



WHAKAIRO

UNIT STANDARD 23008 (VERSION 3)

Describe customary whakairo and their function

(Level 1, Credits 6)

ASSESSOR BOOKLET

'Te manu ka kai i te miro, nōna te ngahere
Te manu ka kai i te mātauranga, nōna te ao'

—

*'The bird that partakes of the berry, his is the forest.
The bird that partakes of knowledge, his is the world'*

Assessor Information

People engaged to tutor this standard are encouraged to establish the key base patterns that reflect the mana whenua expression of their Māori cultural world view. Significant iwi, hapū, tohunga whakairo or pouako styles should also be reflected in such patterns.

Learning should

- involve the application of basic operational knowledge using readily available information to generate expressive responses to experiences
- be teacher guided.

Reference resource:

- Mead H.M. (1986) Te Toi Whakairo - The Art of Māori Carving. Auckland, New Zealand: Raupo.

Assessment criteria

This unit standard can be awarded with Paetae/Achievement, Kaiaka/Merit and Kairangi/Excellence grades.

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Describe customary whakairo and their function.	Comprehensively describe customary whakairo and their function.	Extensively describe customary whakairo and their function.

There is **ONE** (1) assessment task the ākonga must correctly complete to gain credits for this standard. Once the ākonga has correctly completed the task, the assessor must complete the assessment schedule for each ākonga.

This is a theory outcome.

Arrange for access to internet or libraries, museums, art galleries, marae etc. and:

- give the ākonga three whakairo images and three whakairo pieces (taonga).

Listed below is the critical whakairo knowledge ākonga must have to be able to gain credits for this unit standard.

- The social context whakairo is produced in and for?
- What are their uses?
- **Customary** is in accordance with customs of habitual practice, kawa and tikanga.
- **Design elements** are the basic qualities of two and three-dimensional compositions (e.g. line, point, tone, texture, colour, form or mass, shape, space).
- **Experiences** refer to learning experiences that are experiential (involving all the senses) and experimental across a range of whakairo practices using a range of whakairo media.
- **Non-Māori space** refers to art galleries, museums, public spaces, schools.
- Acknowledge the sources of information.

 SAMPLES OF IMAGES & WHAKAIRO PIECES (TAONGA)



 ITEMS THE ĀKONGA CAN TOUCH AND FEEL

Presentation of evidence

There are many ways ākonga may present their evidence. They may use:

- PowerPoint and talk to their presentation
- Illustrations using images and identifying designs etc.
- Write descriptive essays, maintain a visual diary etc.

Ākonga assessment booklet

The ākonga receives this. It outlines important information for the ākonga including:

- Assessment and other information
- Assessment tasks.

Ākonga assessment tasks

These sheets and any other evidence should be collected by the Assessor and retained for assessment and moderation purposes.

Where ākonga choose to provide oral description/evidence for Task 1, this **must** be recorded (i.e. recorded onto DVD) or verified by a credible verifier, ie. a person with knowledge skills, experience and mana. Where ākonga work has been selected for moderation, the DVD and/or attestation form must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet (refer following link: <http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc>) must be included.

You will need to discuss with the ākonga the length of time they have to complete the assessment. He ture-a-kōnui: one credit equates to 10 notional hours of teaching, practice and/or study, and assessment.

Authenticity

As per NZQA requirements:

- you **must** verify that the work submitted for assessment has been produced by the ākonga
- you **must** consider (and manage) the potential for work to have been copied, borrowed from another ākonga, photocopied from a book or downloaded from the internet.

Ākonga may work with and learn from others to gather information from a variety of sources. However, you must be clear that the work to be assessed has been processed and produced by the ākonga.

To help manage authenticity of ākonga work, where the ākonga is asked to complete any written tasks, the ākonga is asked to use their own words as well as provide reference/s for their information. Please ensure you discuss this with your ākonga.

For further information, please refer to the following link:

<http://www.nzqa.govt.nz/providers-partners/assessment-and-moderation/assessment-of-standards/generic-resources/authenticity/>

Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

EXAMPLES OF REFERENCING STYLES

1 Book

King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

2 Course handout/Lecture notes (electronic version)

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and waiata [PowerPoint slides]. Retrieved from TEPS757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

3 Film

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritelevision.com/tv/shows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

4 Magazine/Newspaper article – popular/trade/general interest

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

5 Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text

J. Jackson, personal communication, March 12, 2011.

6 Webpage

New Zealand Trade and Enterprise. (n.d.). Agribusiness. Retrieved from <https://www.nzte.govt.nz/en/export/market-research/agribusiness/>.

PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

Using the online [External Moderation Application](#), schools and providers must include:

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

4. all files must be viewable online
5. URLs, e.g. for student created websites, will need to be submitted as links within a document.

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

ASSESSOR INFORMATION – ASSESSMENT TASKS

- Outcome 1** Describe customary whakairo and their function
Range includes actual customary whakairo pieces (taonga) or images of these;
evidence of six customary whakairo is required

Assessment Task 1 - This task assesses the evidence requirements of 1.1 and 1.2.**Customary whakairo and their function**

You will be given **THREE (3)** whakairo images and **THREE (3)** whakairo pieces (taonga) from a marae and a non-Māori space.

Examine each piece and describe, the social context each image and object were produced in and for, and their function.

1.1. Whakairo are described in terms of the social context they were produced in and for.

Range - evidence of three whakairo from amarae and a non-Māori space required.

1.2 Whakairo are described in terms of their function.

Sample answer that would be acceptable for 'Kaiaka/Merit'.

This is a small rāpapa that has a central kōrūrū head which represents the hapū, iwi that oversee the land. The lower part of the whakairo depicts three matimati (fingers) which portray the hands of people working the land. The manaia at the top is the kaitiaki or guardian of the whenua. This a poupou that Māori Qualification Services NZQA use for the kaupapa Whenua. This poupou was designed by students of Turanga Tāne in 2011.



This whakairo stands in a whare whakairo and is a representation of not only the tauira, but also the tikanga and kaupapa that exists within these walls. It also depicts their own environment and is an example for the young kaiwhakairo to strive and stand tall within te Ao Māori.

The ākonga must present information in their own words, and references must be provided.

*A visual display and/or an oral description may include but is not limited to a PowerPoint or poster presentation. If ākonga choose to provide a visual display and/or an oral description, this must be recorded (i.e. recorded onto DVD). If ākonga work has been selected for moderation, the DVD must be included with the materials.

Note: Your ākonga has been asked to provide references. Where you have referred to a book, or website, or person, please acknowledge this in your lessons.

Kia maumahara te Pouako

For Paetae/Achieved

Describe customary whakairo and their function will be evidenced through:

- accurate description of the designs used in the images and pieces (taonga), the social context they were produced for and their functions.

For Kaiaka/Merit

A comprehensive description of customary whakairo and their function will be evidenced through:

- explaining the designs used in the whakairo.

For Kairangi/Excellence

An extensive description of customary whakairo and their functions will be evidenced through:

- analysing the significant links between the design elements used in the whakairo and the function of the whakairo.

Kia kaha!

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz if you wish to suggest changes to the content of this resource.

MARKING SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
<p>Customary whakairo and their function</p>	<p>For Paetae/Achievement</p> <p>The following components should be described in the ākonga responses:</p> <ul style="list-style-type: none"> • has described 3 whakairo images and 3 whakairo pieces (taonga) from both a Māori space (marae) and a non-Māori space. • has described whakairo in terms of their function. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> • explained the design elements used in each whakairo. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> • analysed the significant links between the design elements used in each whakairo and the function of the whakairo. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>The social context, and the uses of SIX (6) customary whakairo were described accurately and appropriately.</p> <p>You will be given THREE (3) customary whakairo images and THREE (3) whakairo pieces (taonga) from a Māori space (marae) and a non-Māori space.</p> <p>Examine each piece and describe, the social context each image and object were produced in and for, and their function.</p>