



# WHAKAIRO

## UNIT STANDARD 23011 (VERSION 3)

Demonstrate knowledge of whakairo production

(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 iwi, hapū, tohunga whakairo or pouako styles should also be reflected in such patterns.

Learning should:

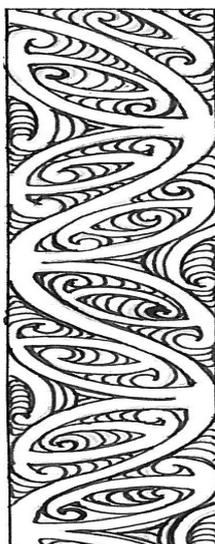
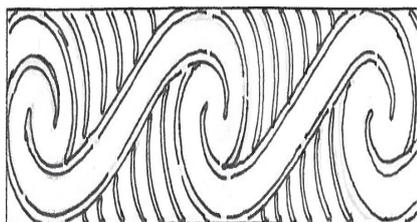
- involve the application of basic operational knowledge using readily available information to generate expressive responses to experiences
- be teacher guided.

Reference resource:

Mead H.M. (1986) Te toi whakairo - The art of Māori carving. Auckland, New Zealand: Raupo

The activities for this unit standard are based on collecting information about two and three dimensional whakairo sketches.

### Ākongā work samples



Ākongā need to describe any **two** of: whakairo patterns and/or tukutuku and/or kowhaiwhai.

## 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 whakairo production for meaning, intention, function and an artist's methodologies.	Demonstrate comprehensive knowledge of whakairo production for meaning, intention, function and an artist's methodologies.	Demonstrate extensive knowledge of whakairo production for meaning, intention, function and an artist's methodologies

There is **ONE** (1) assessment task for this standard that you must correctly complete. The grades for this assessment include Paetae (Achieved), Kaiaka (Merit), or Kairangi (Excellence).

As mentioned above, the grades for this assessment include Paetae (Achieved), Kaiaka (Merit), or Kairangi (Excellence). Grades awarded will depend on how well ākonga demonstrate knowledge and skills of performance components.

## This is a theory outcome.

The critical knowledge and skills the ākonga would need to be able to be accredited the credits for this unit standard are:

- **artists methodologies** refers to the process used by a kaiwhakairo in creating whakairo, using techniques adapted to suit style, tools, equipment, and/or media available.
- **customary** is in accordance with customs of habitual practice, kawa and tikanga.
- **non-customary** refers to freestyle carving.
- **explore** refers to learning that should be systematic and exploratory across a range of whakairo practices, using a range of media.
- **function** is the purpose of the whakairo, including its customary function and/or non-customary function.
- **intention** refers to the reason for creating the whakairo (e.g. exhibition, gift, re-creation, performance, commemoration, commission).
- 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.

For the customary procedures use DVD to record the ākonga reciting karakia, and singing waiata.

## 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, ie. 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 Demonstrate knowledge of whakairo production.

Range: evidence of three whakairo from a given artist is required.

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

Explore artists methodologies used in the production of whakairo.

Your pouako will give you **THREE** (3) whakairo.

You will study each whakairo and;

- explore and describe the methodologies used in the production of their work (for each whakairo)
- explore and describe the meaning, intention, and function used in the production of their work (for each whakairo)

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.

1.1. Whakairo is explored in terms of artists methodologies used in the production of their work.

1.2. Whakairo is explored in terms of the meaning, intention and function used in the production of their work.



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

Kaiwhakairo; Levi Tamihana

**WHAKAIRO:** "Tū Tāne, Tū Whanau." 'A man's positioning in life, is through the stance of his family.'

**INTENTION:** This is meant to show that people need whanau to help them in their everyday life.

**FUNCTION:** This was carved for the kaiwhakairo's whanau re-union and presented on the final day.

**MEANING:** The wheku shows a warrior being smothered by manaia. That shows the problems of life. But in the body you can see kai-tiaki from tipuna to guide them through to a safe outcome. Hips, legs & feet guide direction and pathways.

**METHODOLOGIES:** A non-figurative style that uses traditional designs .

**INFLUENCES:** The kaiwhakairo's use of manaia is similar to the pare, where the manaia are close to each other, like the children of Rangi and Papa were before the separation.



**INTENTION;** Kaiwhakairo wanted to show the huge 'wero' or challenge that you must face to achieve 'self-determination'-kotahitanga.

**FUNCTION;** This pare was to sit over the doorway of a school office to announce & display 'Te Kotahitanga', a program that is in our schools.

**MEANING;** The takarangi shows the flow of all areas of knowledge, the kupenga to draw it all in & the manaia as kaimahi. The warrior lays the challenge.

**METHODOLOGIES;** Figurative, non-figurative, humanistic and abstract styles are all used to some degree here.

**INFLUENCES:** The influences come from other carved pare, both customary and non-customary. Pare are now commonly carved as artworks to go over doorways in public places like banks, supermarkets and hotels. They represent history and show the skill of the kaiwhakairo.



**INTENTION;** Kaiwhakairo wanted to show the separation of Rangī and Papa in a way that tamariki could understand.

**FUNCTION;** This whakairo was hung in the foyer of a school for tamariki who could not cope with mainstream classes.

**MEANING;** The children of Rangī and Papa wanted to be free from the darkness of their parents embrace, so they forced them apart.

**METHODOLOGIES;** Figurative, non-figurative, humanistic and abstract styles are all used here.

**INFLUENCES:** The legend of Rangī and Papa has been used by many artists and every carver wants to do a carving relating to Te Wehenga. Our tipuna used this legend for concepts when they designed the whareniui and the waka. The taurapa depicts Tāne separating his parents and the separation can also be seen in takarangī used in pare whakairo.

# Kia maumahara te Kaiako

## For Paetae/Achieved

Demonstrate knowledge of whakairo production will be evidenced through:

- exploring whakairo in terms of artists methodologies
- exploring whakairo in terms of the meaning, intention, function used in the production of their work.

## For Kaiaka/Merit

Demonstrate comprehensive knowledge of whakairo production for meaning, intention, function and an artist's methodologies will be evidenced through:

- explaining in-depth factors that influence an artist's methodology and whakairo production
- explaining external influences that have an effect on the artist's methodologies e.g. people, environment, pūteaexplaining whakairo process (meaning, intention, production) to identify the respective tikanga, including hapū/iwi variations.

## For Kairangi/Excellence

Demonstration of an extensive knowledge of whakairo production for meaning, intention, function and an artist's methodologies will be evidenced through:

- comparing factors that influence an artist's methodology and whakairo production
- comparing methodologies used in the production of customary and non-customary whakairo
- comparing whakairo process (meaning, intention, and production) to identify the respective tikanga, including hapū/iwi variations.

Kia kaha!

## MARKING SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
Explore artists methodologies used in the production of 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 explored 3 methodologies used by the given artist in the production of his work.</li> <li>has explored the meaning, intention and function used by the given artist in the production of their work.</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 identified influences that have an effect on the artist's methodologies (people, environment, pūtea)</li> <li>has identified whakairo process (meaning, intention, production) to identify the respective tikanga, including hapū/iwi variations.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Three methodologies used by the given kaiwhakairo were accurately and appropriately described.</p> <p>The whakairo is explored in terms of meaning, intention and function used in the production of their work.</p>

	<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 compared methodologies used in the production of customary and non-customary whakairo.</li> <li>has compared whakairo process (meaning, intention, production) to identify the respective tikanga, including hapū/iwi variations.</li> </ul>	