



# WHAKAIRO

## UNIT STANDARD 23012 (VERSION 3)

Demonstrate knowledge of function and significance to explore the value of 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'*

## 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 tribal, sub-tribal, 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
Demonstrate knowledge of function and significance to explore the value of whakairo.	Demonstrate comprehensive knowledge of function and significance to explore the value of whakairo.	Demonstrate extensive knowledge of function and significance to explore the value of whakairo.

There is **ONE** (1) assessment task 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:

- To explore customary and non-customary whakairo.

The ākonga examine each piece of work and identify the function, significance and value of each.

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

- **Sources** – may include but is not limited to – marae, art gallery, museum, and publications
- **Value** – identifies cultural beliefs through spiritual significance held within either the social context or the objects and images. Value is sometimes perceived as mana.
- **Conventions** – established procedures in making art works that use particular techniques or processes to represent, organise or interpret ideas e.g. a-iwi styles, ngao, pae, whao, processing muka etc
- **Reference resource** –
- 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).

Outcome 1 Demonstrate knowledge of function and significance to explore the value of whakairo.

## Assessment Task 1 - This task assesses the evidence requirements of 1.1 and 1.2.

The value of whakairo.

Identify the function and significance of customary and non-customary whakairo to explore the value of whakairo.

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

1.1. Knowledge of function and significance is demonstrated in terms of the value of customary whakairo.

1.2. Knowledge of function and significance is demonstrated in terms of the value of non-customary whakairo.

**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.

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

### CUSTOMARY WHAKAIRO



Te Waharoa, Tamatekapua

This Waharoa is carved in a customary style and the processes used to carve it are customary to whakairo of the 19th century. It was carved and presented to our school by Mr Robert Rika in 2000 to go with the opening of the new Millennium Centre. Matua Robert is an old boy and a master carver. The waharoa shows a strong connection between Raukura and Ngāti Whakaue.

**Function:** The waharoa tells the story of Tamatekapua and Houmaitawhiti. Students can see him standing on the stilts and the height of the waharoa makes him tower over you. It is carved in a customary style with pākati-hae-hae. I also think the waharoa is used to welcome our opposing 1st XV schools, as it is facing the 1st XV rugby field. It welcomes the body of people into the Millennium Centre and makes a non-Māori space feel Māori.

**Significance:** Waharoa are sometimes created as shelters so that those coming onto the marae stay warm and dry. This is where you can wait for the karanga to welcome you onto the marae. The significance of this waharoa is that it welcomes you and connects every student in the school to Ngāti Whakaue.



### Tekoteko by Anaha Te Rahui

This is a tekoteko from a poutokomanawa carved by Anaha Te Rahui. He is well known as a tohunga whakairo from Ngāti Tararawai, trained in whakairo by Wero.

Anaha was associated with carving Rangitihi at Rotoiti in 1867 and Tokopikowhakahau at Tapapa in 1877.

This tekoteko was returned from Europe and put up for auction by Webb's Auction House in 2012.

**Function:** the poutokomanawa was the centre pole of the wharenui. The tekoteko sometimes represented the captain of the waka. A customary poutokomanawa was the main post that supported the tahuhu. This carving will possibly be used as a display.

**Significance:** this is 150 years old and holds sacred history. It has beautiful pakati-haehae and the legs have been fully decorated with puhoro. This would have the most significance to Ngāti Whakaue as it is a taonga and it is sad to see it being sold. It could come home, like Pukaki did.

<http://www.teara.govt.nz/en/biographies/1w14/wero-taroi>

<http://www.teara.govt.nz/en/biographies/1t61/te-rahui-anaha-kepa>

Daily Post, article, Figurine back in NZ for auction, By Whare Akuhata, Tuesday Mar 6, 2012

## NON- CUSTOMARY WHAKAIRO



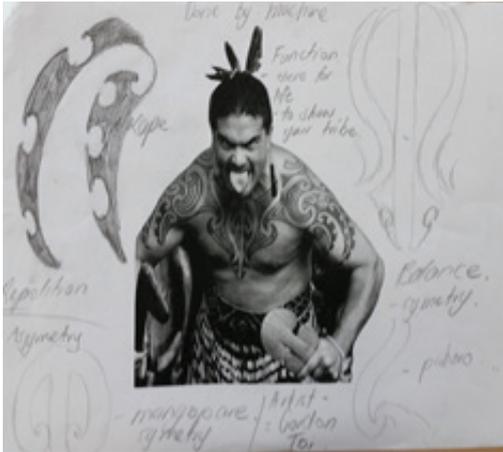
### Pou Kaitiaki

MDF, pāua, redwood stain

This carving represents my kaitiaki from the Motu river. The tail represents the abundance of fish and the taiaha represents the fishing skills of my tipuna.

**Significance:** this was my first carving and I made it for my parents. It is significant to our whanau because it is about our iwi of Te Whanau-a-Apanui.

**Function:** it will go on the wall and everyone can see it. It helped me learn about my tipuna and how they lived in the old days. It also helped me learn how to carve.



Tā moko is a customary art form but when it is done using the gun it becomes non-customary. The function is to show where the person is from. It tells a story about your family and your iwi. The patterns include puhoro, kaperua and mangopare, all connecting back to Tangaroa. It is also a connection to the past. The manaia are guardians and protectors. This makes his tā moko meaningful and significant. It is also significant because it was done by Toi Hatfield, one of our leading Māori artists who is also a carver. You are a walking work of art if you have his art on you.

Steur, P., Hatfield, G. (2003) Dedicated by Blood: Renaissance of Ta Moko (English and Maori Edition), New Zealand: Listening Library.



#### Patu matai

This patu matai is a non-customary carving. It is made using steel chisels and power tools. The cord is nylon and the feathers are seagull. It is based on a patu paraoa which was traditionally made from sperm-whale bone. The patu paraoa were significant because they were handed down from one generation to another. Each generation's sweat and handling would form a golden polish on the whalebone

Function: this patu can be used as an ornament or it can be used in pōwhiri, whaikōrero or kapa haka. Customary patuparaoa were used by warriors for fighting and were used by chiefs for whaikōrero.

**Significance:** this patu was my first attempt at making a patu paraoa. It is significant to me because it connects back to my hapū of Ngāti Te Kohera who were fierce warriors. They were well known for tewhatewha and performing the peruperu. They were also known for hand to hand combat and small weapon agility. The matai timber is also important as the forests of Ngāti Te Kohera were known for their birdlife and their abundance of giant matai and tōtara.

Evans, J. (2015) Maori Weapons in Pre-European New Zealand. New Zealand: Libro International

# Kia maumahara te Pouako

## For Paetae/Achieved

Demonstrate knowledge of function and significance to explore the value of whakairo will be evidenced through:

- exploring and identifying the function, significance and value of customary whakairo
- exploring and identifying the function, significance and value of non-customary whakairo.

## For Kaiaka/Merit

Demonstrate comprehensive knowledge of function and significance to explore the value of whakairo will be evidenced through:

- explaining the value of whakairo in accordance with specific hapū/iwi kawa and tikanga whakairo.

## For Kairangi/Excellence

Demonstrate extensive knowledge of function and significance to explore the value of whakairo will be evidenced through:

- analysing the value of whakairo in accordance with hapū/iwi kōrero and whakapapa associated with whakairo.

Kia kaha!

Comments on this support material

Please contact Māori Qualifications Services [mqs@nzqa.govt.nz](mailto: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
Show meaning in whakairo	<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 identified the function and significance in terms of the value in:               <ul style="list-style-type: none"> <li>• customary whakairo and</li> <li>• non customary whakairo.</li> </ul> </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 explained the value of customary and non-customary whakairo in accordance with specific hapū/iwi kawa and tikanga whakairo.</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 analysed the value of whakairo in accordance with hapū/iwi kōrero and whakapapa associated with whakairo.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Knowledge of function and significance is identified in terms of the value of customary and non-customary whakairo.</p>

## Notes: