Whatu: Weaving Māori Women Educators' Pedagogy

Anne A. Hiha

ABSTRACT

Whatu was the starting point for a metaphor that emerged as a representation of three Māori women educators' pedagogy. The Whatu metaphor was developed as a way of understanding the complexities of the Māori women's pedagogy and to show that the strength of that pedagogy is in the interweaving of the strands. Concepts of Māori pedagogy are becoming more accessible in Aotearoa/New Zealand: for example, the notion of ako as a means of explaining the connectedness of learning and teaching; and tuakana-teina as a form of peer support and learning. However, the pedagogy that umbrellas those two concepts is less accessible and was the subject of a small kaupapa Māori research project involving three Māori women educators. In response to a research question: 'What is Māori women educators' pedagogy?' this article describes the Whatu metaphor; a metaphor that represents the research participants' pedagogical ways of being, knowing and doing, and advances a new way of viewing Māori women educators' pedagogy.

Research Paper

Keywords: kaupapa Māori research, Māori education, Māori pedagogy, Whatu metaphor

INTRODUCTION

E kore e taea e te whenu kotahi ki te raranga i te whāriki kia mōhio tātou kiā tātou

A strand of flax is nothing in itself but woven together is strong and enduring

(Manu Ao Academy, 2009)

The Māori women educators in my research live their pedagogy with their whānau and hapū, their students and colleagues, their friends and associates, and indeed with the world they inhabit. The various strands of their pedagogy weave together making it strong and enduring, made evident in their early years and continuing on today. This article draws on research involving three Māori women educators, who shared their rich stories (Hiha, 2013). The Whatu metaphor was used to make sense of the weaving experienced in their pedagogy. The article presents this metaphor for Māori women educators' pedagogy with an explanation of how understanding and wisdom coincide within.

PEDAGOGY AND EDUCATION

This research stands on the premise that culture is integral to pedagogy. Alexander (2001) concludes that no one pedagogy could fit all cultural contexts because pedagogy "manifests the values and demands of nation, community and school as well as classroom" (p. 563). This research asked: 'What is Māori women educators' pedagogy?'- a question deemed necessary because throughout the colonisation process, Māori pedagogy was almost lost along with many other aspects of Māori culture and society.

My understanding of pedagogy was informed by an amalgamation of Alexander's (2001) use of the term as the act of teaching and discourse about teaching, and broader understandings gleaned from discourses about Māori pedagogy (Hemara, 2000; Williams, Broadley & Lawson Te-Aho, 2012). Williams et al. (2012) state: "[P]edagogy concerns the way educators teach and all that underpins and impacts on their teaching practices, including their own cultural assumptions, beliefs, values, and world views" (p. 25). When I asked Rose Pere, a participant in the research, what pedagogy was, she responded differently: "… pedagogy is everything, taku toiora, my entire life, my whole being. That's what I would see as my pedagogy… much broader than ako". Her expression expanded my understanding and provided the all-encompassing view of the pedagogy underpinning my research.

Although it is difficult to argue with Irwin's (2004) statement that "[E]ducation is used increasingly as a synonym for schooling" (p. 6), the themes addressed in the following section, 'Kaupapa Māori Research Methodology', enabled the research conversations to take a much wider view of pedagogy, and to bring in such aspects as whānau, hapū and marae. Before

colonisation Māori had an education system that ensured the successive generations were successful (Best, 1929b; Buck, 1949; Makareti, 1938; Mitira, 1972; S. P. Smith, 1998a; 1998b). Education began within the womb and continued throughout life. With colonisation, Māori education systems were undermined and relegated to the 'back waters' of Aotearoa (Bishop, 2003).

The 1980s hailed the emergence of Māori-led educational initiatives ('by Māori, for Māori') that advanced Māori aspirations and were founded on tikanga Māori. The first of these was in the early childhood sector, where language nests (te kōhanga reo) focused on the revitalisation of Māori language within a Māori cultural framework (Te Kōhanga Reo National Trust, 2013; Waitangi Tribunal, 2013). Later initiatives in the primary, secondary and tertiary education sectors enabled students to continue their education within tikanga and te reo Māori through to adulthood. Significantly, these initiatives were only possible because some Māori retained their tikanga. That tikanga was instrumental in ensuring any whānau and hapū can live 'as Māori' and take advantage of tikanga-based educational opportunities. Each initiative developed its own pedagogy drawn from tikanga of Māori entrusted with their ancestors' treasures. A desire to explore deeper the pedagogies within whānau and hapū provided the impetus for this research study.

KAUPAPA MĀORI RESEARCH METHODOLOGY

Kaupapa Māori research methodology informed all aspects of the research. This methodology was informed by Māori scholars' engagement with kaupapa Māori theory and research methodologies. Like the pedagogies of 'by Māori, for Māori' educational initiatives, kaupapa Māori research methodology drew on ancestral wisdom interpreted for contemporary understandings (Bishop & Glynn,1999; Smith,1992; Smith, 1999). Because Māori were regularly researched aggressively, with detrimental effects on their perceptions of research, several Māori researchers of the late 20th century were eager to find their own ways of researching. Drawing on the experiences of social movements around the world and in Aotearoa, they viewed research through the lenses of critical theory, social justice and self-determination resulting in the emergence of kaupapa Māori frameworks, described in the work of academics such as Cram (2001); Lee (2009); Smith (2003); Smith (2008). During the period of uptake of kaupapa Māori research, the reason for doing Māori research changed, rather than the lenses of the early years; researchers were using kaupapa Māori as a convenient model (Smith, 2012). Writing in recent years re-established the original premise of kaupapa Māori and brought their analysis into the 21st century (Cooper, 2012; Durie, 2012; Smith, 2012; Smith, 2012). As a Tiriti o Waitangi educator I felt a strong affinity with the social justice and self-determination foundations of kaupapa Māori research methodology. However, I did wonder whether I was drawn to the methodology as a convenient model. As a second language speaker, kaupapa Māori research methodology was not easy, but it affirmed my identity as Māori and within it I felt at home.

The kaupapa Māori methodology used in this study was based on four principles of Māori ideology (Bishop & Glynn, 1999; Mead, 2003; Smith, 1992; Smith, 1999): Whanaungatanga: recognising and respecting the connections between whānau, hapū and iwi through whakapapa; Manaakitanga: nurturing the connections and relationships through action; Tino Rangatiratanga: relative autonomy; Taonga Tuku Iho: cultural continuance. Emanating from my experiences of kaupapa Māori methodology (Hiha, 2013), this methodology guided and informed the research process, was an analytical tool, and a thesis constructor.

Participants

The three Māori women participants are all educators, whose first language is Māori. Their grandparents and others of that generation influenced them all. They were willing to be named and have their words attributed. Miriama Hammond, Liz Hunkin and Rose Pere were born in the Wairoa district, Aotearoa; Miriama from Te Reinga, Liz from Nuhaka and Rose from Waikaremoana. All three left their whānau and hapū to attend boarding school, and following careers, marriage and family life outside their rohe, returning to Wairoa for a new phase of their lives. They remain active as educators, deeply aware of how they think about and practise their pedagogy. The research was in recognition that all three participants were Māori women, rather than because women's voices were not present in the Māori pedagogical discourses. There is a case for adding more and possibly different perspectives, however the purpose of this research was to introduce further insights into the discourse around Māori pedagogy.

Data Collection and Analysis

There were two data collection phases: the first comprised individual research conversations over three or four sessions, and the second constituted a research conversation involving all three participants. An initial meeting with each participant was held prior to the data collection process, what Salmond

(1975) called "the ritual of first encounter" (p. 115). As my cultural mentors, my parents accompanied me to each ritual of first encounter. We all knew Liz and Rose but not Miriama, however, as is often the case with Māori, we established a connection through marriage.

At each session we focused on one of the following themes: the values, beliefs, attitudes and philosophies that underpinned their pedagogy; their ways of being, knowing and doing in the education context; the tensions and benefits of living by their pedagogies in the 21st century. The participants guided me as to how they addressed each theme, and had such rich stories to share; I spoke very little during each session. In the second phase of data collection I met with all three participants to review the initial data analysis and further explore their pedagogy.

The kaupapa Māori research methodology informed the data analysis and from that foundation three overarching themes surfaced: 'Sustenance and Continuance', which focused on whānau and hapū tikanga and its influence on the participants; 'Every Place, a Learning and Teaching Place', which focused on the contexts within which learning and teaching occur, recognising that sites of learning and teaching are diverse and numerous; and 'Whakawhanaungatanga: Knowing Each Other', which focused on the nature and quality of relationships. Within those overarching themes the pedagogical strands emerged. Early on in the data analysis process the weaving metaphor made its presence felt, the research conversations (along with my insights and understandings) were woven and evolved into the Whatu metaphor.

WEAVING METAPHORS AND WHATU

Whatu is a traditional Māori finger-weaving technique used in the making of such garments as cloaks and the tops of piupiu (Puketapu-Hetet, 1989). Tāniko, a later innovation of whatu which used colourful yarn to create the designs, influenced my vision of the Whatu metaphor. I chose not to use the cloak to visualise the Whatu metaphor because for me the cloak symbolises my identity as iwi, hapū and whānau. Rose illustrates a similar notion later in this article when she described her cultural cloak.

As a style of Māori weaving, whatu brings together aspects that exemplify whānau, place, relationships, learning and teaching. Two forms of Māori weaving, whatu and rāranga, have been utilised as metaphors to depict various aspects of education. A form of rāranga that creates a whāriki is the basis of a metaphor used in *Te Whāriki* (Ministry of Education, 1996), the New Zealand early childhood education bicultural curriculum. A korowai, woven using the whatu method, was used as a model to depict leadership in Māori education, *Tē Rangatira* (Ministry of Education, 2010). The strands woven together in whatu and rāranga illustrate the importance of interconnectedness within Māori culture and society. The whatu style of weaving has two different groups of strand, the whenu and the aho, each having different functions. The whenu are the strands that ultimately lie straight and parallel to each other from the beginning to the end of the weaving as in Figure 1 below.

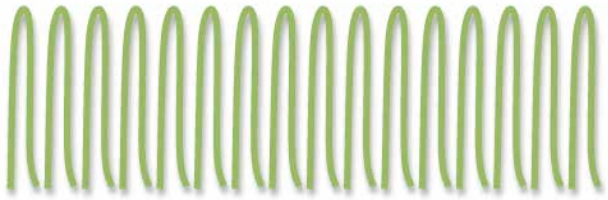

Figure 1: Whenu.

The aho form rows as they twist across the whenu as in Figures 2 and 3, below. The foundational row is the aho tuatahi. This first row ties in each whenu giving the weaving its strength and integrity and establishing the structure of the weaving. The following row, the aho matua, establishes the pattern of the particular weaving, which is built upon with the subsequent aho.

Figure 2: Aho

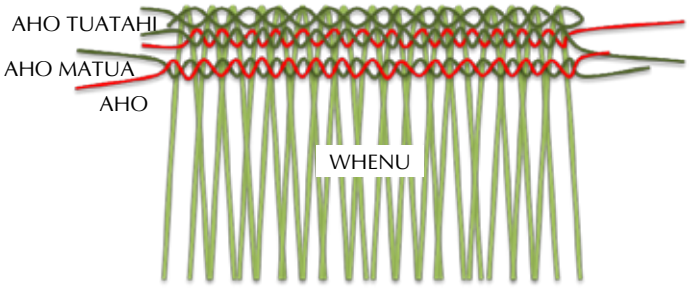

Figure 3: The strands of whatu.

WHATU AS A METAPHOR FOR MĀORI WOMEN EDUCATORS' PEDAGOGY

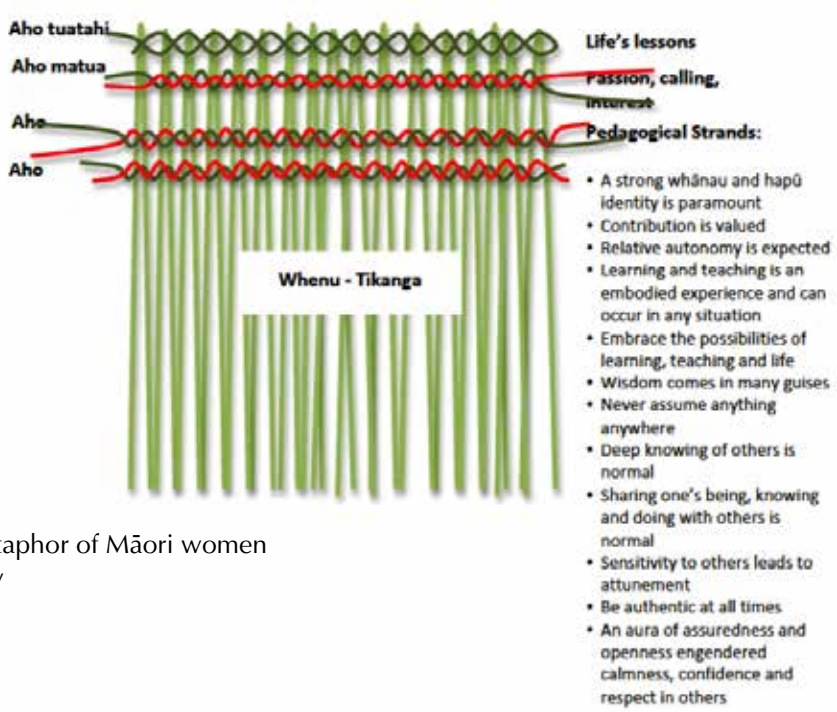

Figure 4: Whatu metaphor of Māori women educators' pedagogy

In the Whatu metaphor the whenu represent the tikanga instilled by each whānau and hapū. The aho tuatahi represents the lessons or practical manifestations of tikanga received and experienced as part of a whānau and hapū. The aho matua represents the passion, calling or interests that are specific to each child/person and may be seen by others as strengths, special skills and abilities. In the Whatu metaphor, particularly in relation to the Māori women educators' pedagogy, the aho following the aho matua represent the pedagogical strands manifested by the participants. The pedagogical strands encase each whenu and have echoes of the aho matua as the pattern is created with each twist of the aho. In this section the various strands of whenu and aho are discussed within the context of the research.

Whenu and Māori Women Educators' Pedagogy

Mead (2003) describes tikanga as beliefs that guide customs and practices, informed by the knowledge and experiences of many previous generations. He contends that each whānau, hapū and iwi interprets tikanga differently and adapts their cultural practice in response to their environment and circumstances, and that context-based cultural practices left intact the underlying tikanga (Mead, 2003).

The whenu is therefore an integral part of the weaving from beginning to end, and was an integral part the participants' lives. By applying the metaphor of whatu therefore, the whenu becomes the tikanga - the immutable aspect of whānau and hapū society. As the data below shows, all three participants felt that the tikanga associated with identity was deeply woven into who they were. They knew their whakapapa although their breadth of knowledge varied dependent on the customs and practices of each whānau and hapū. They all shared their knowledge with the next generations.

> *Miriama: We maintain, out at Te Reinga that we did not come out on the waka. We were already here. We were Ngā Uri Taniwha. We came from that whakapapa. That's the whakapapa of Te Reinga. We're proud of our whakapapa that goes back to the taniwha. The one that's mentioned the most now is Hinekōrako. She's the last of that line of taniwha.*

> *Miriama: My Grandfather was very good at writing. He's written books of our family whakapapa. On my father's side our house got burnt down and in that whare was where all the books that he had with that* [whakapapa].

> *Miriama: I've learnt to share as much as I can give ki āku mokopuna. Share what I can, take them wherever I can, when they're around. To the marae to mix with the whānau, to know who they*

are, who they belong to, to give them as much as I can, while I'm here.

Liz: "Where did Ngāti Rangi come from? Where did our name come from?" I remember asking my aunty. She says to me, "Why do you want to know? I didn't ask, so you shouldn't need to ask". You see, I as a woman didn't ask my old people, "why were we called Ngāti Rangi?" They accepted it. "That's it, you are Ngāti Rangi". Ok

Liz: See my aunty if I asked her something, she would go as far as my grandparents and that was it. In our whānau, it came from male to male to male. So many things have broken down because of this long tradition, I suppose. But that was how she was brought up. I must admit that the time that I came to ask him [Liz's uncle] *for some kōrero, he actually did bring out his little table, which was just for his whakapapa book.*

Liz: I've got a really loving family. We're all very close and caring and they care about things Māori. When they come home to Nuhaka, and I dare say it had to come from us, instilling in them that this is their tūrangawaewae. All of our children have got that feeling that Nuhaka is very special. Even my grandchildren are now getting that same feeling – especially the grandchildren who are living in NZ. Nuhaka's very important to them.

Rose: We're descended from the ancient people, as well as those tīpuna who came from the islands. A beautiful people, peace loving people, vegetarian, our ancient people were not cannibals. They had the same language [as the people who arrived in waka]*, but they had sacred meaning to their words. Tū-mata-uenga, to them, is the keeper of the violet flame – Kahukura. Physically our whakapapa goes back to Papa-tū-ā-nuku and we have exactly the same minerals that she has.*

Rose: The [cultural] *cloak that I wear has Tuhoe, has Kahungunu, Ruapani strands – beautiful designs, but it also has Greek. It also has English patterns, colours and designs. That is my cultural cloak and I wear it with great pride. I am very much aware of the depths of those strands. I know my Tuhoe side inside out, I know Kahungunu inside out, also Ruapani I also know my English inside out and I have also gone to a great deal of trouble to know my Greek heritage. In fact, I have been to those countries to ensure that I've got it as well as I can possibly get it. That is my cultural cloak.*

Whakapapa begins in the outer places of the cosmos and flows through the rocks and waters to iwi, hapū and whānau. Everything is whakapapa. Māori believe that all things are interdependently connected and whakapapa explains the links, beginning with the moment before the universe began and marking off the generations to the present. Whakapapa is not only genealogy, although genealogy is a vital and the most readily accessible part of whakapapa. Best (1929a) maintained that whakapapa was an aspect of a tohunga's "system of teaching" (p. 35). So while whakapapa can be described as one of the strands of the whenu it also influences every other whenu through close contact and transference through the twisting aho.

Whakapapa is only one of the tikanga strands mentioned by the participants. The customs and practices learned in their whānau and hapū, in particular on the marae, confirmed that they were well taught in the ways of their whānau and hapū. Miriama learned on the marae when and where a child could be present, and when it was best to be out of sight. Liz clearly remembered when she first met her husband that she saw the beach as a food basket, whereas to him it was a recreation space. Rose learned about mutual respect across a number of generations in the quest of deeper learning and sacred practices. These and the many other lessons shared in their whānau and hapū provided them with a rich fabric upon which to grow and develop.

They all adapted to their environment, following the pattern of previous generations despite colonisation. Alongside their adaptive ways they have all held fast to the strands that were gifted to them from their whānau and hapū, in to tikanga. The whenu representing tikanga support and edify the strands of aho as they weave and twist in and out.

Aho and Māori Women Educators' Pedagogy

Each whenu cannot add structure without the aho twisting around it. Within the aho, subgroups of functionality exist lending themselves to cope with the complexities of Māori women educators' pedagogy. The first row, aho tuatahi, represents the practical expression tikanga, an important principle that guides whānau and hapū so that each member is the best they can be for the benefit of the whole. This principle leads to the concept of mana, where the honour of the whole whānau and hapū is enhanced by the successes of one or more of their number.

Those aspects were learned through listening, watching, doing: experiencing the whole of whānau and hapū life. This aspect of the Whatu metaphor was informed by, and gave life to, the tikanga represented by the whenu. That first row tied in all the whenu so tikanga is forever present in each whatu and establishes

a strong foundation from which each person can grow, develop and follow their path with confidence.

The aho matua row brings the individual to the weaving as she or he makes clear their interests, passions and particular skills by their actions. For the three participants, the interests, passions and callings that they pursued at a young age followed them throughout their lives.

Miriama was on hand when her mother was calculating supplies in preparation for an event at their marae. She also remembers her father bringing home the accounts from the sawmill.

Miriama: He actually instilled into me, the love of Maths. Tallies and the books that was his job and he'd bring them home to me, and he said, "right you do that". And I'd do all the running tallies and things like that. Which taught me how to multiply and add and divide and subtract.

As we grew up, the responsibilities became more defined, and probably, the expectation was that you did this, you did that: the night before, sitting down with my mother and watching her doing the shopping list; what was required for the next day and things like that. Not that I went to get it, but I knew just by watching her, how to order things, because there was a sequence in it.

Such interests gave Miriama grounding in planning and structure and stood her in good stead in her position as chairperson of Liz's kura, Te Kura Motuhake o Te Ātaarangi, where Miriama takes responsibility for overseeing the organisation.

> *Liz remains passionate about Māori language and teaching. Her grandmother instilled a passion for her first language. Liz went to Teachers' College from school but did not teach until she had raised her family.*
>
> *Liz: When I wrote the programme for Level 5, I thought what am I doing, and then 6 and then 7 and I kept thinking to myself – beggar for punishment. But it's that passion, the way that Sam (pseudonym) said, 'she's quite passionate,' he noticed when I came down on Friday, he said 'As soon as you start talking about te reo Māori your eyes light up your face goes…' and I go 'Well I can't help it, that's how I feel about it and I think that if anybody wants to get their message across, they'd better have passion because otherwise we'll all go to sleep'.*
>
> *Liz: I'd sit my mates down, in the paddock at Nuhaka, and we'd have little pieces of paper, and we'd each have a little scrap piece and we'd break our pencil up – and I would sit them down – 'cause even then I wanted to be a teacher.*
>
> *Liz and her husband returned to Nuhaka and in the 1990s set up a school to teach Māori language to adults. At the time of data collection the kura was exploring opportunities to offer a degree in Māori language. When I revisited seven years later, in 2014, Liz was envisioning a te reo Māori space for the community where everyone who wanted to hear, learn and/or speak te reo Māori was welcome.*

Rose was called to the Kura Huna, a secret society, as a tohuna. She was trained as a seer and knowledge holder by her elders with 12,000 years of continuous knowledge, which she was able to share with the world on 14 January 1990.

> *Rose: My tipuna was still taking us down to the river, to feel for Ruamano, the taniwha that came out with the waka, Tākitimu. Upfront, they projected a strict Roman Catholic image, and in our privacy, we were practicing ancient rituals such as, linking into the sunrise, and performing certain rituals there. I was the only child, there was another young boy, but he's gone, passed over. We were the only two that attended all the rituals.*
>
> *Rose: They told me I would get a sign as to when I could start sharing. What happened was the alignment of Turuki – which is the North Star, and Rehua – which is the smallest star in the Southern Cross. So that's when, but not with just anyone. With other medicine people or healers, tohunga and kahuna.*
>
> *Rose: My mentors were around me all the time. And they were also learning from me too. They would ask me questions and I could get the answers for them. So, it wasn't a matter of having mentors that look down, no, it was across and there were times that they were just amazed at what I could tell them, because I was linking in, you see and I would tell them straight. Kei te he ki tēnā korero, ko tenei ke te huarahi, you know and that's as a child. I had people even old people coming to me for advice. When I was 17 years old, I gave advice to a lot of old people, right throughout, from Ruatoki, to whānau down at te Wairoa.*

Since 1990 Rose has shared her knowledge and abilities with individuals, groups and organisations around the world in person, on the internet and through her publication; *Te Wheke: A celebration of infinite wisdom* (Pere, 1991).

Each participant spoke of people who supported them along the way to develop their knowledge and understanding. The lifelong commitment to their interest, passion and calling was but one example in the participants' lifelong commitment to learning and teaching. The whenu, aho tuatahi and aho matua constitute the strands that allowed the Māori women educators' pedagogy to develop with the strength and support of their whānau, hapū and tikanga. The next section explores the Whatu metaphor by focusing on the pedagogical strands.

PEDAGOGICAL STRANDS OF THE AHO

To understand the pedagogical strands I have taken the relational nature of the Māori women educators' pedagogy and focused on the philosophies and practices of learning and teaching that emerged. They viewed learning and teaching as inextricably linked. To Liz 'ako' to learn and 'whakaako' to teach were separate.

> *Ki ahau, they should not be two the same. One is 'ako,' to learn, the other one is 'whakaako,' to teach. Koira, ki te whakaako to teach, you're a kaiwhakaako. My old people used those two words quite separately, but today, I'm hearing them bundled together. That might be, in some instances and in some areas pea. I actually do see a difference in the two kupu. I know that it's in the dictionaries, it's everywhere as 'ako' and 'to learn or to teach. I don't know where the 'whakaako' has gone to … Ok, they're inseparable, to a certain extent. That's the learning and the teaching process.*

Today, Rose's (Pere, 1982) explanation of the Māori term *ako* – to learn and to teach – is the most commonly used definition (Ministry of Education, 2009; Moorfield, 2011; Williams et al., 2012). Rose explained her reasoning:

> *All I know is 'i ako ahau, ki te raranga'. 'I ako ahau, ki te tuhituhi'. 'I ako ahau'. Kaore i ahau mai te tangata ki te whakaako i āhau. Ko ahau tonu ki te ako ia. So, what I'm saying is, that no one came to teach me. Ok? I was learning and teaching myself. There wasn't some one that came, like an initiator or whatever, you did have people who could support you, but, at the end of the day, number one is the one that has to do the teaching and the learning.*

Bishop and Glynn (1999) defined 'ako' as 'reciprocal learning' (p. 170), which again implies the relational representations of the pedagogical strands are that: a strong whānau and hapū identity was paramount; contribution to the whānau was valued; relative autonomy was expected; learning and teaching is an embodied experience and can occur in any situation; one should embrace the possibilities of learning, teaching and life; wisdom comes in many guises; deep knowing of others was vital; sharing your being, knowing and doing was normal; sensitivity to those we know attuned us to those we had never met; to be authentic at all times; an aura of assuredness and openness engendered calmness, confidence and respect in others.

These pedagogical strands called upon the participants' previous learning and teaching and were put into practice through their choices and support provided by others. An example of the pedagogical strands, 'deep knowing of others is normal' is discussed next. I show the process from the twisting in of each whenu in that first row to the realisation of a pedagogical strand that the participants demonstrated by their philosophy and practice in education.

Deep Knowing of Others was Normal

Knowing each other has nuances of meaning when building and maintaining relationships. *Te Whāriki* (Ministry of Education, 1996) addressed the elements in their curriculum in the strand "Relationships – Ngā Hononga" (p. 43). Two aspects of this strand state that "adults know the children well, providing the basis for the 'give and take' of communication and learning and "there are opportunities for social interaction with adults and other children" (Ministry of Education, 1996, p. 43). The adult may know the child but those aspects of relationship do not imply reciprocity let alone the depth of relationship possible and that I encountered in conversations that Miriama, Liz and Rose shared.

For the participants, deep knowing of each other included taking the time to listen to, observe, and to interact with, others. The key to the process of deep knowing was deep knowing of oneself. So, knowing ones identity was a precursor to knowing others. They all demonstrated who they were by being authentic at all times. No matter what role they were in, be it whānau member, teacher or guide for example, their authentic selves were deeply woven into the fabric of their being and knowing.

Miriama, Liz and Rose were fully present and respectful of their roles and of whomever they were engaged. Because they were assured of their own identity, they were not defensive or uncertain. They knew people in deep ways because they were impelled to do so. The tikanga principles of whanaungatanga and manaakitanga, which informed the kaupapa Māori research methodology, intertwined with this deep knowing through the

knowledge and nurturing of whakapapa and the desire to build and nurture new relationships.

With the desire to build and nurture relationships came a respect for others. The tikanga principle entwined with respect is tino rangatiratanga. In her whānau role, Miriama recognised that she had to let her children and other whānau make their own choices and live their own lives. However, she was always there to mentor, support and share the knowledge and skills that she was accumulating on behalf of her whānau when the time was right. The ability to know what to do at the right time implied a deep awareness of self and of others and sharp observation skills using all of the senses.

Deeply knowing others also implied letting people into your world, as well as being respectful of other people's worlds. As tumuaki of Te Kura Motuhake o Te Ātaarangi, Liz was sometimes the first to encounter a new or potential student. She made no judgements about a person's life on the basis of what they looked like or what they wore. She accepted unconditionally that if someone had come to learn te reo Māori, who was she to turn them away, despite the misgivings of others in the kura. By being self-assured, respecting others and having clear guidelines for behaviour within the Kura, devised in conjunction with the students, Liz was able to ensure people felt at ease and receptive. From that space, she built relationships with the students of the kura such that they would do anything for her.

Rose developed international networks. Her linkages into the many layers of consciousness enabled her to know people on many different levels and to accept them for who they were. She was confident of her place in the world. When she saw someone in need she did not hesitate to go to their aid and instinctively knew what they required. Her ability to work with the most difficult of groups, including Māori gangs, was made possible because of the depth of her knowledge of the universe we live in and its many layers including the universe past, present and future. She had an enduring belief that everything that has ever or will ever exist is available to us all now, and knows what we desire without asking. Rose's ways of being, knowing and doing and also present is taonga tuku iho for she is committed to ensuring that we are ready and receptive for the universal and "infinite wisdom" (Pere, 1991, p. 3).

To know others deeply is to be open to being deeply known oneself; a way of being that could be difficult for many people. But to deeply know each other as a normal way of being, knowing and doing takes a level of authenticity, respect and receptivity that is clearly achievable but requires a powerful code such as tikanga to be woven into every aspect of life.

The tikanga that supported the normalisation of deep knowing can be represented by concepts such as whakapapa and its public use on the marae: to make connections between manuhiri and tangata whenua; and to make connections between the tūpāpaku and those gathered to pay their respects and share in the ritual of tangi. The pedagogical strands featured in Figure 4 are a synthesis of the aspects of Māori women educators' pedagogy the participants shared. They are a beginning that can be added to and expanded and the metaphor is flexible enough to be adapted to suit different audiences and contexts. As Rose pointed out, learning and teaching is continuous and further to that understanding so is pedagogical development continuous.

CONCLUSION

There is something about the rhythm of the women's stories and the rhythm of whatu and the Whatu metaphor that is ephemeral. Yet the page with its regular lines of text does reflect that meditative rhythm. The piece begins with the establishment of the tikanga, tied together with the foundations of relevant knowledge, the setting of the pattern follows with the various elements vital to the piece woven in next and the story flows on until its conclusion. If I were making a tāniko purse I would now be sewing in the zip.

The Whatu metaphor presents a way of understanding the pedagogy of Miriama, Liz and Rose. The expansion of pedagogy to view the whole of life was critical to the metaphor's development. Each strand of the metaphor articulated a strand of the participants as lifelong learners and teachers. The vital components that edify the metaphor are that: each aspect of a person's life is intertwined with the tikanga instilled in childhood and their own supported interests, passions and calling; and that the patterns established during the early years never disappear, but it is important to recognise that change can occur and new knowledge and understandings can develop, to be woven into the whole. Concepts of learning and teaching such as ako and tuakana-teina do have a role in educating the present and future generations and they must be seen in the wider context of pedagogy, an example of which is presented here as the Whatu metaphor.

GLOSSARY

aho.....the weft of weaving

aho matua.....the row that sets the pattern for the weaving

aho tuatahi.....the foundational row of whatu that weaves in the whenu

ako.....to learn and to teach

Aotearoa.....the original (Māori) name for New Zealand

hapū.....groups of related whānau

iwi.....groups of related hapū

Hinekōrako.....the taniwha who lives under the .....waterfall at Te Reinga

kahukura.....the violet flame, a rainbow

kahuna.....Hawaiian equivalent of 'tohunga'

Kahungunu.....a Māori iwi

kaiwhakaako.....teacher

kaupapa Māori.....Māori approach, philosophy, ideology

ki āku mokopuna....to my grandchildren

kārero.....conversations; talk(ing)

korowai.....flax or feather cloak

kupu.....word(s)

kura.....school

kura huna.....secret society

mana.....power, dignity, influence

manaakitanga.....nurturing through action and care

manuhiri.....visitors

Māori.....indigenous person/people of Aotearoa

marae.....a traditional meeting place for Māori

mokopuna.....grandchild(ren)

Ngā Uri Taniwha....a Māori hapū from Te Reinga

Ngāti Rangi.....a Māori hapū from Nuhaka

Nuhaka.....an area east of Te Wairoa

Papa-tū-ā-nuku.....Earth mother

piupiu.....skirt(s) made with lengths of flax leaves

rāranga.....a style of weaving used to make mats, kits, fishing nets and snares

reo.....language

rohe.....home area

Ruamano.....Taniwha who guided the Tākitimu waka to Aotearoa

Ruapani.....a Māori iwi

Ruatoki.....a community in the Bay of Plenty

Tākitimu.....a sacred canoe Tākitimu that arrived Aotearoa around 1350

taku toiora.....my entire life, my whole being

tangata whenua.....people of the land, the hosts

tangi.....period of rituals when someone dies

tāniko.....closely woven fabric of intricate and colourful patterns

taniwha.....a spiritual water creature; a guardian of the people in its territory

taonga tuku iho.....cultural continuance

Te Kāhanga Reo.....language nests; early childhood centres that pass on te reo and tikanga Māori

Te Kura Motuhake o te Ātārangi.....a school established to teach adults Māori language

Te Reinga.....an area north of Te Wairoa

te reo Māori.....the Māori language

Te Wairoa.....a community on the east coast of the North Island

teina.....younger sister of a sister; younger brother of a brother

tikanga.....beliefs, values, protocols, practices

tino rangatiratanga relative autonomy; self determination

tipuna.....ancestor

tohuna.....keeper of secrets

tohunga.....skilled expert / priest

tuakana.....older sister of a sister; older brother of a brother

tuakana-teina.....relationship where older / more skilled are responsible for and support younger / less skilled

tuhituhi.....to write

Tuhoe.....a Māori iwi

Tū-mata-uenga.....the keeper of the violet flame; more commonly known as the Māori God of war

tumuaki.....school principal

tūpāpaku.....person lying in state

tūrangawaewae.....place where one has a right of belonging through whakapapa

Turuki.....North Star

waka.....canoe

whakaako.....to teach

whakapapa.....genealogy and the related stories of people and places significant to whānau and hapū

whānau.....family; extended family

whanaungatanga.....kinship, reciprocal relationship(s); recognising and respecting connections between whānau, hapū and iwi

whare.....house

whāriki.....woven mat

whatu.....style of weaving

whenu.....the warp of weaving

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AUTHOR PROFILES

Anne Aroha Hiha

Anne A. Hiha is a freelance researcher, and casual lecturer at EIT Hawke's Bay. Her iwi include Ngāti Rangitihi, Ngāti Whakaue, Ngti Pikiao, Ngāti Kahungunu, Ngāi Tahu and Kāti Mamoe. Anne's research interests are in Māori education, with special interests in Māori pedagogy and Māori research methodology. Anne lives in Napier with her partner, Raymond.

Email:

ahiha@research.deakin.edu.au