

The New Zealand  
Curriculum

LEVEL

2



# SCHOOL JOURNAL

- JUNE 2018 -



<b>TITLE</b>	<b>READING YEAR LEVEL</b>
Ngatu: Keeping the Tradition Alive	4
Painted Hoe	4
A Hoe!	4
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- LEVEL 2 -  
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# NGATU

## Keeping the Tradition Alive

by Iona McNaughton

A group of women and girls are sitting around a long, wooden table. They all speak **lea faka-Tonga** (the Tongan language), and they laugh a lot. They sing traditional Tongan songs as they put their hands into goeey, white paste and then spread the paste over a sheet of material on the table.



The group is learning about Tongan culture and how to make **ngatu**, a cloth made from bark. (Ngatu is known as tapa in many Pacific countries.) The group meets on Saturdays in a school hall in Taita, near Wellington. It's a long way from the Kingdom of Tonga, which is about 2,000 kilometres north of New Zealand.

There are grandmothers, mothers, and daughters in the group. Megan and Lita are cousins. They love taking part in the ngatu workshops. They get to spend the day with their grandmother, Uoleva, their mothers, and other women and girls from the Tongan community in Wellington.



## Growing up in Tonga

Uoleva and her sister Mele are the elders (the **taukei**) of the group. They sit at each end of the table and guide the women as they work.

Uoleva and Mele remember growing up in Tonga in the 1950s and 1960s. They lived in a village called Tatakamotonga. There were fifteen children in the family – seven girls and eight boys. The boys worked in the fields with their father and went fishing. The girls worked with their mother making ngatu.



## A treasure in Tonga

Mele says that in Tonga, ngatu is a treasure. “When we’re born, we are wrapped in ngatu, and when we die, we are also wrapped in it. Today it’s used mainly for special occasions such as royal ceremonies, birthdays, weddings, and funerals.” The Tongan community in New Zealand also uses ngatu for special occasions.

Ngatu is made from the bark (**tutu**) of the paper mulberry tree (**hiapo**). Making ngatu is called **koka'anga**. Ngatu is very important in Tonga. It is used for blankets, mats, clothes – and even kites.

“Our mother started teaching us to make ngatu when we were five or six years old. Now we are passing on what we learnt to our daughters and granddaughters,” says Uoleva. “Megan and Lita were born in New Zealand, so it’s very important they learn our traditional Tongan ways.”



Students wearing ngatu as they perform a me'etu'upaki – a traditional Tongan dance 

# Koka'anga – making ngatu

There are many steps to make the ngatu.



## In Tonga

1. After the hiapo is cut down, women and girls peel the bark from the tree.
2. They hang the bark in the sun to dry.
3. They soak the dried bark in water to make it soft.
4. They beat the bark with a wooden tool called an **ike** to make it thinner and wider.
5. They dry the bark in the sun again.

These strips of dry, flat bark are called **feta'aki**. The hiapo tree doesn't grow well in New Zealand, so feta'aki isn't made here – it's sent to the group from Tonga.





6 and 7



## In New Zealand

**6.** In the school hall, the women and girls cover the table with material. This will be backing for the ngatu.

8a



**7.** They line up feta'aki along the table on top of this backing material. Then they paste the edges of the feta'aki to the backing material.

8b



**8.** They cover the backing material with paste.

9



**9.** They carefully lay the feta'aki over the top of the backing material. Then they press the two pieces together and slowly roll them up.

10



**10.** They carry the ngatu outside and roll it out on the concrete so it can dry in the sun. When it is dry, they will paint the ngatu with some brown dye, using a piece of feta'aki as a brush.

Over four months, the group has made twenty large pieces of ngatu. Each woman takes a piece home. At home, they plan the design and then paint the ngatu. They might use designs of turtles, fish, birds, and animals. They might include the Tongan flag. Each piece of ngatu tells a story.



## Showing the ngatu

Once all the ngatu have been painted, they will be shown in an exhibition. Everyone from the community can come and admire the work.

For Lita, her favourite part is painting the ngatu with her mother and grandmother. "I like doing art and spending time with my nana and mum. I will be very proud and happy when my family sees the exhibition and what we have done."

Megan is excited about taking photos of the ngatu. She will send them to her godmother in Tonga. When her godmother sees the photos, she will know that Megan is learning about Tongan culture and helping to keep alive the tradition of making ngatu.

"One day, I want to teach my daughters and granddaughters how to make ngatu – just like my nana has," Megan says.



# Tongan vocabulary

**feta'aki:** the dried pieces  
of the beaten bark

**hiapo:** the paper  
mulberry tree (known  
as "aute" to Māori)

**ike:** a wooden tool for  
beating the ngatu

**koka'anga:** the way of  
making ngatu

**lea faka-Tonga:** the  
Tongan language

**ngatu:** the Tongan word  
for tapa

**taukei:** the older women  
who are experienced  
in making ngatu

**tutu:** the bark used to  
make ngatu





# AS EASY AS ONE, TWO, THREE

BY SIMON COOKE



Emergency lights flashed. Alarms beeped.

“Warning!” said the ship’s computer. “Energy crystal damaged in crash landing. We are on an unfriendly planet. Oxygen level low. Life support failing.”

“Yes, I know,” said Mia, her heart racing. “Be quiet. I need to think.”

“Just doing my job,” said the computer. “Wait ... a message is coming.”

Tane’s face appeared on the com-screen. “Hey, sis – I’ve found another energy crystal, but I’ve got a problem. My jetpack ran out of fuel, and now I’m stuck in security goo right outside the Meruvian fortress. You’ve got to rescue me before the Meruvians find out I’m here!”

“Don’t worry,” said Mia. “I’ll think of something!”



But what? Tane had taken the last jetpack. She would have to go on foot. That meant passing through the Deadly Maze of Doom – the most difficult defence maze in the universe! At space-pilot school, they'd taught her that it's possible to find your way through any maze. They'd said it's as easy as one, two, three. Just take it step by step. She hoped they were right.

“OK,” Mia said to herself. “Step one: Grab an enviro-suit so I can breathe outside. Step two: Find a can of slip-slicker spray to dissolve the security goo and unstick Tane.” She sighed. “Now there's just step three: Get through the Deadly Maze of Doom!”

She picked up a portable guide-bot and snapped it onto her wrist. Then she climbed out of the spaceship and walked towards the maze. It looked huge and frightening.

Mia switched on the guide-bot. “What’s the quickest way through the maze?” she asked.

The guide-bot buzzed. A laser light shot out and shone on a section of the maze wall.

“That’s not the entrance,” Mia said.

“You asked for the quickest way,” the guide-bot replied. “The quickest way is straight through the wall.”

“But I can’t walk through walls,” Mia groaned.

“You never told me that,” said the guide-bot. “Humans! They never give enough information. And when things go wrong, they blame the poor guide-bot!”

The guide-bot led Mia to the maze’s entrance. “Will I get to Tane in time?” Mia thought anxiously. “We don’t want to end up as slaves in the Meruvian slime pits!”

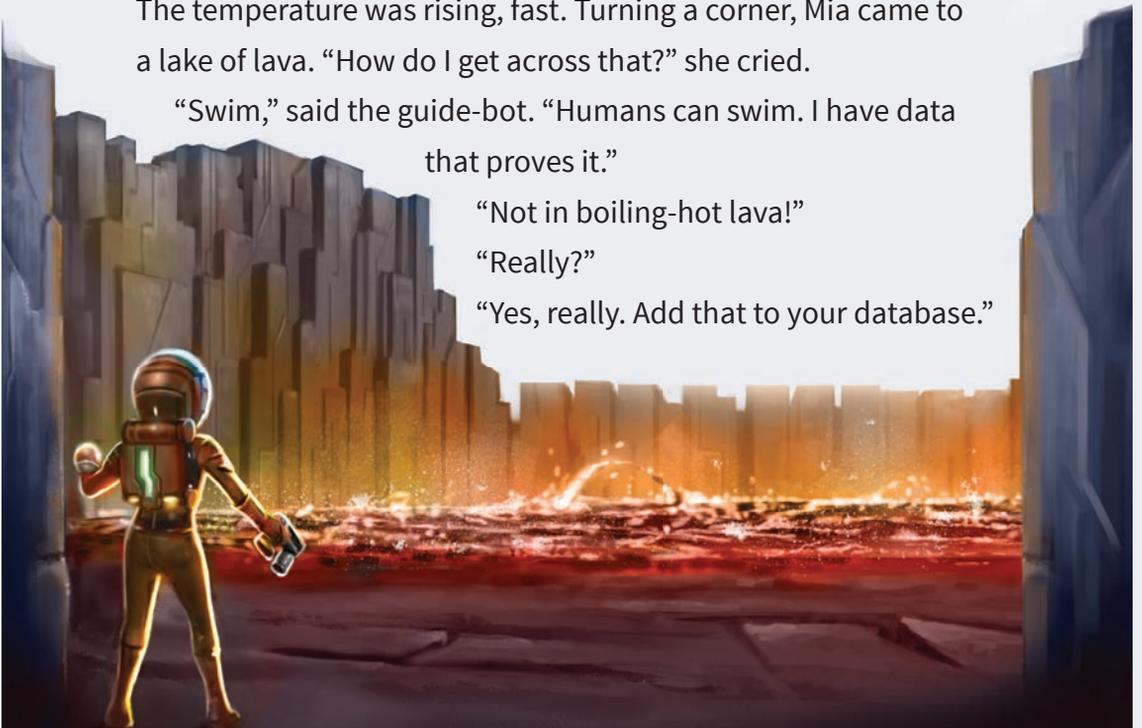
She followed the guide-bot’s light deep into the maze. The temperature was rising, fast. Turning a corner, Mia came to a lake of lava. “How do I get across that?” she cried.

“Swim,” said the guide-bot. “Humans can swim. I have data that proves it.”

“Not in boiling-hot lava!”

“Really?”

“Yes, really. Add that to your database.”



“New information added,” the guide-bot said. “Removing all paths blocked by lava. Computing new course.”

The new route led Mia to a room with five doors. The guide-bot’s laser pointed at one of them. Mia paused, thinking hard.

“Guide-bot. More information for you. Don’t take me down paths blocked by fire or pools of acid ... or Meruvian dragons.”

The guide-bot buzzed. Then it chose another door.

“Ha,” grinned Mia. “This is as easy as one, two, three!”

She crossed a bridge of ice over a river of nightmares. Then the path led into a long tunnel. The walls were covered in green hands that tickled as Mia went by. It seemed silly, but Meruvians were terrified of tickling.



Finally, Mia reached a long path of purple carpet. At the end of the path, she could see the Meruvian fortress. She was nearly there!

Mia began to run, but tiny purple tentacles suddenly rose up. They grabbed at her legs, forcing her back.

The guide-bot said in a small voice, “Shall I ...?”

“Yeah, yeah,” said Mia. “Add it to your database.”

“Done. So what about ...?”

“Oh, be quiet,” said Mia. “Just show me the way.”



“I was computing that if you don’t like tiny carpet tentacles, you might not like what’s coming up behind you.”

Mia turned round. A huge purple octopus was climbing over the maze wall. A tentacle the size of a tree trunk swept towards her.

Mia ran. “Add more data! No giant, girl-eating purple octopuses!”

“Computing new course,” said the guide-bot.

It pointed to a tunnel on the left, and Mia raced towards it. She had escaped the octopus, but the tunnel got narrower and narrower. Mia couldn’t go any further.

She glared at the guide-bot.

“Do you want to add more data?” it asked timidly.

“Yes,” snapped Mia. “Don’t take me down paths that are too narrow to get through.”

The guide-bot sniffed and began to compute.

“If only I had time to think about all the different obstacles I might run into,” thought Mia, “then the guide-bot would have all the data it needed.”

“Beeeeeep! New course plotted. Follow laser.”

Mia set off after the light. This time, there were no more obstacles. After a few minutes, she turned a corner and was suddenly out of the maze!

“About time,” said Tane, grinning up at her. He was stuck in security goo up to his neck.



Mia sprayed her brother with slip-slicker and pulled him free.

“Watch out,” cried Tane. “The guards have seen us!”

A group of Meruvian soldiers had come out of the fortress and were heading straight for them.

“Guide-bot,” said Mia. “Guide us back to the spaceship the way we came.”

“Reversing course,” said the guide-bot.

They hurried back through the maze. The Meruvians followed but gave up when they got to the tickly tunnel.

Back in the spaceship, Mia put the new energy crystal in place, and Tane got the ship ready for take-off. “Thanks for rescuing me,” he said.

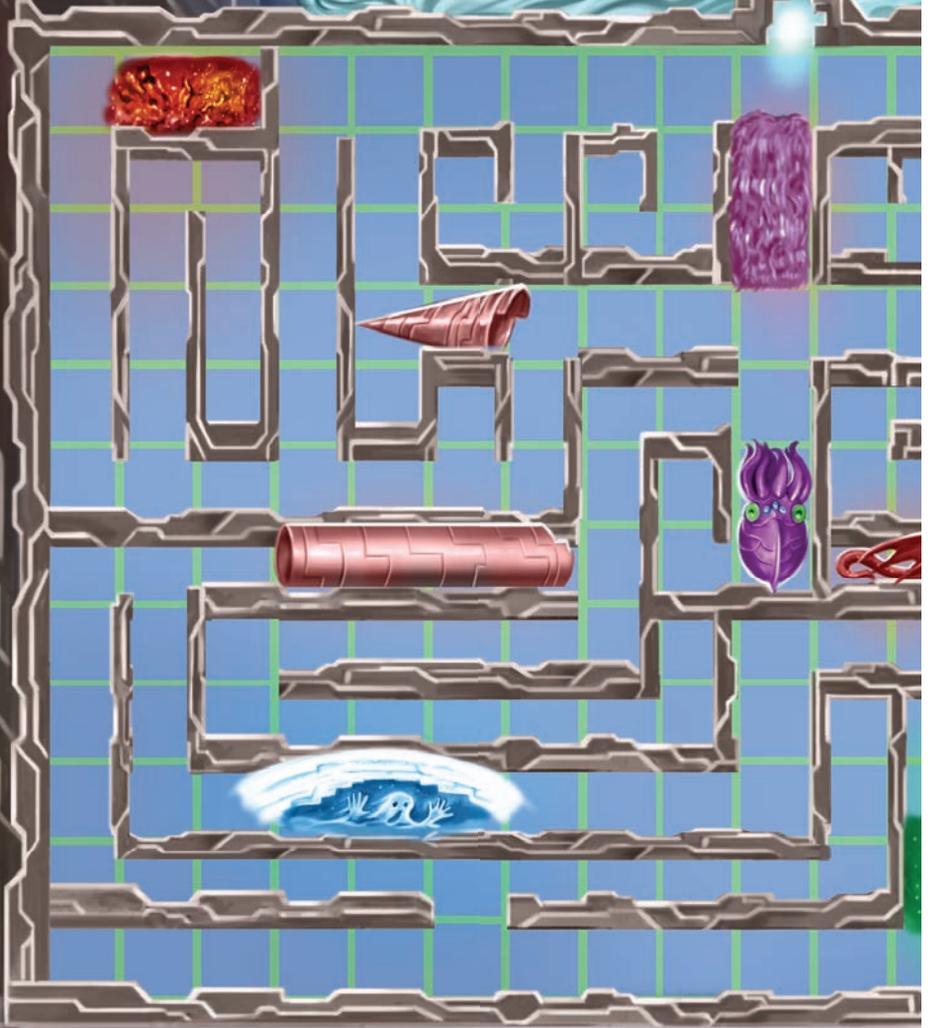
“No worries,” laughed Mia. “It was as easy as one, two, three!”

“What about thanking me?” beeped the guide-bot.

But Mia and Tane were too busy to answer. A Meruvian warship was closing in on them.

“New data,” muttered the guide-bot. “Humans are *very* rude.”







# PAINTED HOE

— BY STEVE GIBBS —



In Aotearoa, in the days before Europeans arrived, there were thousands of **waka**. They were the main form of transport. If you'd been here then, you would have seen waka all around our coastline and on our rivers and lakes.

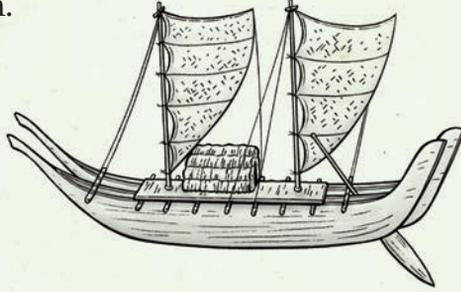
**Hoe waka** were the paddles that Māori used to move these waka through the water. Hoe waka were highly valued.



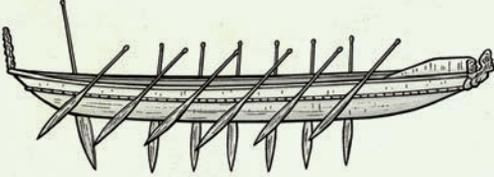
## Waka

There were several kinds of waka.

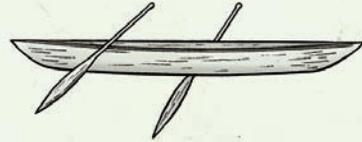
**Waka hourua** were large, seagoing waka that could cross the Pacific Ocean.



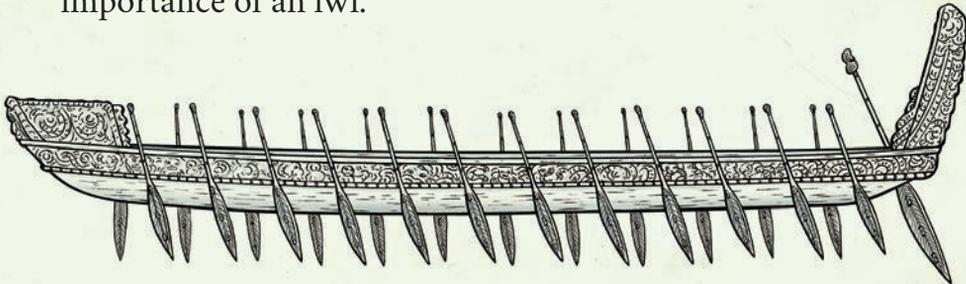
**Waka tētē** were used for fishing and to carry goods and people.



**Waka tiwai** were very common waka used for everyday travel. They carried just a few people.



**Waka taua** could hold up to two hundred people. They were used to carry war parties and to transport large groups of people to ceremonies such as **tangihanga**. Waka taua were also symbols of **mana**. They showed the power and importance of an iwi.

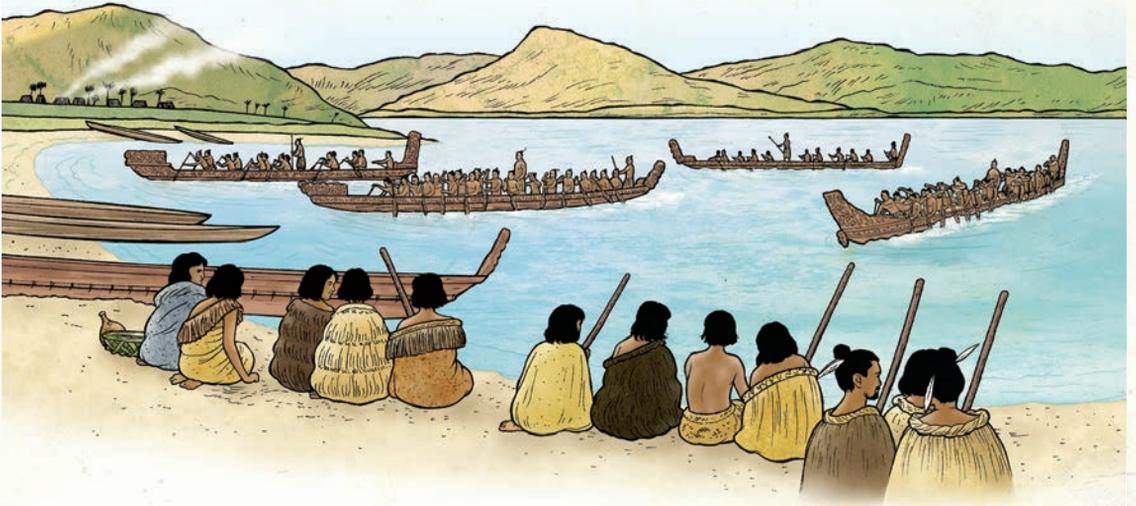


## WHY WERE HOE WAKA VALUED?

Hoe waka were valued for a number of reasons.

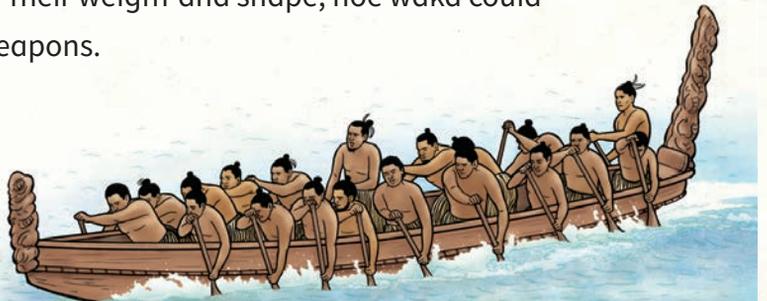
### **They were important in all areas of life.**

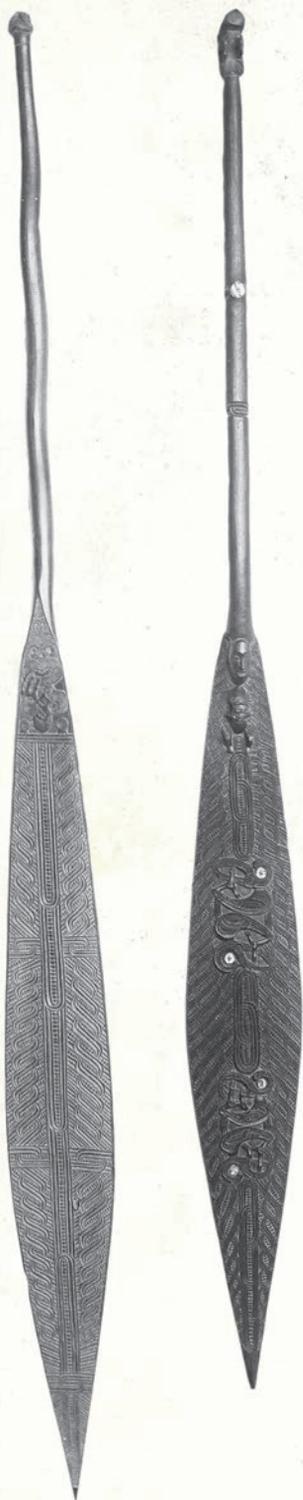
Hoe waka were used to paddle waka, and waka had many different uses. They were used for collecting and transporting food such as fish and kūmara. They were also used to bring large numbers of people to important gatherings or to carry warriors to battle.



### **They were extremely well designed.**

Māori could use the hoe to make their waka travel at great speed. Because of their weight and shape, hoe waka could also be used as weapons.





### **They were works of art.**

Most hoe waka were beautifully carved and painted. Many of the designs represented things from the natural environment. Some showed clouds, winds, and currents – all of which were important when travelling across the oceans. Other hoe waka showed plants and animals that were **kaitiaki** or sources of food.

### **They had spiritual importance.**

The whakairo (carving) and waituhi (painting) on hoe waka also included elements of **whakapapa**. This gave the hoe spiritual meaning. The painted designs on these hoe waka are the oldest examples of what we now call **kōwhaiwhai**, the painted patterns that you see in most **wharehau** and Māori churches. These patterns are a visual way of keeping culture and traditions alive.



## EXCHANGING HOE WAKA

At 3 p.m. on 12 October 1769, the first peaceful meeting between Māori and Europeans took place. The English explorer Captain James Cook arrived at Whareongaonga, a settlement near Tūranganui-a-Kiwa (Gisborne), on his ship, the *Endeavour*. Tupaia, a navigator and artist from Tahiti, was on board. Tupaia was able to talk with local iwi as his own language was similar to te reo Māori. About fifty Māori came onto the *Endeavour*. They exchanged items for tapa cloth, glass beads, potatoes, and seeds. Among the items exchanged were many painted hoe waka.

Only about twenty of those hoe waka survive. They are possibly even more important now than they were in 1769. Their design, and the way they are carved and painted, tell us a lot about the people who made them. The hoe waka are amazing examples of technology and art. It's easy to see they were made by people with skilled hands and clever minds.

There are just two of the hoe waka in Aotearoa. The rest are in museums and private collections around the world. Perhaps one day soon, they will return home. Then the descendants of the people who made the hoe waka will be able to see the beauty of these **taonga** for themselves.



## Glossary

**hoe waka:** paddles

**kaitiaki:** guardians

**kōwhaiwhai:** painted patterns inside wharenuī and churches

**mana:** prestige, status, authority, power

**tangihanga:** funerals

**taonga:** treasures

**waka:** canoes

**whakapapa:** information on how ancestors are connected

**wharenuī:** meeting houses

# A HOE!

BY STEVE GIBBS

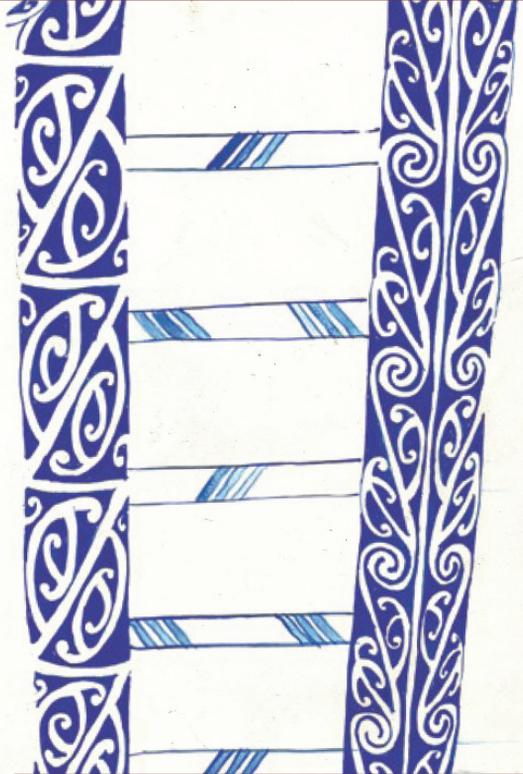
## STEVE GIBBS

*(Ngāi Tāmanuhiri, Rongowhakaata, Rongomaiwahine, Ngāti Kahungunu)*

Steve is an artist and teacher who was born and raised in Gisborne. His art combines elements of customary and non-customary Māori design.



I feel really lucky that I was born in Tūranganui-a-Kiwa – Gisborne. When I was a child, I often went to our marae. I spent many hours looking at the kōwhaiwhai (painted designs) in the wharenuī (meeting house). I was fascinated by them. What did they mean? Who had painted them and why?



▲  
The kōwhaiwhai patterns looked like this. (This is a recent painting by Steve – the kōwhaiwhai in his wharenuī were coloured black, red, and white.)



Many years later, I saw a beautiful painting. It was by Sydney Parkinson, the artist on James Cook's ship, the *Endeavour*. The painting was of the hoe waka that were exchanged with Tupaia and Cook by Māori in 1769.

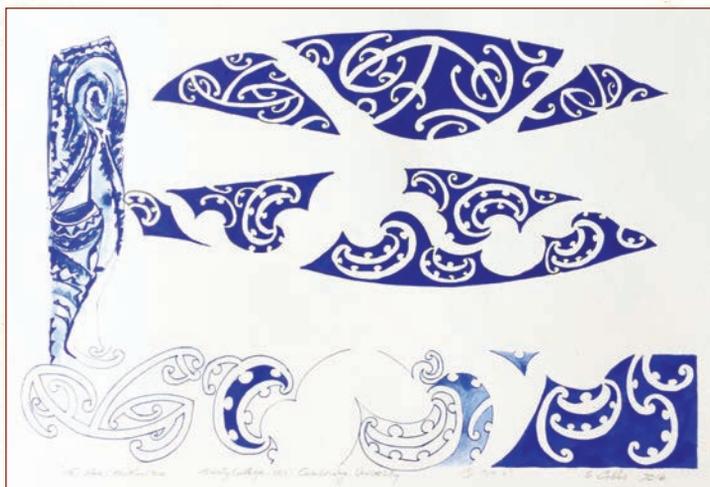


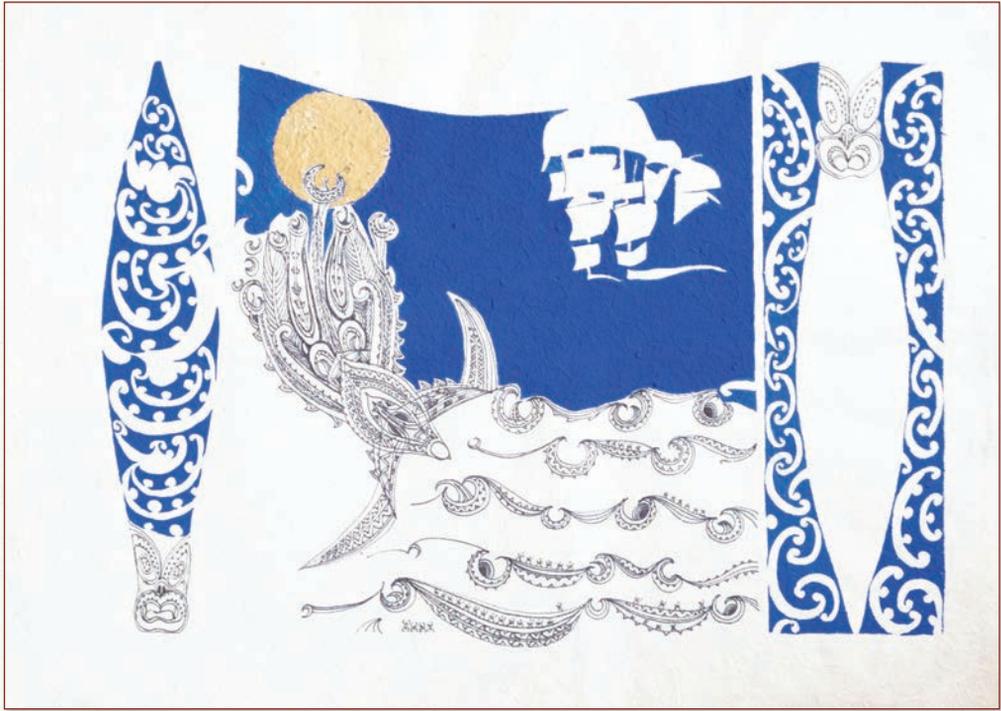
Sydney Parkinson: "Three Paddles from New Zealand" (1769)  
Pen, wash, and watercolour, British Library, London

I realised that the designs on the hoe were the same as the designs we now call *kōwhaiwhai*. The hoe were the last remaining examples of *kōwhaiwhai* from that time.

I wanted to find out more about the designs, so I travelled to the United Kingdom and Europe. I went to several museums to find the hoe waka. Then I made copies of their designs. Two of my drawings are shown below.

I also did some paintings of my own. They are about the hoe waka and the first meetings between Māori and Europeans. The drawings and my paintings were on show at Tairāwhiti Museum in Gisborne in 2017. The exhibition was called *A Hoe!*





## “NO ORDINARY BIRD”

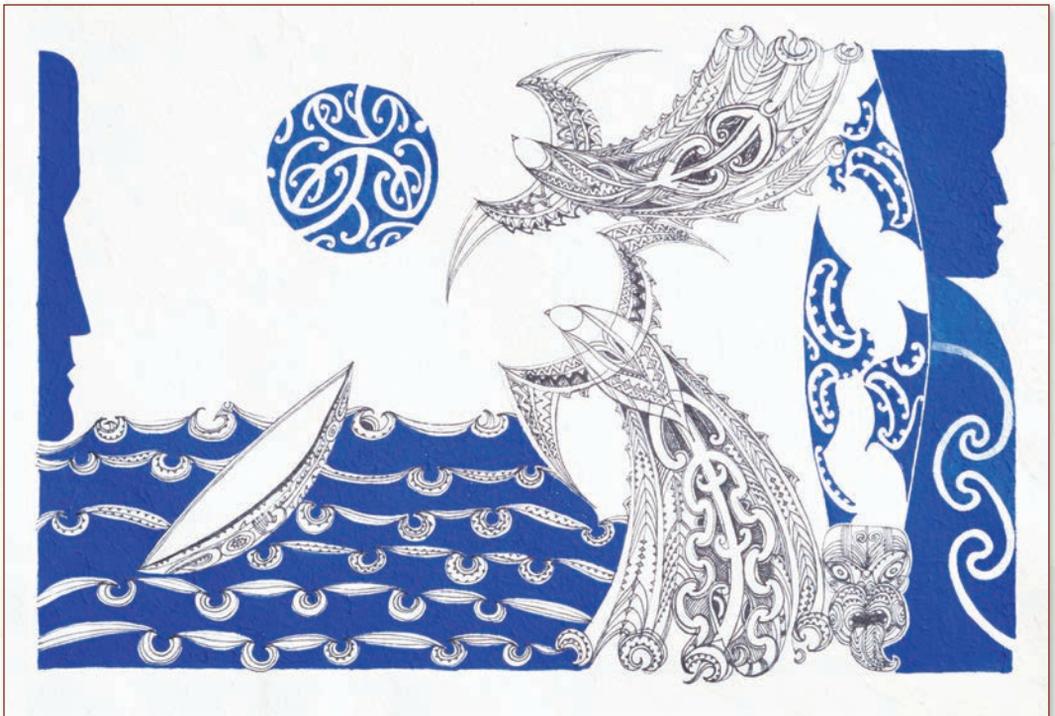


This painting shows the *Endeavour* arriving at Tūranganui-a-Kiwa. When Māori first saw the *Endeavour*, it was coming from the north-east. The kuaka (bar-tailed godwit) and other birds come from the north-east when they are returning from their migration. The white sails might have made the ship look a bit like a bird, too. But as Māori watched it come closer, they knew it was “no ordinary bird”.

## “TE HOE NUKUROA”



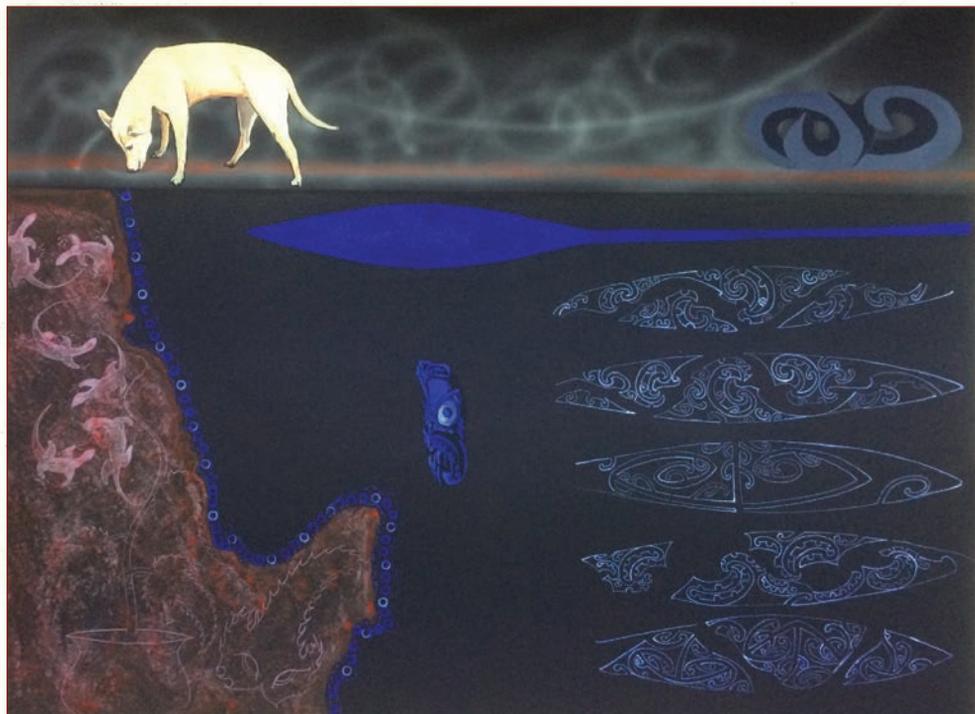
This painting is about the first contact between Māori and Europeans at Tūranganui-a-Kiwa. It shows them meeting, and it shows the gifts they exchanged. The waka represents the Māori navigators who crossed the wide ocean of Kiwa (Pacific Ocean) about five hundred years before the European sailors.





## “6TH SENSE”

Pawa was a Ngāti Porou explorer. He came to Aotearoa in *Horouta*, one of the first waka. In this painting, Pawa’s dog (te kurī a Pawa) is watching Cook’s ship arrive. The dog knows this will mean many changes for Māori. (The dog stands for the people who lived in the area from Tūranganui-a-Kiwa to Māhia.)



## “SCENT”



The title of this painting refers to the dog smelling the earth. The dog is finding out about the history of the people and the events that happened in the area.

Whareongaonga was a busy settlement when Cook arrived in Aotearoa. A number of waka went out to meet the *Endeavour*. Māori on the waka traded items with the crew. The crew gave Māori some nails, a tomahawk, Tahitian tapa cloth, a bag of potatoes, turnip seed, and blue glass beads. Among the things that Māori gave the crew in return were hoe waka – the same hoe waka that I saw in the museums in the United Kingdom and Europe.

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