



# WHAKAIRO

## UNIT STANDARD 23010 (VERSION 3)

Generate, develop and refine visual ideas in whakairo

(Level 2, Credits 6)

'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'*

# Assessors 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
Generate, develop and refine visual ideas in whakairo.	Comprehensively generate, develop and refine visual ideas in whakairo.	Extensively generate, develop and refine visual ideas in whakairo.

There are **THREE** (3) assessment tasks that the ākonga must correctly complete to gain credits for this standard. Once the ākonga has correctly completed the tasks, 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. where:

- Supply ākonga with resources required to complete the tasks that may include but is not limited to a range of whakairo media, sketch pads.

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

- **Explore** refer to learning that should be systematic and exploratory across a range of whakairo practices, using a range of media.
- **Materials** refer to resources available for the production of whakairo.
- **Conceptual drawings** refer to sketches that formed the concept for whakairo.
- **Working drawings** refer to the final drawings the kaiwhakairo would work with in the production of whakairo.

**Acknowledge the sources of information.**

- 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.

## Ākongā assessment tasks

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

Where ākongā choose to provide oral description/evidence, this **must** be recorded (i.e. recorded onto DVD) or verified by a credible verifier, i.e. a person with knowledge skills, experience and mana. Where ākongā 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 ākongā 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 ākongā 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 ākongā
- you **must** consider (and manage) the potential for work to have been copied, borrowed from another ākongā, photocopied from a book or downloaded from the internet.

Ākongā 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 ākongā.

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

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      Generate visual ideas for whakairo.

**Assessment Task 1 - This task assesses the evidence requirements of 1.1**

Generate visual ideas for whakairo.

 Explore and select **TWO** (2) materials and generate **TWO** (2) ideas for whakairo from each material.

1.1 Materials are explored to generate visual ideas for whakairo.

Range - evidence of 2 materials and 2 ideas from each material.

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



This carving is Te Kupenga-a-Te Huki. We heard this story in Wairoa, from Matua Trevor Galvin. I will start with the whēku to show determination and leadership. I have drawn it on the whiteboard so I can easily rub out my mistakes.



I might add haehae into the middle of the forehead, I think it will be more interesting to look at and show Te Huki as a very important ancestor.



This whēku has the circles drawn for the eyes. I will make these out of pāua to bring this carving to life.

Outcome 2    Develop visual ideas for whakairo.

## Assessment Task 2

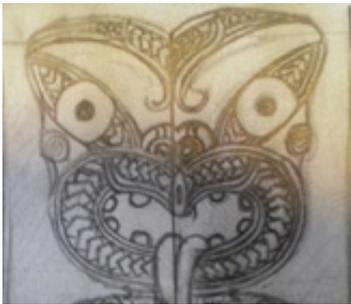
Develop visual ideas for whakairo.

Produce **THREE** (3) sequenced and linked conceptual drawings that concur with a concept for whakairo.

2.1 Visual ideas are developed, sequenced and linked to form a concept for whakairo.

Range - evidence of 3 conceptual drawings that concur with a concept for whakairo.

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



This is a pencil drawing of Te Huki from the korero of Te Kupenga-a-Te Huki, as told to us by matua Trevor Galvin at Wairoa College. I have practiced drawing this wheku many times.



This is a pencil drawing of a fishing net. It uses the carved pattern of mata kupenga and manaia to show Te Kupenga from the legend of Te Kupenga-a-Te Huki.



This is a pencil drawing showing how I developed my tekoteko for my MDF carving. I have made the eyes bigger because it would look better. I also thought it would be more effective in showing Te Huki as a peaceful and loving ancestor of Ngati Kahungunu.

Outcome 3 Refine visual ideas for the production of whakairo

### Assessment Task 3

Refine visual ideas to resolve design imperatives for whakairo.

Produce **THREE** (3) refined working drawings that provide solutions to resolve design imperatives for whakairo.

3.1 Visual ideas are refined to resolve design imperatives for whakairo.  
Range - evidence of 3 working drawings.

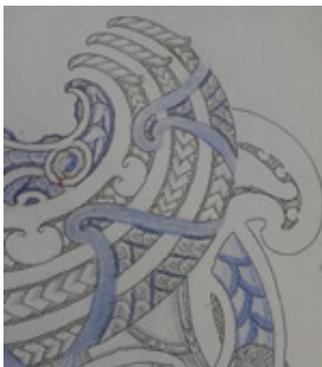
LEVEL 2

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



This is my final design, Te Kupenga-a-Te Huki. The tekoteko represents Te Huki of Te Wairoa.

The patterns show the mana of Te Huki and the kupenga represents the many tribes of Ngati Kahungunu. I have drawn the kupenga to look like it is being cast wide and far to represent the casting of the net to unify the people.



This is another idea I have created from the legend of Te Kupenga-a-Te Huki. I have used pen and ink as my medium as it lets me draw thinner lines that look like taa moko. I have used puhoro and pakati to represent Ngati Kahungunu whenua and

**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

Demonstrate achieved knowledge of how to generate, develop and refine visual ideas for the production of whakairo will be evidenced through:

- the exploration of materials to generate visual ideas for whakairo
- the development of visual ideas that are sequenced and linked to form a concept for whakairo.
- the refinement of visual ideas for the production of whakairo.

## For Kaiaka/Merit

Comprehensive generation, development, and refinement of visual ideas for the production of whakairo will be evidenced through:

- portraying visual ideas through the use of materials
- development of visual ideas show originality and flow
- refining visual ideas to show the connection of the kaupapa to the whakairo to be produced.

## For Kairangi/Excellence

Extensive generation, development, and refinement of visual ideas for the production of whakairo will be evidenced through:

- showing how visual ideas clearly link to the kaupapa through the use of materials
- developing visual ideas with fluent control of whakairo elements
- refining visual ideas to ensure appropriateness for the whakairo to be produced.

Kia kaha!

## Te Ara Taura Reference Checklist

	REFERENCING CHECKLIST	YES
1	PERSONAL COMMUNICATION	
DETAILS	GALVIN, T. (2012) KORERO KIA MATOU E PAANA KI TE KUPENGA A TE HUKI	✓
2	WEBPAGE	
DETAILS	MITIRA, J.T.,(1972) TAKITIMU, PP 143-145. WELLINGTON, NEW ZEALAND: REED. RETRIEVED FROM: HTTP://NZETC.VICTORIA.AC.NZ/TM/SCHOLARLY/TEI-MITTAKI-T1-BODY-D2-D11-D1.HTML	✓
3	BOOKS	
DETAILS	BRAKE,B. (2003) MAORI ART, THE PHOTOGRAPHY OF BRIAN BRAKE. NEW ZEALAND: REED, (REFERENCE TO NGATI PIKIAO STYLE, SEE PG90)	✓
	PHILLIPS, W.J. (2002) MAORI CARVING ILLUSTRATED. AUCKLAND, NEW ZEALAND: REED	✓
4	COURSE HANDOUT/ LECTURE NOTES	
DETAILS		
5	MAGAZINE / NEWSPAPER ARTICLE	
DETAILS		

## MARKING SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
Generate visual ideas for whakairo.	<p><b>For Paetae/Achievement</b></p> <p>The following components must be in the ākongā responses</p> <ul style="list-style-type: none"> <li>• has selected TWO materials</li> <li>• has generated TWO visual ideas were from each material.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• explained knowledge to process visual ideas</li> <li>• has used materials to portray visual ideas</li> <li>• sketches/drawings has portrayed ideas in whakairo</li> <li>• has generated original ideas</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <p>analysing knowledge to process visual ideas</p> <ul style="list-style-type: none"> <li>• used materials to show clear links to the kaupapa of the visual ideas.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Two materials were explored two visual ideas were generated from each material.</p>
Assessment Task 2	Evidence Statements	Judgement Statements
Develop visual ideas for whakairo.	<p><b>For Paetae/Achievement</b></p> <p>The following components must be in the ākongā responses</p> <ul style="list-style-type: none"> <li>• has developed, sequenced and linked visual ideas to form a concept for whakairo</li> <li>• has 3 conceptual drawings are produced.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• visual ideas shows development of original ideas</li> <li>• visual ideas shows originality and flow.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• visual ideas were developed with fluent control of whakairo elements.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Visual ideas were developed, sequenced and linked to form a concept for whakairo.</p>

Assessment Task 3	Evidence Statements	Judgement Statements
<p>Refine visual ideas to resolve design imperatives for whakairo.</p>	<p><b>For Paetae/Achievement</b></p> <p>The following components must be in the ākonga responses</p> <ul style="list-style-type: none"> <li>• has refined visual ideas for particular whakairo situation</li> <li>• has produced 3 working drawings.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• has refined visual ideas shows connection of the kaupapa to the whakairo to be produced.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has refined visual ideas to ensure appropriateness for the whakairo to be produced.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/ Excellence</b></p> <p>Visual ideas for particular whakairo situations are refined.</p>

## Notes: