two *kaumatua* claimed they had not seen *hōkai* used in a contemporary sense nor used in relation to a physical realm, but had only heard of it when talking about supernatural

deities. One kaumatua spoke of hōkai, as unseen footsteps, often of a spiritual nature. In contrast, four Te Ohu Hauora members supported Hohepa’s use of hōkai to describe one’s movements and changes in life, as there was a strong association with life being both a spiritual and physical journey as we ‘follow in our ancestors’ footsteps’ (Manawanui) on earth. In a similar way, during wānanga with Tekoteko, the tohunga whakairo elaborated on hōkai as a spiritual journey on earth,

Hōkai is not a step on the whenua.... it’s like a floating...it can be like hōkai nuku, hōkai rangi. It’s like you start running along on the earth, and then all of a sudden you’re floating and then flying. These steps are called tapuwae and are used so you can move faster from one place to another. I reckon we can move like that now too. It’s just some people have forgotten, and as a people we all try and stay grounded, rather than following our intuitive spiritual self.

Therefore, the paeārahi of hōkai ao was affirmed as having a strong relationship with wairua and a shifting or moving that was inclusive of changes to states of being at any point in time.

Table 12

Description of the Paeārahi Hōkai Ao

<p>E rere ko te <i>takiao</i> ki tua ka mau ki mua ko te <i>wainukunuku</i>.</p> <p>Ka puta ki ngā <i>tuarongo</i>, <i>tuamau</i>, <i>tuarea</i>, kia tuituia ki roto i te ngākau kia tau ko te <i>māhaki</i>. Ka nuku te ao mā ngā wai <i>whakarea</i>. Kia <i>mārika</i>, kia tūpono ki ngā mahi a te kaupapa hei whānui ake i ngā mea ako. Mā te hōkai ki roto i ngā mahi ka ea ko ngā wāwata, ngā hiahia ngā moemoeā tae noa atu ki ngā tūmanako.</p> <p><small><i>takiao</i> – the world of challenges, before and ahead, <i>wainukunuku</i> – through diligence and intelligence through digressed⁹⁸ instruction (incidental learning) we go into the future, <i>whakarea</i> – different environments specific movement, automotive movements, <i>tuarongo</i> – the first sounds, <i>tuamau</i> – the first essences, <i>tuarea</i> – expansion into, growth, <i>māhaki</i> – the purity of movement, <i>mārika</i> – contextual emphasis.</small></p>	<p>The world of challenges are within our grasp the known in front of us and the unknown yet to come. Through diligence, intelligence, and learning we move into the future. Through the first sounds, and the first essences there is an expansion and growth in one’s heart that settles the purity of one’s movements. By experiencing different environments, situations, and making personal shifts there can also be shifts in one’s world.</p>
---	---

Note. From *Te Ohu Hauora Wānanga Notes* (2006).

The paeārahi of Hōkai Ao was broken down further into four paeāwhina of *ngā tuarongo* (application of senses in appropriate contexts); *ngā tuamau* (increased perceptions); *ngā tuarea* (sustainable development); and *ngā tūmanako* (aspired motivations). Te Ohu

⁹⁸ The many possibilities. Looking at a photo, looking through different lenses.

Hauora discussed examples of the types of learning contexts that might be covered in each of these paeāwhina, and these were layered out upon a whare structure (see Figure 25).

Possible learning within the paeāwhina of *ngā tuarongo* (application of senses in appropriate contexts) would be where ākonga would participate or engage in movement contexts which would stimulate positive thoughts about their experience(s), and therefore they could relate the experiences back to how it affects their well-being. When teaching and learning in the paeāwhina of *ngā tuamau* (increased perceptions), ākonga would be expected to be able to critically reflect on past experiences to improve their current practices. In developing this type of understanding, ākonga would thereafter be able to make informed decisions and take appropriate actions to work towards their dreams and aspirations, and it becomes a point of self-actualisation of their potential and what they need to do next.

Oranga provides an opening into the various states of well-being experienced throughout one's lifetime. Oranga refers to “wellbeing, health, living, and encapsulates the essence of ‘ora’ to be well, healthy, to be alive, and to have vitality” (Pihama et al., 2022, p. 8). Notions of oranga do not have a fixed meaning, as nuances of oranga are primarily a cultural, individual and collaborative judgement in response to the question of what makes a good life. As such, defining oranga will vary according to what a person's and a community's perceptions of oranga might be. Oranga can be understood from an objective position, in having the resources available to meet basic personal and social needs, and subjective, which relates to subjective experiences. Subjective experiences can be related to feelings of happiness and flourishing (i.e., mauri tū, mauri ora), and with a focus on what is needed for a ‘good life’. Māori well-being models such as the Meihana model (Pitama et al., 2007) and Johnson et al.'s (2021) model of Māori health and well-being are examples of attempts to encapsulate what oranga is from a Māori perspective that encourages a flourishing life. The models considered individual and collective well-being in communities in which individuals belong. Well-being in these models should be viewed as a process, not an outcome, and is relational and contextual. Schooling and curriculum imperatives clearly have a role in such an ecological/social and relational approach to oranga.

Te Ohu Hauora discussed how ākonga should feel empowered and be encouraged to immerse themselves in a range of activities and life experiences, which enhance their individual and collective oranga. This involves ensuring ākonga have opportunities to expand their horizons beyond their current interests to encompass areas that might be relevant to their later life experiences, such as relationship building, which is central to oranga. Learning within the paeārahi of oranga should be more focused on the needs of ākonga and their intrinsically chosen activities rather than an adult-defined compulsory curriculum learning area.

The paeārahi of Oranga was to include thinking about states of mental, spiritual, physical, heartfelt, emotional, economic, political, social, cultural, educational, and environmental well-being, but was not limited to only these dimensions. As discussed in Chapter 5, there are many different states of well-being, but Te Ohu Hauora identified oranga as the kaupapa, the term that could encapsulate the overall idea of wellness, or having and pursuing a ‘good’ life. Arguably, having well-being as a paeārahi within a learning area could be interpreted as a ‘big ask’. However, maybe another question to ask is, should hauora be a learning area itself that is assessable and credentialed? Biesta (2019) stated that in the ‘age of measurement’, the real question is,

whether we are measuring what we value, or whether we have reached a situation where we are valuing what is measured – and ‘forget’ about the rest, about what is not measured or what cannot be measured. (p. 659).

Arguably, Oranga as a paeārahi is not solely concerned with the acquisition of knowledge and skills that allow ākonga to *do* something with them (in the narrow sense of vocational training or credentialling), but is more concerned with the ākonga being the ‘subject’ of their own actions rather than an ‘object’ that needs teaching. The paeārahi, Oranga advocates that ākonga are empowered and can make up their own minds and think for themselves, rather than following in what dominant well-being discourses tell them they should be and what is deemed as ‘normal’. This shift requires celebrating the uniqueness and creative potential that each person and community has, their *mana ake*.

Table 13

Description of the Paeārahi Oranga

Mai i te *waipuna*, ka puta ko te *mauangoaroa* hei oranga ngākau, hei ekenga waiora.

Ka huaki te ara kia whiwhi pūkenga hei *whakahihiri* i te *hinengaro* kia ora ai te *tinana* me tōna *kikokiko*. Mā tēnei ka tino mōhio ngā ākongā me pēhea rātou e aru atu ki ngā reanga teitei kia ora ko te katoa a te tinana tae atu ki te *mauri*. Kei konei te tino ariā hei urunga ki ngā *waihanga*, ka whai ake nei mō tēnei kaupapa.

waipuna – the well pools of knowing, *mauangoaroa* – the existence through and by survival (the survival of our physical being), *whakahihiri* – to motivate, to inspire, *hinengaro* – cognitive development, *tinana* – the embodiment of the physical being, *kikokiko* – the enhancing of the mental being, *mauri* – the encapsulating that quantifies the human, and its' form, *waihanga* – developing of intrinsic thought.

From a source (of all-knowing), survival of our physical being is possible emerges as a life of passion and vitality.

The pathway opens to acquire skills that motivate cognitive development that heals the body and its flesh. By understanding this, learners understand how to attain higher levels of awareness that enhance the essence of the whole person, (including their *mauri*). This is the main concept, that provides opportunities to develop intrinsic thinking.

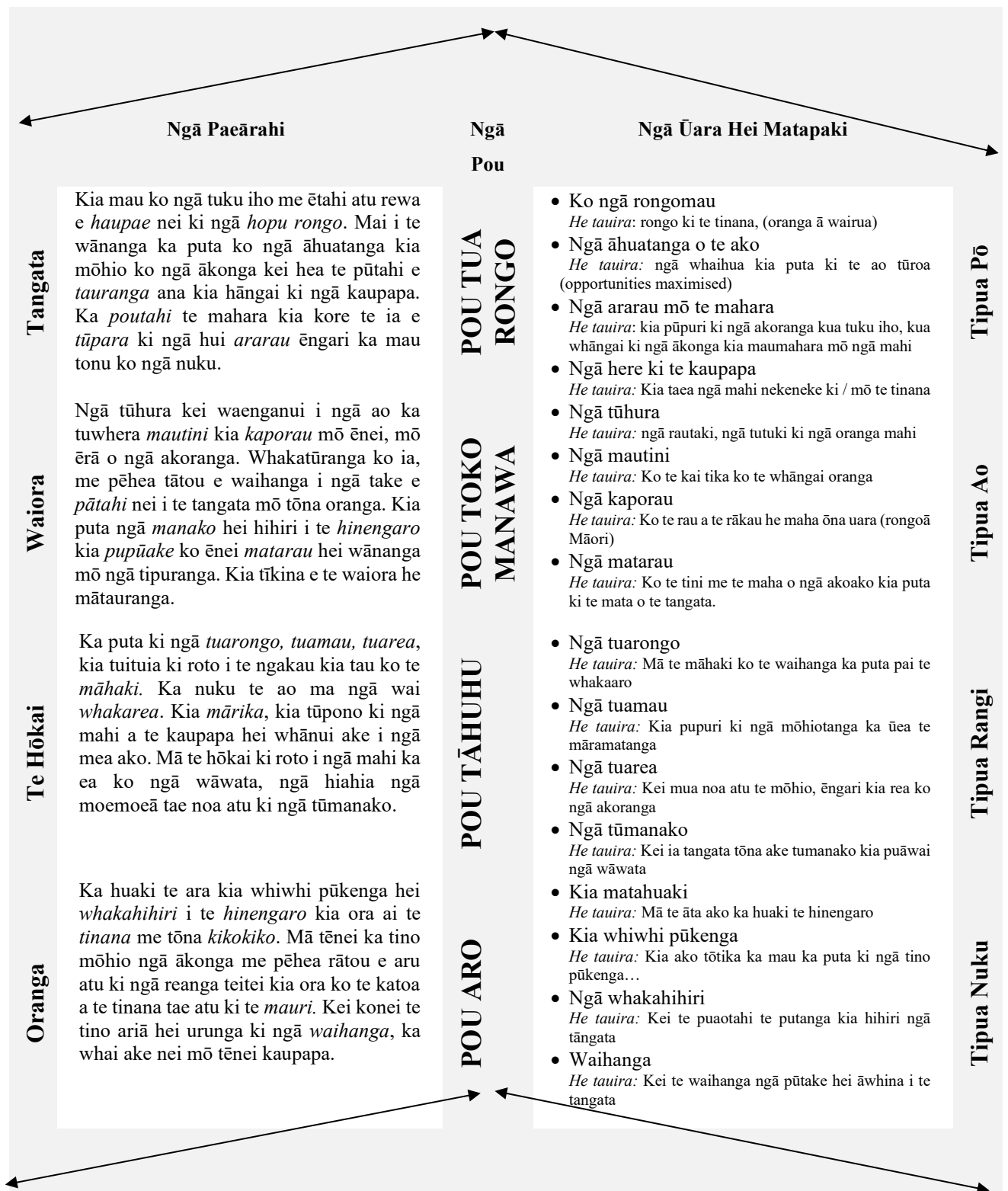
Note. From *Te Ohu Hauora Wānanga Notes* (2006).

The paeārahi of Oranga was broken down further into the paeāwhina of *ngā matahuaki* (potential essences); *kia whiwhi pūkenga* (proficiency); *kia whakahihiri* (purposeful motivations) and *ngā waihanga* (creative expressions and organisation) (see Figure 25). Te Ohu Hauora discussed examples of the types of learning contexts that might be covered in each of these paeāwhina, and these were layered out upon a whare structure (see Figure 25). When learning within the paeāwhina of *ngā matahuaki*, ākongā would explore how their different layers of awareness or consciousness of relationships and the environment around them affect sustainable health and wellness.

Figure 25 presents an overview of the whare of Mautini Aroaro as discussed by Te Ohu Hauora, and presented in the Ministry of Education *Milestone Report 2* in April 2006. Discussions about the structure and underlying philosophy of the whare of Mautini Aroaro is far from complete, and only provides an introduction to potential knowing about the whare Mautini Aroaro. The next section shifts to *ngā tipua* the underlying philosophy of the whare Mautini Aroaro.

Figure 25

Overview of the Structure of the Whare Mautini Aroaro



Note. From *Te Ohu Hauora Wānanga Notes* (2006).

Ngā Tipua – An Underlying Philosophy and Core Concepts

Ngā tipua were discussed by Hohepa as an underlying philosophy for the whare of Mautini Aroaro that supported ākongā and their unfolding layers of consciousness. Hohepa went on to explain ngā tipua as significant concepts that were interwoven across the pou. He claimed,

Ko ngā tipua ngā ariā matua e tauātoko ana, e rāranga ana i te anga o te whare o Māutini Aroaro. Mā ngā tipua e whā e tūhono haere i ngā paeārahi, o ngā whāinga paetae, kia tutuki ai te kaupapa o te oranga.

Tipua are the main philosophy that underpins and weaves together the structure of the whare of Mautini Aroaro [the hauora learning area]. Four tipua connect the strands of the achievement objectives to achieve the goals of oranga. (*Wānanga Notes*, April 2006) [Interpretation by Sharyn Heaton]

Tipua Pō was identified as “perpetual movement whereby students expanded their potential learning” (Ministry of Education, *Milestone Report 2*, August 16, 2006).

Tipua Ao was the “physical realities and global organisation, and developing an awareness of, and for student well-ness” (Ministry of Education, *Milestone Report 2*, August 16, 2006).

Tipua Rangī was intended to “develop and change attitudinal perspectives, valuing multi-practices for well-ness” (Ministry of Education, *Milestone Report 2*, August 16, 2006).

Tipua Nuku “promoted fundamental movement that links expressive and instructive aspirations, inspiring further development” (Ministry of Education, *Milestone Report 2*, August 16, 2006).

As often done in wānanga with Hohepa, more in-depth understandings were made possible by exploring possible meanings of each of the parts of the terms. Hohepa explained ‘*ti*’ as entering, or to pierce and ‘*pua*’ as a blossoming, or blooming (H. Delamere, personal communication, April 2006). Hence, I interpreted the use of tipua as a critical form of engagement and understanding that fostered further growth and development. It was also necessary to explore meanings of the suffixes of the different tipua: ‘*pō*’ could be reductively translated as night or dark, and ‘*ao*’ as day or light; ‘*rangī*’ as the sky, and ‘*nuku*’ as the earth, noting their various shifts and changes. However, these

simplistic translations were only an initial entry point into further discussions and understandings of ngā tipua.

Each of the tipua were interconnected, cyclic in nature, and reliant on the other for their very existence—simultaneously tangible and intangible, objective and subjective, metaphysical and physical, and so on. The idea of interconnectivity is implicit within the saying ‘*Mai te kore, ki te pō, ki te ao mārama*’ (From out of the primal power of the cosmos, through the night, into the world of light, world of being) there are layers of awareness. The actions taken could involve stepping out of a world of confusion or darkness portrayed by the *pō* (darkness, potential, a world of becoming) into the *ao* (world of light, the world). Royal (1997) advocated for, Māori having “... a three-world view, of potential being symbolised by Te Korekore, the world of becoming portrayed by Te Pō, and the world of being, Te Ao Mārama” (p. 8). This unfolding of awareness can also be referenced as part of perennial cycles that occur daily, such as night and day, and the arrival of a thought in the mind of a person (Royal, 2005). The day can not exist without the night, nor would the earth exist without the sky.

Examples in the practice of how ngā tipua could be applied to ones thinking (or consciousness) could include understanding how a thought or feeling makes you feel like you are in the dark, in an unknown space of uncertainty (tipua pō). However, in the next instance, there is a realisation, a change happens and clarity might be brought to light—to be enlightened. Understanding feelings and different states of being as a process that constantly shifts and changes, rather than something that is fixed or ‘black and white’, may help address thinking about states of mental well-being, so as not to become stuck in a particular moment. In the context of applying thinking through tipua nuku and tipua rangi, could be explained as being grounded, and one’s thoughts being almost solidified in one’s behavioural and thinking patterns (tipua nuku), to then feeling disrupted or stilted and everything is ‘up in the air’ (tipua rangi)—intangible, unseen but still present. When engaging with ngā tipua, ākongā would develop an understanding of the cyclic nature of being—not a binary or dualistic one.

Te Ohu Hauora members did not unanimously agree that the tipua were appropriate as layers of consciousness appropriate for future hauora learning area re-developments in 2006. The very idea that there could or should be a consideration of layers of consciousness in national curricula was met with polarised debates. Two of the older male

Te Ohu Hauora members associated tipua with ‘demonic deities’ that had supernatural qualities, and therefore even the term ‘tipua’ was inappropriate for the hauora learning area revisions. Tipua are also often known to possess powers and virtues and could also be associated with stones, trees, fish and animal guardians and narratives (Gudgeon, 1906). I suggest the fear of using the term tipua in the hauora redevelopments in 2006 arose partially due to the (mis)representations of dictionary definitions of tipua as a globin or a demonic being (Gudgeon, 1906).

Misrepresentations of tipua may be a consequence of the 1907 *Tohunga Suppression Act*, whereby Māori ways of knowing about healing and Māori health and well-being in the 19th and 20th centuries were condemned (L. Smith et al., 2016). M. Durie (2001) attributed the *Tohunga Suppression Act* as not only outlawing tohunga, but also effectively outlawing traditional healing methods and knowledge, ultimately driving tohunga and an entire system of organising knowledge and conceptualising the inner and outer world underground (Hokowhitu et al., 2022).

Scholars argue that removing tohunga from healing practices can be seen as an aspect of a concerted effort to colonise and assimilate Māori into English culture and society. By attacking, undermining and removing key social, political and ecological elements that defined Indigenous cultures in Aotearoa, the British settler government was able to destabilise the heart of Māori society and, consequently, resistance to colonisation (M. Durie, 1998, 2005; L. Smith, 1999; Stewart-Harawira, 2005; Voyce, 1989; R. Walker, 1996, 2004).

However, after lengthy debate, ngā tipua as an underlying philosophy for the whare of Mautini Aroaro was maintained. Removing ngā tipua from the whare of Mautini Aroaro may have made it more plausible, and ‘appropriate’ to national curricula, but its removal would have been part of the politics of compromise—a simplification of Māori ways of knowing to make it ‘fit’ a Eurocentric curriculum structure. Manawanui, one of the poukōrero identified the importance of tipua claiming,

I have always seen tipua as a powerful energy, a force... There is good and bad in everything, even in stories about some atua. Some see tipua as a demon but I don’t see it like that. Tipua are a form of kaitiaki, on a smaller scale to atua Māori. Tipua are powerful beings. You see it in karakia such as, “Whaia mai te tipua, whaia mai te tawhito”... It is like pursue the powerful force, pursue this ancient force, and that could be like a new force. I just call it powerful.

Tipua Rangi

Ko te Tipua Rangi he ariā whakawhanake tirohanga waiaro tini, hei whakanui mautini oranga, arā te whanake he waiaro tōtika. Mā te Tipua Rangi ka āhei te ākongā ki te whakawhanake mātauranga pūkenga, waiaro hei whakapakari kaporanga hei hāpai i tōna taiora, te tautuhi ōna i hiahia me te whanake tāngata whanaunga hoahoa.

Tipua Rangi is a multi-faceted positive attitudinal development concept, that celebrates the many ways oranga can be understood. By means of tipua rangi learners can develop attitudes, skills and knowledge to strengthen their abilities to support theirs, and the well-being of their communities (the well-being of the natural and built environment), to identify their needs and develop positive relationships.

Tīpua Nuku

Ko te Tipua Nuku he ariā e hāngai ana ki ngā nekeneke whakaputa āheinga, me ngā tohutohu hihiri tiro whakamua e whakahīkaka whakawhanaketanga hou. Mā te Tipua Nuku ka āhei te ākongā ki te whakarangatira hei whakahihiri i a ia, me ētahi atu anō, te kōwhiri whakaritenga tōtika, te aro ki ngā whiringa-ā-rōpū hei hiki i ngā take hauora o te riu, o te rohe, o te pāpori, o te taiao, o te ao whānui.

Tipua Nuku is a dynamic, forward-looking concept that encourages new and proactive developments. By the means of tipua nuku, learners can be empowered and motivated personally and amongst others to choose appropriate actions that focus on group choices to elevate regional, social, environmental and global health issues.

Note. From *Te Ohu Hauora Wānanga Notes* (2006).

Te Ohu Hauora discussed in depth how ngā tipua could be thought about in terms of peeling back different layers and depths of critical thinking; however, due to word limit constraints, this has not been explored further in this section.

A Whare Offers a Way of Thinking About Pathways of Learning

In Aotearoa, the Māori-medium education community have been excluded from conversations that influence how sequencing and development of learning trajectories in national curricula might look (Trinick et al., 2022). Policy directives have dictated “the structure, including curriculum levels of learning – end of story” (Trinick et al., 2022, p. 34). This section attempts to shed light on a (k)new way of thinking about pathways of learning, that centres the learners learning journey within the whare of Mautini Aroaro.

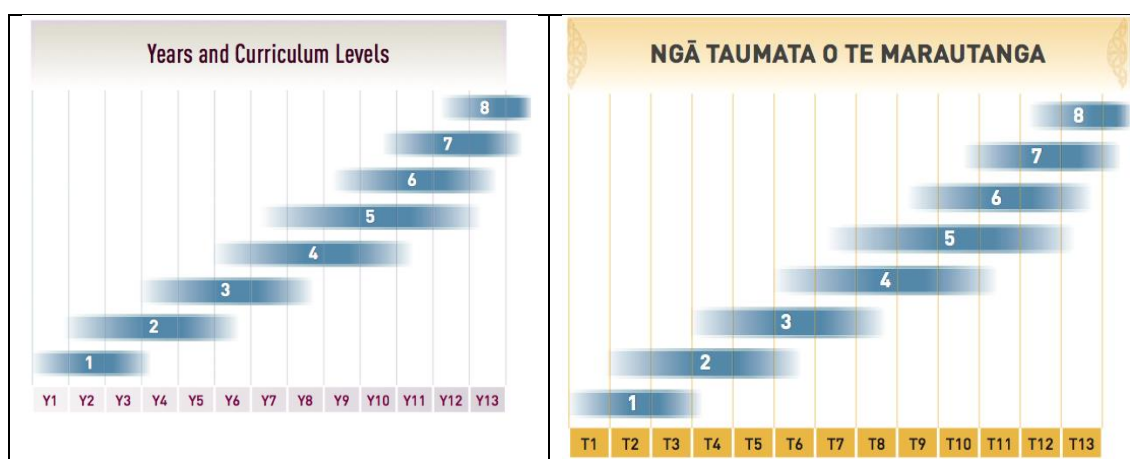
In an act of reclaiming a space, this section (re)stores and (re)storys how progressions of learning or sequencing learning could be (re)envisioned, as discussed in the context of the whare of Mautini Aroaro. It begins by providing a brief background of how learning progressions have been spoken of in Māori-medium curriculum prior to 2006.

Background

When exploring how learning and teaching might be sequenced in what was to be the revised hauora learning area in 2006, it was deemed necessary by Te Ohu Hauora to revisit the terminology that had previously been used in curricula to denote progressions of learning for ākonga from Years 1–8. Curricula had been organised around learning levels ranging from *taumata 1* (level 1) to *taumata 8* (level 8) as a way of grouping whāinga paetae in a general age band that related to the number of years at school (see Figure 26).

Figure 26

Curriculum Levels in Relation to Years at School



Note. From *The New Zealand Curriculum* (Ministry of Education, 2007, p. 44), and *Te Marautanga o Aotearoa* (Ministry of Education, 2008, p. 21). (<http://nzcurriculum.tki.org.nz/The-New-Zealand-Curriculum/Years-and-curriculum-levels>). Image used under creative commons licence CCBY3.0N7.

Māori-medium curricula used various Māori terms to denote ‘learning progressions’,⁹⁹ or sequences of learning. Terms such as *kōeke*—to signal that ākonga would *eke* (progress, climb or ascend) to another level were evident in reo Māori and *ngā toi* (the arts) curricula. In the *pāngarau* (mathematics) (Ministry of Education, 1996), *tikanga-ā-iwi* (social studies) (Ministry of Education, 2000), and the draft *hauora* (health and physical education) (Ministry of Education, 2000) curricula, *taumata* (levels) suggested ākonga would land or settle (*tau*) at a particular surface or level (*mata*). The *Pūtaiao* (Māori-medium science) curriculum (Ministry of Education, 1996) developers were innovative and drew on a cosmological creation incantation of *te pū* (the origin), *te more* (tap-root),

⁹⁹ While I have used the phrase, learning progression, I suggest a learning pathway is a more appropriate term when talking about the whare of Mautini Aroaro.

te weu (rootlets, fibrous roots), *te aka* (creeper or vine), *te rea* (the increase), *te waonui* (the great forest), *te kune*, (the forming, the conception), to *te whē*¹⁰⁰ (consciousness, or sound) as an analogy of growth and development as a way of levelling. These terms for levelling drew on mātauranga Māori and considered the learning process a growth analogy rather than as levels to aspire to or attain. The richness of the figurative language used by the -iwi curricula developers was acknowledged by Te Ohu Hauora as worthy of consideration, but the group suggested that the form of levelling should be based around the analogy of a whare and be considered as more of a journeying pathway of learning, rather than a growth analogy as discussed in the more traditional Māori schools of learning.

Te Ohu Hauora also explored terms such as ‘*paetae*’ signalling an objective or achievement, ‘*paearu*’ as a criterion or criteria, and ‘*paerewa*’ as a standard that the ākonga worked towards or reached during their schooling years as identified by the Ministry of Education, the New Zealand Qualifications Authority (NZQA), and the Teaching Council of Aotearoa New Zealand.

The Whare Offers a (K)new Way of Thinking About Pathways of Learning

During Te Ohu Hauora wānanga in March 2006, Hohepa proposed that the terms used to denote a sense of learning progression or sequencing of learning should have a closer connection to the learning journey of ākonga, rather than what should be taught at each level for ākonga to be successful or achieve. Te Ohu Hauora returned to previous kōrero about the journey of Tāne-nui-ā-rangi to the 12 rangi in search of ngā oko or ngā kete o te wānanga.¹⁰¹ At each rangi tūhāhā, there were feats, challenges, initiations and rites to work towards, and these were discussed as being comparable to a learning journey. Hence, with a significant contribution from Hohepa, *ngā arahina ārahi*, a supportive and leading guide or pathway for learning and teaching was developed for what was proposed as the redeveloped hauora learning area (see Table 15 and Figures 27 and 28). Table 15

¹⁰⁰ Te whē is also known in some tribal areas as te wheke, which represents sound (Best, 1929).

¹⁰¹ At this point in the wānanga, Te Ohu Hauora digressed for a day, and rather than having wānanga about purely the hauora learning area developments, Hohepa discussed different whare, as schools of learning with their various names. This conversation then led onto discussing the stages of human development from child to adulthood, life cycles, and the various *wai* (waters), and *tai* (shifts and changes within a person) and their contribution to a person’s lifelong learning journey. This information has not been discussed within this thesis due to word constraints, but a diagrammatic summary of the different waters and shifts within a person is available in the appendices. These discussions informed thinking about ngā arahina arahi.

draws on the Māori texts from wānanga notes during the March 2006 hauora re-development to explain a pathway of learning and teaching.

Table 15

An Explanation of Ngā Arahina Ārahi

I piki a Tāne ki ngā Rangi Tūhāhā kia riro mai i a ia ngā mōhio o ngā wānanga. Ka matatau ko tātou ki ngā hirahira e *whata* nei. Ka huakina ko ngā kuaha ki ngā mātauranga e *tōwai* nei i ngā kaupapa hei urunga.

Ka whiwhi ngā ākonga i ngā mātauranga mai i ngā akoranga *tōtōia*. Kia whai i ngā wānanga, kia *kuraina* me pēhea e noho tau ki ngā arahina kei roto i ēnei *mauārongo*. Ka āta piki ngā ākonga i ngā taumata kia mata mōhio rātou ki ngā āhuatanga, kia tū mata koikoi rātou ki ēnei *putanga hirahira*. Ko te putanga tēnei ki te ao turoa, ki te *ao mata*, ki te *ao taketake*, ki te *ao rangi taumata*.

whata – exposure, to show, *tōwai* – endurance, stamina, *tōtōia* – to draw from learning *arahina* – progressive, *mauārongo* – appreciative of learning and teachings substantiated experiential learning, *mata koikoi* – refinement of skills, such as precise and incisive movement, *putanga hirahira* – fun and excitement *ao turoa* – the continual world of movement, *ao mata* – an environment to conducive learning, *ao taketake* – the world of realities, *rangi taumata* – levels of achievement.

Interpretation by Sharyn Heaton

Tāne ascended to the be-spaced rangi and was bequeathed with knowledge of the wānanga. We will be familiar with the issues that lay ahead. The doors of knowledge are opened, inviting subjects to enter.

Learners gain knowledge through learning and teaching.

To attend wānanga, and learn how to abide by the guidelines contained within. Learners progress slowly so that they are more aware of the issues and are exposed to these important outcomes. This is the entry to the natural world, to the surface world, to the original world, to the celestial world.

Note. From *April 2006 Marau Draft* (used with permission from Ministry of Education, as told by Hohepa Delamere in March 2006).

Hohepa proposed that there should be 12 layers and a foundational level (*He tūāpapa*) to the arahina ārahi as a pathway of learning and teaching. However, this was not possible, as it went beyond the Ministry of Education’s ‘hauora rewrite contractual obligations’, where they stipulated that there must be eight levels as previously seen in English and Māori-medium curricula.

Ngā arahina ārahi were pictorially represented on the tuanui of a whare (H. Delamere, personal communication, March, 2006). One of the pouako within Te Ohu Hauora claimed they had already been using a similar analogy to the pathway that Hohepa had described, and visually depicted the learning journey as a *poutama* (stairway, pathway) design (see Figure 27). Pounamu (one of the poukōrero) also spoke of the relevance of the poutama as a learning pathway in his kura. He related poutama patterning back to the tuanui of a whare, and to the *tukutuku* panels (lattice weavings) observed within a whare. Pounamu supported the position that,

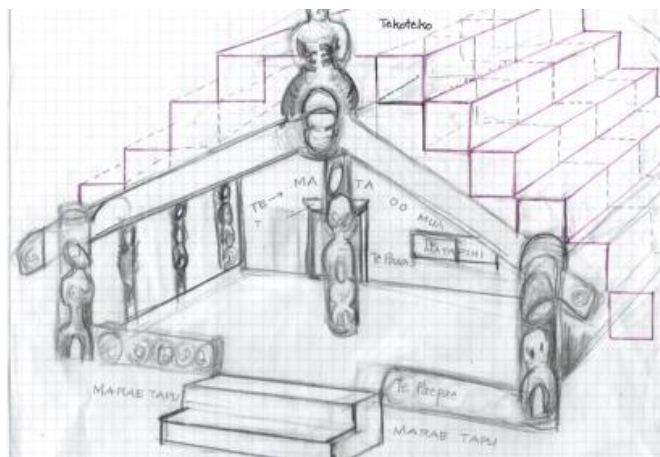
He nui tonu ngā momo kōeke, ngā momo taumata pēnei i te ara poutama he reanga kei ngā tau.

There are many different progressions, stages, and levels, like the poutama pathway to correlate to particular year levels. [Translated by Sharyn Heaton].

The poutama model as a stepped learning journey within Pounamu’s school, aligned with the specific *putanga* (outcomes, openings), attributes of the ākonga, and each of the pou of Pou Mua, Pou Toko Manawa, Pou Tāhuhu and the Pou Tua Rongo that contributed to a graduating profile for ākonga at each year level. The poutama patterning and the idea of journeying and intellectual achievement are already widely accepted in education when discussing the poutama as a learning journey (Education Review Office, 2020; Royal Tangaere, 1997).

Figure 27

A Pathway of Learning and Teaching



Note. From *Wānanga Notes* (2006).

One point of difference between how a poutama model is often used and Hohepa’s school of thinking was that a learning journey does not cease on reaching an apex—but the learning journey also involves a sense of descension (see Figures 28 and 29). An adept ākonga would also be expected to share and disseminate knowledge and their learning to others as Tāne-nui-ā-rangi had done in his journeying to both acquire and share knowledge. This contrasts with current Eurocentric schooling, with learning predominantly based on an individualistic learning journey, rather than a collective shared one, especially at the higher levels with ‘high-stakes’ NCEA credentialing of

individuals in secondary schools. The idea of collective responsibility in learning becomes lost in individualistic endeavours.

To add further layers of complexity to *ngā arahina ārahi*, Hohepa continued to explain that the learning journey could be linear, but in reality, the learning journeys of *ākonga* would be cyclic, like the *takarangi*, and not necessarily a tidy progression of learning for all *ākonga* (see Figures 28 and 29). The learning of an *ākonga* would be expanded exponentially, as well as built upon, and shared in a multitude of contextual thinking. The idea presented earlier about a *takarangi* and the way it moves in a centrifugal (rotating force pushing outwards) and centripetal (rotating force pulling inwards) was similar to the way that Hohepa spoke of a learner's journey.

According to Hohepa, the learning journey itself was not captured purely in the term *ngā paerewa ārahi*—a support and guide, but the terms used to describe this journeying changed according to the state of the learning and teaching pathway undertaken. For example, *paerewa* were unpacked as *pae*,¹⁰² a horizon, a range to aspire to (not always a hierarchical ascension) and *rewa* as making something float, to bring to the surface or to elevate. This understanding differs somewhat in reductively translating 'paerewa' as a standard or criteria. Proverbial sayings such as 'Whāia te *pae* tawhiti kia tata, Ko te *pae* tata whakamaua kia tīnā, Ko te *pae* tawhiti, whaia, kia tata' (Secure the horizons that are close to hand, and pursue the more distant horizons so that they may become close) again locates the idea of actively journeying, of searching or seeking, and an internalising of the learner's wants and possible needs in order to achieve immediate and long-term goals and aspirations.

Paerewa interpreted in this manner rather than being translated as a standard brings another depth of understanding that is not necessarily achieved when translating into the Māori language, purely a western thought. When people do not have an in-depth understanding of a Māori worldview, then the Māori language may be purely a tool or vehicle for continuing the assimilation of Māori thought, albeit in the Māori language (Heaton, 2016). In contrast, when seeing the Māori language as a tool to disseminate *mātauranga* Māori, the language becomes "he kakahu o te whakaaro te huarahi i te ao

¹⁰² *Pae* is also a term that is used to describe the bench that *kaikōrero* (orators) sit on during a *pōwhiri* (formal welcoming process). The *paepae* is the threshold of a *whare*, and often the point where the *kaikaranga* (a women caller) calls from during a *pōwhiri*. The *kaikaranga* and the *kaikōrero* are positioned on the *paepae*—a prestigious ceremonial space that people with knowledge and wisdom inhabit.

turoa o te hinengaro” [Language is like a cloak that clothes, envelopes, and adorns the myriad of one’s thoughts] (Henare, cited in L, Smith, 1999, p. 188). The richness of wānanga with Te Ohu Hauora and Hohepa Delamere exposed this potential when considering learning as a journey with the potential not only to guide and support learning, but to also challenge thinking.

The discussions shifted from ngā arahina ārahi to *ngā paerewa ārataki*. The term ārataki was broken into two parts, with *āra* being pathways and *taki* as the multiple challenges of possible learning pathways. Hohepa spoke of ngā ārataki as a process of introducing new horizons or challenging horizons (H. Delamere, personal communication, March 2006). Hohepa noted that in interpreting ngā paerewa ārahi *and* ngā paerewa ārataki, it was important to read in all directions at once, from left to right, from right to left. The eyes tracing from the pae above to the pae below, syphering¹⁰³ each pae together—separate yet seamlessly joined.

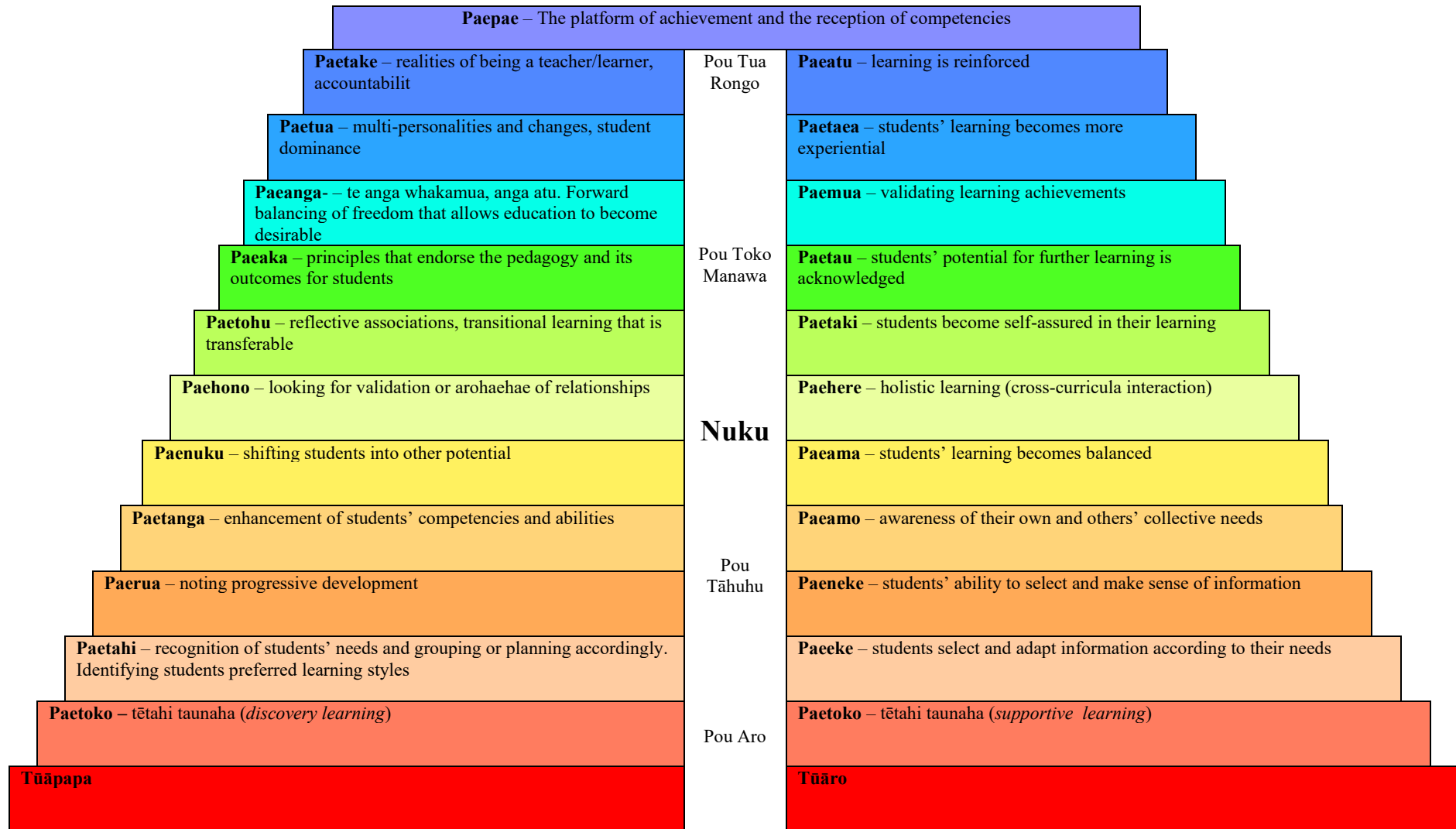
The learning (and teaching) journey began from a *tūāpapa*, a foundation on which the ākonga needed to actively focus upon (*tūaro*), to focus on something new that may not yet have a solidified tūāpapa (‘*tūā*’ – beyond, ‘*papa*’ – a relationship to Papa-tūā-nuku and her form foundation that can still shift and move). The ākonga would look to the ‘*tūaro*’, to focus (aro) on something new.

Another example of how Figures 29 and 30 could be interpreted is when working at ‘*paerua*’. *Rua* can be reductively translated as ‘two’, but if we return to how *Rua* is discussed in Chapter 4, we can also link *Rua-i-te-pūkenga*, the deity that personifies knowledge, *rua* as a repository of knowledge and *rua* as the idea of multiplicity (i.e., *ka rua*, *ka rua*-doubling-*taurua*). The explanations of “Paerua – noting progressive development” does not do justice to the wealth of what I argue is conceptual, pedagogical knowledge that could inform the learning and teaching pathways from a Māori perspective further.

¹⁰³ Syphering is a building term that means to lap the edge of one plank over another to form a flush finish, or in this case a somewhat seamless finish.

Figure 28

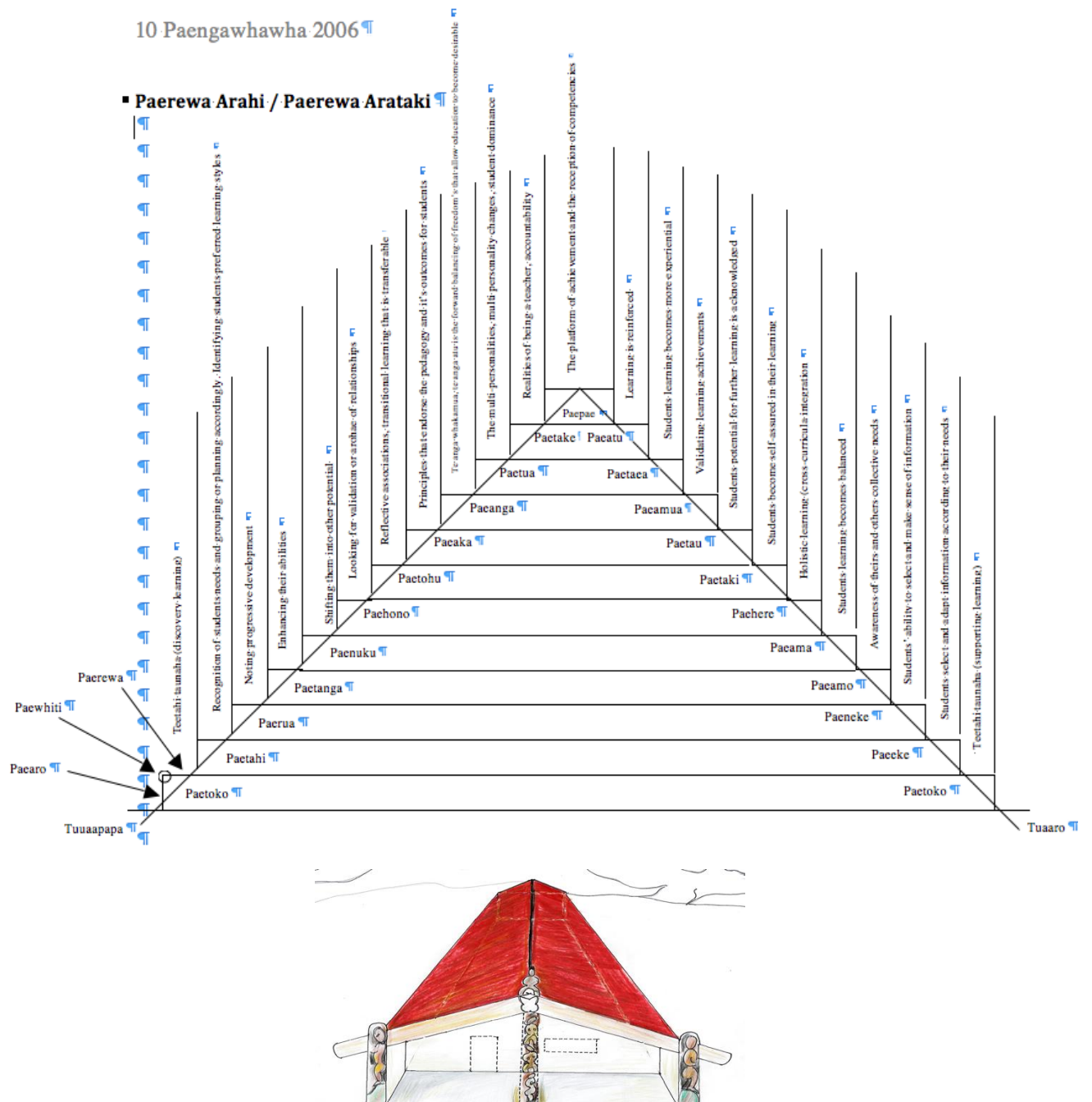
Ngā Paerewa Ārahi/Ngā Paerewa Arataki



Note. Adapted by Sharyn Heaton from *Wānanga Notes* (2006).

Figure 29

Ngā Paerewa Ārahi/Ngā Paerewa Arataki



Note. Progressions of learning: Bird's-eye view wānanga notes (H. Delamere, personal communication, 2006).

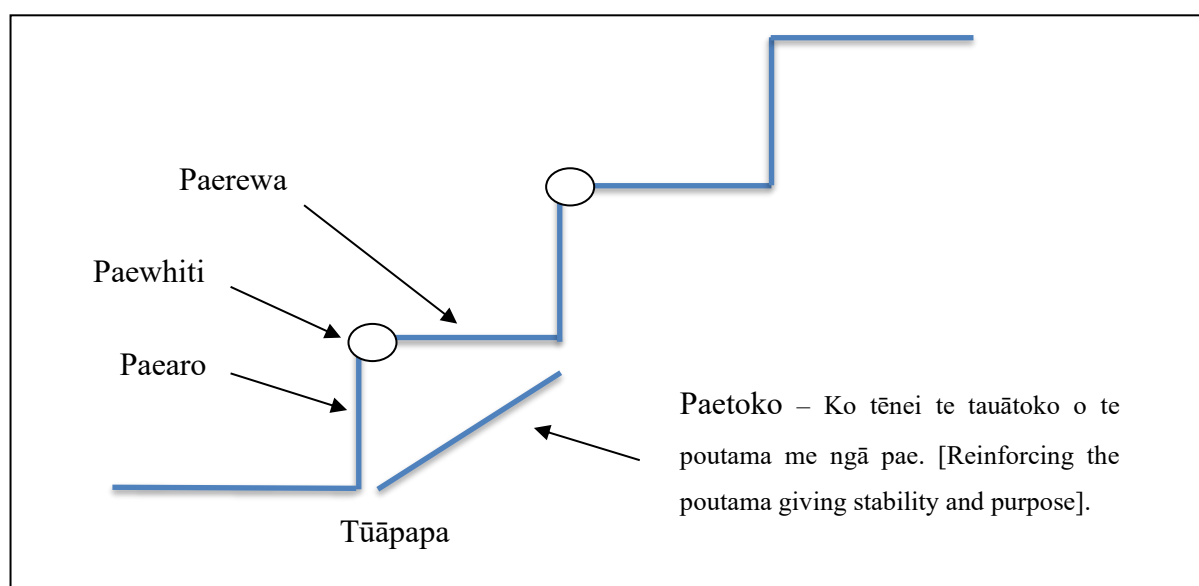
Ngā Paemata

Hohepa discussed that when moving through ngā paerewa ārahi, ākonga would pass through the *paemata*.¹⁰⁴ In this context, the ‘*pae*’ is interpreted as a horizon to pursue and the ‘*whiti*’ as a point to cross over into further or extended learning. Depicted within the poutama patterning, upon the tuanui of the whare of Mautini Aroarao, is a point of testing, initiation and a form of seeking clarity around the preparedness of the ākonga to be further extended. Crossing through the paewhiti allows the ākonga, pouako and whānau to be assured that the ākonga has grasped the new learning and then an extension or broadening of understanding—paerewa, where their previous learning and are ready for new challenges.

The ākonga moves from having a foundational understanding (tūāpapa) to the paearo. In introducing new learning, the ākonga focused (aro) on the horizon (pae), which become the paearo. At the point the ākonga demonstrate awareness, evidence that they understand the learning and readiness, they would cross over into new areas of learning—paewhiti. Hohepa discussed the ‘*paerewa*’ as a point of consolidation and expansion of learning (and teaching). ‘*Rewa*’ was unpacked as a form of fluidity that ensured that the new learning was consolidated and applied across multiple contexts.

Figure 30

Shifting Through the Paemata



¹⁰⁴ In a healing wānanga, Hohepa discussed haemata as accu-pressure points on the human body, and on the earth’s surface. I interpret haemata and paemata as having similar qualities in that they are not only points of pressure, but are points in which energy is released to clear and open (k)new beginnings.

According to Trinick et al. (2022), how mātauranga Māori can be incorporated or can inform the sequencing of learning in national curricula has not yet been attempted. Even the recognition of the value of mātauranga Māori in state-funded and state-mandated curricula continues to be an unresolved challenge (Trinick et al., 2022; Trinick & Heaton, 2020). The tension of breaking up mātauranga Māori, which is often more localised and situationally located bodies of knowledge into levels or progressions of learning as a ‘standardised’ way of knowing goes against the valuing of localised iwi and hapū ways of knowing. The example promoted in this section offers one way a pathway of learning or learning journeying could be (re)considered to assist future hauora learning area developments.

In a report presented to the Ministry of Education about learning content organisation and sequencing of learning in Māori-medium future curricula developments, Trinick et al. (2022) claimed there is not a “sufficiently well-developed research base” to develop learning progressions that promotes mātauranga Māori at a national level. One of the recommendations this report makes is that sequencing of learning should be structured and sequenced according to the nature of the discipline (Trinick et al., 2022). This section on the whare of Mautini Aroaro offering a distinct way of looking at pathways of learning has been a response to such an opening.

Summary

This chapter, the Pou Toko Manawa, the heart of this thesis, has focused on how a whare could be (re)envisioned and how it could assist in future Māori-medium hauora learning area developments. I propose that the whare of Mautini Aroaro offers an established philosophical, conceptual, structural, and pedagogical way of developing an understanding of a hauora learning area that draws on mātauranga Māori, the Māori language, and ngā taonga tuku iho to inform its design.

In pushing back against imposed representations of a whare as the whare tapawhā in English-medium curricula, this chapter has resisted being represented as the ‘Other’ through “*rewriting and re-righting* our position in history” (L. Smith, 1999, p. 29). It is a sense of re-presentation of an-other Māori perspective that this chapter has offered ideas about some of the ways a whare could be (re)envisioned as the whare of Mautini Aroaro and how these examples could contribute to future hauora developments.

By presenting an-other perspective of how a whare could be considered in future hauora learning area developments, I highlight a concern I have of whether there is sufficient onto-epistemic space for Māori, iwi and hapū to contribute other understandings of a whare and its relation to hauora, well-being in Māori-medium curricula. I argue that there is a certain expectation of how things will be (re)presented that has the capacity to restrict and suppress other ways of thinking (and being), including more in-depth understandings of a Māori perspective. The framing of a dominant Māori perspective of a whare in English-medium curricula, as discussed in Chapter 3, has constructed understandings of the whare tapawhā as a model of hauora as a form of universal knowledge, an enduring thing that is an essential form when speaking of a Māori perspective of health and physical education. However, dominant constructions of a whare should not remain static, but instead, could provide an opening to explore further the relationship of a whare to hauora, well-being and even to Māori-medium education.

In elaborating on how a whare could be (re)envisioned, I question whether other perspectives of a whare could also be potentially problematic in their articulation. The idea that there is an-other way of viewing a whare, and its relationship to hauora, well-being and Māori-medium education, seeks entry into an onto-epistemic frame that demands a particular re-iteration that ‘fits’ into a particular way of talking and thinking about curricula and hauora. This expected re-iteration has the ability to affect the structure, content, and shaping of how Māori perspectives can be (re)presented. The problem is not the original perspective itself, but concerns the retention of the original perspectives that resist displacement of other perspectives. In other words, it is not the perspectives of a whare that have remained static across time and space, but that its elaborations in curricula resist being disrupted.

Drawing on insights into resistance against colonial constructions highlights some of the perils of attempting to offer a non-colonial perspective within colonial constructs such as education and national curricula, and hence, can be tied to issues that relate to historical complexities. Some historical complexities include the 1907 *Tohunga Suppression Act*, which suppressed Māori ways of knowing about healing and health, and the ever-persistent need to have knowledge validated through often what is western academic rigour before it can be considered appropriate. This entanglement of appropriateness and validity of knowledge has certain implications when offering other Māori perspectives

when they are put forward as a form of resistance to dominant Eurocentric articulations of a Māori perspective of a whare.

Moewaka Barnes (2009) discussed the impact that epistemic expectations of how things should be represented can define how things are perceived. Barnes claimed that in her professional capacity, she is mindful of the perilous undertaking it is to include in-depth aspects of Māori ways of knowing in her scholarship without facing professional scrutiny,

I am aware that there is much we, as indigenous academics do not express in academic writing. There are ways of seeing that we leave out of proposals and research reports, but nevertheless acknowledge and talk about amongst ourselves... I became increasingly aware of the difficulties of expressing spirituality as a part of indigenous worldviews, including its place in science and research. These things are part of our knowing, but they are not part of the mainstream, legitimated ways of knowing ... in western eyes. I would be seen as less of a scientist if I suggested that the place of spirituality may be broader and largely indefinable; as a result, these less tangible aspects are dealt with only lightly. (pp. 7–8)

An important consideration I drew from Moewaka Barnes' research is how epistemic structures (such as curricula and even a doctoral thesis) can impact how Māori perspectives can be presented in such a way that they do not continue to perpetuate a simplified version of an experience or understanding or in defining a thing, falsely attempting to define (or translate) the undefinable, and in doing so limiting the unlimited potential of a thing.

This chapter demonstrated how a whare can be (re)known as the whare of Mautini Aroaro. The whare Mautini Aroaro is represented in a takarangi that links deities, the environment, people, and stories; can provide a potential structure for future hauora learning area developments; and can provide other ways of thinking about pathways of learning, and in these ways allow a positive divergence. In offering this sense of divergence of what has already been said about the whare tapawhā model of hauora, well-being, I have attempted to avoid what Moewaka Barnes et al. (2017) described as “neatly packaging within borders” (p. 319), in preference to instead offer what L. Smith et al. (2016) discussed as a “sense of mayhem”. This sense of mayhem at play is an acknowledgement of the tensions created by a dominant perspective of a whare (as the whare tapawhā model) that seeks to reposition Māori onto-epistemic freedoms, haunted by the idea that it should be an objective representation.

The points of positive diverge in the space of dominant Eurocentric epistemic expectations cannot escape the dominant Eurocentric onto-epistemes simply by offering an-other perspective of a whare. Māori (re)presentations as an-other perspective within this analytical frame (Māori-medium curricula) can be explained as an example of a “rupturing event” that Derrida (1982) warned may be “fascinating” and “spectacular” (p. 72) on the surface, but still is not able to displace or disrupt the foundation from which dominant representations of the idea or theme has emerged (i.e., the whare tapawhā in the *HPENZC*).

In terms of significations of a whare, I suggest there are historical complexities that have manifested and have an enduring influence on the construction of other possibilities. This influence is the very thing that is sought to be restored when considering other Māori perspectives of a whare and their potential contributions to future hauora learning area developments. It is the reconnection to the metaphysical, to Māori narratives, to the whare itself—a shift away from colonial concepts that act as signifiers of imposed meanings, with a structure of imposition, objectivity, a solid conceptual representation and rational agency. However, this pathway to be transversed does not allow for a quick shift in thinking.¹⁰⁵

Representations of a whare can offer an opportunity to (re)store Māori knowledge when discussing learning and teaching in the hauora learning area. This chapter explores the potential contribution of an-other Māori perspective of a whare that could inform future hauora learning area developments that is not entrenched in antiquity. Rauna Kuokkanen (2007) encouraged a (re)turn to traditional epistemologies, but to not confuse this as a (re)turn to ‘old ways’. Rather, employing Indigenous epistemologies to “reorient our current practices and activities by seeking appropriate solutions within ourselves... rather than those of the West” (p. 125). She also argues that any adaptation of Indigenous models within western infrastructures, “must include a reconsideration of the epistemological and ontological assumptions, structures and prejudices on which it (the ideology) has been founded” (Kuokkanen, 2007). I interpreted her positioning as non-Indigenous people, in

¹⁰⁵ As discussed in Chapter 3 the whare tapawhā model of health was introduced in 1985 in Durie’s seminal work. It was repositioned in the *HPENZC* in 1999, and some 35 years later, the whare tapawhā model is interpreted in the same manner with minimal elaboration of representation.

this case, Māori, having to be part of the (re)creation and (re)storying of possible solutions.

Native people worldwide are experiencing a time of reconciliation, self-determination, healing and recovery from the effects of colonisation. It is a process of restoration and (re)storying through the revival of Māori culture, history, language and mātauranga Māori, and the responsibility to place and space. Māori people are joining with Indigenous peoples in moving beyond an assimilative and colonising mentality to join the growing voices that assert their unique epistemologies. I suggest that in this chapter, we have the potential to open the door and to (re)consider the possibilities that other ways of knowing about a whare could bring to future hauora learning area developments.

7 Te Pou Tua Rongo Looking Back and Projecting Forwards

As mentioned in Chapter 1, Hinemihi o te Ao Tawhito is a travelling house with diasporic and trans-cultural relationships with her owners, the Onslows, the National Trust in London, Ngāti Ranana in London, and with her descendants of Ngāti Hinemihi and Tūhourangi in Aotearoa (Engels-Schwarzpaul, 2017). The whare tīpuna Hinemihi o te Ao Tawhito was legally sold in 1892, but upon realising that her carvings were to be removed from Aotearoa (perhaps forever), a plea was made by chief Mika Aporo to her new owners to have her carvings returned to a museum in Aotearoa (Gallop, 1998).

Since 1956, Hinemihi o te Ao Tawhito has been under the care of the National Trust in London. In 1960, with the need to restore parts of Hinemihi, they sought specialist help from the New Zealand High Commission, who put them in touch with Māori in organisations in Aotearoa to source the wood. Restoration work was supervised by consultants from London museums who claimed to be authorities on buildings in the Pacific region. A failure to recognise and consult with the appropriate communities eventuated in various restoration “errors”, such as a thatched roof replacing what was previously a reed one. In the mid-1970s, Bernie Kernot from Victoria University visited the site, and suggested that Hinemihi be restored under the guidance of a qualified carver (Gallop, 1998). Much of this work focused on her restoration as a building, rather than considering her relationship with people (Upchurch, 2020). However, this quickly changed when a delegation of her descendants visited her in 1986 and asked for her return. The National Trust declined (Upchurch, 2020).

Increased interactions by Māori with Hinemihi in London, and with Hinemihi becoming a site for a kōhanga reo made it difficult for the National Trust to continue to see her purely as a building. According to Sully et al. (2014), with contact with people, she “was re-imbued with a Māori physical and spiritual presence”(p. 210). A year later, the National Trust received a proposal for a system of co-responsibility between *Ngāti Ranana* (Māori in London), and Ngāti Hinemihi descendants—again, the request was declined. Requests for the return of Hinemihi continued until late 2019 when an agreement (in principle) was reached. Hinemihi’s historic carvings were to be returned to Aotearoa in exchange for new carvings (Heritage New Zealand Pouhere Taonga, 2019; Pes, 2019).

The hope that Hinemihi's historical carvings will be returned to Aotearoa provides an example of collaboration, partnership and (re)negotiation between the National Trust in London, Heritage New Zealand, and representatives from Ngāti Hinemihi. Repatriation has been an accepted dimension of museum and national heritage exchanges over the last decade (Upchurch, 2020). Even though there were multiple requests for Hinemihi's carvings to be returned home prior, Upchurch (2020) suggested the taonga (the carvings) themselves have decided to come home,

Museums may have legal evidence to support they owned such items, but from the Te Arawa perspective, this matters little because ancestors are ordered within a genealogical matrix of belonging or whakapapa, which transcends legal parameters ... Therefore, the ancestors (taonga) decide when they were all ready to travel and will conspire to journey home once the intentions of all parties, living and dead, are in alignment. (Tapsell, 2003, p. 246)

I have come full cycle in this final chapter, in (re)turning to the narrative about Hinemihi o Te Ao Tawhito. I have interpreted her journey in a similar vein to how I perceive the whare tapawhā model of hauora, well-being in dominant education texts. Just as parts of Hinemihi o te Ao Tawhito will be repatriated back to Aotearoa, parts of the whare tapawhā or the whare, should also be reclaimed and restored back to how a whare can be understood. There needs to be a shift within the education field, to returning the guardianship of a whare, and its various representations back to Māori. The dislocated and dismembered whare tapawhā also needs to be reconnected to its various original forms as a school of learning; ancestral meeting house; a curriculum, and so on.

The whare tapawhā model of hauora has undergone periods of adaptation, misrepresentation, misappropriation and restoration. The whare tapawhā model was celebrated as being a Māori perspective of health, hauora, well-being and health and physical education, and there is a perception that interpretations of the whare model could be shared by *all* New Zealanders. However, what I have proposed in Chapters 4 to 6 is that representations of a whare need to be restored, (re)storyed, and (re)claimed.

The repatriation of Māori taonga such as the Hinemihi o te Ao Tawhito and a whare in educational discourses should be viewed as a beginning and not an end process—an act of reconciliation that begets further knowledge exchanges, ongoing open relationships, and k(new) ways of viewing the contributions that Māori perspectives can offer in assisting in future hauora learning area developments.

Introduction

This research has sought to examine the research questions of how a whare model of hauora, well-being, has been signified within dominant education texts and how a Māori (re)envisioning of a whare could assist in future Māori-medium hauora learning area developments. Whilst grounded in te ao Māori, representations of the whare are inevitably entangled within colonial discourses that are intentionally and unintentionally constituted within texts (both tangible and intangible). Texts that offer another Māori perspective of a whare reveal that (re)storying and reclamation of Māori ways of knowing about a whare have the potential to manifest as (k)new possibilities. When writing this chapter, I thought through the Pou Tua Rongo, exploring the possibilities of looking beyond what we currently know.

I have challenged the dominant hegemony that continues to 'Other' a Māori perspective of a whare and its potential contribution to hauora, well-being. However, I also opened up a space where knowledges from the poukōrero (of whom all are Māori)—from Hohepa Delamere, from Te Ohu Hauora, and texts from the hauora learning area developments, with their embodied experiences, knowledges and spiritual connections, are placed at the centre of the (re)written texts, and therefore their importance is affirmed in the perspectives offered. This thesis, therefore, contributes to a broader agenda of decolonisation of the mind and *tino rangatiratanga* (self-determination, sovereignty, autonomy).

Throughout this thesis, all chapters deal to some degree with the question of how a whare has been represented. Each chapter opens up a different layer of understanding about how a whare and its significations has, is, and could be represented. In returning to the story about Hinemihi, I have drawn out four key themes to frame the final discussions in this chapter. The first theme is decolonising the mind and (re)examines the ongoing (re)presentation of colonialism within real, imagined and dominant whare tapawhā discursive spaces in education policies in Aotearoa. The second examines the processes of restoring and (re)storying other ways of knowing about a whare. Third, I (re)claim the space and examine ways that can go some way towards exploring the potential contributions that the whare could make to future hauora learning area re-developments. Finally, as an act of hope of repatriation, I propose possible connections and future directions that could enrich and provide meaningful contributions to future Māori

understandings of a whare in scholarship and education. This so-called conclusion is not viewed as an ending, but rather, as another beginning or perhaps an opening into something (k)new.

Decolonising Thinking About a Whare

Part of decolonising the mind involves critically examining the thoughts, values and beliefs that derive from a colonial way of thinking and that have been presented as the norm. As discussed in Chapter 3, within dominant educational texts, there are Māori understandings of a whare and its significations (i.e., hauora and its dimensions) that are more aligned with western definitions of well-being rather than in-depth Māori understandings. Māori understandings of the whare tapawhā as a model of hauora have been used reductively to ensure ease of comprehensibility to suit the political environs of the time. With the inclusion of the whare tapawhā model of hauora, well-being, and its easily translatable definitions within the *HPENZC* and within the *NZC*, a taha Māori perspective and a bi-cultural commitment to valuing Māori ways of knowing are espoused. The model and its significations were assimilated into English-medium curriculum with the idea that it could represent a Māori perspective of well-being, hauora that could be shared by all New Zealanders. Colonialistic notions of valuing biculturalism faded with simplistic and tokenistic translations of Māori terms and concepts, that arguably Māori barely recognised as their own (Culpan, 1996; Hokowhitu, 2001; Salter, 2000).

The Eurocentric belief that Māori perspectives of a whare can and should be for *all* New Zealanders shelters within it a tendency to over-simplify and sanitise Māori perspectives—to impose a form of cognitive assimilation on Māori ways of knowing and being. Cognitive assimilation in this context involves the ability of a dominant discourse to modify, alter or change what we already know to thereafter fit within the dominant ways of thinking. A formidable challenge lies ahead to achieve a respectful and productive liberation of Māori ways of thinking and knowing (that is ‘appropriate’) about a whare, and to see the potential value of how such Māori ways of thinking and knowing could assist future hauora learning area re-developments. This liberation of thinking could also impact curricula reforms, whether at a localised or national level. Curricula need to be cognizant of opinions and views from ‘insiders’, that is Māori, iwi, hapū, whānau and Māori students, and how they want or do not want to share Māori knowledges

in order to respond to the needs of ‘outsiders’ (Eurocentric dominant curricula discourse) when considering a Māori perspective in curricula.

With the refresh of Māori and English-medium curricula since 2019, there continue to be influential decolonising discourses at work. These discourses have advocated for an increased understanding of colonial histories (i.e., teaching Aotearoa New Zealand histories in schools) and for making space for distinctly Māori ways of thinking and being in the world (i.e., *mana ōrite mō te mātauranga Māori*, equity for mātauranga Māori in education) (Taylor, 2022). These two discourses work towards honouring the government’s mutual obligations of partnership, to and through *Te Tiriti o Waitangi* (The Treaty of Waitangi).

Arguably in this regard, the directions implied in the government’s goals and actions taken towards valuing Māori ways of knowing (again) in national policy such as curricula, could be interpreted as being related to issues of Māori self-determination. In education, some of the most prominent decolonial arguments are the recognition of the importance of epistemic decolonisation, that is, the valuing of Māori knowledge forms, or mātauranga Māori, alongside ‘western’ knowledge forms, as part of a commitment to *tino rangatiratanga*. Māori have never ceased pushing back on assimilative, racist, and inequitable positioning within the education sector in Aotearoa (McMurchy-Pilkington, 2008; Stewart, 2012; Stewart & Dale, 2016; Trinick & Heaton, 2020). Māori-medium education (rather than English-medium education) in and of itself is an initiative that offers tangible and concrete ways for addressing inequities, tackling power differentials, and (re)claiming self-determination for Māori (L. Smith, 1999).

Reversing the prolonged effects of colonising discourses requires a resurgence of Māori knowledges that may go some way towards restoring disconnected relationships that are often spoken of and about within *whakapapa kōrero* and *pūrākau*. According to Daniel (2018), decolonising education is about developing new forms of knowledge and to implement it in “ways that connects across fields and to everyday life” (p. 8). Solutions to decolonising the mind are anchored in Māori ways of knowing and being, and are, by nature, relational and land-based. Therefore it also involves bringing back a balance with, for and between humanity, the environment, and with all living and non-living beings. It involves an unlearning, a rereading and a reframing of what is currently known and a

repositioning of various Māori perspectives about a whare into dominant education discourses.

Intergenerational trauma and colonising discourses have dislocated many Māori from their ancestral heritage, and the ability to reconnect back to Māori ways of knowing may not be an easy task. Therefore a reframing and rereading of ways of understanding a whare and its various representations require seeking Māori expertise and further scholarship in the field to explore possibilities. Challenges along the way may include how tribal variations of Māori knowledges could be shared at a national level, and even the idea that Māori people themselves may be dislocated from seeing Māori ways of knowing in contemporary times as valuable in a predominant western education system. As a first step, it may involve Māori educators and Māori communities decolonising, untangling and (re)invigorating their histories, philosophies, knowledges, and the importance of connections to land and place, from dominant interpretations of a whare and its relationship to hauora, well-being.

Throughout this thesis, I have discussed how colonialism is lived, negotiated, experienced, resisted and transformed. An attempt to (re)claim a decolonised perspective of a whare and its representations entails ensuring that Māori perspectives of a whare are also heard alongside the dominant representations of a whare. Indigenous peoples (as are Māori) are adept at working within both a dominant culture and within their Indigenous one (K. Wilson, 2010). As discussed, many Māori people acknowledge the whare tapawhā model of hauora, but also offer other representations currently not seen in dominant education policy and practices.

A displacement of systematic colonising discourses that are often legitimated in schooling initiatives and directives remains a challenge for Māori when considering the place of Māori ways of knowing in national curricula. The education system, ultimately, shapes the language, the pathways of thinking, the knowledge, and values and beliefs deemed of worth, value and are deemed acceptable in national curricula. Hence, ultimately these ways of knowing displayed in curricula also have the potential to shape individual and collective perceptions of self, and in this context, Māori understandings of a whare and its relationship to hauora, well-being.

Restoring and (Re)storying Ways of Knowing About a Whare

One of the most significant sites of contestation for Māori has been the ongoing challenge of restoring and (re)storying an educational system which has chosen to largely ignore the multiple ways a whare and its representations can be known, beyond the whare tapawhā model of hauora, well-being. (Re)storying localised Māori narratives about a whare has been an approach used throughout this thesis to reconcile historical narratives that link people, places, and local histories. There are many different narratives that relate back to various whare and the numerous ways they can be interpreted. Of note, are other stories about a whare and its possible contribution to understandings of hauora, well-being that are still able to be (re)told—this is not a *definitive* story.

In (re)presenting texts within this thesis, I do not provide certainty about how a whare can be (re)envisioned. Instead, my intent was to relocate and restore components of a whare that goes beyond current thinking about a whare as the whare tapawhā being a model of hauora, well-being, to examining whare as houses or schools of learning with distinct genealogical connections, curriculum knowledge and pedagogical practices. Acknowledging the potential of a double perspective (as biculturalism implies) requires that Indigenous life stories and knowledge are not left to chance, but (somehow) included in policy and planning opportunities (D. Wilson et al., 2021). This would require rethinking how a whare and its various significations could be (re)storied and restored in curricula.

I introduced Māori historical narratives about representations of a whare as retold through whakapapa kōrero and pūrākau. Significations interpreted from these narratives provided an opportunity to (re)engage with other perspectives about a whare and its various significations. Notions of a whare and its various representations were expanded when considering the whare as being represented in the cosmos; having a whakapapa; being a repository of knowledge; a way of organising curricula; and as a physical body or dwelling. In engaging with multiple tribal narratives about a whare, a stronger sense of relational connectedness, and spiritual connectedness became evident, denoting a more holistic, rather than purely intellectual engagement with texts about a whare and its representations. Holism was presented as an idea that all things are somehow interconnected and are constituted by other things in the world, and do not sit in isolation (Mika & Stewart, 2017). This approach could be problematic for some in that there are

no simplistic understandings of a whare and what it could represent, instead, there are only complex layered meanings that can be deciphered and linked to deities, entities, people, land and places. In an attempt to break free from, and disrupt, dominant interpretations of a whare and its dimensions, I undertook what Mikaere (2015) called a “radical altering of our perceptions and ... priorities” (p. 78)—a recentering of mātauranga Māori within the rewritten text.

The perspectives shared by the poukōrero highlighted areas of thinking that pushed beyond the whare tapawhā model of hauora, well-being and its representations—consistently emerging ideas centred around the importance of whakapapa (takarangī), the environment, and wairua. Kōrero about whakapapa, the environment and wairua suggested “that it is a feature of the human condition to exist in relationship with the environments in which we dwell – our environments ‘speak into’ human cultural manifestation in conscious and unconscious ways” (Royal, 2004, p. 1). The human relationship with the natural environment and with a whare presents an indivisible whakapapa, which Royal (2004) claimed manifests itself in expressions of Māori identities, and ultimately, their well-being.

(Re)claiming Space to Examine Other Representations of Whare

My (re)presentation and examination of the whare of Mautini Aroaro provided an example of how a whare could be (re)envisioned and its potential contribution to future hauora learning area developments. There were two main premises that underpinned the exploration of the potential contribution of the whare of Mautini Aroaro that could be cross-referenced across other ways of knowing about a whare. First, there was the position that all whare have a whakapapa, or in the case of the whare of Mautini Aroaro, a takarangī that links and interconnects all things on both celestial and terrestrial realms. This notion departs from the idea that hauora rests with a separated individual, as debated in other spaces throughout the thesis, in preference to a worlded and interconnected relational understanding of hauora that prioritises individual *and* collective journeys of seeking wellness. Second, there is the premise that the whare *is* a school of learning, a curriculum in itself that offers (k)new ways of thinking about content knowledge and the learning and teaching journeys that ākonga undertake during their lifetime.

Reclaiming Māori representations of a whare means, for me, taking back the space to tell our own stories, our own perspectives and celebrating the complexities and simplicities

of our voices. Just as there are many tribal variations of physically manifested whare throughout Aotearoa, there are Māori people around to retell the stories and the histories about them. When thinking about curriculum, I suggest it is vital to return to these spaces to see how these dwellings can enhance the ways we think about a whare and its potential contribution to future hauora learning area re-developments. An important aspect of reclaiming this space is to honour our Māori stories and the knowledges of those who have gone before us. One of the fundamental aspects of reclaiming Indigenous spaces within education curriculum development is to continually reflect on our next steps. How do we ensure a continued reclamation of collectively Māori voices, to retell our stories about a whare and its representations in education? For some, this may seem a wish-list, but more than anything, these expectations of how to transform the education space to *hear* Māori voices, with their iwi, hapū and whānau variations requires disruption, a pushing back against an education system that seeks clarity, and definitions that can be easily understood. This will require ongoing conversations about how to honour and protect iwi, hapū and whānau-held knowledges.

As an Indigenous scholar, I am aware there is a delicate balance that needs to be considered between pushing for the inclusion of mātauranga Māori that supports extending understandings of a whare, while also respecting that not all knowledge drawn from te ao Māori is meant for public consumption. This balance requires having open and ongoing conversations and developing equitable partnerships that honour our Māori communities of practice. In doing this, it is also asking and *listening* to Māori communities of practice about what work remains to be done and how we are responsive to our communities.

Reclamation cannot be attained in totality, as there is no pure past to return to. Rather than returning to how a whare was traditionally known, as if frozen in time, reclaiming other representations of a whare and its relevance to hauora (and Māori-medium education) requires taking something old and seeing how it can be applied in relevant contemporary contexts. This becomes a starting point and part of this process involves looking at what has not been said in previous texts, limitations and possible contributions to future research directions.

Limitations of this Research

This research had limitations, one of which is that the texts drawn on are predominantly from Aotearoa and the research is specific to Māori in Aotearoa. There were two reasons for this. First, I was familiar with Māori nuances of hauora and the whare tapawhā, and whilst I had delved into understandings of other Indigenous houses, such as kiva and long houses as secular schools of learning and teaching, I did not feel comfortable discussing the relevance of other Indigenous houses to my research, even though I acknowledge there are subtle similarities in āhua and āhuetanga. My position was that discussing the ontologies of other Indigenous peoples is a task that should only be undertaken if they choose to, by the Indigenous peoples for whom the particular houses have significant cultural and spiritual relevance. Whilst a comparative analysis of the purposes of other houses across other Indigenous peoples may have strengthened the arguments I have made, it would have also been hypocritical to attempt to represent other Indigenous peoples' worldviews through my own cultural lens. Second, this research draws on an inquiry of my own experiences of Māori epistemologies and ontologies as they related to a whare and its various representations. Hence, it was easier (and safer) to draw on lessons that applied to mātauranga Māori, Māori ways of knowing and being, and theoretical, conceptual and philosophical ways of knowing about a whare, rather than looking to other Indigenous peoples to justify or support my understandings. Thirdly, many of the discussions throughout this thesis could be viewed as generalisations and may not resonate with all Māori educators in localised contexts. It is important to acknowledge that all I can offer the field is another perspective of how a whare has been and could be re-envisioned to assist in future hauora learning area developments.

Connections and Future Directions

As discussed previously, despite representing how a whare and its representations can be known, there are still many layers of meaning left to be deciphered. In the next section, I present three recommendations for future attention when considering how a whare can be seen (a)knew.

First, there is a need to honour the voices of Māori who have understandings of a whare beyond the whare tapawhā model of hauora, well-being. I have repeatedly addressed the importance of listening to Māori voices throughout this thesis, and part of this requires first acknowledging the systematic silencing of Māori voices in English-medium

curricula developments. Then, we must work to ensure that these Māori voices are heard and honoured and respected as the valuable potential contribution they can make to education. An example of this honouring involves acknowledging the centrality of relationships with whānau, iwi, hapū, deities, people, land, places and inanimate and animate beings. Such relationships extend beyond present understandings, but also need to be cognizant of our relationships with our ancestors (past) and a recognition of those yet to come (future-focused). Another way to honour Māori voices is to find ways to include mātauranga Māori, mātauranga-ā-iwi, ā-hapū into thinking about future Māori-medium hauora learning area design in authentic ways. For example, to consider what Māori pathways of learning and teaching and localised curriculum based on a whare, as a school of learning might look like.

The second recommendation is to address any of the possible effects of utilising understandings of a whare within future Māori-medium curriculum design at localised or national levels. This may involve a process of interviewing or probing teachers' perceptions or understandings of how a whare framework could contribute to thinking about pedagogy, learning and ways of enframing knowledge. At the same time, given the already busy workloads of teachers and the dominant discourses about a whare and ways of thinking about Māori-medium curriculum design and hauora, this approach could create more pressure on teachers and their understandings may be blocked and therefore counter-productive.

Another way to explore how a whare could be elaborated on would be to undertake case studies that track teachers' and schools' utilisation and further elaboration on the whare Mautini Aroaro (or other whare models) to suit localised needs in order to develop Māori frameworks, understandings, practices and resources that could assist future hauora learning area developments. Findings of such a case study or studies may provide a robust case for metaphorical understandings (conceptual and procedural) that deeply influence Māori curriculum design, pedagogical practices and curriculum practice. As Shulman (1987) argued, "Case knowledge is knowledge of specific, well-documented, and richly described events" (p. 11). These events link theory and practice. They are what Māori-medium teacher education must surely strive for—linking Māori ways of knowing to an educational system that has otherwise subjugated Māori and their ways of knowing and being.

Lastly, I recommend that there needs to be an attempt to simplify a Māori perspective of a whare in order to make it more accessible when considering future Māori-medium hauora learning area re-developments. Any attempt to *simplify* the whare of Māutini Aroaro into ‘appropriate’ knowledge that could inform future educational reforms may be an unrealistic aim since there is no single Māori worldview, nor agreement about what constitutes the uniqueness of Māori ways of thinking. I have argued within this thesis about some of the implications of simplifying models to *fit* a Eurocentric curriculum, and I could be considered hypocritical in suggesting a simplification of the whare of Mautini Aroaro. Even writing interpretations of English texts in and of itself is a form of simplification, whereby the values, concepts, beliefs and knowledge are being attempted to be understood outside of the worldview from which the thought originated from. However, in order to get initial ‘buy-in’, I understand that Māori ways of knowing have to become accessible to its audience, and that in itself poses problems, but again, is the very thing Māori are trying to reclaim in Māori-medium education— a space to have Māori voices, Māori knowledges and the Māori language (re)presented in curricula.

I finish this chapter by celebrating the journey you have entered into in reading this whare korero—a journey that in one moment may have opened your heart to the obvious and given, and then to be challenged in thinking about the possibilities of thinking (k)new about a whare, and how it could be (re)envisaged in future Māori-medium hauora learning area developments.

Ngā mihi ki te kaupapa, ngā mihi ki a koe hoki.

[An acknowledgement to the kaupapa and you as well].

Appendices

Appendix 1: Poukōrero Interview Information

Poukōrero Information Sheet

Te Upoko Uia ngā pou o te whare. Ask the posts of the whare: (Re)storying the whare in curriculum

E te Rangatira, tēnā koe

He mihi mahana ki a koe me ngā āhuatanga o te wā. Nō Te Arawa, rātou ko Kai Tahu, ko Muaūpoko, ko Rangitāne ahau.

My name is Sharyn Heaton and I am a doctoral student at The University of Waikato. This is a letter inviting you to participate in a research project I am currently carrying out as a component of a PhD in Education at The University of Waikato. I have 20 years' experience in Māori-medium education and I am currently working as a senior lecturer at The University of Waikato.

This research initially intends to critically analyse some of the health and educative discourses¹⁰⁶ surrounding the whare tapawhā as a model of hauora, health and well-being. This research examines whare discourses and their relationship to the human person and the environment. I will be interviewing Māori-medium Hauora and curriculum developers, specialist Māori-medium hauora, health and physical education teachers and Māori healers in order to collate their stories and understandings to enhance understandings of a whare as it could relate to future Māori-medium hauora developments. I am writing to seek permission to interview you with regards to these three main research questions:

- How are and how might “whare tapawhā” and ‘whare’ models be used in hauora, health and physical education discourses?
- To what extent can a ‘whare’ discourse be responsive to Māori ways of understanding hauora, health and physical education within education settings?
- How can Māori epistemological and ontological ways¹⁰⁷ of viewing a ‘whare’ inform future Māori-medium Hauora developments in New Zealand?

I have attached some indicative questions for your consideration prior to our meeting, but these questions can be adapted further to suit our needs. An interview may take between 30-40 minutes and I can interview you at a time and place convenient to you. The interview will be taped with your consent, and you will be able to request that the tape be turned off at any time. If anyone other than the researcher transcribes the tapes, that person will sign a letter of confidentiality.

You will be given a summary of the interview transcript to comment on and amend if necessary. You can withdraw from the study and the information you have shared up to one month after I return your verified interview transcript. All information gathered will be handled in the strictest confidence. There will be no identification of individual responses, names, and/or addresses in the thesis findings. A pseudonym may be chosen to help ensure your confidentiality. However due to the small number of people who have been involved in Māori-medium hauora curriculum or essence statement development a reader of the thesis may be able to infer who a specific voice may be within

¹⁰⁶ A discourse can be the spoken or written word seen from a particular point of view and considers the beliefs, values and knowledge it embodies. These beliefs and understandings constitute a way of looking at the world, a way of organising knowledge or a representation of experience.

¹⁰⁷ For the purpose of this study, epistemology has been defined as a branch of philosophy that investigates the origin, nature, methods and limits of human knowledge. In contrast, ontological ‘ways of knowing’ branches into metaphysics and explores the very nature of being.

the text. When the information provided is reported or published, this will be done in a way that does not directly identify participants. I will securely store information in a locked filing cabinet at The University of Waikato.

As a part of the ethics process, I ask for your consent to retain the data and to use it for research and teaching purposes, such as academic conference papers and publications.

An electronic copy of the thesis will become widely available, as The University of Waikato requires that a digital copy of Doctoral theses are lodged permanently in the University's digital repository: Research Commons.

If you have any concerns that I am unable to answer you can contact my doctoral supervisors Margie Hohepa, email mkhohepa@waikato.ac.nz or phone 838 4466 ex 7874 at The University of Waikato.

Nāku noa, nā Sharyn Heaton

Consent Form

Te Upoko: Uia ngā pou o te whare. Ask the posts of the whare: (Re)storying the whare in curriculum

Kairangahau: Sharyn Heaton

I have been provided with a comprehensive explanation about this research project. I have had an opportunity to ask questions and have them answered, and I understand that I may ask further questions at any time.

I understand that the data gathered by the researcher will be used in the writing of a PhD thesis, for publications, conference presentations, and in teacher education courses.

I consent to the information gathered and analysed by Sharyn Heaton being used in subsequent papers, articles or conference proceedings.

I understand that due to the number of people who work in the specialist field of hauora in Māori-medium education there may be a risk of maintaining anonymity. The researcher will try and mitigate the possibility of exposure wherever possible. However, the risk is real and there is a small chance that I may be unintentionally identifiable.

I understand that no information will be reported about me personally and that the data will be kept securely at The University of Waikato for a period of six years.

I understand that I may withdraw access to my data at any time up to one month after my final interview transcript has been returned to me for verification.

My participation is voluntary. I agree to participate in this research project.

Should I have any concerns I cannot resolve with the researcher I can contact Margie Hohepa, email mkhohepa@waikato.ac.nz or phone 838 4466 ex 7874 at The University of Waikato.

Indicative Interview Questions for Pouako and Kairongoā

Interview 1

1. What role (s) do you have in relation to Māori health or hauora?
2. In your experience, how have you seen or how have you used a whare tapawhā or whare model in your practice?
3. From your perspective, what is your organisation / schools understanding or interpretation about the whare tapawhā, or the whare model within your organisation/ school?
4. What are your personal understandings of the whare tapawhā model, or a ‘whare’ model and how do you believe these understandings can contribute to well-being?
5. *This question is dependent on your prior responses.* Do you use a whare or whare tapawhā model in your practice? If so how? If not? Why not? Do you have another model or framework that enframes well-being for your school/ experience? How do you think the whare model (or your school/organisations well-being model) be be used in your practice?
6. The concepts, aho and whenu mentioned in the *Hauora* curriculum are also explicit within the whare tapawhā model. What is your understanding of the whare tapawhā model as it could relate to Māori health, hauora or the whare?
7. Can you elaborate on some of the concepts or terms you have identified in relation to Māori health, well-being, hauora or the whare?
8. To what extent can a whare discourse be responsive to Māori ways of understanding hauora, health and physical education within education settings?

Interview 2

After sharing some of the frameworks that Hohepa Delamere had designed with participants or they may have shared some of their own frameworks/ models we discuss...

1. Do you perceive that this way of knowing about the ‘whare’ has relevance and can be used within educational settings or in future curricula design?
2. How can Māori epistemological and ontological ways of viewing a whare inform future Māori-medium hauora developments in Aotearoa?
3. What knowledge of the whare tapawhā, or the whare do you think has been omitted or could be included that isn’t currently considered in dominant discourses, that could inform future Māori-medium Hauora developments in Aotearoa? What could be some of the tensions, issues and challenges in this type of addition to curricula? How do you think these challenges could be addressed?
4. What would you recommend we need to do for future curricula developments when considering the model of hauora and Māori perspectives of well-being?

Indicative Interview Questions for Curriculum Developer

1. What role (s) have you played in the development of the whare/ hauora framework design, knowledge and the selection of hauora terms and concepts?
2. How did you come to participate in this process of development?
3. Describe and elaborate on some of the key criteria and considerations in the development process that influenced or guided you or the group that you were involved with?
4. What was your involvement in the Māori-medium curriculum development that discussed the whare as a model of hauora?
5. What were some of the tensions, issues and challenges in this development? How were some of these resolved?

6. Could you share some of your experiences concerning the inclusion of the whare model into curriculum in regards to the framework design, knowledge and the selection of hauora terms and concepts? Why do you think this way?
7. Can you elaborate on some of the key discussions around the whare framework and how it is used in other sectors other than the education sector? What further involvement with the whare model have you had since? (For example, the development of resources, teacher professional development...)
8. On reflection, what do you think about the outcome of the whare model in the English-medium curriculum documents of the *HPENZ* and the *HPE* essence statement development? In hindsight, what could have been done differently, if anything at all?
9. What knowledge of the whare tapawhā, or a whare do you think has been omitted or could be included that isn't currently considered in dominant discourses, that could inform future Māori-medium Hauora developments in Aotearoa?
10. What could be some of the tensions, issues and challenges in this type of addition to curricula development? How do you think these could potentially be resolved?

Indicative Interview Questions for Tohunga Whakairo

1. What role(s) have you played in the development of a whare as a potential well-being model?
2. How did you come to participate in this process of development?
3. Describe and elaborate on some of the key criteria, and considerations in the development process that influenced or guided you or the group that you were involved with?
4. What were some of the tensions, issues and challenges in this development? How were some of these resolved?
5. Could you share some of your experiences concerning the whare in regards to the framework design, knowledge and maybe an example? What has made you think this way?
6. What knowledge of the whare tapawhā, or the whare do you think has been omitted or could be included that isn't currently considered in dominant discourses, that could inform future Māori-medium hauora developments in Aotearoa? How do you think these could potentially be resolved?

Appendix 2: He Whakaheke Tuakana Teina o Ngā Ātua Tutira mō Ngā Nukunuku-ā-Tinana

	Iho Ātua	Aho Ātua	
<p><i>Karekare ana te aupo tukutuku kia tuia</i> [Interpretation: The integration that patterns silent movement] He tauira: Causal effect, self empowering, oruarua, ari ngao, the centering of energy-Tai Chi, self-control/self-discipline</p> <p><i>karekare</i> – ripple, <i>tukutuku</i> – pattern, <i>aupo</i> – currents, silent movements, <i>tuia</i> – to bring together, to integrate</p>			<p><i>Ko te poutihi o te waihanga kia puta ko tōna ake motuhaketanga</i> [Interpretation: A uniqueness that brings about a higher awareness, creating specialised movement skills (refinement)] He tauira: Technical skill development, associative transfer of skill into other learning environments, a balance of cognitive and the physical</p> <p><i>poutihi</i> – the pinnacle, <i>waihanga</i> – created thought, <i>motuhaketanga</i> – uniqueness</p>
<p><i>Te whitinga kia tata ka noho kia roa te putanga ake</i> [Interpretation: To bring closer as a group/ family so that security or survival is ensured] He tauira: Gathering of food, problem solving activities, team building activities</p> <p><i>whitinga</i> – cross over, <i>kia tata</i> – to be closer, <i>kia noho kia roa</i> - longevity, <i>te putanga ake</i> – the outcome, offspring</p>			<p><i>Taria te hau rongo e kake nei ki tua ao, ki rere ao, kia tokia ko te ngu a te reo</i> [Interpretation: To bring together an inner and outer world that occasionally uses silent words (language) to sense a better understanding of oneself] He tauira: the power of varying levels of thought</p> <p><i>taria</i> (mauria) - to take, <i>hau rongo</i> – to listen, to hear dimensionally, <i>tua ao</i> – another world, <i>rere ao</i> – the flight between worlds (within parts of the human body), <i>tokia</i> – to clear, <i>ngu</i> - the silence of language and of being</p>
<p><i>He whai nuku, he whaiaro, he whaitōpia ka tau ko te roa hei take</i> [Interpretation: The purpose for timeless, thoughtful movement] He tauira: Playing sport, the energy to use the mind, creative movement, imaginative play, made up games</p> <p><i>nuku</i> - to move, <i>aro</i> – to face, <i>tōpia</i> – deep thought, <i>roa</i> – timeless, <i>hei take</i> – to give purpose</p>			<p><i>Tahia te rongo e kawē atu ki ngā atarau kia kore e manene te uri ki ēnei rerēkētanga</i> [Interpretation: Clear away the dooms and glooms that don't allow for difference] He tauira: Developing empowering strategies to encourage participation</p> <p><i>tahia</i> – to sweep, <i>atarau</i> – the shadows, <i>manene</i> – languid, tired, <i>rerēkētanga</i> – differences</p>
<p><i>Taku rongo ki te waihanga kia tioriori te ritenga ki te reo whaitau</i></p>			<p><i>Rangaranga mai ko ngā pūeke kia tae atu ki te tihi a te hiahia</i></p>

<p>[Interpretation: Through preparation and agreement sensual experience is developed] He tauira: Exploration and refinement of strategies for team games/ activities</p> <p><i>rongo</i> - sensual experience, <i>waihanga</i>- development, <i>tioriori</i> – to emit, <i>ritenga</i> – similarly, prepared, <i>whaitau</i> – an agreement</p>	<p>Hine maiooro Rongo ihiihi</p>	<p>[Interpretation: The laying of foundations encourages one to strive forward and upward] He tauira: Consolidating new learning and new rewarding challenges into life</p> <p><i>rangaranga</i> – weave, also to layer, <i>pūeke</i> – encouragement, to climb, <i>tihī</i> – pinnacle, <i>hiahia</i> – requests</p>
<p><i>Kapokapo i te waingunguru kia tau ki te nui ki te roa o te pae urunga</i> [Interpretation: Continual high energy movement leads to endurance] He tauira: Endurance training, sustained physical activities</p> <p><i>kapo</i> – to grasp, to take hold of, <i>waingunguru</i> – explosive movement, <i>kia tau ki te nui ki te roa</i> – endurance, <i>paerunga</i> – stamina</p>	<p>Hine kapowai Rēhia te pūtoitoi</p>	<p><i>Kia puta kia noho ko ngā tākaro muamua kia tu mai ko te toitoi</i> [Interpretation: Integrated with physical activities mind, body and soul become strengthened/ enhanced] He tauira: Eye and hand co-ordination games such as hipitoitoi, hei tama tū tama, developing team tactical awareness with or without verbal communication, trust activities, positive communication</p> <p><i>toitoi</i> – activities such as prediction games, <i>tākaro muamua</i> – the mental and physical components of interactive play, games</p>
<p><i>Tiria ki te roha e pau ake ki te ao taketake tū mai te raukura</i> [Interpretation: A high achiever personifies greatness] He tauira: Highly competent runner, athlete, sportsperson...</p> <p><i>tiria</i> – to spread, <i>roha</i> – pierced, <i>pau ake ki te ao</i> - effusion, <i>tū mai te raukura</i> – personification of a high achiever</p>	<p>Hine kapoao Rakatauri/ Raukauri</p>	<p><i>Hoe ana te pukawenga e titoki nei i ngā rongo, ātea, ā whēnua, ā kikokiko</i> [Interpretation: Provision of progressive learning moment provides a supportive structure for outcomes] He tauira: Sequential movement patterns, (dance, kapa haka, mau rākau), games and entertaining activities</p> <p><i>pukawenga</i> – organized systematic play, <i>titoki</i> – to compliment, a supportive role, <i>ātea</i> – atmosphere, <i>kikokiko</i> – the living flesh</p>
<p><i>Kitea te orongo i heke mai ki tua ka mau ki te tihī o te maunga hei oronga tapuwae</i> [Interpretation: Delineating sequential development of spatial awareness acquired through sound (music, commands)] He tauira: Instructional physical education, dance</p> <p><i>kitea</i> – to observe, <i>orongo</i> - a moon phrase, <i>heke mai ki tua</i> – facing (in front of), <i>ka mau ki te tihī o te maunga</i> – settled on top of the mountain,</p>	<p>Hine tautiri Rua te pō</p>	<p><i>Pō ana te aronga, titia ki te rangi, ka whiti mai te awatea hei orongo nui mai i te tuaao e tiro iho nei</i> [Interpretation: Emphasis can be placed on interrelationships between sky and earth, such as the impact on seasonal changes to oneself] He tauira: The seasonal gathering of Māori food, Te hī tuna i te wā o te tuna heke, changing energy levels throughout the year</p>

<p><i>hei oronga</i> – aerial sound waves (radio waves, sound waves), <i>tapuwae</i> – sacred steps</p>		<p><i>aronga</i> – focus, <i>titia</i> – to blend, <i>awatea</i> – day break, <i>orongonui</i> – season, full moon, <i>tuaao</i> – the space that we see in front of us, <i>tiro iho</i> – looking down</p>
<p><i>Ru ana te ao ka rere te tauhiri ki runga kia whata mai ko te kura</i> [Interpretation: Developmental movement as represented through physical change] He tauira: adaptation of physical activities according to growth, body shape (awareness of inclusive practices) <i>ru ana te ao</i> – physical changes through movement, <i>ka rere te tauhiri</i> – enlightened or excited movement, <i>whata mai</i> – in-front of (shown from above), <i>kura</i> –red, well-being, productivity</p>	<p>Hine matāpuhia Rangaranga tumau</p>	<p><i>Tu mai ko te waitapu hei whakarau i ngā akaaka kia rongo mai ko ngā rautahi tikaao i te kiri</i> [Interpretation Lying at surface level is a multitude of possibilities that allow deeply embedded energies to be sanctioned] He tauira: bush walk, identifying and gathering Māori medicine, <i>waitapu</i> – sanctioned waters, <i>whakarau</i> – multiplicity, <i>akaaka</i>- the vine, a binding, <i>rautahi</i> – the energy of one, within one, <i>tikaao</i> – planted deeply, <i>kiri</i> – surface, skin</p>
<p><i>Mā te reo e maioha te kurutau hei awhina i te putanga a te waiohu</i> [Interpretation: In-depth experiences in varying movement contexts develops a range of learning outcomes] He tauira: hop, skip and jump, jump rope, hei tama, tū tama <i>reo maioha</i> - language of soft instruction, appreciation, <i>kurutau</i> – a depth and breath practice (of movement), <i>putanga</i> - outcomes, <i>waiohu</i> – the gathering of information</p>	<p>Hine maioha Tau iti rua pou</p>	<p><i>Ka rere ki uta, ka hoki ki tai ka piki ki runga, ka heke ki raro, kia poupoua ki te whenua</i> [Interpretation: The tides may rise and fall, yet we need to remain grounded and balanced] He tauira: Winning or losing a game, whilst retaining a good attitude for any outcomes <i>poupoua</i> – to be immersed, entrenched, or established</p>
<p>Ko te rito te pūtake kia uru atu ki ngā tuāwhiti, ki ngā tuaara [Interpretation: With probable reason there are many passages to reach desired horizons] He tauira: recognition and achievement of personal goals <i>rito</i> – center shoot, <i>pūtake</i> - beginning of reason, <i>uru</i> – to enter, <i>tuāwhiti</i> – horizons, <i>tuaara</i> – many passages</p>	<p>Te rito mahekeheke Roi iho</p>	<p><i>Takuā te rongo e mau nei ahakoa te poutua, te pouroa, kia mau tonu ko te anga nui</i> [Interpretation: Being able to give focus peripherally and to remain completely focused where hearing is paramount] He tauira: Activities that require peripheral vision, hand and eye coordination, tī rākau, tīfītītōrea <i>takuā</i> – to enable hearing, <i>poutua</i> – first hearing, <i>pouroa</i>- long hearing, <i>anga nui</i> – peripheral focus</p>
<p><i>Ko te paepae roa te kakau kia pūmau te whaitake mairangi hei tuara</i> [Interpretation: Any purposeful achievement requires persistence and perseverance] He tauira: practice makes perfect</p>	<p>Hine tuapae Roi ake</p>	<p><i>Angitu ko te kaupapa kia rea, kia tipu ko te tainuku kia piri ko te kohi e kiri nei</i> [Interpretation: Having flexibility of growth allows confidence to be achievable]</p>

<p><i>paepae roa</i> – persistence, <i>kakau</i> – handle, <i>pūmau</i> – held firmly, <i>whaitake</i> – with reasonable purpose, <i>mairangi</i> – distance (far away), <i>tuara</i> – the backbone</p>
<p><i>Ko ia te ara kia tātai te haunui e whai mita te kahurea</i> [Interpretation: She shares holistic growth and development whilst valuing dialectal variation]</p> <p><i>Ko ia te ara</i> – she/he shares, <i>tātai</i> – descending from , <i>haunui</i> – holistic, wholesome, <i>mita</i> – dialectal variation, <i>kahurea</i> – growth</p>

**Hine te
kōpae**

**Tāne Te
Ahurangi**

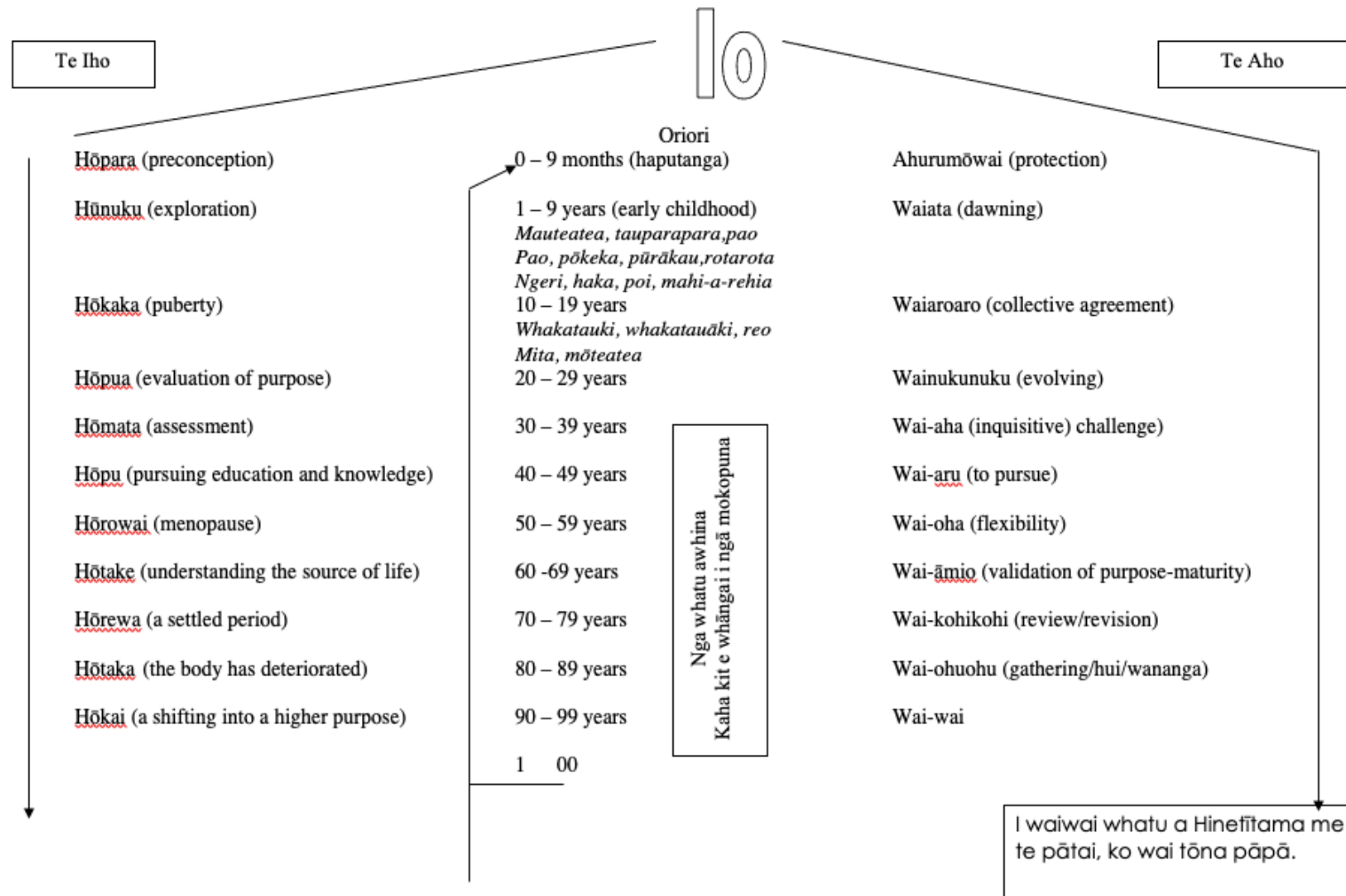
<p>He tauira: Stand tall, stand proud, positive self identity, enjoyable, fun, remain stimulated</p>
<p><i>angitu</i> – confidence, <i>rea</i> – growth (first two shoots of a plant), <i>tainuku</i> – to hold tight, yet be flexible, <i>kohi</i> – to gather, <i>kiri</i> – within a person, <i>kaupapa</i> – platform that allows extension</p>
<p><i>I ahu mai te koirongo kia tau mai ki mua i te karekare o ngā wai mārama</i> [Interpretation: Quickly captured the rippling effect of sleight of hand can bring about enlightenment]</p> <p>He tauira: The employing of tactical evasion and invasion techniques, the sublime messages with performance</p> <p><i>koirongo</i> – the speed in which something is grasped, <i>karekare o ngā wai</i> – the shifting/stirring of waters, <i>mārama</i> – the shimmering, the rippling of enlightenment</p>

Appendix 3: Floor Plan of the Whare of Mautini Aroaro, and Activities Within

Ngā tuamau ā tāngata	Ngā waimatū	Ngā mahi nekeneke		Ngā pātoetoe	Te waiara	Kōwhiri
Ngā rautake mauhi Ngā hono ki te tāngata Ko ngā here a te tinana Ngā pūkenga whakapakari i/ mō te tinana	Ngā hurihanga Ko te tipuranga hei wainuku āroa tōna. Ngā matū herehere Ha kina, ha puta	Ngā raupapa mahi Ngā ara mautini Ngā waihanga pūmau Ngā āhei nukunuku	Pou Tua Rongo	Ngā nukunuku poutahi Ngā akoranga tupae Ngā raupapa nukunuku Te ngaitahi	Hiha Ngā āhuatanga hihiri Te whakaatu akoherehere Ko te ihiihi whai mana	Ka piki kia tiketike Kia puawai ngā akoako Kia pumau ngā akoako tuku iho Ngā akoako taurima
Te huihuinga kia tau ki ngā matakawa Pūkahea Te ara ako Kia whai take ki ngā awe o te tupuranga	Ngā whātoro ioio, iaia, wheua Ngā maiaro hekeheke Te pūmotomoto o te tangata Te hāngai o ngā pūtaka	Te ako māiti Waihanga korikori Te taikura o te whakaaro Te hihiringa o te waiaro	Pou Toko Manawa	Whakaputa wera kia ngaiihi Toha atu, hoki mai ngā aronga toetoe Te whakakoi i te tinana Ko te uara hei tautuaro	Kia ūara te pūroi e puta ana Ngā whaingā mahitahi hei hapai i ngā take Ko te oranga wairua, oranga tinana, oranga arotātari Ko ngā whakaaro teitei	Ngā rongomau mai i te taiao kia tau Kei roto i te hinengaro e mau ana Ka tika te arahi ka mārika te putanga Ngā mutunga kore
Kia heke ngā waitake Te whānake wawata Ma te tohutohu kia tika ka mau kia pūāwai ko ngā akonga Ngā ngohe tautoko i ngā take akoako	Arawhiti Waimatū iraira Ngā matū hītāua Ngā wainukunuku	Whānaungatanga Whakatau i ngā whaiako Anga ki tua, hanga mō mua/ muri koiaroaro Pakari ngā raupapa teitei	Pou Tāhuhu	Whakatō kaha Te whānau nohopiri Ngā waiheke tua ara o te akonga Kia urutahi ngā pūkenga	E kawē nei i ngā waitahi pūtairewa Ngā tāutataki hei ārahi i ngā rōpū... (kapa haka) Te pūrotu whaimata pūau Whakanui i ngā mōmō mahi	Ngā āhei pūkenga mataoioi Kua matatau ngā tikanga mai i ngā akoranga Papamau kia matakītaki ki ngā urunga Kia tiritiria mō te kaupapa
Ko te pūkaha Rokohina kia puta ko te marama e ako ana Whiriā kia uru atu ki te ngaitahi Te hononga kia pūtaka ngā mahi nekeneke/nukunuku/ oranga	Ngā waiaro ahuranga/ ahurere Te pito o te arohae Ngā tūā nuku ireire Ngā mōhiohio pūmau Ko ngā whakapiri	Te haepuru take Te kauaro kia tauawhia Ngā kitenga kei tua atu Ngā amoamo pūroa Ngā āhei tūturu	Pou Aro	Rokohanga i ngā pūrongo Ngā tuku iho hei whakanui i ngā akoako Tumata tōtika kia mau Ngā manahī toetoe aronga Ngā ohomauri	Ngā tauaka whaiti/ whāroa Herea kia taupae ngā akoranga Tu rangatira ngā mahi Kia pai te rere o te taengoihau Te miharo waiohu	Waitere ngā kōrero kia ako atu Haumie te rauhanga Ka roa te kitenga mauhia hei tuituia Ngā hua whai apa
Tangata	Waiora	Te Hōkai Ao		Te Hōkai Ao	Waiora	Tangata

Biology	Chemistry	Kinesthetics		Physical activities	Psychology	Options
Identity/ Identify/ Uniqueness Anatomical relationships Biomechanics (function) Functional efficiency	Changes Physiological development Biochemistry (endocrine system) Inhalation and exhalation (increased oxygen uptake)	Chronological organised participation Physical education Bionics (power of thought, patternised thinking) Context derived movement	Pou Tūa Rongo	Co-ordination, fundamental movements Applied kinesiology Sequential motor skill development A unison of practice	Honesty, integrity, honoring, appreciation Embodied creativity Communication expressed Motivation, exciting	Maximising vocational opportunities Enhancing competencies Practical strategies Learning modems
Societal movement -natural progression Human development - individualistic Effective consciousness Interrelationships	Vessels (e.g arteries veins, capillaries...) Tissues, muscles, bones... Breaking down barriers Bio- chemical systems Relativity	Directional learning (perseverance, patience) Creative movements (performing arts) Imaginative movements (imagery, comic association) Inspired movement	Pou Toko Manawa	Participatory exercise Reciprocal learning Excitement (the adrenaline rush) Motivated role - models	Releasing of potential Co-operative objectives Healthy mind, spirit, body- waiora/ oranga. Body culture. Reaching of potential	Exploration Availability Positive decision making Unlimited possibilities
Increased self-esteem Fulfilling needs People enhancing programmes Reinforcing tasks	Self-determine Pubertal changes Chemical imbalance Evolved and evolving	Increased participation Consolidation of experiences Review, reflect, refine and revise Effective coping strategies	Pou Tāhuhu	Renewed Vigor Engaging involvement Attributes - natural abilities Self- management	Aspired inspirations Challenging Personal/ self-development Initiating change	Competencies Recognition of prior learning/ knowledge Surveying further options Meaningful discussion
Capability of function Dissection Conflict and resolution Substantiated biology	Attitudinal changes Analysis Employ neutrality Commitment of intelligence	Risk taking Compromise or support Using discernment – what is appropriate or inappropriate Sustainable validation	Pou Aro	Disseminating information Expedite-increased efficiencies Making practical sense or delivery of common sense activities. Pro-activity	Boundary setting Expectations, regulated Peer dominance Flexibility	Formative decisions Assembling Integrated vision (a tangible outcome) Productive
Tangata	Waiora	Te Hōkai Ao		Te Hōkai Ao	Waiora	Tangata

Appendix 4: Te Oranga o te Tangata (The Lifespan of the Person)



Appendix 5: Ngā Paerewa (A Brief Explanation)

From *Te Ohu Hauora Wānanga notes* 2006.

Tūāpapa	tētahi taunaha (supporting learning)	<i>pae</i> – level, horizontal, the horizon
<i>Paetoko</i>	recognition of students’ needs and grouping or planning accordingly. Identifying students preferred learning styles	<i>toko</i> – support
<i>Paetahi</i>		
<i>Paerua</i>	noting progressive development	
<i>Paetanga</i>	enhancement of competencies	<i>nuku</i> – to shift, move
<i>Paenuku</i>	shifting them into other potential	<i>hono</i> – to connect
<i>Paehono</i>	looking for validation or arohae of relationships	<i>tohu</i> – sign, to instruct, to direct, to advise
<i>Paetohu</i>	reflective associations, transitional learning that is transferable	
<i>Paeko</i>	principles that endorse the pedagogies and its outcomes for students	
<i>Paeanga</i>	te anga whakamua, te anga atu is the forward balancing of freedom’s that allow education to become desirable	<i>anga</i> - looking or searching further
<i>Paetua</i>	the multi-personalities, multi personality changes, student dominance	<i>tua</i> – forward facing
<i>Paetake</i>	realities of being a teacher, accountability	<i>take</i> - purposes
<i>Paepae</i>	the platform of achievement and the reception of competencies	
<i>Paeatu</i>	learning is reinforced through discovery	
<i>Paetaea</i>	students learning becomes more experiential	<i>taea</i> – enabling, empowered
<i>Paemua</i>	validating learning achievements	
<i>Paetau</i>	students potential learning is acknowledged	
<i>Paetaki</i>	students become self-assured in their learning	<i>taki</i> – able to face challenges
<i>Paehere</i>	holistic learning (cross-curricula integration)	<i>here</i> – join, bind, integrated, to tie together
<i>Paeama</i>	students learning becomes balanced	<i>ama</i> – on an outrigger, that keeps the waka balanced
<i>Paeamo</i>	awareness of theirs and others collective needs	<i>amo</i> – left and right supports for the maihi of a whare nui
<i>Paeneke</i>	students’ select and make sense of information	<i>neke</i> – to move forward
<i>Paeeke</i>	students’ select and adapt information according to their needs	<i>eke</i> – to raise above
<i>Paetoko</i>	Tētahi taunaha (supporting learning)	<i>toko</i> – to support
<i>Tuāro</i>	foundation	

References

- Adcock, A., Storey, F., Lawton, B., Bennett, M., Lambert, C., Edmonds, L., Stevenson, K., Geller, S., & Cram, F. (2019). He korowai manaaki: Mapping assets to inform a strengths-based, Indigenous-led wrap-around maternity pathway. *Australian Journal of Primary Health*, 25(5), 509–514. <https://doi.org/10.1071/PY19029>
- Adds, P., Hall, M., & Higgins, T. (2011). Ask the posts of our house: Using cultural spaces to encourage quality learning in higher education. *Teaching in Higher Education*, 16(5), 541–551. <https://doi.org/10.1080/13562517.2011.570440>
- Ahenakew, C., Andreotti, D., Cooper, G., & Hireme, H. (2014). Beyond epistemic provincialism: De-provincializing indigenous resistance. *AlterNative*, 10(3), 216–231. <https://doi.org/10.1177/117718011401000302>
- Aranga, M. (2009). The hidden school of Rua: Te kura huna a Rua. *The International Journal of the Humanities*, 6(9), 117–124. <https://doi.org/10.18848/1447-9508/CGP/v06i09/42532>
- Archibald, J., Barnhardt, R., Cajete, G. A., Cochran, P., McKinley, E., & Mercurieff, L. (2007). The work of Angayuqaq Oscar Kawagley. *Cultural Studies of Science Education*, 2(1), 11–17. <https://doi.org/10.1007/s11422-007-9048-y>
- Ataria, J., Mark-Shadbolt, M., Te O’Pareake Mead, A., Prime, K., Doherty, H., Waiwai, J., Ashby, T., Lambert, S., & Garner, G. (2018). Whakamanahia te mātauranga o te Māori: Empowering Māori knowledge to support Aotearoa’s aquatic biological heritage. *New Zealand Journal of Marine and Freshwater Research*, 52(4), 467–486. <https://doi.org/10.1080/00288330.2018.1517097>
- Au, W. (2011). *Critical curriculum studies: Education, consciousness, and the politics of knowing*. Routledge. <https://doi.org/10.4324/9780203806449>
- Bailer-Jones, D. (2002). Models, metaphors and analogies. In P. Machamer & M. Silberstein (Eds.), *The Blackwell guide to the philosophy of science* (pp. 108–127). Blackwell. <https://doi.org/10.1002/9780470756614.ch6>
- Barlow, C. (1991). *Tikanga whakaaro: Key concepts in Māori culture*. Oxford University Press.
- Barnes, H., Gunn, T., Barnes, A., Muriwai, E., Wetherell, M., & McCreanor, T. (2017). Feeling and spirit: Developing an indigenous wairua approach to research. *Qualitative Research*, 17(3), 313–325. <https://doi.org/10.1177/1468794117696031>
- Battiste, M. (2009). *Reclaiming Indigenous vision and voice*. UBC Press.
- Battiste, M. (2013). *Decolonizing education: Nourishing the learning spirit*. Purich Publishing.
- Beattie, H. (1939). *Tikao talks: Traditions and tales told by Teone Taare to Herries Beattie*. Cadsonbury Publications.

- Bell, A. (2004). *Relating Maori and Pakeha: The politics of indigenous and settler identities* [Doctoral thesis, Massey University]. Massey Research Online. <http://hdl.handle.net/10179/267>
- Bennett, A. (2007). *Marae: A whakapapa of the Māori marae* [Doctoral thesis, University of Canterbury]. UC Research Repository. <http://hdl.handle.net/10092/1027>
- Bennett, S., & Liu, J. (2018). Historical trajectories for reclaiming an indigenous identity in mental health interventions for Aotearoa/New Zealand: Māori values biculturalism and multiculturalism. *International Journal of Intercultural Relations*, 62, 93–102. <https://doi.org/10.1016/j.ijintrel.2017.05.005>
- Benton, R. (1988). The Māori language in New Zealand education. *Language, Culture and Curriculum*, 1(2), 75–83. <https://doi.org/10.1080/0790831880952503>
- Benton, R., Benton, N., Swindells, J., Chrisp, S., & New Zealand Council for Educational Research. (1995). *The unbroken thread: Māori learning and the National Qualifications*. New Zealand Qualifications Authority. <https://natlib.govt.nz/records/22020074>
- Besley, T. (2003). The body and self in the New Zealand Health & Physical Education Curriculum. *New Zealand Journal of Educational Studies*, 38(1), 59–72.
- Best, E. (1923). *The Maori school of learning: Its objects, methods and ceremonial*. Government Printer.
- Best, E. (1924). *The Maori*. Harry H. Tombs.
- Best, E. (1924). *Maori religion and mythology: Part 1*. Government Printer.
- Best, E. (1929). *Maori religion and mythology. Part 2*. Dominion Museum. <https://nzetc.victoria.ac.nz/tm/scholarly/tei-Bes02Reli-t1-body-d4-d4-d21.html>
- Best, E. (1929). *The whare kohanga and its lore*. Government Printer.
- Best, E. (1934). *The Māori as he was: A brief account of life as it was in pre-European days*. Victoria University of Wellington. <https://nzetc.victoria.ac.nz/tm/scholarly/tei-BesMaor-c4-2.html>
- Best, E. (1954). *Spiritual and mental concepts of the Māori*. BEROSE. <https://www.berose.fr/IMG/pdf/spiritualmentalc00bestuoft.pdf>
- Bidois, V. (2012). *Destabilising the binary: Reframing cultural identity* [Doctoral thesis, University of Otago]. Our Archive. <http://hdl.handle.net/10523/2467>
- Biesta, G. (2019). What kind of society does the school need? Redefining the democratic work of education in impatient times. *Studies in Philosophy and Education*, 38, 657–668. <https://doi.org/10.1007/s11217-019-09675-y>
- Bishop, R. (1999). Kaupapa Māori research: An indigenous approach to creating knowledge. In N. Robertson (Ed.), *Proceedings of a symposium sponsored by the Maori & Psychology Research Unit* (pp. 1–6). University of Waikato.

- Blaser, M. (2014). Ontology and indigeneity: On the political ontology of heterogeneous assemblages. *Cultural Geographies*, 21(1), 49–58. <https://doi.org/10.1177/1474474012462534>
- Boulton, A., & Cvitanovic, L. (2021). *Māori centred social work practice: Evidence brief*. <https://www.orangatamariki.govt.nz/assets/Uploads/About-us/Research/Latest-research/Maori-centred-social-work-practice-v2/Maori-centred-social-work-practice.pdf>
- Bradford, H. (2004). *Pūtea whakairo: Māori and the written word*. Huia.
- Brown, D. (2009). *Māori architecture: From fale to wharenui and beyond*. Penguin Group.
- Buck, P. (1949). *The coming of the Māori*. Maori Purposes Fund Board.
- Buck, R. (1926). The value of tradition in Polynesian research. *Journal of the Polynesian Society*, 35(3), 181–203. <https://www.jstor.org/stable/20702091>
- Burrows, L. (2004). Understanding and investigating cultural perspectives in physical education. In L. Burrows, J. Wright, & D. MacDonald (Eds.), *Critical inquiry and problem-solving in physical education* (pp. 105–119). Routledge.
- Bush, A., Campbell, W., & Ransfield, M. (2019). Te ara waiora a Tāne: A kaupapa Māori mental-health assessment and intervention planning approach. *Australasian Psychiatry*, 27(4), 337–340. <https://doi.org/10.1177/1039856219829225>
- Cajete, G. (2005). *Native science: Natural laws of interdependence*. Clear Light Publishers.
- Campbell, D. (2019). *Ngā kura a Hineteiwaiwa: The embodiment of mana wahine in Māori fibre arts* [Doctoral thesis, University of Waikato]. Research Commons. <https://hdl.handle.net/10289/12583>
- Caputo, J. (1997). *Deconstruction in a nutshell: A conversation with Jacques Derrida*. Fordham University Press.
- Carr, M., & May, H. (1993). Choosing a model: Reflecting on the development process of te whāriki: National early childhood curriculum guidelines in New Zealand. *International Journal of Early Years Education*, 1(3), 7–22. <https://doi.org/10.1080/0966976930010302>
- Carter, L. (2013). Travelling beyond landscapes. In S. Katene & M. Mulholland (Eds.), *Future challenges for Māori* (pp. 19–28). Huia.
- Chilisa, B. (2012). *Indigenous research methodologies*. SAGE.
- Chopra, D. (1990). *Quantum healing: Exploring the frontiers of mind/body medicine*. Bantam Books.
- Clarke, G. (2019). *Whānau aspirations, extracurricular activity and positive deviance: The leisure activity patterns and narratives of successful young Māori men and how they inform urban whānau raising tamatāne* [Doctoral thesis, University of Waikato]. Research Commons. <https://researchcommons.waikato.ac.nz/handle/10289/13695>
- Cox, J. (2014). *The invention of God in Indigenous societies*. Routledge.

- Cram, F. (2014). Measuring Māori wellbeing: A commentary. *MAI Journal*, 3(1), 18–22.
http://www.journal.mai.ac.nz/sites/default/files/MAI_Jrnl_V3_Iss1_Cram.pdf
- Cram, F. (2019). Measuring Māori children's wellbeing: A discussion paper. *MAI Journal*, 8(1), 16–32.
http://www.journal.mai.ac.nz/sites/default/files/MAIJrnl_8_1_Cram_final.pdf
- Crow, S. (2018). Relationships between Maori values and streamflow: Tools for incorporating cultural values into freshwater management decisions. *New Zealand Journal of Marine and Freshwater Research*, 52, 626–642.
<https://doi.org/10.1080/00288330.2018.1499538>
- Culpan, I. (1996). Physical education: Liberate it or confine it to the gymnasium? *Delta*, 48(2), 203–219.
- Culpan, I., & Meier, C. (2020). A Māori concept in a Pākehā world: Biculturalism in health and physical education in the New Zealand curriculum. *Curriculum Studies in Health and Physical Education*, 11(1), 222–236.
<https://doi.org/10.1080/25742981.2020.1811129>
- Daniel, B. (2018). Knowing the self and the reason for being: Navigating racism in the academy. *Canadian Woman Studies*, 32(1–2), 59–66.
- Davies, B., Browne, J., Gannon, S., Honan, E., Laws, C., Mueller-Rockstroh, B., & Bendix Petersen, E. (2004). The ambivalent practices of reflexivity. *Qualitative Inquiry*, 10(3), 360–389. <https://doi.org/10.1177/1077800403257638>
- Davis, R., & Freire, P. (1981). Education for awareness: A talk with Paulo Freire. In R. Mackie (Ed.), *Literacy and revolution: The pedagogy of Paulo Freire* (pp. 57–69). The Continuum Publishing Company.
- Deane, P. (1988). Polysemy and cognition. *Lingua*, 75(4), 325–361.
[https://doi.org/10.1016/0024-3841\(88\)90009-5](https://doi.org/10.1016/0024-3841(88)90009-5)
- Deloria, V., & Wildcat, D. (2001). *Power and place: Indian education in America*. Fulcrum Publishers.
- Denzin, N., Lincoln, Y., & Smith, L. (Eds.). (2008). *Handbook of critical and Indigenous methodologies*. SAGE.
- Derrida, J. (1976). *Of grammatology* (G. C. Spivak, Trans.). John Hopkins University Press.
- Derrida, J. (1982). *Margins of philosophy* (A. Bass, Trans.). Harvester Press. (Original work published 1972)
- Derrida, J. (1986). Différance. In A. Bass (Ed.), *Margins of philosophy* (pp. 1–28). University of Chicago Press.
- Derrida, J. (1993). Structure, sign, and play in the discourse of the human sciences. In J. Natoli & L. Hutcheon (Eds.), *A postmodern reader* (pp. 223–242). State University of New York Press.

- Doherty, W. (2009). *Mātauranga Tuhoe: The centrality of mātauranga-ā-iwi to Māori Education* [Doctoral thesis, University of Auckland]. Research Space. <http://hdl.handle.net/2292/5639>
- Doutre, M. (1999). *Ancient Celtic New Zealand*. Dē Danann Publishers.
- Dunn, K. (2005). Interviewing. In I. Hay (Ed.), *Qualitative research methods in human geography* (pp. 79–105). Oxford University Press.
- Durie, A. (1997). Te aka matua keeping a Māori identity. In P. Te Whaiti, M. McCarthy, & A. Durie (Eds.), *Mai i rangiatea* (pp. 142–161). Bridget Williams Publishers.
- Durie, M. (1985). A Māori perspective of health. *Social Science and Medicine*, 20(5), 483–486. [https://doi.org/10.1016/0277-9536\(85\)90363-6](https://doi.org/10.1016/0277-9536(85)90363-6)
- Durie, M. (1994). Māori perspectives on health and illness. In J. Spicer, A. Trlin, & J. A. Walton (Eds.), *Social dimension of health and disease: New Zealand perspective* (pp. 194–203). Dunmore Press.
- Durie, M. (1994). *Whaiora: Māori health development*. Oxford University Press.
- Durie, M. (1998). *Te mana, te kawanatanga: The politics of Māori self-determination*. Oxford University Press.
- Durie, M. (1998). *Whaiora: Māori health and development*. Oxford University Press.
- Durie, M. (1999). *Te pae mahutonga: A model for Māori health promotion*. <https://www.cph.co.nz/wp-content/uploads/TePaeMahutonga.pdf>
- Durie, M. (2001). *Mauri ora: The dynamics of Māori health*. Oxford University Press.
- Durie, M. (2004). Understanding health and illness: Research at the interface between science and indigenous knowledge. *International Journal of Epidemiology*, 33(5), 1138–1143. <https://doi.org/10.1093/ije/dyh250>
- Durie, M. (2005). Indigenous knowledge within a global knowledge system. *Higher Education Policy*, 18(3), 301–312. <https://doi.org/10.1057/palgrave.hep.8300092>
- Eaude, T. (2008). *Children's spiritual, moral, social and cultural development*. SAGE.
- Education Review Office. (2020). *Te ara poutama: Piki ake, kaka ake: For those who aspire to seek excellence*. <https://ero.govt.nz/sites/default/files/2021-04/Te-Ara-Poutama-Indicators-of-quality-full-document.pdf>
- Edwards, S. (2009). *Titiro whakamua kia marama ai te wao nei: Whakapapa epistemologies and Maniapoto Māori cultural identities* [Doctoral thesis, Massey University]. Massey Research Online. <https://mro.massey.ac.nz/handle/10179/1252>
- Einhaeuser, E. (2014). *A Māori healer's perspective: Atarangi Muru/New Zealand* [Interview]. <http://www.synergies-journal.com/healing/2014/10/5/a-healers-perspective-atarangi-muru-new-zealand>

- Engels-Schwarzpaul, A. (2017). Traveling houses: Performing diasporic relationships in Europe. *The Contemporary Pacific*, 29(1), 38–64.
<http://www.jstor.org/stable/26407843>
- Engels-Schwarzpaul, A., & Wikitera, K. (2009, February 19–21). *Counter currents: Whare nui and fale abroad* [Paper presentation]. The Pacific Connection – Trade, Travel & Technology Transfer Conference, Melbourne, Australia.
<http://hdl.handle.net/10292/3677>
- Erueti, B., & Hapeta, J. (2011). Ko hauora raua ko te ao kori: He whānau kotahi holistic wellbeing and the world of Māori movement: One family. In S. Brown (Ed.), *Issues and controversies in physical education: Policy, power and pedagogy* (pp. 125–136). Pearson.
- Fairfield College. (2015). *Te pō whakanui mō Aratiatia*. Fairfield College.
- Fink, A. (2014). *Conducting research literature reviews: From the internet to paper* (4th ed.). SAGE.
- Fishman, J. (2006). *Do not leave your language alone: The hidden status agendas within corpus planning in language policy*. Routledge.
- Fitzgerald, S. (2002). *Te whare runanga: The house of learning* [Master's thesis, Massey University]. Massey Research Online. <https://mro.massey.ac.nz/handle/10179/6836>
- Fitzpatrick, K. (2005). Hauora and physical education in New Zealand: Perspectives of Māori and Pasifika. *Waikato Journal of Education*, 11(2), 37–48.
<https://hdl.handle.net/10289/6212>
- Fitzpatrick, K. (2006). The dangers of minimalism: Health and physical education in the draft New Zealand Curriculum. *Teachers and Curriculum*, 9, 11–18.
<https://doi.org/10.15663/tandc.v9i1.65>
- Fitzpatrick, K. (2007). Health and physical education and the New Zealand Curriculum 2007: Ongoing challenges. *Teachers and Curriculum*, 10, 51–54.
- Foucault, M. (1980). *Power/knowledge: Selected interviews and other writings 1972–1977*. Pantheon Books.
- Fraser, A. (1999, November 29–December 2). *Indigenous movement in physical education: Important or not?* [Paper presentation]. Joint Conference of the Australian Association for Research in Education and the New Zealand Association for Research in Education, Melbourne, Australia.
- Freire, P. (1996). *Pedagogy of the oppressed* (M. Mergman, Trans.). Penguin.
- Gagne, N. (2013). *Being Māori in the city: Indigenous everyday life in Auckland*. University of Toronto Press.
- Gallop, A. (1998). *The house with the golden eyes*. Running Horse Book.
- Gell, A. (1998). *Art and agency: An anthropological theory*. Oxford University Press.

- George, T. (2020). *Hermeneutics*.
<https://plato.stanford.edu/archives/fall2020/entries/hermeneutics/>
- Gibson-Graham, J. (1994). Stuffed if I know! Reflections on post-modern feminist social research. *Gender, Place and Culture*, 1(2), 205–224.
- Gillespie, S. (2000). Lévi-Strauss maison and societe ā maisons. In S. Gillespie & R. Joyce (Eds.), *Beyond kinship: Social and material reproduction in house societies* (pp. 22–52). University of Pennsylvania Press.
- Glavish, N. (2018). *Mate wareware* [Presentation]. Kaumātuaanga ō te roro wānanga, Waipapa marae, The University of Auckland, Auckland.
- Glover, M. (2013). Analyzing smoking using the whare tapa wha. In C. Banwell, S. Ulijaszek, & J. Dixon (Eds.), *When culture impacts health: Global lessons for effective health research* (pp. 115–128). Elsevier. <https://doi.org/10.1016/B978-0-12-415921-1.00011-7>
- Gone, J. (2015). Reconciling evidence-based practice and cultural competence in mental health services: Introduction to a special issue. *Transcultural Psychiatry*, 52, 139–149. <https://doi.org/10.1177/1363461514568239>
- Gordon, A. (2008). *Ghostly matters: Haunting and the sociological imagination*. University of Minnesota Press.
- Goulton, F. (2004). *He whatu korowai: Detailing the draft hauora consultation programme and findings*. Ministry of Education.
- Green, A. (2018). *Indigenous knowledges in health policy in Aotearoa New Zealand and Saskatchewan Canada: A comparative study* [Doctoral thesis, The University of Waikato]. Research Commons. <https://hdl.handle.net/10289/12153>
- Grosz, E. (1989). *Sexual subversions*. Allen and Unwin.
- Guba, E., & Lincoln, Y. (1989). *Fourth generation evaluation*. SAGE.
- Gudgeon, C. (1906). The tipua-kura, and other manifestations of the spirit world. *Journal of the Polynesian Society*, 15(1), 27–57.
https://www.jps.auckland.ac.nz/document/Volume_15_1906/Volume_15%2C_No._1/The_tipua-kura%2C_and_other_manifestations_of_the_spirit_world%2C_by_Lieut.-Col._Gudgeon%2C_p_27-57/p1
- Hall, S. (1997). Representation, meaning, and language. In S. Hall (Ed.), *Representation: Cultural representations and signifying practices* (pp. 15–30). SAGE.
- Harrison, P. (1999). *Te whakaruruhau hei pupuri i te aho o te wānanga: Hei kawē i ngā kura huna a Rua*. New Zealand Qualifications Authority.
<https://www.nzqa.govt.nz/assets/Maori/assessment-resources/whakairo/docs/Whakairo.pdf>

- Hawaikirangi, L. (2021). *An exploration of wellbeing in hapū wānanga through a Te Wheke framework analysis* [Master's thesis, University of Waikato]. Research Commons. <https://hdl.handle.net/10289/14430>
- Hay, P. J. (2006). Assessment for learning in physical education. In D. Kirk, D. Macdonald, & M. O'Sullivan (Eds.), *The handbook of physical education* (pp. 312–325). SAGE. <https://doi.org/10.4135/9781848608009.n18>
- Hazou, R., Woodland, S., & Ilgenfritz, P. (2021). Performing te whare tapa whā: Building on cultural rights to decolonise prison theatre practice. *Research in Drama Education*, 26(3), 494–510. <https://doi.org/doi-org.ezproxy.waikato.ac.nz/10.1080/13569783.2021.1940121>
- Health Quality & Safety Commission. (2019). *A window on the quality of Aotearoa New Zealand health care 2019*. <https://www.hqsc.govt.nz/our-programmes/health-quality-evaluation/publications-and-resources/publication/3721/>.
- Heaton, S. (2011). The co-opting of hauora into curricula. *Curriculum Matters*, 7, 99–117. <https://www.nzcer.org.nz/nzcerpress/curriculum-matters/articles/co-opting-hauora-curricula>
- Heaton, S. (2015). Rebuilding a "whare" body of knowledge to inform "a" Māori perspective of health. *MAI Review*, 4(2), 164–176. http://www.journal.mai.ac.nz/sites/default/files/MAIJrnl_2015_V4_iss2_Heaton.pdf
- Heaton, S. (2016). The juxtaposition of Māori words with English concepts: 'Hauora, well-being' as philosophy. *Education Philosophy and Theory*, 50(5), 460–468. <https://doi.org/10.1080/00131857.2016.1167583>
- Heke, I. (2017). *Introducing the Atua mātua Māori health framework*. Toi Tangata. https://toitangata.co.nz/wp-content/uploads/2017/06/Dr_Ihi_Heke_Atua_Matua_Framework.pdf
- Hemara, W. (2000). *Māori pedagogies: A view from the literature*. New Zealand Council for Educational Research.
- Henare, M. (1988). *Nga tikanga me nga ritenga o te ao Māori: Standards and foundations of the Māori Society*. Royal Commission on Social Policy.
- Henderson, Y. (2002). Postcolonial Indigenous legal consciousness. *Indigenous Law Journal*, 1(1), 1–56. <https://ilj.law.utoronto.ca/volume-1-issue-1-2002>
- Henriques, J., Hollway, W., Urwin, C., Venn, C., & Walkerdine, V. (1984). *Changing the subject: Psychology, social regulation and subjectivity*. Methuen.
- Heremaia, P. (1984). Marae as a learning environment in secondary schools. In R. Walker (Ed.), *Ngā tūmanako: Māori educational development conference* (pp. 32–35). University of Auckland.
- Heritage New Zealand Pouhere Taonga. (2019, December 5). *Hinemihī carvings step closer to returning home*. <https://www.heritage.org.nz/news-and-events/news/2019-december-5-hinemihī>.

- Hikuroa, D. (2017). Mātauranga Māori: The ūkaipō of knowledge in New Zealand. *Journal of the Royal Society of New Zealand*, 47(1), 5–10.
<https://doi.org/10.1080/03036758.2016.1252407>
- Hikuroa, D., Clark, J., Olsen, A., & Camp, E. (2018). Severed at the head: Towards revitalising the mauri of te awa o fresh water atua. *New Zealand Journal of Marine and Freshwater Research*, 52(4). <https://doi.org/10.1080/00288330.2018.1532913>
- Hoani Waititi Marae. (2019). *Te Whare Tū Taua o Aotearoa*.
<https://hoaniwaititimarae.co.nz/te-whare-tu-taua-o-aotearoa/>
- Hoani Waititi Marae. (n.d.). *Te Whare Tū Taua o Aotearoa NZQA mau rākau qualifications*.
<https://www.twttoa.com/mauri-toa.html>
- Hokowhitu, B. (2001). *Te mana Māori: Te tātari i ngā kōrero parau* [Doctoral thesis, University of Otago]. Our Archive. <http://hdl.handle.net/10523/133>
- Hokowhitu, B. (2004). Challenges to state physical education: Tikanga Māori, physical education curricula, historical deconstruction, inclusivism and decolonisation. *Waikato Journal of Education*, 10, 71–83.
- Hokowhitu, B. (2009). Māori culture: Contemporary or not? *MAI Review*, 3, 1–3.
<http://www.review.mai.ac.nz/mrindex/MR/article/view/274/315.html>
- Hokowhitu, B. (2014). If you are not healthy, that what are you: Healthism, colonial disease and body-logic. In K. Fitzpatrick & R. Tinning (Eds.), *Health education perspectives* (pp. 31–47). Routledge.
- Hokowhitu, B., Oetzel, J., Jackson, A., Simpson, M., Ruru, S., Cameron, M., Zhang, Y., Erueti, B., Rewi, P., Nock, S., & Warbrick, I. (2022). Mana motuhake: Indigenous biopolitics and health. *AlterNative*, 18(1), 104–113.
<https://doi.org/10.1177/11771801221088448>
- Holman, P. (2010). *Best of both worlds: The story of Elsdon Best and Tutakangahau*. Penguin.
- Holstein, J., & Gubrium, J. (1995). *The active interview: Qualitative research methods series*. SAGE.
- Hooper-Greenhill, E. (1998). Perspectives on Hinemihi: A Māori meeting house. In T. Barringer & T. Flynn (Eds.), *Colonialism and the object: Empire, material culture and the museum* (pp. 129–143). Routledge.
- Hoskins, T. K. (2001). *Kia whai kiko te kōrero: Constituting discourses at the edge* [Unpublished master's thesis]. Auckland, New Zealand.
- Hudson, M., Milne, M., Reynolds, P., Russell, K., & Smith, B. (n.d.). *Te ara tika-guidelines for Māori research ethics: A framework for researchers and ethic committee members*. Health Research Council of New Zealand.
<https://www.hrc.govt.nz/resources/te-ara-tika-guidelines-maori-research-ethics-0>

- Huia, T. (2015). Perspectives towards Māori identity by Māori heritage language learners. *New Zealand Journal of Psychology*, 44(3), 18–28.
<https://www.psychology.org.nz/journal-archive/Perspectives-towards-M%C4%81ori-identity-by-M%C4%81ori-heritage-language-learners.pdf>
- Ihaka, J. (2006, September 28). Marae at home in merry England. *New Zealand Herald*.
https://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=10403316
- IUHPE 23rd World Conference on Health Promotion. (2021). *Waiora: Indigenous peoples' statement for planetary health and sustainable development*.
https://www.iuhpe.org/images/CONFERENCES/world/2019/Indigenous_People_statement_final.pdf
- Jackson, M. (2009). Refugee experience, displacement, and the critique of cultural fundamentalism. *Sites*, 37, 3–16.
- Jackson, M. (2011). Hui reflections: Research and the consolations of bravery In J. Hutchings, H. Potter, & K. Taupo (Eds.), *Kei tua o te pae* (pp. 71–78). New Zealand Council for Educational Research.
https://www.nzcer.org.nz/system/files/Hui_Proceedings_v3_Web_1_2.pdf
- Jackson, M. (2015). He manawa whenua. In L. Pihama, H. Skipper, & J. Tipene (Eds.), *He manawa whenua, e kore e mimiti: Indigenous centred knowledge – Unlimited potential* (pp. 59–63). Te Kotahi Research Institute, The University of Waikato.
- Jahnke, H., & Taipa, J. (1999). Māori research. In C. Davidson & M. Tolich (Eds.), *Social science research in New Zealand* (pp. 39–50). Pearson Education.
- Jenkins, K., Harte, H., & Ririki, T. (2011). *Traditional Māori parenting: An historical review of literature of traditional Māori child rearing practices in pre-European times*. The Tindall Foundation. <https://tindall.org.nz/traditional-maori-parenting-historical-review-literature-traditional-maori-child-rearing-practices-pre-european-times/>
- Jenkins, K., & Kai'ai, T. (1994). Māori education: A cultural experience and dilemma for the State: A new direction for Māori society. In E. Coxan (Ed.), *The politics of learning and teaching in Aotearoa* (pp. 148–179). Dunmore Press.
- Johnson, D., Parsons, M., & Fisher, K. (2021). Engaging Indigenous perspectives on health, wellbeing and climate change: A new research agenda for holistic climate action in Aotearoa and beyond. *The International Journal of Justice and Sustainability*, 26(4), 477–503. <https://doi.org/10.1080/13549839.2021.1901266>
- Jones, A., & Jenkins, K. (2008). Rethinking collaboration: Working the indigene-colonizer hyphen. In N. Denzin, Y. Lincoln, & L. Smith (Eds.), *Handbook of critical and indigenous methodologies* (pp. 471–486). SAGE.
- Jones, H. (1958). Māori genealogies. *Journal of the Polynesian Society*, 67(2), 162–165.
https://jps.auckland.ac.nz/document/Volume_67_1958/Volume_67%2C_No._2/Maori_genealogies%2C_by_Pei_Te_Hurinui%2C_p_162-165/pl
- Jones, H. (2013). *He tuhi mārei-kura: A treasury of sacred writings. A Māori account of the creation, based on the priestly lore of the Tainui people*. Aka and Associates.

- Jones, H. (2013). *He tuhi mārei-kura: Ngā kōrero a te Māori mō te hanganga mai o te ao nō ngā whare wānanga o Tainui*. Aka and Associates.
- Jung, C. (Ed.). (1969). *Collected works of C. G. Jung* (Vol. 8). Princeton University Press.
- Ka'ai, T., Moorfield, J., Reilly, M., & Mosley, S. (2004). *Ki te whaiāo: An introduction to Māori culture and society*. Pearson Education.
- Kaplan, R. (2006). Re-articulating the case for micro language planning in a language ecology context. *Current Issues in Language Planning*, 7(2–3), 147–170.
<https://doi.org/10.2167/cilp092.0>
- Karaka-Clarke, T. (2020). *Ngā whenu ranga tahi: Drawing from Māori principles of wellbeing: Transforming online synchronous teaching and learning of te reo Māori* [Doctoral thesis, University of Canterbury]. UC Research Repository.
https://ir.canterbury.ac.nz/bitstream/handle/10092/100072/Karaka-Clarke%2C%20Te%20Hurinui_Final%20EDD%20Thesis.pdf?sequence=1&isAllowed=y
- Karaka-Clarke, T., Bell, B., Eddy, L., Kennedy-Benns, M., Robertson, A., & Schrader Manuera, G. (2022). Ko ngā kete o te wānanga: A beginner's guide to understanding mātauranga Māori. *Set: Research Information for Teachers*, 2–11.
https://www.nzcer.org.nz/system/files/journals/set/downloads/Set2022_1_002_0.pdf
- Kawagley, A. O. (2001). Teaching story. Spirit, knowledge, and vision from our First Nations' sages. *Canadian Journal of Native Education*, 25(2), 199–206.
- Kennedy, V., Cram, F., & Paipa, K. (2014, July). *Wairua and wānanga warm the whare* [Paper]. Aotearoa New Zealand Evaluation Association Conference, Wellington, New Zealand.
- Kingi, T. (2002). *Hua oranga: Best health outcomes for Māori* [Doctoral thesis, Massey University]. Massey Research Online. <http://hdl.handle.net/10179/2079>
- Kohere, R. (2003). Te hauora. In B. Ross & L. Burrows (Eds.), *It takes two feet: Teaching physical education and health in Aotearoa New Zealand* (pp. 21–23). Dunmore Press.
- Kopua, D. (2019). Factors that facilitate and constrain the utilization of a kaupapa Māori therapeutic approach with Mahi-a-Atua. *Australasian Psychiatry*, 27(4), 341–344.
<https://doi.org/10.1177/1039856218810158>
- Kopua, D., Kopua, M., & Bracken, P. (2020). Mahi a Atua: A Māori approach to mental health. *Transcultural Psychiatry*, 57(2), 375–383.
<https://doi.org/10.1177/1363461519851606>
- Kruger, T., Pitman, M., Grennell, D., Mac Donald, T., Mariu, D., Pomare, A., & Lawson-Te Aho, K. (2004). *Transforming whānau violence: A conceptual framework*. Te Puni Kōkiri.
- Kuokkanen, R. (2007). *Reshaping the university responsibility, indigenous epistemes, and the logic of the gift*. UBC Press.

- Kvale, S., & Brinkmann, S. (2009). *InterViews: Learning the craft of qualitative research interviewing* (2nd ed.). SAGE.
- Landcare Research. (2018). *What is mātauranga Māori?*
<https://www.landcareresearch.co.nz/about/sustainability/voices/matauranga-maori/what-is-matauranga-maori>
- Lather, P. (1993). Fertile obsession: Validity after poststructuralism. *The Sociological Quarterly*, 34(4), 673–693. <https://doi.org/10.2307/4121371>
- Lather, P. (2007). *Getting lost: Feminist efforts toward a double(d) science*. State University of New York Press.
- Lavalee, L. (2009). Practical application of an indigenous research framework and two qualitative indigenous research methods: Sharing circles and Anishnaabe symbol-based reflection *International Journal of Qualitative Methods*, 8, 21–40.
<https://doi.org/10.1177/160940690900800103>
- Learning, N., & Willis, G. (2016). The good lives model: New avenues for Māori rehabilitation? *Sexual Abuse in Australia and New Zealand*, 7(1), 59–69.
<https://doi.org/10.3316/informit.201588560268063>
- Lee, J. (2005). *Māori cultural regeneration: Pūrākau as pedagogy*.
http://www.rangahau.co.nz/assets/lee_J/purakau%20as%20pedagogy.pdf
- Lee, J. (2012). Marae ā-kura: Tracing the birth of marae in schools. *set*, 2, 3–11.
<https://doi.org/10.18296/set.0375>
- Lee, J., & Pihama, L. (2012). *Mārae-ā-kura: Teaching, learning and living as Māori*. Teaching and Learning Research Institute.
http://www.tlri.org.nz/sites/default/files/projects/9283_summaryreport.pdf
- Lee, W., Carr, M., Soutar, B., & Mitchell, L. (2013). *Understanding the te whāriki approach: Early years education in practice*. Routledge.
<http://ebookcentral.proquest.com/lib/waikato/detail.action?docID111464>
- Leske, A. (2007). The role of the Tohunga: Past and present. *Religious Studies and Theology*, 26(2), 135–147.
- Lévi-Strauss, L. (1987). *Anthropology and myth: Lectures, 1951–1982*. Basil Blackwell.
- Lincoln, Y., & Guba, E. (1985). *Naturalistic inquiry*. SAGE.
- Longhurst, R. (2008). *Maternities: Gender, bodies and space*. Routledge.
- Longhurst, R. (2009). Interviews: In-depth, semi-structured. In R. Kitchin & N. Thrift (Eds.), *International encyclopedia of human geography* (pp. 580–584). Elsevier.
<https://doi.org/10.1016/B978-008044910-4.00458-2>
- Love, C. (2004). *Extensions on Te Wheke (Working Papers No. 6-04)*. Te Pūkenga: Open Polytechnic Repository. <http://hdl.handle.net/11072/182>

- Love, C., Aho, L.-T., Shariff, S., & McPherson, J. (2017). Towards mauri ora: Examining the potential relationship between indigenous-centric entrepreneurship education and Māori suicide prevention in Aotearoa, New Zealand. *Journal of Indigenous Wellbeing*, 2(2), 116–128.
- Lyons, A., & Mark, G. (2010). Maori healers' views on wellbeing: The importance of mind, body, spirit, family and land. *Social Science and Medicine*, 70(11), 1756–1764. <https://doi.org/10.1016/j.socscimed.2010.02.001>
- Mahuika, N., & Mahuika, R. (2020). Wānanga as a research methodology. *AlterNative*, 16(4), 369–377.
- Mahuika, R. (2019). *Ngā niho tēte ō pekehāua: An indigenous articulation of governance* [Doctoral thesis, University of Waikato]. Research Commons. <https://hdl.handle.net/10289/12409>
- Marsden, M. (1974). *Māori concepts of ultimate reality*. Victoria University.
- Marsden, M. (1988). *The natural world and natural resources: Māori value systems and perspectives*. Ministry for the Environment.
- Marsden, M., & Henare, T. (1992). *Kaitiakitanga: A definitive introduction to the holistic view of the Māori*. Ministry for the Environment.
- Martin, J. (2012). He kurahuna: Māori expressions of educational success. *Te Kaharoa*, 5(5), 109–118. <https://doi.org/10.24135/tekaharoa.v5i1.99>
- Mason, J. (2002). *Qualitative researching*. SAGE.
- Masters, B., & Cherrington, L. (2005). *A literature review of Māori models of health, indigenous injury prevention and health promotion interventions*. Accident Compensation Corporation.
- McClintock, K., Sokratov, A., Mellsop, G., & Kingi, T. (2013). Hua oranga: Service utility pilot of a mental health outcome measurement for an Indigenous population. *International Indigenous Policy Journal*, 4(3), 1–14. <https://doi.org/10.18584/iipj.2013.4.3.7>
- McIntosh, T. (2005). Māori identities: Fixed, fluid, forced. In J. Liu, T. McCreanor, T. McIntosh, & T. Teaiwa (Eds.), *New Zealand identities: Departures and destinations* (pp. 38–51). Victoria University Press.
- McKinley, E. (2005). Locating the global: Culture, language and science education for indigenous students. *International Journal of Science Education*, 27(2), 227–241. <https://doi.org/10.1080/0950069042000325861>
- McMillian, A., & Hutchinson, I. (2002). When the mountain dwarfs danced: Aboriginal traditions of paleoseismic events along the Cascadia subduction zone of Western North America. *Ethnohistory*, 49(1), 41–68. <https://doi.org/10.1215/00141801-49-1-41>
- McMurphy-Pilkington, C. (2008). Indigenous people: Emancipatory possibilities in curriculum. *Canadian Journal of Education*, 31(3), 614–638.

- McNeill, H. (2009). Māori models of wellness. *Te Kaharoa*, 2, 96–114.
- McNeill, H. (2009). *Te hau ora o ngā kaumatua o Tuhoe: A study of Tuhoe kaumatua mental wellness* [Doctoral thesis, Auckland University of Technology]. Tuwhera Open Access. <http://hdl.handle.net/10292/355>
- McRae, J. (2017). *Māori oral tradition: He kōrero nō te ao tawhito*. Auckland University Press.
- Mead, H. (2003). *Tikanga Māori: Living by Māori values*. Huia.
- Mead, H. (2012). Understanding mātauranga Māori. In T. Black & D. Bean (Eds.), *Conversations on mātauranga Māori* (pp. 9–14). New Zealand Qualifications Authority.
- Mead, S. (1969). Imagery, symbolism and social values in Māori chants. *Journal of the Polynesian Society*, 78(3), 378–404. <https://www.jstor.org/stable/20704643>
- Mead, S. (1994). *Te Māori: Taonga Māori treasures of the Māori*. Reed.
- Melbourne, H. (1991). Whare whakairo: Māori 'literary' traditions. In G. McGregor & M. Williams (Eds.), *Dirty silence: Aspects of language and literature in New Zealand* (pp. 129–141). Oxford University Press.
- Melbourne, T. (2009). *Te whare-oohia: Traditional Māori education for a contemporary world* [Master's thesis, Massey University]. Massey Research Online. <http://hdl.handle.net/10179/1714>
- Melbourne, T. (2020). *Te wairua kōmingomingo o te Māori: The spiritual whirlwind of the Māori* [Doctoral thesis, Massey University]. Massey Research Online. <http://hdl.handle.net/10179/2957>
- Mercia, O., Stevens, N., & Toia, A. (2012). Mātauranga Māori and the data information-knowledge-wisdom hierarchy. *MAI Journal*, 1(2), 103–116. <http://www.journal.mai.ac.nz/content/m%C4%81tauranga-m%C4%81ori-and-data%E2%80%93information%E2%80%93knowledge%E2%80%93wisdom-hierarchy-conversation-interfacing>
- Metge, J. (1976). *The Māoris of New Zealand: Rautahi*. Routledge and Kegan Paul.
- Metge, J. (2010). *Tuamaka: The challenge of difference in Aotearoa New Zealand*. Auckland University Press.
- Metge, J. (2015). *Tauira: Māori methods of learning and teaching*. Auckland University Press.
- Meyer, M. (2003). Hawaiian hermeneutics and the triangulation of meaning: Gross, subtle, causal. *Applied Research and Social Justice*, 30(4), 54–63. <https://www.jstor.org/stable/29768223>
- Mika, C. (2007). The utterance, the body and the law: Seeking an approach to concretizing the sacredness of Māori language. *Sites*, 4(2), 181–205. <https://doi.org/10.11157/sites-vol4iss2id79>

- Mika, C. (2014). The enowning of thought and whakapapa: Heideggers fourfold. *Review of Contemporary Philosophy*, 13, 48–60. <https://hdl.handle.net/10289/9073>
- Mika, C. (2016). Papatūānuku/Papa: Some thoughts on the oppositional grounds of the doctoral experience. *Knowledge Cultures*, 4(1), 43–55. <https://hdl.handle.net/10289/10889>
- Mika, C., & Southley, K. (2016). Exploring whakaaro: A way of responsive thinking in Māori research. *Educational Philosophy and Theory*, 50(8), 795–803. <https://doi.org/10.1080/00131857.2016.1204905>
- Mika, C., & Stewart, G. (2015). Māori in the kingdom of the gaze: Subjects or critics. *Philosophy of Education Society of Australasia*, 48(3), 300–312. <https://doi.org/10.1080/00131857.2015.1013017>
- Mika, C., & Stewart, G. (2017). Lost in translation: Western representations of Māori knowledge. *Open Review of Educational Research*, 4(1), 134–146. <https://doi.org/10.1080/23265507.2017.1364143>
- Mikaere, A. (2011). *Colonising myths – Māori realities: He rukuruku whakaaro*. Huia.
- Mikaere, A. (2015). Tackling the sore spots in our thinking: Fulfilling our obligations as kaitiaki of the mātauranga continuum. In L. Pihama, H. Skipper, & J. Tipene (Eds.), *He Manawa Whenua conference proceedings* (pp. 74–82). Te Kotahi Research Institute, The University of Waikato.
- Ministry of Education. (1989). *Education Act 1989*. <https://www.legislation.govt.nz/act/public/1989/0080/latest/DLM183668.html>
- Ministry of Education. (1993). *The New Zealand Curriculum framework*. Learning Media.
- Ministry of Education. (1993). *Te anga marautanga*. Learning Media.
- Ministry of Education. (1993). *Te whāriki: He whāriki mātauranga mō ngā mokopuna o Aotearoa*. Learning Media.
- Ministry of Education. (1996). *Pāngarau i roto i te marautanga o Aotearoa*. Learning Media.
- Ministry of Education. (1996). *Pūtaiao i roto i te marautanga o Aotearoa*. Learning Media.
- Ministry of Education. (1999). *Health and physical education in the New Zealand curriculum*. Learning Media.
- Ministry of Education. (2000). *Hauora i roto i te marautanga o Aotearoa: He tauira*. Learning Media.
- Ministry of Education. (2000). *Tikanga a iwi i roto i te Marautanga o Aotearoa*. Learning Media.
- Ministry of Education. (2007). *The New Zealand Curriculum*. Learning Media.
- Ministry of Education. (2008). *Te Marautanga o Aotearoa*. Learning Media.

- Ministry of Education. (2017). *Te whāriki a te kōhanga reo*. Author.
- Ministry of Education. (2017). *Te whāriki: He whāriki mātauranga mō ngā mokopuna o Aotearoa*. Learning Media.
- Ministry of Education. (2020). *Education report: Scoping and process for refreshing the national curriculum*. <https://assets.education.govt.nz/public/Uploads/2.-Education-Report-Scope-and-process-for-refreshing-the-national-curriculum.pdf>
- Ministry of Education. (2021). *Hauora*. <https://hpe.tki.org.nz/health-and-physical-education-in-the-curriculum/underlying-concepts/hauora/>
- Ministry of Education. (n.d.). *Hauora*. <https://hpe.tki.org.nz/health-and-physical-education-in-the-curriculum/underlying-concepts/hauora/>
- Ministry of Health. (2002). *He korowai oranga: Māori health strategy*. <https://www.health.govt.nz/our-work/populations/maori-health/he-korowai-oranga>
- Ministry of Health. (2017). *Māori health models: Te wheke*. <https://www.health.govt.nz/our-work/populations/maori-health/maori-health-models/maori-health-models-te-wheke>
- Ministry of Health. (2020). *He korowai oranga: Māori health strategy*. <https://www.health.govt.nz/our-work/populations/maori-health/he-korowai-oranga>
- Ministry of Justice. (2001). *He hinotorie ki te ao Māori: A glimpse into the Māori world*. Author.
- Moeau, P. (1997). *Hauora* [Paper presentation]. New Zealand Conference on Health and Physical Education: Te Waiora me Te Reo Kori Hui o Aotearoa, Christchurch College of Education, Christchurch, New Zealand.
- Moeke-Maxwell, T., Collier, A., Wiles, J., Williams, L., Black, S., & Gott, M. (2020). Bereaved families' perspectives of end-of-life care: Towards a bicultural whare tapa whā older person's palliative care model. *Journal of Cross-Cultural Gerontology*, 35(2), 177–193. <https://doi.org/10.1007/s10823-020-09397-6>
- Moewaka, B., & McCreanor, T. (2019). Colonisation, hauora and whenua in Aotearoa. *Journal of the Royal Society of New Zealand*, 49, 19–33. <https://doi.org/10.1080/03036758.2019.1668439>
- Moewaka Barnes, H. (2009). *Arguing for the spirit in the language of the mind: A Māori practitioner's view of research and science* [Doctoral thesis, Massey University]. Massey Research Online. <https://mro.massey.ac.nz/handle/10179/1008>
- Moewaka Barnes, H., Moana, J., Gunn, T. R., Moewaka Barnes, A., Muriwai, E., Wetherell, M., & McCreanor, T. (2017). Feeling and spirit: Developing an indigenous wairua approach to research. *Qualitative Research*, 17(3), 313–325. <https://doi.org/10.1177/1468794117696031>
- Mohanram, R. (1999). *Black body: Women, colonisation and space*. University of Minnesota Press.
- Moorfield, J. (2011). *Te aka: Māori-English, English-Māori dictionary*. Longman/Pearson.

- Moorfield, J. (n.d.). *Te aka Māori-English, English-Māori dictionary and index*.
<https://maoridictionary.co.nz/>
- Moorfield, J. (n.d.). *Te aka Māori Dictionary*. Retrieved 11 March 2021 from
<https://maoridictionary.co.nz/>
- Morgan, K. (2009). Takarangi, yin and yang, mauri and qi. *MAI Review*, 3, 1–3.
- Mulholland, M., & Tawhai, V. (2010). *Weeping waters: The Treaty of Waitangi and constitutional change*. Huia.
- Nairn, M. (1987). *Taha Māori: The Māori dimension in education: New perspectives on race*. Treaty Resource Centre – He Puna Mātauranga o Te Tiriti.
<https://trc.org.nz/sites/trc.org.nz/files/Taha%20Maori%20-%20The%20Maori%20Dimension%20in%20education.pdf>
- Native Schools Act 1867 (31 Victoriae 1867 No 41). (1867).
- Nealon, J. (1993). *Double reading: Postmodernism after deconstruction*. Cornell University Press.
- Neich, R. (1996). Wood carving. In D. Starzecka (Ed.), *Maori art and culture* (pp. 69–113). David Bateman and British Museum Press.
- Neich, R. (2001). *Painted histories: Early Māori figurative painting*. Auckland University Press.
- Neich, R. (2011). *Carved histories: Rotorua Ngati Tarawhai woodcarving*. Auckland University Press.
- New Zealand Electronic Text Collection. (2016). *Māori religion and mythology part 1: Whare-kura: The first house built on earth*. Victoria University of Wellington.
<https://nzetc.victoria.ac.nz/tm/scholarly/tei-Bes01Reli-t1-body-d3-d10.html>
- New Zealand Electronic Text Collection. (2016). *Māori religion and mythology part 2: Black magic*. Victoria University of Wellington.
<https://nzetc.victoria.ac.nz/tm/scholarly/tei-Bes02Reli-t1-body-d3-d3.html>
- Ngata, R. (2014). *Understanding matakite: A kaupapa Māori study on the impact of matakite/intuitive experiences on wellbeing* [Doctoral thesis, Massey University]. Massey Research Online. <http://hdl.handle.net/10179/8299>
- Norris, C. (1987). *Derrida*. Fontana.
- O'Connor, T. (2007). *Governing bodies: A Māori healing tradition in a bicultural state* [Doctoral thesis, University of Auckland]. ResearchSpace.
<http://hdl.handle.net/2292/2327>
- O'Connor, M., & Macfarlane, A. (2002). New Zealand Māori stories and symbols: Family value lessons for western counsellors. *International Journal for the Advancement of Counselling*, 24, 223–237. <https://doi.org/10.1023/A:1023368729169>
- O'Regan, H., Rangipunga, C., Kāretu, T., & O'Regan, T. (2007). *Uia kā pou o te whare*. Ake Associates.

- Palmer, S. (2004). Homai te waiora ki ahau: A tool for the measurement of wellbeing among Māori – The evidence of construct validity. *New Zealand Journal of Psychology*, 33(2), 50–58.
- Palmer, S. (2005). Psychometrics: An ancient construct for Maōri. *New Zealand Journal of Psychology*, 34(1), 44–51.
- Panelli, R., & Tipa, G. (2007). Placing well-being: A Maori case study of cultural and environmental specificity. *EcoHealth*, 4, 445–460. <https://doi.org/10.1007/s10393-007-0133-1>
- Papakura, M. (1986). *Makereti: The old-time Māori*. New Women's Press.
- Parsonage. (1956). The education of Maoris in New Zealand. *Journal of the Polynesian Society*, 65(1).
- Patterson, J. (1992). *Exploring Māori values*. Dunmore Press.
- Patton, M. (1990). *Qualitative evaluation and research methods*. SAGE.
- Penehira, M. (2011). *Mouri tū, mouri moko, mouri ora: Moko as a wellbeing strategy* [Doctoral thesis, University of Waikato]. Research Commons. <https://hdl.handle.net/10289/5945>
- Penehira, M., Smith, L., Green, A., & Aspin, C. (2011). Mouri matters: Contextualizing mouri in Maori health discourse. *AlterNative*, 7(2), 177–187. <https://doi.org/10.1177/117718011100700209>
- Penetito, W. (2010). *What's Māori about Māori education?* Victoria University Press.
- Penetito, W. (2015). Choosing to be both provincial and cosmopolitan: Straddling two worlds. In A. Macfarlane, S. Macfarlane, & M. Webber (Eds.), *Sociocultural discourses in education: Theory into practice* (pp. 36–51). Canterbury University Press.
- Penetito, W. (2020). *Place based education and Māori history*. Ministry of Education.
- Pere, R. (1982). *Ako, concepts and learning in Māori tradition*. University of Waikato.
- Pere, R. (1984). *Te oranga mō te whānau: Hui whakaoranga Māori health planning workshop*. Department of Health.
- Pere, R. (1988). Te wheke: Whaia te maramatanga me te aroha. In S. Middleton (Ed.), *Women and education in Aotearoa* (pp. 6–19). Allen and Unwin.
- Pere, R. (1991). *Te wheke: A celebration of infinite wisdom*. David Ling Publishing.
- Pere, R. (1999, May 3). Te reo rangatira me ōna tikanga. *Māori Education Commission Newsletter*, 3–10.
- Pes, J. (2019). *These historic Maori carvings were taken from New Zealand 130 years ago. Now, they may finally go home*. Artnet News. <https://news.artnet.com/art-world/england-returns-maori-carvings-1724853>

- Pihama, L. (2001). *Tihei mauri ora: Honouring our voices: Mana wahine as a kaupapa Māori theoretical framework* [Doctoral thesis, University of Auckland]. ResearchSpace. <http://hdl.handle.net/2292/1119>
- Pihama, L. (2010). Kaupapa Māori theory: Transforming theory in Aotearoa. *He Pūkenga Kōrero*, 9(2). <http://www.hepukengakorero.com/index.php/HPK/article/view/2>
- Pihama, L., Mahealani Miller, J., Greensill, H., Te Nana, R., Morgan, J., & Campbell, D. (2021). Treasuring future generations: Māori and Hawaiian ancestral knowledge and the wellbeing of Indigenous children. *Journal of Indigenous Wellbeing*, 6(1). https://journalindigenouswellbeing.co.nz/journal_articles/treasuring-future-generations-maori-and-hawaiian-ancestral-knowledge-and-the-wellbeing-of-indigenous-children/
- Pihama, L., Smith, K., Taki, M., & Lee, J. (2004). *A literature review on Kaupapa Māori and Māori educational pedagogy*. The International Research Institution for Māori and Indigenous Education.
- Pihama, L., Smith, L., Cameron, N., Te Nana, R., Kohu-Morgan, H., Skipper, H., & Mataka, T. (2022). *He oranga ngākau: Māori approaches to trauma informed care*. The University of Waikato. https://nzacap.org.nz/wp-content/uploads/2022/03/He-Oranga-Ngakau_Final-Report-1.pdf
- Pitama, S., Robertson, P., Cram, F., Gillies, M., Huria, T., & Dallas-Katoa, W. (2007). Meihana model: A clinical assessment framework. *New Zealand Journal of Psychology*, 36(3), 118–124. https://www.psychology.org.nz/journal-archive/Pitamaetal_NZJP36-3_pg118.pdf
- Pohatu, T. (1996). *I tiipu ai taatou i ngaa turi o o tatatau maatua tiipuna: Transmission and acquisition processes within kaawai whakapapa* [Unpublished master's thesis]. University of Auckland.
- Pohatu, T. (2011). Mauri: Rethinking human wellbeing. *MAI Review*, 3, 1–12. <http://www.review.mai.ac.nz/mrindex/MR/issue/view/28.html>
- Prickett, N. (1974). *Houses and house life in prehistoric New Zealand* [Unpublished master's thesis]. University of Otago.
- Purdy, S. (2020). Communication research in the context of te whare tapa whā model of health. *International Journal of Speech Language Pathology*, 22(3), 281–289. <https://doi.org/10.1080/17549507.2020.1768288>
- Quinlivan, K., Rasmussen, M., Aspin, C., Allen, L., & Sanjakdar, F. (2014). Crafting the normative subject: Queering the politics of race in the New Zealand health education classroom. *Discourse: Studies in the Cultural Politics of Education*, 35(3), 393–404. <https://doi.org/10.1080/01596306.2014.888843>
- Raerino, H. (1999). *Te ku o te kupu [The sound of the word]* [Unpublished master's thesis]. The University of Waikato.
- Rameka, L. (2016). Kia whakatōmuri te haere whakamua: ‘I walk backwards into the future with my eyes fixed on my past’. *Contemporary Issues in Early Childhood*, 17(4), 387–398. <https://doi.org/10.1177/1463949116677923>

- Rangihuna, D., Kopua, M., & Tipene-Leach, D. (2018). Mahi a Atua: A pathway forward for Māori mental health? *New Zealand Medical Journal*, 131(1471), 79–83.
- Rangitāne Education. (2019). *Rangitāne Education*. <https://rangitaneeducation.com/>
- Rappenglück, M. (2012). The housing of the world: The significance of cosmological concepts for habitation. *Nexus Network Journal*, 15, 387–422. <https://doi.org/10.1007/s00004-013-0162-8>
- Rata, A., Liu, J., & Hanke, K. (2008). Te ara hohou rongō (The path to peace): Māori conceptualisations of inter-group forgiveness. *New Zealand Journal of Psychology*, 37, 18–30. <https://www.psychology.org.nz/journal-archive/NZJP-Vol372-2008-3-Rata.pdf>
- Ratima, M. (2010). *Māori health promotion: A comprehensive definition and strategic considerations*. Health Promotion Forum of New Zealand.
- Reed, A. (2004). *Reed book of mythology*. Reed Publishers.
- Reid, W., & Smith, A. (1989). *Research in social work*. Brooks Publishers.
- Richardson, L., & St Pierre, E. (2005). Writing a method of inquiry. In N. Denzin & Y. Lincoln (Eds.), *The SAGE handbook of qualitative research* (3rd ed., pp. 959–978). SAGE.
- Rist, S., San Martin, J., & Tapia, N. (1999). Andean cosmovision and self-sustained development. In B. Haverkort & W. Hiemstraeds (Eds.), *Food for thought: Ancient visions and new experiments of rural people*. Zed Books.
- Roberts, M. (2012). Mind maps of the Māori. *GeoJournal*, 77(6), 741–751. <https://doi.org/https://doi.org/10.1007/s10708-010-9383-5>
- Roberts, M. (2012). Revisiting the natural world of the Māori. In D. Keenan (Ed.), *Huia histories of Māori: Ngā tāhuhu kōrero* (pp. 33–56). Huia.
- Roberts, M., Haami, B., Benton, R., Satterfield, T., Finucane, L., & Henare, M. (2004). Whakapapa as a Māori mental construct: Some implications for the debate over genetic modification of organisms. *Contemporary Pacific: A Journal of Island Affairs*, 16(1), 1–28.
- Roberts, M., & Wills, P. (1998). Understanding Māori epistemologies. In H. Wautischer (Ed.), *Tribal epistemologies: Essays in the philosophy of anthropology* (pp. 43–77). Ashgate.
- Robinson, S. (2005). *Tohunga: The revival ancient knowledge for the modern era*. Reed Publishers.
- Robust, T. (2006). *E kaitārei ara tāngata whenua mō te whare wānanga: “Ēhara, he hara ranei?” Developing indigenous infrastructure in the University: “Another era or another error?”* [Doctoral thesis, University of Auckland]. ResearchSpace. <http://hdl.handle.net/2292/275>

- Rolleston, A., Cassim, S., Kidd, J., Lawrenson, R., Keenan, R., & Hokowhitu, B. (2020). Seeing the unseen: Evidence of kaupapa Māori health interventions. *AlterNative*, 16(2), 129–136. <https://doi.org/10.1177/1177180120919166>
- Ross, B. (1998). President's column. *Journal of Physical Education New Zealand*, 31(3).
- Ross, B. (2001). Visions and phantoms: Reading the New Zealand health & physical education curriculum. *Journal of Physical Education New Zealand*, 34(1), 3–14.
- Rowse, T. (2003). The cunning of recognition: Indigenous alterities and the making of Australian multiculturalism. *Australian Aboriginal Studies*, 1, 83–85.
- Royal, C. (1997, March 14–16). *Te ao marama: An historical paradigm* [Paper]. History Hui, Te Wānanga o Raukawa, Otaki.
- Royal, C. (1998). Te ao mārama: A research paradigm. *He Pūkenga Kōrero*, 4(1), 1–8.
- Royal, C. (1998, February 4). *Te ao mārama: Wisdom and spirituality* [Paper presentation]. Healing our Spirit Worldwide Indigenous Conference, Rotorua.
- Royal, C. (2001). *An interpretation of the pōwhiri* [Paper presentation]. Te Whare-Wānanga-Awanuiarangi Seminar, Tawa, New Zealand.
- Royal, C. (2002, November 16). *Some notes on oral and Indigenous thought and knowledge* [Paper presentation]. Otaki Oral History Forum, Te Wānanga o Raukawa, Otaki, New Zealand.
- Royal, C. (2003). *The woven universe: Selected writings of Rev. Māori Marsden*. Estate of Rev. Māori Marsden.
- Royal, C. (2004). *Exploring 'indigenous'*. <https://static1.squarespace.com/static/5369700de4b045a4e0c24bbc/t/53fe8db9e4b0d9d297767e9a/1409191376131/Exploring+%27Indigenous%27>
- Royal, C. (2005). *Perspectives arising from mātauranga Māori*. Ministry of Education.
- Royal, C. (2005). *The purpose of education: Perspectives arising from mātauranga Māori: A discussion*. Ministry of Education.
- Royal, C. (2008). *Te ngākau*. Mauriora ki te Ao. Living Universe.
- Royal Tangaere, A. (1997). Māori human development learning theory. In P. Te Whaiti, M. McCarthy, & A. Durie (Eds.), *Mai i rangitaatea* (pp. 46–59). Auckland University Press with Bridget Williams Books.
- Ruru, J., Wikaira, J., & Wanhella, A. (2020). Te takarangi. *MAI Journal*, 9(2), 111–120. <https://doi.org/10.20507/MAIJournal.2019.9.2.2>
- Ryks, J., Pearson, A., & Waa, A. (2016). Mapping urban Māori: A population-based study of Māori heterogeneity. *New Zealand Geographer*, 72(1), 28–40. <https://doi.org/10.1111/nzg.12113>
- Said, E. (1978). *Orientalism*. Penguin.

- Salmond, A. (1978). Te ao tawhito: A semantic approach to the traditional Māori cosmos. *Journal of the Polynesian Society*, 87(1), 5–28.
- Salmond, A. (1985). Māori epistemologies. In J. Overring (Ed.), *Reason and morality* (pp. 240–263). Travistock Publications.
- Salmond, A. (1997). *Between worlds: Early exchanges between Māori and Europeans 1773–1815*. Penguin.
- Salmond, A. (2004). *Hui: A study of Māori ceremonial gatherings*. Reed Publishers.
- Salter, G. (1998). Me ako ki ngā tikanga Māori i roto i te reo kori: Culture and learning through te reo kori. *Journal of Physical Education New Zealand*, 31(2), 18–21.
- Salter, G. (1999, November). *Indigenous knowledge and teaching physical education: Storylines of myth, metaphor and lived experiences in socio-cultural research* [Paper presentation]. New Zealand and Australian Association for Research and Education Joint Annual Conference, Melbourne, Australia.
- Salter, G. (2000). Deciding between cultural identity or success in physical education: Describing attitudes and values. *Journal of Physical Education New Zealand*, 33(3), 67–83.
- Salter, G. (2000). Marginalising indigenous knowledge in teaching physical education: The sanitising of hauora (well-being) in the new HPE curriculum. *Journal of Physical Education New Zealand*, 33(1), 5–16.
- Salter, G. (2003). Te ao kori in the health and physical education curriculum. *Teachers and Curriculum*, 2003(6), 53–58. <https://doi.org/10.15663/tandc.v6i1.206>
- Salter, G. (2017). Contextualising te reo kori in the health and physical education curriculum. *Teachers and Curriculum*, 2(1), 17–20. <https://doi.org/10.15663/tandc.v2i1.267>
- Sanders, M. (2002). Representation: Reading otherwise. *Interventions*, 4(4), 198–204.
- Saussure, F. (1983). *Course in general linguistics* (R. Harris, Trans.). Fontana.
- Scheurich, J. (1997). *Research method in the postmodern*. Falmer Press.
- Schrauwers, A. (2004). H(h)ouses, E(e)states and class: On the importance of capitals in central Sulawesi. *Journal of the Humanities and Social Sciences of Southeast Asia*, 160(1), 75–76. <https://doi.org/10.1163/22134379-90003735>
- Shulman, L. (1987). Knowledge and teaching: Foundations of the new reform. *Harvard Educational Review*, 57, 1–22.
- Simmonds, N. (2009). *Mana wahine geographies spiritual, spatial and embodied understandings of Papatūānuku* [Master's thesis, University of Waikato]. Research Commons. <http://hdl.handle.net/10289/2798>

- Simmonds, N. (2014). *Tū te turuturu nō Hine-te-iwaiwa: Mana wahine geographies of birth in Aotearoa New Zealand* [Doctoral thesis, University of Waikato]. Research Commons. <https://researchcommons.waikato.ac.nz/bitstream/handle/10289/8821/thesis.pdf?sequence=3&isAllowed=y>
- Simmons, D. (1997). *Te whare rūnanga*. Reed Publishers.
- Simpson, L., & Maniowabi, E. (2013). Theorizing resurgence from within Nishnaabeg thought. In J. Doerfler, N. Sinclair, & S. Kiiwetinepinesiiik (Eds.), *Centering Anishinaabeg studies: Understanding the world through stories* (pp. 279–293). Michigan State University Press.
- Sissons, J. (1998). The traditionalisation of the Maori meeting house. *Oceania*, 69(1), 36–46. <https://doi.org/10.1002/j.1834-4461.1998.tb02693.x>
- Sissons, J. (2010). Building a house society: The reorganization of Maori communities around meeting houses. *Journal of the Royal Anthropological Institute*, 16(2), 372–386. <https://doi.org/10.1111/j.1467-9655.2010.01630.x>
- Skinner, D. (2016). *The Māori meeting house: Introducing the whare whakaairo*. Te Papa Press.
- Skipper, A. (2020). *Ko Te Kawa Tūpanapana i ngā Hau Tūpua a Tāwhiri-mātea: The validation, revitalisation and enhancement of Māori environment knowledge of weather and climate* [Doctoral thesis, University of Waikato]. Research Commons. <https://hdl.handle.net/10289/13917>
- Smallman, E. (2014, February 11). Fairfield College's magnificent marae. *Stuff: Waikato Times*. <https://www.stuff.co.nz/waikato-times/life-style/9708326/Fairfield-Colleges-magnificent-marae>
- Smith, C. (2000). Straying beyond the boundaries of belief: Māori epistemologies inside the curriculum. *Educational Philosophy and Theory*, 32(1), 43–51.
- Smith, C. (2002). *He pou herenga ki te nui: Māori knowledge and the university* [Doctoral thesis, University of Auckland]. ResearchSpace. <http://hdl.handle.net/2292/1065>
- Smith, G. (1990). Taha Maori: Pakeha capture. In J. Codd, R. Harker, & R. Nash (Eds.), *Political issues in New Zealand education* (pp. 183–197). Dunmore Press.
- Smith, G. (1997). *The development of kaupapa Maori: Theory and praxis* [Unpublished doctoral thesis]. University of Auckland.
- Smith, G. (2003, October). *Indigenous struggle for the transformation of education and schooling* [Keynote address]. Alaskan Federation and Natives (AFN) Convention, AK.
- Smith, G. (2012). Kaupapa Māori: The dangers of domestication. *New Zealand Journal of Educational Studies*, 47(2), 10–20.

- Smith, H. (2018, March 26). School marae and ‘success as Māori’. *SchoolNews New Zealand*. <https://www.schoolnews.co.nz/2018/03/school-marae-and-success-as-maori/>
- Smith, L. (1999). *Decolonising methodologies: Research and Indigenous peoples*. University of Otago Press.
- Smith, L. (2005). Building a research agenda for indigenous epistemologies and education. *Anthropology and Education Quarterly*, 36(1), 93–95.
- Smith, L., Maxwell, T., Puke, H., & Temara, P. (2016). Indigenous knowledge, methodology and mayhem: What is the role of methodology in producing indigenous insights? A discussion from mātauranga Māori. *Knowledge Cultures*, 4(3), 131–156. <https://hdl.handle.net/10289/11493>
- Smith, P., & Whatahoro, H. (1915). The lore of the whare wānanga: Part II. Te Kauwae-Raro, or things terrestrial. *Journal of the Polynesian Society*, 24(93), 1–23.
- Smith, T. (2000). Ngā tini āhuatanga o whakapapa kōrero. *Educational Philosophy and Theory*, 32(1), 53–60. <https://doi.org/10.1111/j.1469-5812.2000.tb00432.x>
- Smith, T. (2005). *Whakapapa kōrero, tangata whenua and tūrangawaewae: A case study of the colonisation of indigenous knowledge* [Unpublished doctoral thesis]. University of Auckland.
- Southley, K. (2020). *Re-presenting Māori and Indigenous understandings of being: Deconstructing the notion of mental illness* [Doctoral thesis, University of Waikato]. Research Commons. <https://hdl.handle.net/10289/13554>
- Spivak, G. (1988). Can the subaltern speak? Speculations on widow sacrifice. In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 66–111). Macmillan.
- Spivak, G. (1996). Feminism and critical theory. In D. Landry & G. MacLean (Eds.), *The Spivak reader: Selected works of Gayatri Chakravorty Spivak* (pp. 53–74). Routledge.
- Spivak, G. (1996). Subaltern studies: Deconstructing historiography. In D. Landry & L. Maclean (Eds.), *The Spivak reader: Selected works of Gayatri Chakravorty Spivak* (pp. 214–345). Routledge.
- Stafford, D. (1986). *The founding years of Rotorua*. Ray Richards and Rotorua District Council.
- Stebletsova, G., & Scanlan, S. (2018). Child wellbeing integrated in the curriculum. *He Kupu. The Word*, 5(3), 66–74. <https://www.hekupu.ac.nz/sites/default/files/2018-05/10%20Stebletsova%20and%20Scanlan.pdf>
- Stewart-Harawira, M. (2005). Cultural studies, indigenous knowledge and pedagogies of hope. *Policy Futures in Education*, 3(2), 153–163.
- Stewart, G. (2012). Achievements, orthodoxies and science in kaupapa Māori schooling. *New Zealand Journal of Educational Studies*, 47(2), 51–63.

- Stewart, G., & Dale, H. (2016). 'Dirty laundry' in Māori education history? Another spin for washday at the pā. *Waikato Journal of Education*, 21(2), 5–15. <https://doi.org/10.15663/wje.v21i2.268>
- Sully, D. (2007). *Decolonizing conservation: Caring for Maori meeting houses outside New Zealand*. Routledge.
- Sully, D., & Gallop, A. (2007). Introducing Hinemihi. In D. Sully (Ed.), *Decolonizing conservation: Caring for Maori meeting houses outside New Zealand* (pp. 127–148). Left Coast Press.
- Sully, D., Raymond, R., & Hoete, A. (2014). Locating Hinemihi's people. *Journal of Material Culture*, 19(2), 209–229. <https://doi.org/10.1177/1359183513514316>
- Takino, N. (1998, July 7–9). Academics and the politics of reclamation. Te Oru Rangahau: Māori Research and Development Conference, Te Pūtahi-a-Toi: School of Māori Studies, Massey University, Palmerston North.
- Tapiata, R., Smith, R., & Akuhata-Brown, A. (2020). *Te kai o te rangatira: Leadership in a Māori world*. Bridget Williams Books.
- Tapsell, P. (2003). Afterwood: Beyond the frame. In L. Peers & A. Brown (Eds.), *Museums and source communities* (pp. 285–251). Routledge.
- Tapsell, P., Kawharu, M., & Woods, C. (2017). Indigenous entrepreneurship in Aotearoa New Zealand: The takarangi framework of resilience and innovation. *Journal of Enterprising Communities: People and Places in The Global Economy*, 11(1), 20–38. <https://doi.org/10.1108/JEC-01-2015-0010>
- Tapsell, P., & Woods, C. (2008). A spiral of innovation framework for social entrepreneurship: Social innovation at the generational divide in an indigenous context. *Emergency: Complexity and Organisation*, 10(3), 25–34.
- Tasker, G. (1996/1997). For whose benefit? The politics of developing a health education curriculum. *Delta*, 48(2), 187–202.
- Taylor, A. (2022). Disrupting Aotearoa New Zealand's curricular consensus: From 'world-leading' curriculum to curriculum refresh 2007–2021. *New Zealand Journal of Education Studies*, 57, 53–67. <https://doi.org/10.1007/s40841-021-00238-9>
- Te Ao with Moana. (2021, April 13). [Video]. *Māori spirituality, life and death with Rereata Makiha*. Facebook.
- Te One, S. (2013). Te whāriki: Historical accounts and contemporary influences 1990–2012. In J. Nuttall (Ed.), *Weaving te whāriki: Aotearoa New Zealand's early childhood curriculum document in theory and practice* (2nd ed., pp. 7–34). NZCER Press.
- Te Puni Kōkiri. (2008). *Kōkiri 8 – Te Moana ā Toi: Te Whare Maire o Tūhoe*. <https://www.tpk.govt.nz/en/mo-te-puni-kokiri/kokiri-magazine/kokiri-8-2008/te-moana-a-toi-te-whare-maire-o-tuhoe>
- Te Runanga Nui o ngā Kura Kaupapa Māori. (2008). *Te Marautanga o te Aho Matua*. Learning Media.

- Te Wānanga Takiura o Ngā Kura Kaupapa Māori o Aotearoa. (2020). *Te Wānanga Takirua o Ngā Kura Kaupapa Māori o Aotearoa*. <http://www.twt.ac.nz/our-courses/>
- Te Whara Ellis, R. (2006). *Mauri oho, mauri tu, mauri ora. Enhancing Māori health and wellbeing through a critical engagement with social marketing* [Doctoral thesis, Univeristy of Waikato]. Research Commons. <https://hdl.handle.net/10289/12731>
- Temara, P. (1991). *Te ahua o te kupu whakaari: The nature of prophetic sayings* [Unpublished master's thesis]. Victoria University.
- Thornton, A. (2004). *The birth of the universe: Te whānautanga o te ao tukupū: Māori oral cosmogony from the Wairarapa*. Reed Publishers.
- Thorpe, J. (2015, November 14). Tihei mauri ora: Knowledge Māori. *K.I.N. Knowledge in Indigenous Networks*. <https://indigenouknowledge.net/2015/11/14/tiheimauri-ora/>
- Tinirau, R., Te Putere o te Rangi Allen, A., Cribb, M., Maraku, H., & Wakefield, S. (2021). Te whare tapa whā: The impact of physical distancing on the health and well-being of kuia and koroheke. *MAI Journal*, 10(1), 41–45. <https://doi.org/10.20507/MAIJournal.2021.10.1.5>
- Tinning, R., MacDonald, D., Wright, J., & Hickey, C. (2001). *Becoming a physical education teacher: Contemporary and enduring issues*. Pearson Education.
- Tipa, G. (2009). Exploring Indigenous understandings of river dynamics and river flows: A case from New Zealand. *Environmental Communication*, 3(1), 95–120. <https://doi.org/https://doi.org/10.1080/17524030802707818>
- Treadwell, J. (2012). Elevating the tāhuhu: An historical reconstruction. In S. King, A. Chatterjee, & S. Loo (Eds.), *29th conference of the Society of Architectural historians of Australia and New Zealand* (pp. 1155–1166). Society of Architectural Historians, Australia and New Zealand.
- Treadwell, J. (2017). Cosmology and structure: The ‘tāhuhu’ in the 19th-century whare Māori. *Journal of the Polynesian Society*, 126(1), 93–122. <http://www.jstor.org/stable/26451652>
- Tregear, E. (2001). *The Māori-Polynesian comparative dictionary*. Cadsonbury Publications. (Original work published 1891)
- Trinick, T., Fisher, M., & Parangi, J. (2022). *The complex interrelated factors that influence why and how the learning of content is organised and sequenced in curricula: A literature review for the Ministry of Education to inform the Marautanga o Aotearoa Refresh 2021-2022*.
- Trinick, T., & Heaton, S. (2020). Curriculum for minority Indigenous communities: Social justice challenges. *Language, Culture and Curriculum*, 34(3), 273–287. <https://doi.org/10.1080/07908318.2020.1831009>
- Trinick, T., Lemon, R., & May, S. (2020). *Language planning and policy: Factors that impact on successful language planning and policy*. Social Wellbeing Agency. <https://thehub.swa.govt.nz/assets/Uploads/Literature-Review-v3.pdf>

- Tse, S., Lloyd, C., & Petchkovsky, L. (2005). Exploration of Australian and New Zealand indigenous people's spirituality and mental health. *Australian Occupational Therapy Journal*, 52(3), 181–187. <https://doi.org/10.1111/j.1440-1630.2005.00507.x>
- Tu'itahi, S., Watson, H., Egan, R., Parkes, M., & Hancock, T. (21). Waiora: The importance of Indigenous worldviews and spirituality to inspire and inform Planetary Health Promotion in the Anthropocene. *Global Health Promotion*, 28(4), 73–82. <https://doi.org/10.1177/17579759211062261>
- Tūhoe. (2016, June 29). The whare will shape the people. *Tūhoe Blog*. <https://www.ngaituhoe.iwi.nz/The-whare-will-shape-the-people>
- Turner, S. (1999). A legacy of colonialism: The uncivil society of Aotearoa/New Zealand. *Cultural Studies of Science Education*, 13(3), 408–422.
- Upchurch, M. (2020). How a Māori meeting house in England cultivated relationships and understanding. *Museum Worlds*, 8(1), 188–203. <https://doi.org/10.3167/armw.2020.080113>
- Valentine, H. (2009). *Kia ngāwari ki te awatea: The relationship between wairua and Māori wellbeing: A psychological perspective* [Doctoral thesis, Massey University]. Massey Research Online. <https://mro.massey.ac.nz/handle/10179/1224>
- Valentine, H., Tassell-Mataamua, N., & Flett, R. (2017). Whakairia ki runga: The many dimensions of wairua. *New Zealand Journal of Psychology*, 46(3), 64–71.
- Voyce, M. (1989). Maori healers in New Zealand: The Tohunga Suppression Act of 1907. *Oceania*, 60(2), 99–123. <https://doi.org/10.1002/j.1834-4461.1989.tb02347.x>
- Waitangi Tribunal. (2005). *The report on the Aotearoa institute concerning Te Wānanga o Aotearoa* (WAI1298). https://forms.justice.govt.nz/search/Documents/WT/wt_DOC_67993424/Wananga.pdf
- Waitangi Tribunal. (2011). *Ko Aotearoa tēnei. A report into claims concerning New Zealand law and policy affecting Māori culture and identity*. (Te Taumata Tuatahi Wai 262). <https://waitangitribunal.govt.nz/news/ko-aotearoa-tenei-report-on-the-wai-262-claim-released/>
- Waitere-Ang, H. (1998). Methodological vertigo: The researcher as a socio-historically constructed phenomenon. In Te Pumanawa Hauora (Ed.), *Te Oru Rangahau Māori Research and Development Conference* (pp. 224–231). Te Pumanawa Hauora.
- Waitoki, W. (2016). The baskets of knowledge: A curriculum for an indigenous psychology. In W. Waitoki & M. Levy (Eds.), *Te manu kai i te mātauranga: Indigenous psychology in Aotearoa/New Zealand* (pp. 283–299). The New Zealand Psychological Society.
- Waitoki, W., & Levy, M. (2016). *Te manu kai i te mātauranga: Indigenous psychology in Aotearoa/New Zealand*. New Zealand Psychological Society.

- Walker, A., & Shuangye, C. (2007). Leader authenticity in intercultural school contexts. *Educational Management Administration & Leadership*, 35(2), 185–204. <https://doi.org/10.1177/1741143207075388>
- Walker, R. (1985). Cultural domination of taha Māori: The potential for radical change. In R. Codd, R. Harker, & R. Nash (Eds.), *Political issues in New Zealand education* (pp. 73–79). Dunmore Press.
- Walker, R. (1996). Contestation of power and knowledge in the politics of culture. *He Pūkenga Kōrero Ngāhuru*, 1(2), 1–7.
- Walker, R. (1996). *Ngā pepa a Ranginui: The Walker papers*. Penguin.
- Walker, R. (2004). *Ka whawhai tonu mātou: Struggle without end*. Penguin.
- Walker, R. (2008). *Tohunga whakairo: Paki Harrison*. Penguin.
- Waterson, R. (1997). *The living house: An anthropology of architecture in South-East Asia*. Thames and Hudson.
- Webber, M. (2008). *Walking the space between: Identity and Māori/Pākehā*. NZCER Press.
- Weeden, C. (1987). *Feminist practice and poststructuralist theory*. Blackwell.
- Wepa, D. (2005). *Cultural safety in Aotearoa New Zealand*. Pearson Education.
- Whatahoro, H. (1913). *The lore of the whare-wānanga: Or teachings of Māori college on religion cosmogony, and history*. Cambridge University Press.
- Whatahoro, H., Matorohanga, T., Nepia, P., & Smith, P. (1913). *Te kauwae-runga, or things celestial*. Thomas Avery.
- Wikitera, K. (2015). *Māori spaces in foreign places: Hinemihi o te ao tawhito* [Doctoral thesis, Auckland University of Technology]. Tuwhera Open Access. <http://hdl.handle.net/10292/9221>
- Williams, H. (1988). *A dictionary of the Māori language*. GP Books.
- Williams, L. (2011). Culture is ordinary. In I. Szeman & T. Kaposy (Eds.), *Cultural theory: An anthology* (pp. 53–59). Wiley-Blackwell.
- Wilson, D., Heaslip, V., & Jackson, D. (2018). Improving equity and cultural responsiveness with marginalised communities: Understanding competing worldviews. *Journal of Clinical Nursing*, 27, 19–20. <https://doi.org/10.1111/jocn.14546>
- Wilson, D., Moloney, E., Parr, J., & Aspinall, C. (2021). Creating an Indigenous Māori-centred model of relational health: A literature review of Māori models of health. *Journal of Clinical Nursing*, 30(23–24), 3539–3555. <https://doi.org/doi.org/10.1111/jocn.15859>
- Wilson, K. (2010). *Tikanga*. <http://www.maori.org.nz/whakairo/default.php?pid=sp57&parent=52>

- Wilson, S. (2008). *Research is ceremony: Indigenous research methods*. Fernwood Publishing.
- Wilson, W., Moloney, E., Parr, J., Aspinall, C., & Slark, J. (2021). Creating an indigenous Māori-centred model of relational health: A literature review of Māori models of health. *Journal of Clinical Nursing*, 30(23–24), 3539–3555.
<https://doi.org/10.1111/jocn.15859>
- Winiata, P., & Winiata, C. (1995). Whare wānanga development in 1993–1994. *New Zealand Annual Review of Education*, 4, 137–159.
- Winitana, M. (2012). Remembering the deeds of Māui: What messages are in the tuakana-teina pedagogy for tertiary educators. *MAI Journal*, 1, 29–37.
[http://www.journal.mai.ac.nz/sites/default/files/MAI Journal_v1%2C1_Winitana.pdf](http://www.journal.mai.ac.nz/sites/default/files/MAI%20Journal_v1%2C1_Winitana.pdf)
- World Health Organization. (1946). Constitution of the World Health Organization. *American Journal of Public Health*, 36(11), 1315–1323.