Nga Aho O Te Kakahu Matauranga:

The Multiple Layers of Struggle by Maori in Education

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Abstract

This thesis is framed within the anti-colonial discourse of ‘writing back’. It foregrounds the multiple layers and simultaneous levels through which Maori interests in education are being contested, re-imagined and reformulated. These include peeling back the layers of western imperialism and its localised expressions. Three sites in which such struggles have occurred are analysed from this perspective. These are; (i) educational research, (ii) Maori social relations and, (iii) official school discourses on Maori. It is argued, that although these sites may appear to be vastly different from each other, they are informed by the same underlying structures and intersected by similar tendencies and movements. Such intersections have shaped the conditions within which Maori have attempted to recentre and re-prioritise strategically around notions of Kaupapa Maori and Tino Rangatiratanga. How this occurs is explored through a series of smaller studies, some conceptual and some empirical, which are situated within each of the four sections of the thesis.

Note: Nga aho o te kakahu matauranga is translated as ‘the threads of the cloak of knowledge’. It draws upon the metaphor of a woven cloak, where the warp and weft threads are interwoven to produce different colour and textual combinations. Some threads remain hidden from view, some threads while plain and ordinary carry the design, some threads look brilliant when in combination with others.
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I roto i te ngaakau maahaki ka tukuna atu teenei koha,
    maana anoo e hora ki te ao.
    E kii ana te whakatauaaki,
'He ao te rangi ka uuhia, he huruhuru te manu ka tau'.
    E kii ana te waiata,
'Whakamau taku titiro ki te rerenga o te raa
    Tau ana te aahuru, ki te manawa'.
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Chapter One

An Introduction

Bombings, Burglars and Family Life.

This week as I sit down to write, the tragedy of the Oklahoma City bombing unfolds on CNN. The event dominates our news and the initial search for the suspects, said to be 'middle eastern looking', is mounted world wide amidst promises that they will be found and 'brought to justice'. I watch an interview with a former IRA bomber who, with authority, announces that the Oklahoma bombers are definitely off the scale of psychopathology because they were willing to kill innocent children. New Zealand news channels also headline the Oklahoma bombing. Later in the week it transpires that two 'white looking' suspects are questioned and the awareness that the horror is domestic adds new dimensions to the 'news at it happens'. The cameras shift to Michigan, the reporters interview experts in the field of internal security and sociologists who understand white supremacist movements.

Two weeks ago my home was burgled, I felt thankful that the burglars didn’t trash my house. They took television sets and CD players. But the most precious thing they took was a small piece of carved whale bone, my taonga, which I would wear on special occasions. "The thieves can’t have been Maori", say my friends "because Maori people would know that your taonga can hurt them." "Yeah sure.." I think cynically, wanting to believe but knowing enough not to believe.

On the wall behind my computer is a poster of Martin Luther King Jr. The poster announces 'I have a Dream'. My computer is surrounded on all sides by texts, books, photocopied articles, notes that I have made. There are folders stacked up and other material scattered in
meaningful little piles around the room. At last I can move around these texts and begin the task of pulling together a thesis. But as I move restlessly about the house trying to frame an idea into words I see the portrait of my great grandmother taken when she was very young. She is wearing her taonga, a greenstone tiki and other hei tiki hung around her neck. What is most striking however is her moko which is chiselled into her chin in traditional style. She would have been among the last generations of Maori women to have the traditional moko.

I also move past a copy of the poster showing the gateway of Pukeroa Pa used when the Te Maori Art Exhibition was shown at the Metropolitan Museum of New York. There are numerous photos of various family members scattered about attracting dust, most of them of my daughter. My daughter attending Te Kura Kaupapa Maori O Maungawhau, my daughter holding on to her new baby cousin, my daughter holding the baby of my husband’s mother’s sister’s grandchild, my daughter on her own. Today I wear my Hawai’ian Sovereignty T Shirt. It’s black.

Of course, we all know where Oklahoma is. We are told it is in the heartland of America. And, we all know what ‘middle eastern looking’ suspects look like. They look like the Jackal. We also know and accept that this tragedy is a tragedy of international significance, it affects all of us in Aotearoa, and to reinforce this shared sense of grief and outrage the Prime Minister of New Zealand has sent his condolences to the President of the United States of America.

Oh I nearly forgot. Also this weekend about 4,000 Rwandan’s were killed in a refugee camp. They were killed, so the news tells us, by their fellow countrymen who come from a different tribe. In Rwanda, we are told there are two tribes, they kill thousands of each other. Rwanda was Europe’s former colony. Now it is a ‘post’ colonial society, tearing itself apart. The news tells us that Blacks can’t govern themselves/ourselves, they/we descend into barbarism and tribalism.

My sister-in-law visited us this weekend. She teaches at Te Wananga O Awanuiarangi in Whakatane. Awanuiarangi is a tipuna, or ancestor, who links together several tribes of Mataatua. The Wananga O Awanuiarangi is new and is attempting to teach a number of
recently accredited degree courses. My sister-in-law is not from the *iwi* of *Mataatua* so she is an 'outsider'. She wears her *Pakaitore* T Shirt. *Pakaitore* is now the preferred *Maori* name for what the news call *Moutoa* Gardens in *Wanganui*. My sister-in-law comes from *Wanganui* on her mother’s side. The ‘occupation’ at *Pakaitore* is currently one of five ‘occupations’ by *Maori* across *Aotearoa*. These ‘occupations’ are led by *Maori* ‘radicals and activists’, so the news tell us, not cultural workers or resistance fighters. Most of these ‘radicals and activists’ are men, many with tattooed faces. Or so the news tells us.

What do these images tell me as I struggle to write about education? What does Oklahoma City have to do with *Pakaitore*? What does it have to do with history? How does the media coverage of the events at Oklahoma influence the education of *Maori*? What connects these events which appear to be political to what happens in a classroom?

I tune in again to the live broadcast of the prayer meeting held in Oklahoma and attended by the President. The news reporters sit up in the back of the auditorium as they do in the 'Miss America' contests, giving a commentary of the events downstairs. People are sad, there are teddy bears sitting in empty chairs representing the children who were killed. The Reverend Billy Graham delivers a powerful speech. His skill with words, his ability to draw from the Bible the exact right quote, his focus on the big question 'Why?', his authority and assurance I am sure, give comfort.

It could be argued that it is the power of modern technology and the information highway which makes what happens in the USA so instant and so significant to our lives here in *Aotearoa*. But I would argue that the framing of history as it unfolds on television is not that much different from the way it was framed in the textbooks used in nineteenth century Native Schools, or indeed in this century. 'Real History' occurs elsewhere, it is defined and analysed and given its place in a universalised chronology which is shaped in the west. Last century for us, here at the bottom of the world, down under in *Aotearoa*, this meant Britain. Now it means the United States. The events unfolding in *Maori* politics, the resistances and 'occupations', are of peripheral concern in the international arena.

I will turn for one last moment to the Oklahoma City Tragedy. It is an event which has
encouraged the use of words which speak of 'evil', of vengeance, of senselessness, of savagery and brutality, of cowardice and of insanity. Journalists have run out of language which invokes such ideas. What makes it worse, they say, is that it was perpetrated by people, 'fellow Americans' they now admit. It is not the same as a natural disaster. It is yet another act which shows the lack of cohesion and the fragmentation which is within 'our' nation. While it could be accepted that the bombing showed the 'traits of middle eastern terrorism' (although the fact that the bomb was apparently made from fertiliser did arouse my suspicion) when admitting that it was an act of domestic terrorism it was as if another fundamental value and universally accepted idea of what it means to be an American, had fallen apart. This is the nation, remember, which was founded on the conquest of Native Americans, which has had several assassinated Presidents and which turned the lynchings of Blacks into a profoundly cultural image.

The talk of fragmentation is reflected in the texts which surround me. Post-modernist discourses speak of the fragmented nature of post-modern society and of the individual 'self' within that society. The modernist claims to universal truth have been rejected as adequate ideals for societies which are fraught with conflicting pluralistic influences. Western nations such as the United States can be described as 'deeply unsettled'. The 'master' discourses which once privileged race, gender or class have also been found to be inadequate tools for understanding the complexities of social life. There is no embedded, 'deep' structure which connects power to a privileged group. All disciplines are implicated in the way knowledge and power is connected. Power is neither good nor bad. Identities are not fixed or essential. There are no essential categories. There are no oppositions because there are no longer dualisms. Marxism is dead. The Radical Left has fallen apart. There is no longer a 'them' and 'us'. There can be no voice of authority. Emancipation is not a good idea because we know it doesn't work.

The power of the images and ideas presented by CNN resonate into our consciousness. The reporters beam into our living rooms like familiar friends, and yet everything about what is being produced here assumes an orientation to the world, a view of what it is to be normal. To be 'middle eastern looking' is not normal, to be a white male is to be more like one of 'us'. This racist discourse is not new. The invoking of concepts such as savage, barbaric and
senseless occur frequently. The connection between irrationality and savagery has been well established. It is reproduced simultaneously through the 'local' media (New Zealand radio, television and newspapers) in a number of different ways. At its most obvious, the local media carries direct reports from the international news agencies, CNN or Reuters and Associated Press. These are given primacy as authoritative accounts because they are 'live' accounts by eye witnesses who are familiar with the context. Even when it is reported by New Zealand journalists it is framed within an already established international news discourse. The same words are employed to describe the horror of the events, the 'middle eastern' connection is repeated. At the local level, however, the same framing is applied whenever news about Maori are being shown for example, 'Police are seeking a 30 year old Maori male in connection with the crime'.

What really interests me, however, is not how and why the United States or Britain or Europe asserts power over the way we think about and live in our world, but rather how it is we as Maori continue to resist in the face of such power. How is it that we can still hold alternative beliefs about reality? How is it that we can see and live simultaneously within several different landscapes, histories and world-views? Why and how do we use the terms Aotearoa and New Zealand? Are they the same place? Why is it for example that the stealing of my taonga hurts me more than the stealing of my television? Why is it that we as Maori continue to offer alternative views about the history of this country? What are the spaces from which Maori resist? And what are we resisting?

Even weather analysts seem to suggest that weather patterns are no longer predictable or stable. Fundamentalist religious movements have reasserted the project of establishing order and morality. Maori rates of admissions for schizophrenia have increased. Crimes of violence have increased and calls are made for harsher penalties. The 'have nots' in western societies have become the new oppressed, pushing aside women, ethnic minorities, gays and the working class. The Second World has collapsed, with the former Soviet Union descending into anarchy and fragmenting along old tribal lines. The United Nations seems powerless to stop outbreaks of war in Bosnia.

One does not need to look far for signs of fragmentation.
In *Pakaitore* the occupying *tangata whenua* have built fences and laid paths. They have made gardens and built permanent dwellings. Drains have been dug. They have refused to recognise the jurisdiction of the courts and have rejected the court appointed barrister. *Kaumatua* or elders are regularly on site and visitors call in to offer support. *Pakeha* groups have come to find out what is happening and support the struggle. (They are not shown on the media). *Pakaitore* T Shirts are in demand.

I attended a meeting recently to discuss the establishment of a private *Kura Kaupapa Maori*. Private because the parents concerned wanted to overcome some of the problems which seemed to beset other *Kura Kaupapa Maori*. Private because they wanted greater control over the education of their children. Private because they remained deeply suspicious of Government intentions and hence did not want state funding. Private because they were sick of the wider politics of *Maori*. And, private because they wanted to work things out in a small contained way with people who shared the same vision, related to promoting the legitimacy of *te reo* and *tikanga Maori* and enhancing the wider educational outcomes for their children.

*A central theme in the discussion which took place was the concept of Kaupapa Maori.*

Watching television is engaging in a pedagogic encounter. Behind the screen is a complex system of knowledge and technology. The images which reach our consciousness constitute a singular message system (the screen) which is relaying a multitude of competing ideas and discourses. These discourses tell us something about ourselves. By excluding us they tell us we don’t exist, by representing us in particular ways they tell us that we can be controlled, by distorting our histories they tell us we don’t matter, by naming us through language they tell us we can not speak for ourselves, about ourselves and about the ‘other’.

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The Project.

This thesis examines and reflects upon a ‘project’. The project is one in which I have
participated for possibly 400 years, more or less. Some would say that modernity has been a project of Europe’s Age of Enlightenment, a set of assumptions, a set of views about the world and the place of human beings in that world, and a set of goals for how the world ought to be shaped. More recently, the project of which I write has involved journeys and explorations, systematic map-making, the marking out of territories, the defining of what counts as reality. More than anything the project has been about struggles. These struggles have taken place simultaneously on different sites. My particular involvement has been in the way this project has taken shape in education.

In the English language the key words which help to identify this project are words such as; *colonialism, politics, the validity of knowledge, language and culture, critical theory, pedagogy, struggle, emancipation*. In *te reo Maori* the key words/phrases are ones such as; *tino rangatiratanga, mana, reo, tikanga, waiora, ka whawhais tonu matou, tangata whenua, kaupapa Maori*. The two sets of words are not translations of each other nor are they ‘opposites’. They simply mark the broader terrain within which this thesis is positioned. Their intersections and disjunctions mark the sites of struggle.

Several writers who write about colonialism argue that it was a process of dis-ordering, of the systematic fragmentation of ‘traditional’ societies. The project this thesis writes of, is a project which has been about resisting the forces of dis-order and fragmentation and of re-ordering, re-prioritising and re-centering the universe. Although in the past the project about which I write has had different names, my involvement has been within a movement which has come to be known as *Kaupapa Maori*. Inside this project are many more smaller projects, ones which contribute in small ways to this larger endeavour.

For a colonised, minority people, to even contemplate transforming an education system

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1 This all depends on where we begin from, the Enlightenment (c16th century), the ‘re-discovery’ of Aotearoa by Tasman (1642), the arrival of Cook (1769), the signing of the Treaty of Waitangi or for Maori the signing of Te Tiriti o Waitangi (1840), the first mission school (1816). In a way the beginning dates are arbitrary and yes, I have been involved ‘more or less’, not the ‘I’ of the individual, but the ‘I’ of my tupuna, my ancestors and/or the ancestors of other indigenous peoples subjected to imperialism since the Enlightenment.

2 For example in earlier times it may well have been called the Kingitanga in terms of a resistance to further land sales, the Kotahitanga which still exists as a movement of unity or Nga Tamatoa a group which began in the 1970s.
seems daring and foolhardy. It would have seemed far more realistic to accept the small concessions to Maori language and culture being offered in schools and then, to just 'get on with it, you know, pull your finger out and just work harder'. Certainly, some Maori continue to accept the validity of and actively advance that view. Others, however, have found it impossible to accept and have sought ways to make education work more effectively for Maori. It is in searching for these 'ways' that a number of educational initiatives or projects have developed, some by Maori alone, some by Maori with the support of the state, and many by the state itself. The impetus to reform has always been part of the continuing saga of Maori under-achievement. This saga has had serious implications for society, of high rates of under-achievement in other areas of social life. For many Maori, a prior objective has become the survival of Maori language, knowledge and culture.

One of the difficulties this thesis addresses has been identified in the anti-colonial literature as the predicament of our position (as Maori) 'under western eyes'. Implied in this view is the sense that the western gaze is all powerful, penetrating and threatening. The spaces in which we can hide from the gaze are marginal spaces, the possibilities for resistance are limited. Although I accept that this view holds a certain realism, it is still profoundly pessimistic. And yet, if there is one thing which characterises the nature of Maori struggles, it is a sense of noisy optimism, a sheer stubbornness, and a capacity to look directly into the face of force. The project then is located within the belief that people themselves can and do make a difference. The spaces for resistance, though limited, are still worth struggling over.

Attempts to theorise the complexities of late twentieth century life on planet Earth have increasingly found that the 'old' divisions or structures of society no longer provide adequate explanations for the way groups of people have become 'grouped'. Rather it is argued that the lines of Race/Gender/Class are simply one part of a 'world transversed with intersecting lines', points along which represent even more complex formations.\(^3\) Certainly, as a Maori woman student attempting to understand my own educational experiences, the absence from theoretical analyses of a category called 'Maori woman' (which in my mind is a very broad

category), made my task as a student difficult. Similarly, the denial of the specific experiences by Maori under colonialism, also seemed to exclude me. There are, argues Fiske, a ‘multiplicity of axes of social difference (which) constitute the world of highly elaborated late capitalism as poststructural rather than structural’.4

This thesis traverses and attempts to unravel several of those intersecting lines. This has necessarily involved a pursuit of and an engagement with The Texts.5 It has been an odyssey to far and exotic places.6 As Toni Morrison has so aptly described my plight 'Readers and Writers both struggle to interpret and perform within a common language shareable imaginative worlds'.7 Reading, writing and imagining are one of the intersecting lines in this thesis. Being able to read through (or see through) texts which do not directly address Maori, being able to read around texts, to read beneath texts, to read up texts, down texts, parts of texts, and then the interpretations and commentaries of texts, has been in itself an exercise of critical pedagogy. In one sense I have learned to read the 'empty' spaces and silences where we do exist like ghost figures, not quite in the words, somewhere between or behind the words.

However, the engagement with texts is only one aspect of this study. Because the thesis is about a project, it has also entailed a politics of critical engagement. By this I mean the commitment to and practice of working with Maori parents and communities, of helping to develop an alternative schooling system, of attending meetings which last for hours, of writing submissions, of working through complex issues in highly charged contexts, of seeking solutions to yesterday’s crisis while simultaneously working out policies for dealing with tomorrow’s crisis. In other words, to be critically engaged is to be at times an actor/activist, to be a participant, to be on the 'inside' of the struggles, to be implicated alongside everyone.

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5 Those 'heavy duty' texts, literatures and theories written by 'The Names', that is, the very important theorists whose works we are supposed to read.


else. Stuart Hall in discussing his view of the development of cultural studies at Birmingham makes several points which are relevant here. He argues that although cultural studies had many different theoretical origins and its academics had an open view about knowledge there was something nevertheless which was 'at stake' in cultural studies. The politics were closed. In struggling for something at Birmingham he also says that they (three academic staff) as intellectuals were involved in 'searching for an institutional practice that might produce an organic intellectual' who could work on two fronts; one front involved knowing 'deeply and profoundly' the theoretical work which they did and the second front was to 'not absolve oneself of transmitting those ideas to those who do not belong to the intellectual class'. These statements are reflected in the struggle in New Zealand in relation to Maori education and my role in this wider movement as an 'academic', as an 'activist' and as a participant.

Many of the strategies currently employed by Maori share some of the sign posts of critical pedagogical practice. These sign posts read; THEORY, ACTION, REFLECTION, PRAXIS. Alternatively they read; CRITIQUE, REFLECTION, ACTION, REFLEXIVITY, PRACTICE. For Maori however there is another reading to be overlaid; DECOLONISATION, IDENTITY, KAUPAPA, RANGATIRATANGA. The forward moving tendency implicit in all these signs has been linked in the critique of critical theory with the modernist project of the Enlightenment. This project was seen as having a number of characteristics. In summary; there is a notion of self-actualisation in the development of the human subject and of societies. History, in this view, is a chronology which charts the total development of the human subject from the period of the Enlightenment. The concept of development is important because it contains the assumptions of progress and advancement. It is also important as a fundamental assumption within which all disciplines of knowledge are implicated. 'Native' peoples are positioned within this project in a number of ways. They represent the uncivilised 'other' against which the west could measure its progress. They

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* Ibid., p.278.

could also be incorporated into the project of modernity through being granted the 'benefits' of civilisation. These 'benefits' were christianity, capitalism and science. The means by which these 'benefits' could be distributed can be called colonialism.

For many of the world's colonised peoples the project of colonialism is unfinished and the use in theory of the notion of 'post' colonialism (which assumes a developmental model and a point in which one formation can be said to have finished) is considered in itself a colonising trait. In that sense de-colonisation is still considered a major task for the world's colonised peoples such as Maori. In the Maori context there are variations and it is with some reluctance that I nominate even the words I have given to these signs. This is partly because it assumes a sequence when in reality things occur simultaneously and constantly on a number of different fronts. There is never a point, I would suggest, in the context of Maori when decolonisation will not be important, even if we attain rangatiratanga. This is because we will still live in the world (the one which has a thousand Oklahoma Cities) and in this world there are always new forms of colonialism with which we have to contend.

My shift in the language of the sign posts from Maori to English is quite deliberate. As other writers such as Frantz Fanon, Ngugi wa Thiong'o and Edward Said have already argued, reclaiming our own language and writing our own literature is a way of decolonising the mind and is a critical part of recreating, restructuring a national and cultural consciousness.

Fanon argues further that this is not simply an act of reproducing and copying our ancient/pre-colonisation forms of arts and literature, but of creating new literatures which take into account the new order. In Fanon's project this is the reason why 'native' intellectuals are important and this is their role in decolonisation. Intellectuals, he argues, produce and reproduce 'culture', they can help shape a new consciousness if they choose.

Although writers in the field of critical pedagogy acknowledge the importance of teachers as

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11 Another name for decolonisation programmes is structural analysis. Some preferred Maori concepts are more positively framed, such as whakapakari te whanau meaning strengthening the extended family structures.

12 See Smith, C.W., 1994. 'Kimihia Te Maramatanga: Colonisation and Iwi Development', MA Thesis, University of Auckland, for a very concise summary, from a Maori perspective of these arguments.

intellectuals and cultural workers, the focus on critical pedagogy privileges the relationship between educators/teachers and students/learners in advancing political struggles. Claims to liberatory practice and to emancipation, for example, place the onus of responsibility for this enormous task on teachers and 'their' students. In the project of decolonisation, in *Maori* politics, in 'being' *Maori*, the separation between teachers and students, between *Maori* teachers/students and other activists in *Maori* politics, is not clearly delineated. There are cultural and political reasons for this. Firstly in *Maori* ways of thinking, in *Maori* language, the distinction between the teacher and the learner operates differently. Secondly, because of a legacy of educational under-achievement and other social policies, I find myself as an educator supervising and working alongside students who in *whakapapa* terms are my *koka/whaea, matua* and in some cases are *kaumatua*. Thirdly, although teachers may have once formed the primary elite group of educated *Maori* who mediated between the state and *Maori*, they no longer fill this primary role. Rather their critical mass in education has opened up spaces for resistance. Finally, *Maori* educators are simply one part of a larger struggle. We are sometimes simply the secretaries for our people, sometimes, if they allow us, we are their voices, sometimes we clear the paths and sometimes we are simply witnesses.

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14 For example, the work in the field of critical literacy and the struggles of developing nations such as Nicaragua has been particularly influential in this respect. I think the context here is politically and socially quite different.

15 The *Maori* word for both to teach and to learn is 'ako'. The implication is that both are involved in the same task and their relationship to the task is reciprocal.

16 This resonates of the 'dis-ordered' world which anticolonial writers argue is a consequence of colonialism, our relationships with each other have been turned upside down and shaken up. *Whaea/koka* are terms for mothers and aunts, *matua* is a term for father and *kaumatua* is a term for elder. *Whakapapa* is a form or map of genealogy. These terms are used and their meanings developed throughout the thesis.

17 I think there are several reasons for this: (i) the earliest 'educated *Maori* leaders' in *Pakeha* terms were actually lawyers and doctors (e.g. Ngata, *Pomare*, Buck and others) although teachers became the first profession which was targeted for intervention through special training courses for *Maori* teachers, (ii) Government policy was administered through a complex state bureaucracy which even *Maori* teachers could not unravel, (iii) *Maori* teachers were originally trained as a group to teach *Maori* children which meant they were located in *Maori* communities. Their role was to facilitate assimilation but they were also involved unconsciously in resistance, through their loyalty to and relationships with other *Maori*. Their role was not absolutely cleaved.

18 These spaces include such things as the development of *Marae* in schools, *whanau* or bilingual units, *Maori* clubs, although even these spaces have what Cheryl Smith calls 'co-optive edges'. The spaces also include the production of *Maori* language texts and the participation by schools in various types of cultural festivals. There have also been attempts to organise *Maori* teachers through the teacher unions and through other associations.
All of these prescribe a role of humility. These interfaces in our work as educators make our orientation to and understanding of critical pedagogy somewhat different from the way other (that is, western) writers may define it. There is a local context within which critical pedagogy is grounded, and which makes critical pedagogy here in New Zealand somewhat different.

I Am My Own Anthology.

In 1989 I was privileged to attend the opening of a Long House on a Squamish Reserve in Capilano, Vancouver. During the opening a spirit leader or 'tohunga' cleared the way spiritually for the opening of the Long House season. Our host described what the 'tohunga' was doing as work. 'He is doing his work,' she said. Against the whole canvas of how colonised people have been represented in terms of our motivation, intellectual capacity and perseverance for 'work', I found our host’s simple statement powerful. In this section I want to cover another terrain, namely the nature of my work in education as represented in this thesis, and locate it in the oppositional spaces between the fragmentation/disjunction/discontinuities (of the categories 'west', gender, race, of theory, of the social world, of the self) and the re-centering/emancipatory/re-imaginary (of kaupapa Maori, of Maori pedagogic practice, of the search for rangatiratanga). From the outset this is difficult. It would be much easier to take the binary categories and argue along clearly marked borders. In some cases it has been strategically important do this, but because I am more interested in and involved in what it means to be Maori on the ground/at home/in the flax roots, the complexities of our own identities, politics and life world keep drawing me into the spaces where boundaries shift, the centre becomes invisible and the margins become the sites where 'everything is happening'. This part of our project has more optimism. Although sometimes the scariest aspect of my work has been to stand up in front of other Maori and talk about education it has always been the most affirming, positive and empowering

\[19\] For example, feminist educators, critical theorists and Anglo-American writers.

\[20\] In my ethnographic eyes he was like a tohunga to me, my host referred to him as a spirit leader.
One of the responsibilities that Maori people involved in education or people who have had a tertiary level education, is that we are called upon to represent Maori 'perspectives' on various committees, to talk to community groups, to teach this aspect or that aspect related to Maori history, Maori health, Maori politics, Maori education. Many of the people who ask this of us are other Maori trapped in similar work circumstances as the 'one Maori' on staff. There are negatives and positives to this work. Some of the negatives are that you are often asked by Maori to talk to Pakeha about issues that they really do not want to know about, such as the Treaty of Waitangi. Often you are positioned as 'The' Maori and are expected to voice generalised Maori viewpoints which are then filtered and censored anyway. Regardless, it is often a stressful task which you do because, in the end, many of the people you talk to are making decisions which impact on the lives of Maori. This role of educating the coloniser has been part of the decolonisation project. The positives are that you can network with other Maori, you get to know what is happening across all the sites and you can strategise together. The predicament for minority group educators is that our work is fragmented and the disjunctions between our work and our lives, the public and the private, are part of what we negotiate daily.

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21 Recently, for example, a colleague and I went to Wellington ('to visit the Queen' that is, the Ministry of Education) and we both had to give a talk. Afterwards a kuia came up to me 'I just have to tell you dear,' she said, 'I didn't really understand what you said but my wairua went out and met yours and I knew it was good.' Now that is affirmation!

22 Throughout this thesis I will be using the term Treaty of Waitangi. This treaty was signed between Maori and representatives of the British Crown in 1840. Maori for the most part signed the Maori language version, known as Te Tiriti o Waitangi. I will use the term, 'The Treaty of Waitangi' to mean among other things the event and the discourses generated around the Treaty. If I am referring specifically to the text of the Treaty which Maori signed I will refer to Te Tiriti o Waitangi. This will be made clear in the text.

23 It has also been part of the colonising project vis-a-vis the cultural mediators and elite groups who work in the interests of the dominant group. Both Fanon and Freire write about the colonial relationships in which both coloniser and colonized are created. Both groups need to be humanised. This is developed further in chapter three.

24 There is a considerable literature which argues that the reason children from minority groups do not achieve well in schools 'as a group' is that there are major disconnections in the relationship between home and school. Minority group members were trained to offset this disconnection often with no or little regard for the disconnections for the teachers themselves between home and school. The assumption has always been that they were well assimilated into the dominant group culture and were simply mediators for children. Recent organisational attempts to bring Maori teachers together or to appoint Maori to positions within Pakeha institutions have begun to emphasise the need for appropriate forms of support.
What I am arguing then, is that the nature of our work as Maori educators, when working in Pakeha institutions, is fragmented. There is a special privilege in being able to specialise and to engage in contemplative, dis-engaged intellectual work. Feminist educators have argued that this is what patriarchal practice is all about. It also has a great deal to do with notions of science and neutrality and with the concept of 'higher' learning upon which universities are founded. Those disjunctions are reflected in a very marked way in my own work and writings. I write/talk across several themes. I write/talk in different styles. I write/talk for different purposes. I publish in different kinds of books. I attempt to address different audiences. I am my own anthology.

Post-modernist discourse theories would validate this de-centered, non-totalising approach. In particular the field known as cultural studies would also sanction the multiplicity of ways in which we engage in the world and the simultaneous-ness of our struggles. Many of the texts, for example, in cultural studies reflect the notion of multiple voices through their use of anthologies. Excerpts of 'dis-embodied' writings are positioned or juxtaposed in ways which emphasise the lack of a universalising discourse. A Maori tutor once made the comment to me, however, that Maori students don't buy those books, they want to see books written entirely by Maori. Their preferred practice is to photocopy the chapter written by Maori in an anthology and distribute the photocopied article amongst the network. This in itself is a form of resistance. It also emphasises the points made by anticolonial writers about the importance of creating our own literature.

What is important about this resistance by Maori university students is that their preference for having Maori teachers, Maori texts, Maori curriculum content, Maori tutors and Maori language has become more pronounced in the last decade. The involvement of Maori

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25 This has interesting implications for concepts of intellectual and cultural property rights. In a Maori sense Maori knowledge of a general nature is shared knowledge and some forms of Maori knowledge belong to a people. However, encroaching notions of patent, private intellectual knowledge which intersect with the development and exploitation of indigenous cultural resources mean that students are very aware of intellectual property issues in regards to their own work. Some ask directly about who will see their work and others put caveats on their assignments.

26 There are several factors which account for this: (i) As Maori staff have been appointed, more Maori students have begun to participate, the more Maori students in a programme the more demand is created for Maori staff to be appointed, (ii) more Maori students have gained access to universities although the numbers
students in this sense is a critical component of the Kaupapa Maori project. This affirms aspects of Maori pedagogical practice where teachers and students work together but also signals the organic nature of Kaupapa Maori. Organic in the sense that it is organised from beneath rather than from above, organic in that it is dynamic and organic in the sense that it is formative. At another level there is a degree to which their consent to participate in this type of resistance supports the arguments being made by Maori teachers which are related to making changes in institutional settings which cater for their differences as Maori.27

This form of resistance can be positioned along the re-centering/emancipatory/re-imaginary intersection. The possibility that Maori could imagine an education at tertiary level that was marginally interested in things Maori (unless it was the study of Maori language) never occurred to generations of Maori students who passed through these institutions in earlier times. In some disciplines New Zealand topics (that is, topics which related even to Pakeha New Zealand) were not included in the curriculum until the 1970s or later. It was not possible, for example, to build a 'major' in New Zealand history until the 1980s. There are still programmes and degree courses where the struggle for Maori is a more basic one of contending with overt forms of racism by teachers, other students and the way the institution is organised.

The challenge of the Kaupapa Maori project has been to assume that every space of resistance in education is worth struggling over. This includes the 'academy' as an institution and the disciplines of knowledge privileged within it. It includes seeking theoretical spaces and contesting pedagogical practices. What is perhaps different from previous attempts by Maori to make changes in education is the intersection between the spaces opened up in social theory from the west (for previously subjugated/alternative voices) and the more organised, re-centered approach by Maori. This thesis then is situated in those spaces, spaces

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which are unstable. Through this thesis I have attempted to examine a series of educational concerns which have had and continue to have an impact on Maori, questioning and seeking to understand them as well as reworking and reinflceting them in ways which make sense in a Kaupapa Maori context. In using my own voice in this thesis it is not my intention to claim an authority about the project. Others are involved, others have written about it and others will continue to shape the way it unfolds. I find it difficult, however, to write as if I were an innocent watching from the sideline with the dispassionate gaze of an objective researcher. In using my own voice from time to time I have found it useful as a way of distancing my view from those who may have lived it differently.

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From Political Movements to Theoretical Moments.

Stuart Hall argues that 'movements provoke theoretical moments'. There are several ways this occurs. At a lived level of political realities people engaged in long term struggle learn what works and begin to discard what does not work. People begin to predict that some strategies will work better if linked to other sorts of actions, that some tendencies will occur regardless but can be contained, that some fellow travellers are better at certain tasks than others. They also learn that some arguments can be pre-empted by other decisions, that some issues are worth delaying, that some practices can be more helpful than others. Sometimes the learning becomes closed and self defeating, political issues are reduced to overly simple personal enmities, the bigger picture becomes lost in the messiness of it all.

There are occasions, however, when a spark of insight, where a small success or the coming together of different forces produces a 'moment' that seems to be of special significance, one which comes to redefine everything else in relation to what that moment meant. In the west the Holocaust, the student riots in Paris, the Watts riots in California and other significant events have come to define a way of thinking, a way of positioning experiences. For Maori, one of those moments was the development of Te Kohanga Reo or Maori Language Nests

in 1982. The ideas and discourses related to the revival of Maori language had been around for a number of years but in 1982 those ideas were reformulated within a new context and the idea of a kohanga or nest which would immerse Maori infants and preschoolers in te reo Maori rapidly became a huge success. It sparked a way of thinking imaginatively about Maori education. The theoretical moments this thesis examines are framed within and defined to a large extent by Te Kohanga Reo. The thesis is not about Te Kohanga Reo but Te Kohanga Reo has helped to make it possible.\(^{29}\)

Theoretical moments, however, are also shaped inside your head, through reflection and reflexivity. It is here perhaps that the separation between the 'movement' and the 'theoretical moment' occurs. It may begin as an ever so slight hesitation, a pause for thought, a moment of critical self-reflection, a question that is asked, a statement that pulls you up short or an idea which forms somewhere inside you, but it leads you on an intellectual journey. The journey takes you deeper into the ideas and ways of thinking which intrigue you and which lead you into new theoretical spaces. This thesis does not describe Maori education or set out to give a single narrative on Maori education. But it is a way of thinking about and theorising Maori education.

In this thesis I am seeking to control 'for a moment' a context of struggle which has usually been constructed as a struggle between Maori, (the indigenous tangata whenua), and Pakeha, (the colonising 'other'), and to reflect upon the nature of that struggle across three distinct sites. Briefly these are; (i) educational research, (ii) social relations and, (iii) the official school discourses on Maori. While they reflect differently the multiple ways in which interests can be and have been contested, these sites also demonstrate the underlying structures which inform western cultural imperialism. They also intersect with my own engagement with theory, cultural politics and education. At one level they reflect the nature of my work, of what has shaped me and lead me into a life as a Maori academic. At another level they have been shaped by me in that I have written previously about these issues and have sought actively to influence the nature of research, the relationships between Maori women and the world, and the school curriculum.

\(^{29}\) How this is so, will be discussed in chapter three.
I have also set out to situate the thesis within a series of moving intersections and disjunctions, to employ a process of writing and thinking which reflects the nature of the work and the problems that the thesis addresses. It is not intended to develop a single narrative which establishes connections, linkages and otherwise constructs a whole and totalising view. I have not started out writing with any idea even of what the end may look like, I do not see an ending. There is a tension between the ideas of fragmentation and the ideas of re-centering which does locate the way we think about Maori education in a specific and very interesting historical and theoretical space.

I also want to take seriously the challenge by Maori and other writers categorised either as 'Third World', 'anitecolonial', 'indigenous' or 'marginal' to place 'our' voices, histories, experiences and understandings in the centre of academic discourses which are about us and which concern us. To do this is to think and write differently from the way I have been trained in my academic education and to bring forward, without rejecting the 'academic', the ways I have learned to think within the Maori contexts in which I was socialised and in which I live. The effect, I think, in this piece of work is that there is considerable movement, backwards, forwards and sideways. Some might refer to this as multiple positioning. I regard it as struggle or as decolonising or as being Maori.

A Brief Theoretical Whakapapa.  

Earlier in this introduction I gave some clues as to the theoretical spaces in which the thesis is situated. Words such as; colonialism, the validity of knowledge, critical theory, pedagogy, struggle, rangatiratanga, reo, Kaupapa Maori were used to sign post the field. Language and the citing of texts are often the clearest markers of the theoretical traditions of a writer, and in this thesis it will be transparent that a number of different theoretical approaches inform

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30 I have adapted the term 'whakapapa' which is a genealogical map, and use it in a very limited way. I did not want to use the term 'genealogy' because it invokes the influence of Foucault. I have not read Foucault on the topic of genealogy and choose not to confuse it with Maori beliefs about 'whakapapa' which are present in my ways of thinking.
my work. However, the ways they inform my work have usually been through some form of engagement with Maori issues. These have been worked through in the intersecting spaces between different contexts. The chart on the following page outlines one way of tracking through the way different academic theories have evolved in association or contestation with my engagement in Maori developments. It is partly chronological but it would be false to assume that one thing followed on directly from another, or in association with something else, or was left behind as other activities came to the fore. On both sides of the chart activities were carried on simultaneously. For example, I was helping to establish a Te Kohanga Reo while teaching 'Taha Maori' at an intermediate school. I was heavily involved in the development of Kura Kaupapa Maori while counselling Maori girls at a secondary school and helping to establish a school based marae. I also carry out 'academic' research and Maori research while teaching about research to postgraduate students, to Maori community people, to Maori colleagues and to students in a Wananga or iwi university.

This whakapapa can be read in several different ways. I have, for example, defined the academic pathway entirely in terms of a theoretical track quite disconnected from Maori politics. At one level it was because the theories I learned in class were largely irrelevant and at another level I was involved in academic life and Maori politics simultaneously. In history, for example, my specialty at undergraduate level was in medieval European history and I took Asian History 'on the side'. When I studied history at university there was only one paper which discussed New Zealand history and it had to be taken outside the normal 'majoring' pathway for a degree. Fellow Maori students who took this paper spent most of the year arguing with the lecturer about the history of New Zealand.31 I also studied politics which had a stronger New Zealand content, but it was still expected that we would know firstly about the United States and Russia.

In relation to my life as an apprentice activist, I read and discussed the ideas coming out of Black or African American politics and the Civil Rights movement as well as whatever I could get my hands on written by Maori. I was the secretary at one stage for Nga Tamatoa

31 This was Professor Keith Sinclair who was acknowledged as one of the key academics to argue for the importance of New Zealand history as an academic discipline. Although my fellow students respected his importance they argued mostly about the interpretation of historical facts in relation to Maori.
and wrote terrible newsletters, typed on a rickety typewriter which were distributed to our membership. Although at protests we could attract about three hundred people, only about fifteen paid the one dollar fifty cents annual membership fees!

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*LTM 1995.*
Although the *whakapapa* is laid out as if there was a clear sequence of events or of readings, in reality these were encountered or engaged in at the same time. Also, this *whakapapa* is a selection which I have determined, so that there are other aspects of my life which I have not added. I have not included all the literature I have read but it will become obvious that I read a range of literatures for pleasure. I love reading. It is not, however, a *whakapapa* of my life, it is not an autobiography although autobiographical glimpses and reflections are interwoven. It is rather, a *whakapapa* which gives an overview of some critical points which I think locate this thesis in a particular orientation. I recently read the opening remarks to his thesis defence by Jacques Derrida who talked about his twenty five year journey from proposal to defence. Although I have no wish to compare my efforts to his, Derrida does make a number of points which connect with, affirm even, my own experiences. One is that his registered topic and title had little bearing on what he presented, secondly that his supervisor, "knew how to [supervise], in a free and liberal spirit, always open, always attentive to what was not, or not yet intelligible, always careful to exert no pressure, if not no influence, by generously letting me go wherever my path led me".\textsuperscript{32} I have had a similar experience with my supervisors which I have appreciated, but I have not mentioned the doctorate at all on this chart. To do this seems far too terrifying.

I would not want to call this an eclectic approach which implies some sort of free for all and random borrowing of ideas. There is a coherence in the theoretical legacies from which I draw and the texts I have used. There is a critical edge in all of it. There is a concern about oppressions and marginality, about struggle and emancipation, about understanding the broader picture and the more localised situation. There is a notion of social change and a commitment to working that through in a number of different ways.

\[\text{The Fields, The Orientations.}\]

As a simple outline the following summaries identify the key literatures which inform this

study. They represent one line of *whakapapa* which leads into cultural studies.

1. **Kaupapa Maori.**

This incorporates *Maori* ways of knowing and *Maori* approaches to knowledge. It draws upon an epistemological framework, theories of resistance and struggle, and ways of transforming the world. Within this framework, *Maori* concepts such as *whakapapa*, *whanau*, *hapu* and *iwi* become defining principles of critique and of action. Many of the views I hold were shaped by the cultural systems in which I was born and raised and in which I continue to belong.\(^{33}\) As well as drawing upon a significant body of oral tradition which has for the most part been recorded, there is also an increasing number of *Maori* writers who are working at the level of theory, particularly in education, whose work I have also used. **Kaupapa Maori**, as will be elaborated further, contains within it a notion of action and a commitment to change. That places an imperative upon those of us who write within this framework to make space for other *Maori*, to clear a pathway for those who will come after us.

2. **Histories of Maori Education**

Education has played a significant role in the colonisation of *Maori* people and other indigenous peoples. It was regarded in colonial policy as a key instrument of civilising and regulating *Maori*. This involved explicit practices aimed at undermining *Maori* ways of knowing and understanding the world, particularly the world which existed for *Maori* before the arrival of the British. Some attempts to move away from the more extreme and harsher aspects of policies for *Maori* were incorporated into *Maori* educational practice very early in the development of Native Schools. In time these policies came to be associated with the modernisation and development of *Maori* people. Interventions have been continually developed to ensure that the system worked better and that *Maori* became more compliant,

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\(^{33}\) I have for example, two different *iwi* (tribal) backgrounds, I was a 'spoiled' *makopuna* or grandchild by my mother's mother. I also travelled and lived in other *Maori* communities because my parents were teachers. See Smith L.T., 1992. 'Some Notes on Being Constructed: A View From My Grandmother's Verandah', in *Te Pua* 1, pp.59-64, also Smith L.T., 1994. 'The Whanau Legacy of A.T. Ngata', Proceedings of a Conference to celebrate the Centenary of Sir Apirana Ngata's graduation as the first *Maori* to graduate from a university, held at Canterbury University, Christchurch. Forthcoming.
more civilised, more modern. In the words of one parliamentarian, education would help 'reconcile Maori to the loss of their lands'. In the last forty years since the closure of a separate Maori Schools division several attempts have been made to integrate Maori into the system more effectively. Educational research has played a critical role in this process. The literature in this area is reasonably extensive. In the third section of this thesis I foreground my archival research of one particular school to tease out some of the historical issues which have been raised.

3. Schooling as a Site of Struggle.

Schools in neo-Marxist analyses have been identified as significant sites for the regulation and reproduction of society. Although early Marxist accounts conceived of the relationship between schools and society as determined and 'automatic', there have been a number of shifts in the way this relationship has been theorised. Culture and ideology came to be seen as important areas of study and as ways of explaining the role of human agency. The notion of resistance developed out of this theoretical orientation. Schools were regarded not just as sites for the reproduction of economic relations, but for the reproduction of culture through ideology. What was taught (the curriculum), how it was taught (pedagogy) and how it was credentialed (evaluation) became important areas of research. This focus on 'curricula as socially organised knowledge' was developed by Michael F.D. Young who argued that the distribution, stratification and differentiation of knowledge as institutionalised in schools enabled selected groups to be in a position to legitimise their knowledge and represent it to all other social groups as a truth.

4. Colonialism as a Continuing Legacy.

Colonial discourse theories have developed out of several different traditions. One of the

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34 Carleton's comments during the Parliamentary Debates on the Second Reading of the Native Schools Bill, 1867. Carleton's comments were intended to be provocative as he was a supporter of the Bill, the fact that the comment was made reflects a certain political reality of the times as there were still various tribes at war with the Government. Appendices to the Journals of the House of Representatives (AJHR), 1867.

major concerns of post-colonial writers has been to understand and to share what it has meant to be colonised (not just in terms of economic relations but through language and culture) and most importantly, to de-colonise socially, culturally and psychologically. There is another strand which has examined the way the west has constructed the ‘other’ through language for example, words such as ‘primitive’, ‘savage’ and ‘uncivilised’, through myths and through notions of what counts as ‘art’ and ‘culture’. Many indigenous groups find the term ‘post-colonial’ problematic in that it can be read to mean that colonialism is over when they would argue that one form of colonialism has simply been replaced by other forms. One of the most influential theorists in this field is Edward Said who has argued that the ‘west’ is a powerful set of ideas, images, knowledges and stories which have constructed views about the ‘other’ which have become universalised and which have then been represented back to the Orient as a truth about themselves. Stuart Hall has had a significant influence in contextualising, at a broader level, the work of Foucault and of Said. The ‘Empire writes back’ is a major part of the ‘post-colonial’ project and is manifested primarily in fiction writing, film making and art.36 An important group of theorists who work in this area are women, particularly groups of women labelled variously as ‘women of colour’, ‘black women’, ‘indigenous women’.37


Many studies which focus on the schooling of indigenous groups locate the group primarily within analyses based on race, class and gender. This system of categorising difference has not been able to account adequately for the schooling experiences and outcomes of many indigenous populations within the western world. Generally there has been a reluctance by educational theorists to deal with the notion of ‘indigenous’ or to use it as a way of understanding the social contexts in which many indigenous populations live. Yet as writers in other areas (for example, literature, constitutional law, third world development, women

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37 Such labelling is problematic but the labels have a certain specificity about them in terms of who is writing for whom. I recall going into a women’s bookshop in the United States which seemed to have an extensive range of books written by non-white women. The shelves were all labelled, ‘Jewish Writing’, ‘Irish Writing’, ‘African American Writing’. When I looked for the Pacific section it had been filled with books written either by Americans on the Pacific Coast or by South American writers. I searched further and to my absolute disappointment I found ‘us’ on a bottom shelf with hardly any books. The label said ‘Other Writings’!
of colour and the indigenous world itself) have noted, indigenous people have been extremely effective in winning significant constitutional changes (New Zealand, Canada and the USA), at gaining 'a voice' in the international arena (Working Group of Indigenous Peoples of the United Nations) and in the development of language and cultural educational initiatives. What indigenous people who have been colonised recognise only too well is that schooling has been a significant site of colonial oppression and a site for the systematic undermining of indigenous languages, knowledges and cultures. When indigenous issues become centered as the focus of analysis, questions and claims about knowledge and knowing take on a different kind of historical and social significance, much of it is concerned with what it has meant and what it still means to be colonised, and what a critical understanding of this process means for de-colonisation. Maori people are one of the indigenous groups often regarded in the international arena as having 'gained ground' in a number of areas, the most significant being in the area of education. Three innovations in this area are Te Kohanga Reo, Kura Kaupapa Maori and Waananga. One of the platforms of resistance which has been argued by Maori in the developing of these initiatives has been in terms of the validity of Maori knowledge.

6. Feminist Literature.

I have drawn on feminist literature in two key areas, firstly feminist epistemology and method and secondly, but to a lesser degree, on classroom and pedagogic discourse. Feminist theories have influenced in significant ways my views of education. They have provided the most sustained critique of western systems of knowledge and power and have offered new insights into the way educational issues are examined. Feminist theory has effectively interrupted the debates on critical pedagogy and on colonial discourse. In the former debate this can be located in the dialogue between Elizabeth Ellsworth and Henry Giroux over the effectiveness of critical pedagogy as a tool for emancipation. In the latter debate, this can be located in the writings of African American and Black women such as bell hooks, Patricia Collins, Hazel Carby and Toni Morrison, and in the work of 'Third World' writers such as Chandra

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39 This is discussed in section two.
Mohanty and Gayatri Spivak. The work of indigenous or 'native' women writers such as Hawai’ian academic Honani Kay Trask, Aborigine writers Bobbi Sykes and Jackie Huggins, and the burgeoning group of Maori women writers, are still noticeably absent from the 'mainstream' writings of either feminist theories or colonial discourses. They are present in some work, but in educational theories the dialogue and thoughts of indigenous women have to be sought from networks and the international conferences of indigenous peoples.

Some key assumptions.

In my approach to the writing of this thesis there are some key assumptions which may already have become transparent. However I summarise those assumptions here as a way of laying them out explicitly.

1. 'Being' Maori in Aotearoa is about being normal.

Although a colonial term used to subsume all other forms of Maori identity, the term Maori literally means 'ordinary' or 'normal'. Everything about our experiences under imperialism and colonialism has been about making us different, to the extent, for example, that Maori soldiers who fought in World War II were regarded as winning our 'citizenship' (of our own nation), Maori who reclaim their own lands are presented as occupying 'outsiders'. In education, however, the concept of 'normalcy' is particularly pertinent given the continued debate about intelligence and other means of determining what counts as 'normal' in New Zealand society. The impact of these ideas on Maori identities has been powerful. To assimilate as quickly as possible, to become unseen as Maori, has been the life experience of many Maori people. The contexts where it was acceptable to be Maori were those spaces where Maori were the majority and were isolated from the outside world, for example, small communities, the marae, the tangi. I have taken it for granted that being Maori is normal and that our experiences within the world and our reactions to the world within which we live are what should normally be expected, given the histories and social realities of the world.
There are three caveats which should be attached to this assumption. Firstly, this should not be taken to mean that I think being Maori means the same for me as it does for other Maori. Maori people are heterogenous and that quite simply is how it always has been. We have always recognised our differences from each other, it is embedded in our language and value system. Secondly, it does not mean that we don’t struggle constantly within the discourses which are attributed to being different. We may consider ourselves normal, others don’t. Thirdly, it does not mean either that Maori do not use difference as a strategic instrument for asserting our claims to rangatiratanga. I use the term to mean that we are fully human.

2. Maori ways of knowing have validity and legitimacy.

I have also assumed in this thesis that Maori people have views of the world which make sense for us and which are as valid as other ways of knowing. This applies not just to our ancient ‘traditional’ customs and beliefs which worked before the arrival of the Pakeha, but to the ways we have come to know the world through our colonisation and struggles towards rangatiratanga. It means, for example, that I tend to use Maori terms for concepts I can not encapsulate in English. It means that I have a respect for notions of tapu, for the specificity of iwi experiences and for my legacy within a whakapapa framework which, in many ways, prescribes my access to Maori knowledge, my responsibilities and obligations with knowledge and my selection of knowledge.

This acceptance of the validity of Maori ways of knowing does not mean, however, that I hold this knowledge up as a form of primeval knowledge which is cloaked in mystique. I accept that there were and are accountabilities in the way knowledge was contested and held up to scrutiny. Although I have read writers in the field of literacy who claim that scepticism is a characteristic of societies which had a written language while dogma is the characteristic of oral societies, I have been immersed all my life in a sceptical community. Our tipuna, after all, signed a Treaty which came to be worth nothing, we were sceptical of anything and everything including the vacuum cleaner salesmen who drove up our valley or the latest healer of cancers and the common cold!
3. People can make strategic changes in society which have emancipatory potential.

The notion of strategy, whilst often used as a military term, has become very prominent in colonial/Third World discourses. The concept assumes that people in the margins have choices and can exercise those choices in ways which can influence outcomes. It is related to the humanistic notion of being able to create our own history and to the revisionist history view that colonised people, for example, were not entirely passive at their own colonisation. The shape of colonialism as it was enacted in different places was often determined, not from the imperial center, but from the nature of the engagement by the colonised with their colonisers. This assumes that Maori were implicated in our own colonisation through the ways in which we encountered the west. For example, we signed a Treaty, some of our chiefs converted to christianity, we did sell land, some chiefs did buy muskets and then use them against other iwi.

The belief that people can make changes is also located in what is called a culturalist position. This position gives to the notion of 'culture' the capacity and potential for ideas, values and relationships to shape and change people's consciousness and sense of reality. It also assumes that, even when the situation is really terrible, somehow the human spirit can mediate and overcome gross injustices and the most extreme examples of our capacity as humans to inflict pain on others. This view has to be tempered however with the structural notion that social change can not really occur without changes first occurring at the deeper structural level of society, for example the economy. When we talk about education we are looking at the capacity for intellectuals/teachers, students/learners, and for ideas to make differences to the ways people think and engage in the world, and to the power of knowledge to transform. There is a sense in this belief that this capacity can move in all kinds of directions. It can not be determined. There is a tension between these two positions. This thesis is located more (but not entirely) within what is known as cultural studies, and this point will be discussed in more detail later.

4. Theorising our understandings and experiences is an important activity for Maori.

In many ways Maori people have been oppressed by theory. Any examination of the ways
our origins have been examined, our histories have been recounted, our arts and *taonga* have been captured and put in displays, and our 'culture' has been dissected, measured, torn apart and distorted back to us, should suggest that theories, that is academic theories, have not looked sympathetically or ethically at us.

And yet theory at its most simple level provides a means to make sense of reality. It enables us to make assumptions and predictions about the world in which we live. It contains within it a method for selecting and arranging, prioritising and legitimating what we see and do. Theory enables us to deal with contradictions and uncertainties. Perhaps more significantly however, for *Maori* it gives us space to plan, to strategise, to take greater control over our resistances. The language of a theory can also be used as a way of organising and determining action. It helps us to interpret what is being told to us and to predict the consequences of what is being promised. Theory can also protect us because it contains within it a way of putting reality into perspective. If it is a good theory it also allows for new ideas and ways of looking at things to be incorporated constantly without the need to search for a new theory. It contains within it its own mechanisms for evaluation and change.

To be anti-theoretical is to have a theory about theory. To be anti-academic is to have a theory about academic knowledge and institutions. However, to frame a theory in the negative is not the same as framing it in opposition to other theories. Negative theory does not allow for change, has no platform of action and provides no means of reflection. It is victim theory. Oppositional theories on the other hand can become dominant theories. This is why they are worth struggling over.

Some Notes on Reading the Thesis.

On Language and Punctuation....

When I was an undergraduate student *Maori* words were not accepted in disciplines other than *Maori* Studies. Even in *Maori* Studies *Maori* words had to be treated as a foreign language and marked out as different with quotation marks. Latin words, however, were always incorporated into referencing styles. There has been a quiet revolution in academic
writing in that there are many Maori words which are simply used in texts without any distinctions being made between Maori and English. Both languages, it is argued, are national languages and should be accepted. Similarly, there has been less of a need to produce glossaries which give dictionary meanings of Maori words.

I have revisited this issue and decided that in this text I wish to privilege Maori language by making distinctions in the text between Maori and English. This can be read in different ways but I give the following reasons for this decision. One reason is that I want to make it clear that Maori words can not simply be slotted into an English structure without losing some of its meanings, that process is one of alienation of meanings of which I am critically aware. Some Maori would argue, for example, that Maori words get 'appropriated' once others learn how to use the word in only one or two contexts. Another reason related to this point is that for Maori readers especially, Maori words have other meanings attached to them which connect the word itself to other contexts, to experiences and to concepts related to spirituality, emotion and values. Thirdly, simply at a visual level, there are different textual landscapes which Maori words on their own and Maori words juxtaposed with English words create. The existence of these other landscapes are part of the argument being developed by this thesis. However, I wish also to make it clear that I use Maori language because there is no alternative expression in English which says quite what I want to say. I have not selected Maori words to demonstrate that I know them, I have used words both Maori and English to convey the meanings I want to convey. In addition to bold italics I have added meanings both within the text or in the footnotes. The meanings provided in the text are to enable a reader to continue on with the narrative albeit with a simple definition. The meanings added in the footnotes are used to give particular emphasis to the way a word is being used, given that some words have multiple meanings. A glossary is also provided based on a combination of dictionary meanings and the other connotations or related meanings currently applied. The term Kura Kaupapa Maori, for example, would appear in a Maori language dictionary as three separate words which, in their separate parts, do not convey its current meaning as a defined type of schooling.

Some English language terms have also proven to be problematic. Some writers, for example, use capitals and quotation marks when using terms such as 'other' or 'west'. Some have used
lower case and no quotation marks. I always thought that the reasons for capitalising or using quotation marks was that somehow these terms were special, different or highly technical. I began with such an approach because I held such words in awe, they did seem special in the sense that I felt one had to read so much about them to really understand their meanings. Familiarity with them, using them in my own way, has reduced their high status in my own eyes, so I have decapitated them. I have chosen to retain the quotation marks to signal that I recognise that the term may be problematic in this context. Sometimes I have used the term I think is appropriate but a reader may insert their own term, a sort of interactive approach!

There is also the 'post-modern' punctuation styles which incorporate the use of slashes (/) and colons (:) to show the different interpretations, juxtapositions and layered meanings which can be read into a word. I have tried to minimise the use of them, mostly because I have my own difficulties as a reader when confronting a text that is so replete with slashes, dashes and colons that I get thoroughly confused. I have, nevertheless, used this convention at various times throughout the thesis.

I have also used footnotes. Footnotes allow an immediate reference at the bottom of the page and each chapter has a self-contained set of references. I found this process more useful to me as a reader than end notes which require constant turning forwards and backwards of pages. I also found it more useful than the referencing system I was more familiar with, which was to cite an author in the text without any additional commentary. In the end I wanted to have space to add, to elaborate and to have another say. Another purpose of footnotes is to run a sub-text, to have another opportunity to comment and to allow for dialogue between other writers who may not have been mentioned in the main text itself.

On Structure....

There are four major sections to the thesis and one concluding chapter which sits alone. In section one the key theoretical ideas, themes and contextual issues are set out. These issues are elaborated further in the introductions to each of the sections. Section one positions the thesis in a set of theoretical concerns which are developed throughout the thesis. These theoretical concerns map out a particular landscape in which issues to be developed later on
are situated.

In section two the first of three sites of struggle is discussed. In this section I offer a critique of the impact of educational research, as a form of western knowledge, on the ways in which *Maori* are positioned within dominant western views of the 'other'. However, I also argue that *Maori* have responded to the problems of research in different ways. The two major strategies I examine are the challenges to become more 'culturally sensitive' and the shift towards developing *Kaupapa Maori* approaches to research when *Maori* people are engaged as both the researchers and the researched.

In section three I apply the notions of dis-ordering and re-ordering of priorities to an analysis of colonialism on *Maori* social relations. In particular I focus on two groups of *Maori* who were colonised differently; children and women. These chapters do not run on from one to the other although there has been a selection about their order in that the first chapter in this section deals with early schooling and its impact and the third chapter focuses on a more recent schooling initiative. Positioned between these two is a chapter which is historically important in that it does illustrate a shift in the way social relations came to be reprioritised.

Section four examines the ways in which *Maori* knowledge has been struggled over at the level of school curriculum and the production of school discourses. This section does chart the movement of selected aspects of *Maori* knowledge into the school curriculum. It provides an historical context which builds upon arguments developed in sections two and three. It adds another layer to *Maori* struggles to make space, to transform, to recenter ourselves and ways of knowing as an official discourse.

On Things not Included....

There are a number of things this thesis is not and does not claim to be. It is not a historical account although episodes in the history of ideas will be retold, it is not a geography although landscapes, terrains and boundaries will be traversed, mapped and demarcated. It is not an autobiography. It is not an account of *Maori* knowledge or what I know about *matauranga Maori* or an analysis of that knowledge. It is not an empirical study of a real world which
exists entirely free from my own imagination, although parts of this thesis are based on empirical research. Finally, it is not an authoritative account of a unitary indigenous *Maori* view of the world.