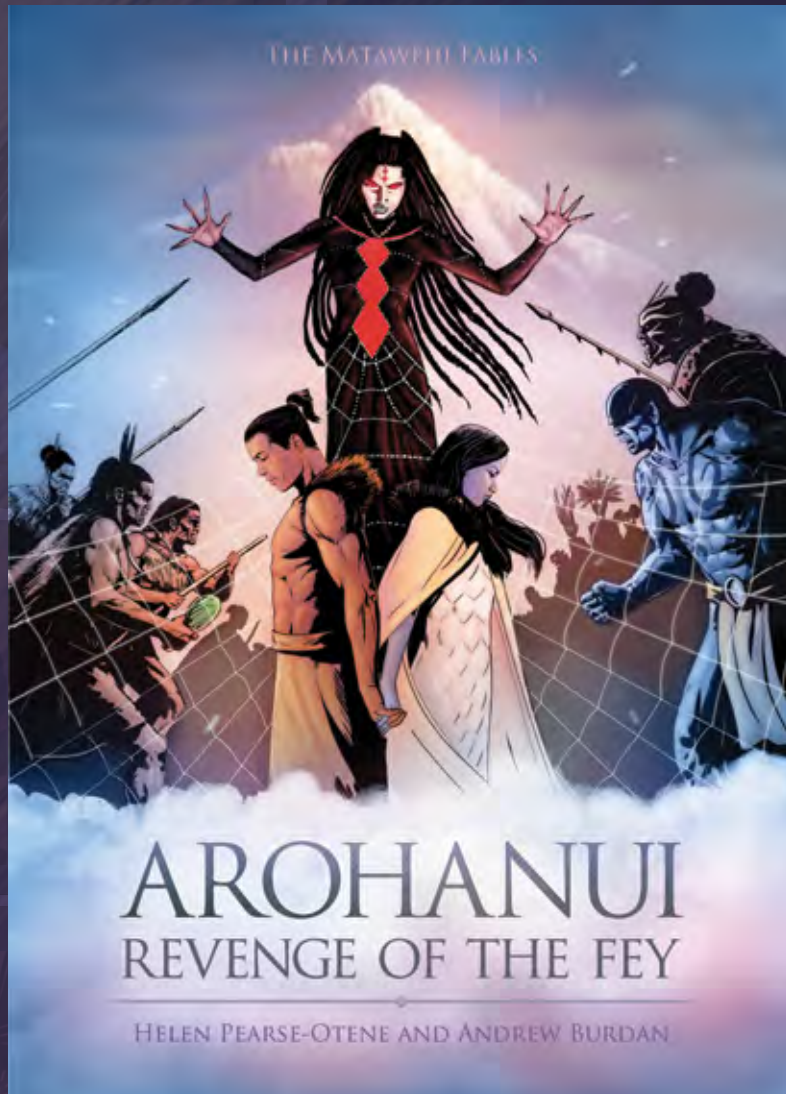


A TEACHERS' GUIDE TO

AROHANUI

REVENGE OF THE FEY

FROM THE MATAWEHI FABLES



Published 2014 by the Ministry of Education
PO Box 1666, Wellington 6011, New Zealand.
www.minedu.govt.nz

First published in New Zealand by the Ministry of Education in 2012
This edition published by the Ministry of Education 2014

All rights reserved
Copyright © Crown 2014
Text by Talia McNaughton
Illustrations by Andrew Burdan

Enquiries should be made to the publisher

Publishing services provided by Huia Publishers

ISBN 978-1-77550-175-6

Replacement copies may be ordered from the Ministry of Education Customer Services,

Online at www.thechair.minedu.govt.nz

By email: orders@thechair.minedu.govt.nz

Or freephone 0200 660 662, freefax 0800 660 663

Please quote item number 711004





CONTENTS

INTRODUCTION TO GRAPHIC NOVELS	2
HOW DO YOU APPROACH TEACHING A GRAPHIC NOVEL?	4
SYNOPSIS	5
THE WRITER: HELEN PEARSE-OTENE	6
THE ILLUSTRATOR: ANDREW BURDAN	8
CHARACTERS: KAITIPUA	14
CHARACTERS: PAREHE	15
ACTIVITIES	16
ASSESSMENT	17
REFERENCES	20



INTRODUCTION TO GRAPHIC NOVELS

Graphic novels are a genre of literature that present their narrative primarily through pictures. They belong to the comics category along with comic strips and comic books and have been defined in modern literature terms as being “sequential art”¹. This means that they use any type of art (for example, cartoons, painting, photography or collage) to convey a narrative. According to this definition, they do not have to have any text. The story must be able to be understood purely from reading the images.

Visual, oral, written and cultural literacy are all elements of literacy. As well as developing students’ visual literacy skills, graphic novels are useful tools for developing:

- confidence
- creativity
- comprehension skills
- language skills
- knowledge of graphic novel conventions
- oral, written and cultural literacy.

Because of the large degree of visual literacy required in reading and understanding the story, these books cater for a wide range of abilities and allow students to engage with otherwise complicated ideas. Graphic novels are an ideal way of encouraging reluctant readers to engage with a detailed extended text. However, to analyse a graphic novel and gain a full reading of all levels of interpretation, students must be taught the underlying concepts and principles behind the construction of a graphic novel.

Arohanui: Revenge of the Fey is part of the HUIA graphic novel series *The Matawehi Fables*. This teachers’ resource is designed to help teachers use the graphic novel to engage and educate students and, in delivering *The New Zealand Curriculum*, help students develop their literacy skills.

¹ Will Eisner, *Comics and Sequential Art. Principles and Practice of the Worlds Most Popular Art Form*. Paramus, NJ: Poorhouse Press, 1985.

UNDERSTANDING A GRAPHIC NOVEL

For students to understand a graphic novel, it is important that they know about the key aspects of the genre. Teachers will need to cover the following features of the genre at a pre-teaching stage.

1. Layout of the book

- *Sequential art*: the concept that a series of images in a particular order tell a story.
- *Panel*: each box that contains the action. Panels that are larger or a different shape than the rest of the panels on a page usually depict a more important event in the sequence.
- *Splash page*: a full-page drawing used to show the setting or a very important moment in the narrative.
- *Frame*: the edge around the panel. Using different styles of framing can convey information to the reader; for example, a bubble-shaped edging could represent a dream.
- *Gutter*: the space between frames.
- *Bleed*: an image that goes beyond the edge of panels/frames/gutters.
- *Angles*: the perspective of the image in the panel; for example, an image shown from a high angle may be from the perspective of a character who is on a roof top and is looking down into a street.
- *Captions*: to give information to the reader about setting or time or to give a description.
- *Bubbles*: to show characters' dialogue or thoughts.

2. Colour symbolism

- Light and dark are used to represent good and evil, respectively.
- Natural colours are used to represent nature.
- Greys and silvers are used to represent technology and urbanisation.
- Different colours are used to represent different emotions.

3. Symbolism

- *Object symbolism*: an illustrator will use an object to help convey ideas linked to the action; for example, a close-up of a gun will demonstrate the idea of violence.
- *Emotional symbolism*: an illustrator will use facial emotion and body language to represent the emotions of a character at a particular moment in the narrative.
- *Font*: different fonts can be used to symbolise action or ideas; for example, a cursive font to indicate a handwritten letter or block lettering to indicate sounds – BOOM!

4. Techniques

- *Passage of time*: this can be shown in a number of different ways, using captions or symbolism of clocks, sun setting or seasons changing.
- *Speed lines*: these are lines used to show motion within a panel.

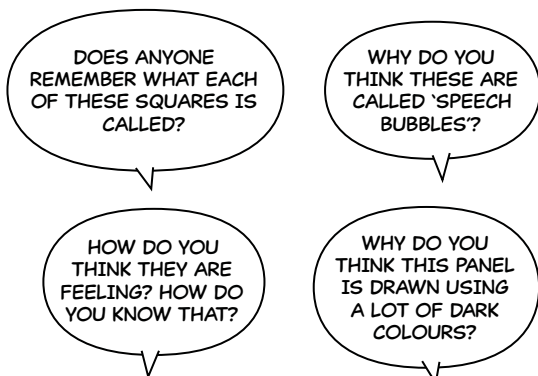
5. Narrative elements

- Plot
- Characters
- Setting
- Dialogue

HOW DO YOU APPROACH TEACHING A GRAPHIC NOVEL?



1. **Pre-teaching the genre:** ensure that all students are confident with the terminology needed to analyse a graphic novel.



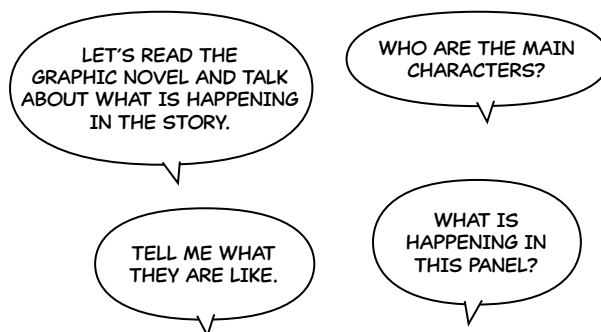
2. **Introducing concepts:** use comic strips, comic books or sections of other graphic novels to demonstrate the important concepts.



3. **Activating prior knowledge:** activate the prior knowledge necessary for understanding the ideas and concepts raised in the graphic novel. Identify concepts that students need to be familiar with in order to understand the ideas that are being discussed in the graphic novel. Link the concepts and ideas to the symbolism used in the text so that students are able to make inferences from elements such as the images, colours and body language.



4. **Guided reading:** depending on the ability of the class, decide whether the students will read the text independently, individually with guiding questions or prompts, in pairs or as a whole class (or a combination of these).



5. **Comprehension tasks:** use comprehension tasks, such as three-level guides and cloze activities, to clarify students' understanding.



SYNOPSIS²

After years of deprivation and hunger amongst the Kaitipua, Parekoi, the chief of the Kaitipua, is forced to enter into a bargain with Tamea, the chief of the fairy folk, the Parehe. His aim is to secure the mauri stone, Rangitāmiro. Rangitāmiro is a powerful element in the worlds of the two tribes and represents the heart of the great mountain ancestor, Matawehi. The stone promises abundant crops and food resources.

The bargain struck between them is a heavy one. The Parehe will release the mauri stone to the Kaitipua, but after eight years, the Kaitipua must relinquish the mauri stone to the Parehe, and Parekoi and his wife, Manuhiwa, must give up their firstborn child to Tamea and his fairy folk to raise.

While the Kaitipua rejoice in their bounty and the birth of their chiefly twins, Tamea raises his own daughter, Kuratawhiti, to fulfil her role in destiny.

The years of good living have led the Kaitipua to believe that Tamea has forgotten the agreement. As insurance, they have hidden the mauri stone to prevent its return. The twins, Kāhu and Mira, grow towards their eighth year, not knowing of the bargain that had been struck.

A meeting in the forest leads to a fated first connection between Kāhu and Kuratawhiti as the time for return of the mauri stone dawns.

Tamea comes to collect the mauri stone and Kāhu, the firstborn, as arranged. Parekoi cannot bring himself to let his son go and, in his desperation, offers himself in his place. Tamea warns that Kāhu will indeed come to the Parehe as has been foretold.

The Kaitipua prepare the twins for revenge through their coming-of-age rites at the mountain Matawehi.

As Mira ascends the mountain, she is confronted with the knowledge that their father has been imprisoned

in the mountain as punishment for breaking the bargain. Mira is also shocked to learn her brother may be lost to her because of his love for Kuratawhiti. But she is determined to gather a war party to set her father free.

Meanwhile, the two lovers, Kāhu and Kuratawhiti, are making their own plans to bring their warring tribes together through their marriage, the unveiling of the mauri stone and the return of chief Parekoi.

Mira's plan takes a tragic turn as Kāhu is forced to defend his beloved against his sister's lifetime of rage and desire for revenge, and as a result, Mira pays with her life. The two tribes, in their combined grief, gather the wounded and the dead and lay down their weapons.

² Taken from p.5, *Arohanui – The Greatest Love*. Te Matatini Society Inc. 2011.



THE WRITER: HELEN PEARSE-OTENE

WRITER, ACTING TUTOR

NGĀPUHI, NGĀTI KAHUNGUNU,
RONGOMAIWAHINE, TARANAKI,
NGĀTI RUANUI



Helen is a graduate of Victoria University of Wellington and Toi Whakaari: New Zealand Drama School. As a performer, Helen has toured throughout Aotearoa and overseas with Māori theatre productions, including *Waiora* (by Hone Kouka), *Purapurawhetū* (by Briar Grace-Smith) and her own play *The Battalion*. Helen is a member of Te Rākau, and she was attracted to its core values of kaupapa Māori (the conceptualisation of Māori knowledge) and hauora (good health and wellbeing).

A WORD FROM THE WRITER ...

*Arohanui – the Greatest Love*³ started as an opportunity for Te Matatini (the national organisation for kapa haka in New Zealand) to showcase the best of Māori performing arts to the world during the 2011 Rugby World Cup. Spearheaded by Annette Wehi (Te Waka Huia, Pounamu), the original idea had been to present a concert featuring different groups performing their brackets. However, Annette decided that she wanted to try something different that would appeal to as many people as possible, Māori, non-Māori and the world. She drew up an outline for a stage play and the kapa haka elements that would support it. Then she teamed up with choreographer Tanemahuta Gray, and the two of them started gathering together the various practitioners (from kapa haka and theatre worlds) who could contribute to the piece.

My initial involvement occurred through an invitation to look over the story and give feedback on its feasibility for the stage (as an external peer reviewer or dramaturge).

After some discussion, Annette graciously invited me to take over the script. I pulled it apart and started the plot from scratch with the elements that stood out:

³ The title for the original stage production.



- two warring tribes
- two lovers – one from each tribe
- a set of twins
- fairy people
- a magic stone
- a volcano that erupts.

Theatrically, these are archetypes (for example, *Romeo and Juliet*, *Faust*, *A Midsummer Night's Dream* and *Blood Brothers*) that both foreign and home-grown theatre audiences are familiar with.

I decided to fashion a script that was respectful to the conventions of Western theatre and to Māori cultural practices and arts but could also accommodate new ideas and new ways of doing things that may occur in rehearsal. I received wonderful support from Annette, her husband, Tapeta, and Tuki and Renata Curtis.

I constantly checked in with them, particularly about te reo and character names.

Finding the right names for the tribes and the characters was an enormous task. They all came to me, except one. I asked Tuki if he might gift the name for the mauri stone, which he did: Rangitāmiro.

There are many stories about patupaiarehe (fairy folk) and the various relationships they have with different tribes, ranging from peaceful (albeit wary) co-existence, to violence and fear. Tuki and the cast had discussions about the patupaiarehe and created distinctive movements that embodied their humanity and supernatural aspects, their playfulness and their fearsomeness. I wanted to highlight environmental issues and the plight of first nations peoples caused by other people's greed through the Parehe's connection to the mountain Matawehi. That the Parehe were willing to gift the stone to their arch-enemies shows their mana, wisdom and willingness to sacrifice their own wellbeing for a greater good.

Another theme is our effect on our children and how we may groom or shape them to use their inherited gifts for good or evil. Mira expresses this as the reason why she must continue to destroy. War and hate beget more, and we are constantly reminded of this in the news. The animosity between different ethnic groups is also reflected, I hope, in the conflict between the Parehe and Kaitipua.

One of my briefs was to create scenes that could support the natural insertion of different kapa haka items. These were to be gifted by various Te Matatini groups and included styles of waiata, haka, mau rākau, patu, tī rākau and poi.

The mahi whai (string game) was one of these elements that Annette had wanted included in the show, and Tanemahuta wanted to explore tissue/silk

work on stage (Tanemahuta's experience is in aerial work). I was taken by its potential to embody the sleeping spell of the Parehe. I thought of the spider's web and the pūngawerewere (spiders) – how diligent, patient, wise, beautiful and deadly they are. From there, the character of Katipō appeared to me as a counsellor, matakite (seer) and second in command. At the same time, the whai could serve as a device to connect the two lovers, Kāhu and Kuratawhiti, as children, and Katipō could be the one who ensures that the strands of their story are brought together.



THE ILLUSTRATOR: ANDREW BURDAN

ILLUSTRATOR



Andrew Burdan is a freelance illustrator who lives and works in Wellington, New Zealand. He has illustrated a number of children's books, including *Te Pō Roa* (Huia), which was the Russell Clark Award finalist 2008, the graphic novel *Hautipua Rererangi* (Huia), which won the LIANZA Te Tohu Pounamu Award 2011 and the graphic novel *Ngarimu Te Tohu Toa* (Huia), which won the LIANZA Te Kura Pounamu Award 2011.

His storyboarding work on films includes *District 9*, *Aliens in the Attic*, *Without a Paddle*, *Out of the Blue* and *Two Little Boys*. His client list includes Huia Publishers, Learning Media, Paramount Pictures, 20th Century Fox, the Oktobor Group, Three Foot Six Productions, the Gibson Group, Saatchi and Saatchi, Clemenger BBDO, Great Southern Film and Television and Designtalk.

A WORD FROM THE ILLUSTRATOR ...

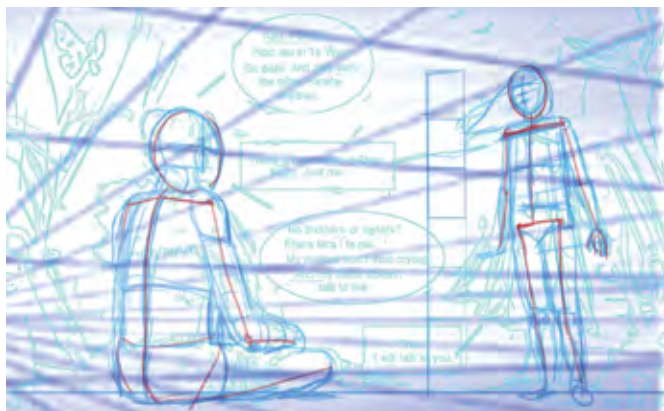
This is a step-by-step run-through of the process I used to draw the *Arohanui* graphic novel. Everything you see here was drawn on the computer using a programme called Photoshop. This panel was one of the first I chose to work on, mainly because it was relatively simple and a good one to work out my overall approach on. If I could get this panel looking good, it would give me confidence for the many pages to come.

1. My very first drawing was done quickly and very loosely. This is called a thumbnail sketch because it's drawn very small. At this stage, I just want to work out the basics of the panel – what is happening, who is talking and where they are. It's important not to get too bogged down in details because the picture may need to be changed several times or removed if a better idea comes along. At the moment, the basic idea seems to work, so it's time to do a more finished picture.





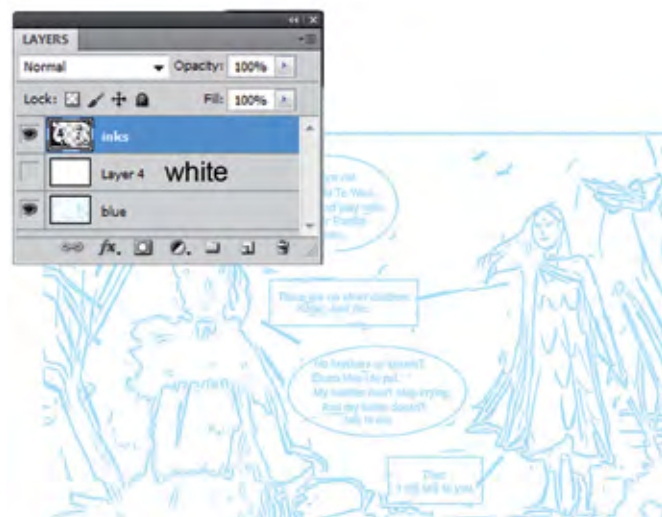
2. Now the tighter rough is begun. I move the two characters apart a little to be able to place the word balloons between them. Working from basic stick figures, I build the characters up using simple shapes such as circles and cylinders. I place a perspective grid on another layer to make sure they both line up to points on the low horizon. At the moment, we are looking at them from grass level, so the horizon is also at the bottom of the page. These lines run through the figures, and drawing them in lightly in blue helps me keep the proportions accurate.



3. Here is the second finished rough with sample word balloons placed on the page. This should give people a clear idea of what the final panel will look like. I'm pretty happy with the composition, and now it's time to show the roughs to my writer and editors at Huia Publishers and get feedback on them to see if the pages are easy to read and understand.



4. My roughs are accepted by the team at Huia Publishers, and I can move on to the final drawing. My method is to use layers in Photoshop like tracing paper. By turning my rough blue, it makes it easy to draw over it on another layer and keep my black lines separate and easy to see. You can do the same thing by drawing first in blue coloured pencil and then drawing tightly over the top in lead pencil or pen. This is a method that a lot of animators and illustrators use to produce finished drawings. I also used a white layer between the blue layer and the ink layer so that I can switch that on to see how the inks are looking against a clean white background.



5. Now we jump ahead a bit further in the inking. I've altered a few elements: I've made the head of Kāhu a little larger and changed the cloak Kuratawhiti wears a little too. I've added a layer with perspective lines on it to check the figures against as I go. The yellow line represents the horizon, and the lines you see will meet along that line at some point. Perspective lines are important to follow even if you are drawing the human body, which doesn't have too many obvious straight lines. Human figures are basically symmetrical, and points on their bodies, such as the eyes, have to line up to the horizon in realistic-style illustrations.



6. Here is the finished digitally inked drawing. I can always tweak things later on, but it's time to begin colouring the panel. My process here is very standard, and you can find plenty of tutorials on comic-style colouring on the Web. My first step is to flatten all my inked layers down and set that layer mode to multiply in the layer settings menu. I then begin the flattening process on a layer set to "normal". Flattening entails using the lasso tool in the tool bar to section off different areas of the picture and then filling them with colours you have chosen.



7. The flat colour layer will look something like this without the line art – solid areas of colour that can be selected piece by piece to work over the top of. This means I can isolate any area (perhaps the sky) and alter it separately from any other coloured area. I might make it lighter or add yellow to make it less blue. Once I've completed this flat layer, I can begin the detailed colouring on another layer. With the ink layer turned on, the picture will look like this – simple coloured work with no lights or darks. From here, I can begin working on adding simple modelling to the figures; this is also called adding the mid-tones and highlights. I tend to have the colours a little greyer and darker at this stage, knowing that I will lighten them as I proceed to render the picture, which means making a realistic image of a three-dimensional scene.



8. Here is the first stage of rendering done. I've added a few lighter tones to the skin of the figures and also worked on the cloak Kuratawhiti wears. The idea is to get the figures of the boy and girl to feel more rounded and to pop them out from the background a bit as well. It should make the final illustration more eye-catching as a result.



9. Now I've begun to work on the background on another layer. I try to keep the background separate so that I can alter it or add effects to it without affecting the figures of the children in the foreground at all. The coloring of the bush was done with a variety of Photoshop brushes that are much rougher than the ones that I used for the skin tones. I also thought the inside of the cloak that Kuratawhiti wears looked a bit distracting being so black, so I began lightening it a little. This stage also involved adding a misty light effect around Kuratawhiti. I thought this could be used to show that she had suddenly appeared from the realm of the Parehe. I've also lightened the sky towards the horizon to add a bit of depth and continued working on the cloak as well. The white of the text balloons hasn't been added yet, so I don't bother with adding details in the empty area as they could be covered up or look odd if cut off by the balloon borders.

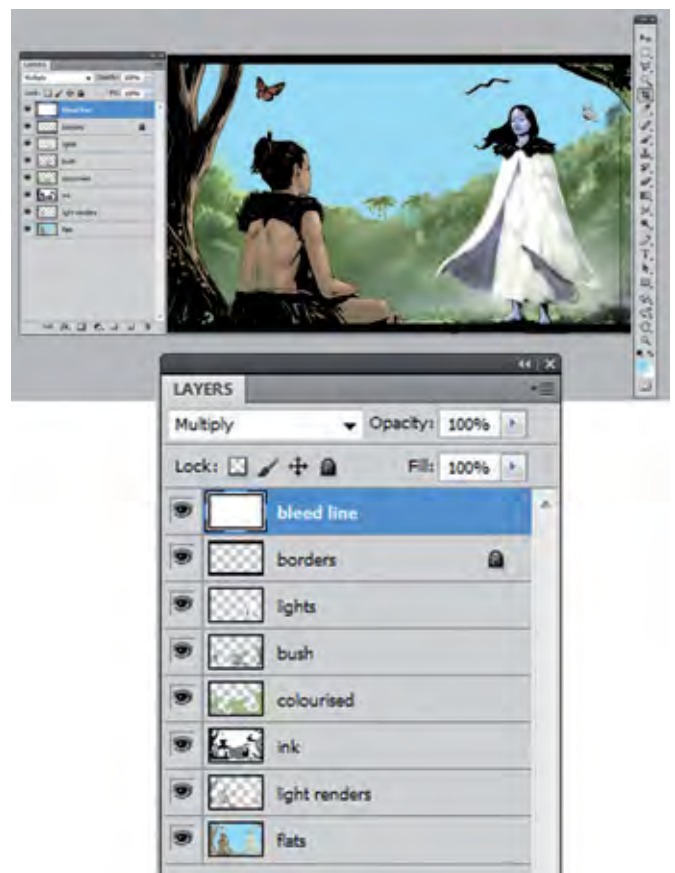


10. Here is my layer set-up that shows all the layers I'm using and their order. The flat colour layer sits at the bottom of the order. Above that, I have my light tones layer where I've added lighter tones to the figures. All the work on the figures is kept on this layer. Above that is the ink layer, which is set to multiply mode to make it transparent in the white areas and let the colour layers below show through.

Further up the order is a layer set to colour mode. This colours over everything below except the black lines. Here, I wanted the bush area to look a little greener.

Next up is a layer that I used to paint over the background bush with random textures to give the effect of leaves. Above that is a final lights layer where I painted the white misty effect around Kuratawhiti, covering both the line work and the colour layers below.

The final two layers, on the very top, contain the black panel borders and the print bleed lines. Full bleed means the picture will continue right to the edge of the page. The bleed line shows me the edge of the A4 page. Beyond that black guide line, the image can be lost, so no important information should go in this space. It's useful to have this area marked off when you are working on a page to remind you not to draw there.



11. The final touches are added on a new layer I create. I mainly concentrate on the cloak: I lighten it a bit and then fill the shadow area a little more with a violet colour. At this stage, I flatten all the layers and save a copy on my hard drive. I save this flat version in a new folder where I keep all the flattened pages of the graphic novel. I tend to save versions in separate folders as I go. When it's time to hand in all the final pages, it's easy to find them as they're together in their own folder.

One of the last things I did was remove one final detail that I thought was distracting; can you see what it was?



12. The final thing I did before handing the page in was to check it against the dialogue again, just to make sure everything fitted in. The benefit of starting small and building up to a more detailed finish is that you don't get bogged down in the details too early. By maintaining a process of getting each page to a certain level of finish before moving on, I was able to stay on schedule, and any time left over could be used to add finer details at the end.





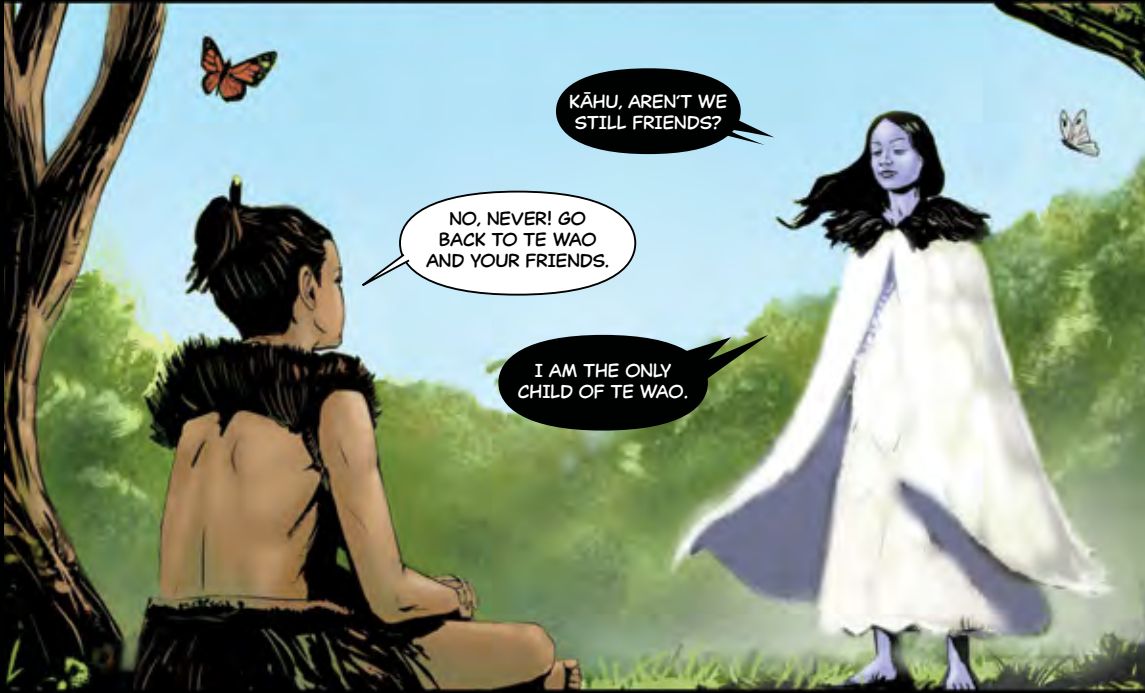
SHE'S GONE
AFTER KĀHU.



BACK AT TE KĀINGA.

GO AWAY
PAREHE, GO!

I'LL CALL MY
WARRIORS.



KĀHU, AREN'T WE
STILL FRIENDS?

NO, NEVER! GO
BACK TO TE WAO
AND YOUR FRIENDS.

I AM THE ONLY
CHILD OF TE WAO.

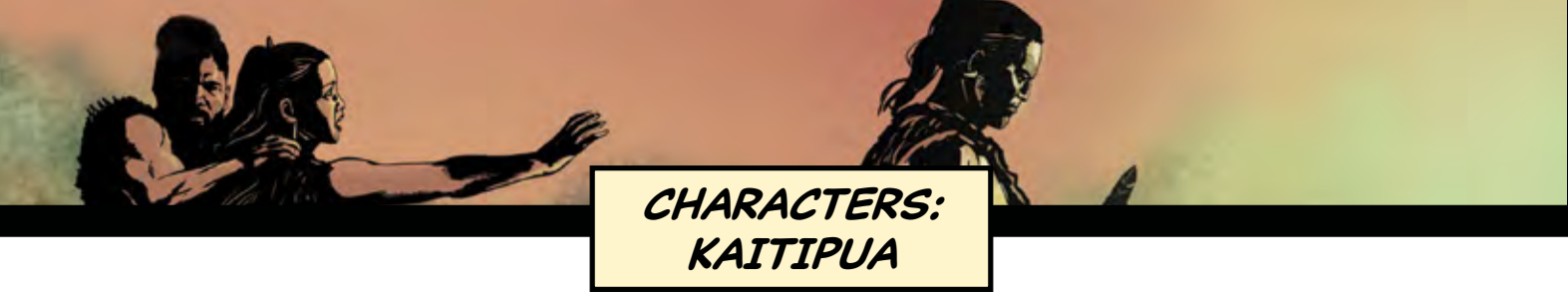


NO BROTHERS?
NO SISTERS?
NO FRIENDS?

YOU ARE MY FRIEND.
THE ONLY FRIEND I NEED.
IF YOU EVER NEED ME ...

... JUST PLAY
YOUR FLUTE.





**CHARACTERS:
KAITIPUA**



PAREKOI - CHIEF OF THE KAITIPUA



MANUHIWA - WIFE OF PAREKOI



TE HUKA - SERGEANT-AT-ARMS



KĀHUĀREWA

MIRA



**CHARACTERS:
PAREHE**



TARAMEA – CHIEF OF THE PAREHE



KATIPŌ – SEER,
COUNSELLOR, MEDIUM



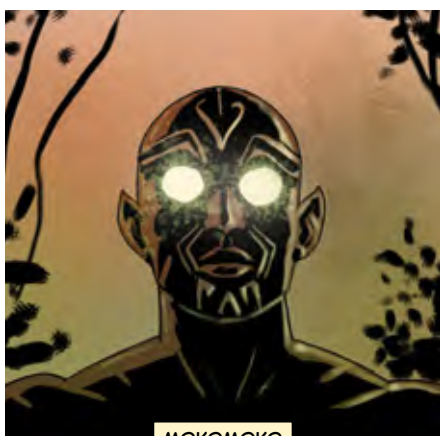
KURATAWHITI – DAUGHTER
OF TARAMEA AS A GIRL



KURATAWHITI – DAUGHTER
OF TARAMEA AS AN ADULT



WĒTĀ



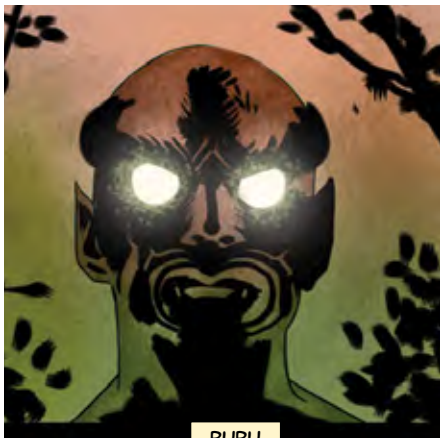
MOKOMOKO



MAMAKU



PARANI



RURU



ACTIVITIES

After the class has read the graphic novel with the teacher, there are a number of different activities that can be done individually, in pairs or in groups to develop the literacy skills of the students.

Students could:

- have free reading time to read the graphic novel themselves
- create their own comic strip or comic book using the style of *Arohanui*, focusing on using images to tell the story
- write their own sequels to *Arohanui*
- design a new cover for the graphic novel
- retell the story to each other orally (not using the captions or speech bubbles)
- work in groups to enact scenes from the graphic novel
- construct a story map for the graphic novel
- add more dialogue/speech bubbles for the characters
- turn the graphic novel into an audio book or play
- write or present a review of the graphic novel
- create their own superhero
- write their own comic strip
- illustrate or design a comic strip.

Generic questioning (Who? What? When? Where? Why? How?) could be used to stimulate discussions about the various themes in the graphic novel. For example, these topics could be explored:

- the impact of war – on families, individuals and the environment
- revenge
- tikanga Māori
- supernatural phenomena – patupaiarehe, tūrehu and parehe (fairy folk)
- te poutiriao – superhuman and supernatural beings, such as Māui-tikitiki-a-Taranga, Tāwhaki, Rātā, Uenuku, Hinepūkohurangi and Hinewai.

ASSESSMENT

How can graphic novels help you assess your students' understanding of visual, oral, cultural and written literacy?

Visual literacy: to assess students' visual literacy skills, you need to focus on their ability to identify and decode images, patterns, colours and body language. It is important to separate this from oral literacy so that if students do not have the vocabulary to talk about the images, you can still assess their knowledge.

Examples of questions to assess visual literacy:

Surface Understanding

WHAT CAN YOU SEE?

Deeper Understanding

WHAT DOES THIS TELL YOU?

Oral literacy: to assess students' oral literacy skills, you need to be able to determine how much vocabulary students have related to a certain topic and how well they can express ideas. It is important to use open questions to help students talk in as much detail as they can.

Examples of questions to assess oral literacy:

Surface Understanding

WHAT IS HAPPENING IN THIS PICTURE?

Deeper Understanding

WHAT DOES THIS PICTURE MAKE YOU THINK ABOUT?

Cultural literacy: to assess students' cultural literacy skills, you need to be able to determine how much knowledge students have about a certain topic. It is important to use open questions to help students talk in as much detail as they can.

Examples of questions to assess cultural literacy:

Surface Understanding

WHY IS SHE WEARING THOSE CLOTHES?

Deeper Understanding

WHAT DO YOU THINK THOSE PATTERNS MEAN?

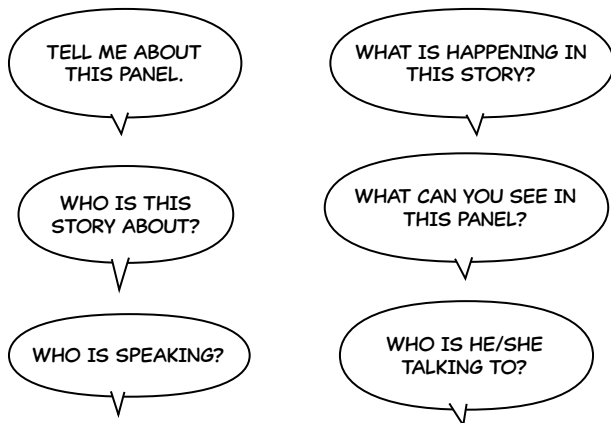


STUDENT COMPREHENSION

Another way of assessing students' levels of comprehension is to determine the level of complexity students are working at. An example of a framework that helps to define the levels of complexity is Bloom's taxonomy of comprehension, described below.

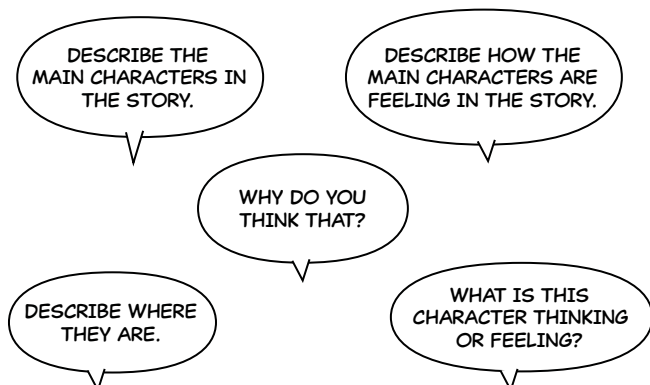
Level 1: Knowledge – a student is able to recall facts, terms, basic concepts and answers (which have been previously learned).

Examples of determining Level 1: KNOWLEDGE



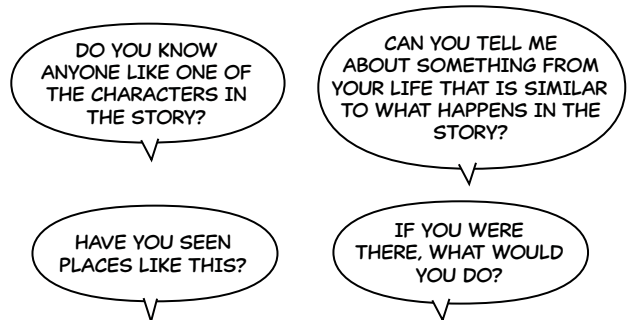
Level 2: Comprehension – a student shows that he or she understands facts and ideas by organising, comparing, translating, interpreting, giving descriptions and stating main ideas.

Examples of determining Level 2: COMPREHENSION



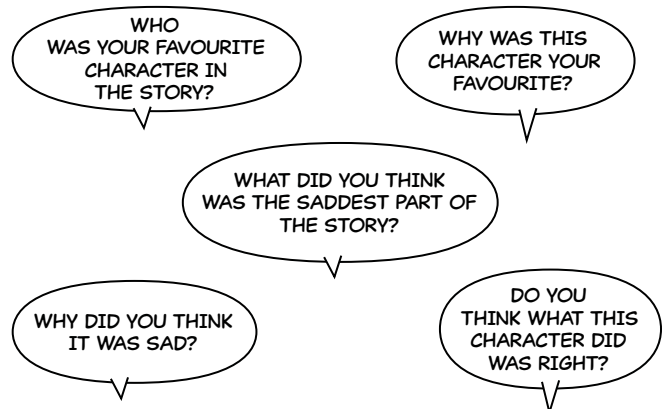
Level 3: Application – a student is able to solve problems by applying acquired knowledge, facts, techniques and rules in a different way.

Examples of determining Level 3: APPLICATION



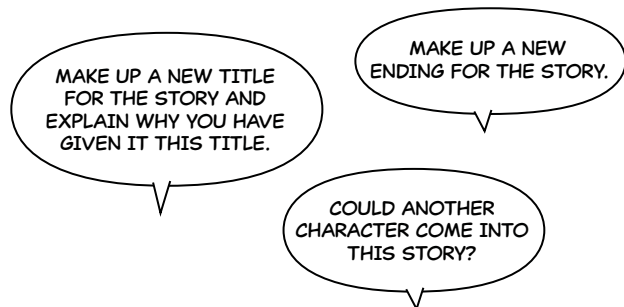
Level 4: Analysis – a student can examine and break information into parts by identifying motives or causes, making inferences and finding evidence to support generalisations.

Examples of determining Level 4: ANALYSIS



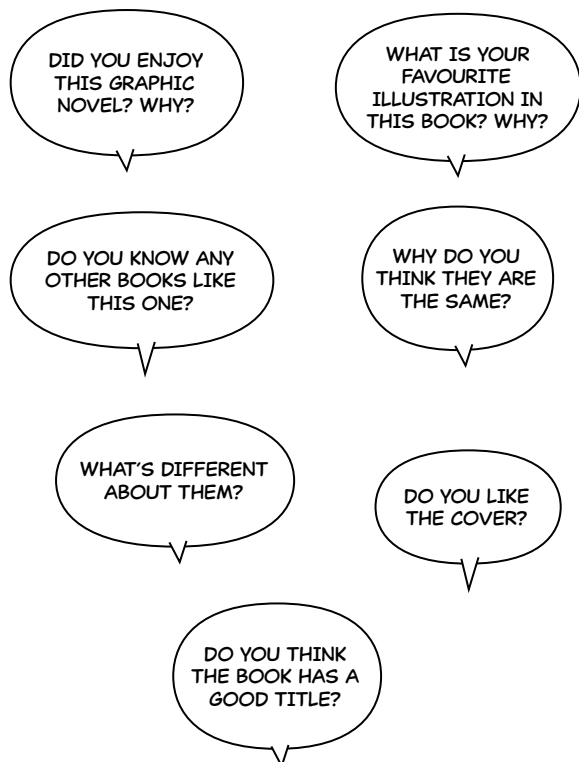
Level 5: Synthesis – a student gathers information together in a different way by combining elements in a new pattern or proposing alternative solutions.

Examples of determining Level 5: SYNTHESIS



Level 6: Evaluation – a student presents and defends opinions by making judgments about information, validity of ideas or quality of work based on a set of criteria.

Examples of determining Level 6: EVALUATION





REFERENCES

GENERAL REFERENCE

Eisner, W. 1985. *Comics and Sequential Art. Principles and Practice of the Worlds Most Popular Art Form*. Paramus, New Jersey, Poorhouse Press.

McCloud, S. 1993. *Understanding Comics – The Invisible Art*. New York, HarperPerennial.

Pearse-Otene, H. 2013. *Arohanui – The Greatest Love*. Wellington, Ministry of Education and Huia Publishers.

OTHER GRAPHIC NOVELS

Arahanga, J. 2012. *Born to Fly*. Wellington, Huia Publishers.

Arahanga, J. 2009. *Hautipua Rererangi*. Wellington, Ministry of Education and Huia Publishers.

Brown, R. 2008. *Taku Hei Pounamu*. Wellington, Ministry of Education and Huia Publishers.

Huia Publishers. 2012. *Victory at Point 209*. Wellington.

Ministry of Education and Huia Publishers. 2010. *Ngarimu Te Tohu Toa*. Wellington.

Rainforth, H. 2005. *Tai ki Tai*. Wellington, Ministry of Education and Huia Publishers.

TITLES IN THE MATAWEHI FABLES

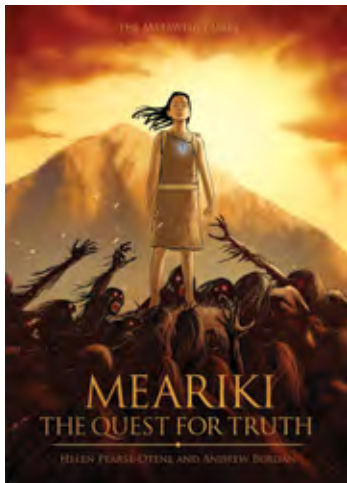
English language titles



Arohanui: Revenge of the Fey

ISBN 978-1-77550-173-2

Huia Publishers



Meariki: The Quest for Truth

ISBN 978-1-77550-174-9

Huia Publishers

NGĀ WAITUHI O MATAWEHI

Māori language titles



Arohanui

ISBN 978-1-77550-080-3

Huia Publishers



Meariki

ISBN 978-1-77550-149-7

Huia Publishers

