



# WHAKAIRO

## UNIT STANDARD 23014 (VERSION 3)

Develop ideas to create whakairo

(Level 3, 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'*

## Pouako 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 pouako 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
Develop ideas to create whakairo.	Develop comprehensive ideas to create whakairo.	Develop extensive ideas to create 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. 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.

- **Body of work** – a collection of developed ideas and/or assembled works (usually by one artist) that represents an investigation or study.
- **Develop** – learning should be developmental and interpretive across a range of whakairo practices, selecting appropriate procedures and applying well-developed practical skills to whakairo media.
- **Suggested avenues of presentation.**
  - Technologies – equipment used to create, present, explain, document, view, interpret, analyse, or learn about visual art works, including tools (e.g chisels, palette knives), materials (e.g paper, fabric, clay, ink) and film and electronic media (e.g. video, computers) art making process (e.g Māori customary procedure often involves ritual procedure at the start and the completion of the art making process).
- 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.

## Ākongā assessment booklet

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

- assessment and other information
- assessment tasks.

## Ākongā assessment tasks

These sheets and any other evidence should be collected by the Assessor 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.



For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

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      Develop ideas to create whakairo.

Range: body of work may include but is not limited to sketches, drawings, essays, images, objects, models, maquettes, moulds.

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

### Develop ideas to create whakairo.

There are **TWO** parts to this task.

1. Generate, develop and clarify ideas to produce a body of work to guide the creation of either a **TWO** or a **THREE DIMENSIONAL** whakairo.

The body of work may include but is not limited to:

- sketches
- drawings
- essays
- images
- objects.
- models
- maquettes
- moulds

2. Analyse ideas to further develop and clarify, in a systematic and methodical manner, further ideas to solve problems that may potentially arise in the creation of 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** Ideas are generated, developed and clarified to produce a body of work to guide the creation of whakairo.

Range: body of work may include but is not limited to sketches, drawings, essays, images, objects, models, maquettes, moulds.

**1.2** Ideas are analysed, further developed and clarified in a systematic and methodical manner to resolve design imperatives that could potentially arise in the creation of 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.

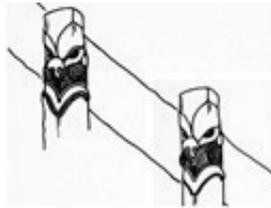
## An example answer for Kaiaka/Merit.

DEVELOP IDEAS TO CREATE WHAKAIRO

TE AROHA O KAIPEKA

SKETCHES

IMAGES



DRAWINGS

OBJECTS

LEVEL 3

RANAGAHAU

KAIPEKA and TUTOKI

One morning Tutoki asked his nephew, Kaipeka, to go to the lake's edge to catch some koura for his evening meal. However, Kaipeka was soft in nature and he did not like killing living creatures. Instead, he went and collected berries and fern roots. When he returned and handed these to Tutoki, the elder became enraged and stormed off towards the lake to catch the koura himself. He was so angry that he stomped around in the shallow waters and scared off all of the crayfish. There would be no koura eaten this night.

When Kaipeka went down to apologise to his uncle, Tutoki's anger became uncontrollable. He knocked Kaipeka over the head and threw his body out into the deep waters of the lake.

When Kaipeka came to, he was no longer in a human form. The gods had watched the drama unfold and had protected him by turning him into a kaitiaki for all of the creatures of the lake. The koura, the inanga, the tuna and the ika were all his new family.

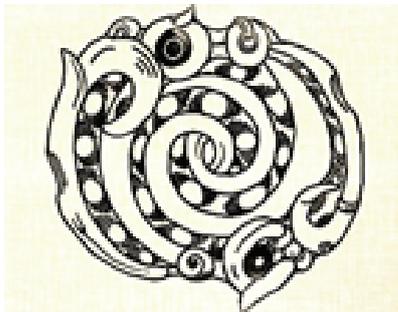
Kaipeka loved this new life. It was so calm and peaceful under the waves. He held no ill feelings towards his uncle, in fact if not for Tutoki, he would not be as happy as he was.

As a gesture of good will, Kaipeka made sure that every time his uncle went down to the water's edge in search of kai, he returned with his kete overflowing with all of the food of the lake.

Hence the korero 'Kua kī tō kete mai ngā whānau o Kaipeka.'

LEVEL 3

1. PROCESSES TO DEVELOP DESIGN



Two manaia, in the form of koura could represent Kaipeka and Tutoki. Berries and fern roots can be seen in the negative spaces of the takarangi. I think the takarangi itself can represent two opposites coming together and forming one understanding. The centre of the takarangi can also be seen as a representation of the matau and how Tutoki would forever be connected to Kaipeka.



2 x humanistic representations of Kaipeka, soft natured, didn't like killing things, a gatherer more than a hunter. I am still considering using a customary style head so my carving has a traditional look.



A manaia form, could be a good representation of a koura head, although a koruru or tiki might work better. Taratara-a-Kae would be the main pattern and relate directly to fish and sea creatures. Might still incorporate this pattern if it suits the carving (See Māori Carving Illustrated, pp 18,19).



This is a drawing I made using a drawing app on my i-pad, from an existing carving in our whare whakairo. I was having a tutu and what I like most about this carving, and it's easy to see now, is the balance of carved space with uncarved space. I will use a similar balance of space for my final design. I want to carve something similar with a koruru at the bottom. See pg23, Phillips

## 2. PROCESSES TO DEVELOP PRACTICE



This is my lower koruru my poupou. After I finish my final cuts I will be preparing to put in my paua eyes. You need to be careful that they are the same size and also that they are level with each other. Otherwise your carving will look unbalanced. Most carver's production process involves putting the shells in when the carving is complete and this brings the carving to life.

### 3. PROCESSES TO DEVELOP MEANING



My finished pouwhiri ready for staining. I know if I use different colours I will get different meanings, which can help or not help with the meaning of my whakairo.

Stains:

Rimu briwax is dark, looks old and can look like native wood

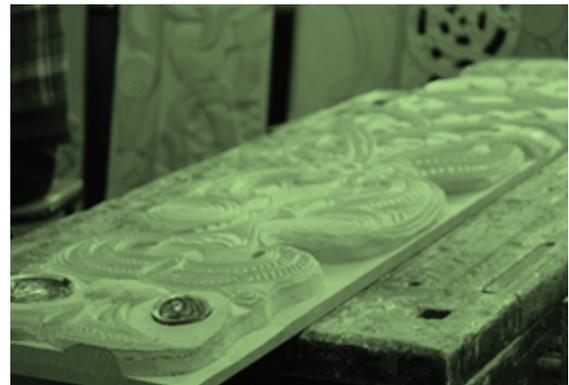
Paint:

Blueish green = moananui, ika

Reddish orange = koura, energy

Purplish blue = royalty, wealth

Green = Haumietiketike, Rongomatane



How to stain or finish your carving is always a problem to solve. My experience tells me that I have had success on MDF with a matt finish and this is what I have chosen for this carving. It kind of lets the carving talk for itself. It is like a pure finish and that relates to the way the legend finishes, with Kaipeka and Tutoki at peace.

## FINAL MEANING:

My carving represents the legend of Kaipeka and Tutoki. It tells of how two ancestors can be so different in the way they see life. It says to me that we are all different, but we are all one. It shows how uncles and nephews don't always agree, but when they engage in a positive or negative way, a new understanding can be found. The future we planned may not always be the one we end up with, but we should not give up on finding happiness and fulfilment in our lives.

## Whakareī:

Pākati-haehae = niho taniwha

Whakarare = the generations of whānau

Unaunahi = abundance of kaimoana, ika

Te Kupenga= the act of gathering knowledge

Taratara-a-Kae= the provision of kai for hakari.

## Materials:

MDF=good use of bi-products from timber industry.

PVA glue

Pāua=helps to connect the carving to the past, customary practice to use pāua for eyes.

Techniques: tahoahoadesign, haehae cut- V chisel, tango atu- blocking out, tapahi koki- angle cutting, whakairo Papatahi- patterning(surface carving).

Tools: whao pātaki, whao haehae, whao hapara, whao poka, whao paparahi, kuru, 'G' clamp, sandpaper (medium grade, wet & dry).

## CHECK LIST 1

PROCESS TO DEVELOP DESIGN			
	PROCESS		CHECK
A	Research a legend, story, or piece of writing		
B	Search traditional images that relate to research		
C	Research images that could be relevant		
D	Produce sketches using previous ideas as motivation		
E	Add design images to surroundings to extend meaning		
F	Source of material may be recorded here		
Pouako Comments			
Sign	Pouako:	Tauira:	Date

## CHECK LIST 2

PROCESS TO DEVELOP DESIGN			
	PROCESS		CHECK
A	Sketch-up design on wood		
B	V cut design lines		
C	Block-out negative spaces.		
D	Angle cut to high-light areas		
E	Surface carve appropriate patterns and designs		
F	Comment on process		

Pouako Comments			
Sign	Pouako:	Tauira:	Date

### CHECK LIST 3

PROCESS TO DEVELOP DESIGN			
	PROCESS		CHECK
A	Complete step 1: Design and 2: Practice		
B	Write down all the design meanings found within whakairo		
C	Write down the main focus/story behind whakairo		
D	Add all above together to compose final meaning		
E	Write the meaning to go with the whakairo		
F	Comment on process		
Pouako Comments			
Sign	Pouako:	Tauira:	Date

# Kia maumahara te Pouako

## For Paetae/Achieved

Demonstrate achieved knowledge of how to develop ideas to create whakairo will be evidenced through:

- generating, producing and clarifying ideas to create whakairo
- analysing ideas to solve problems in the creation of whakairo.

## For Kaiaka/Merit

Comprehensive knowledge of how to develop ideas to create whakairo will be evidenced through:

- analysing and comparing the presentation and quality of existing whakairo, and researching a kaupapa, to develop ideas from conception to end-product.

## For Kairangi/Excellence

Extensive knowledge of how to develop ideas to create whakairo will be evidenced through:

- extending ideas to incorporate the use of other whakairo materials and medium.

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
Develop ideas to create whakairo	<p><b>For Paetae/Achievement</b></p> <p>The following components should be applied in the ākonga responses:</p> <ul style="list-style-type: none"> <li>• presented a body of work for either a               <ul style="list-style-type: none"> <li>• TWO, or a</li> <li>• THREE dimensional whakairo</li> </ul> </li> <li>• body of work included any of the following               <ul style="list-style-type: none"> <li>• sketches, drawings</li> <li>• essays, images</li> <li>• objects, models</li> <li>• maquettes, moulds</li> <li>• analysis outlined further development and clarification of ideas to solve problems in the creation of 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>• analysing and comparing the presentation and quality of existing whakairo, and researching a kaupapa, to develop ideas from conception to end-product.</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>• extending ideas to incorporate the use of other whakairo materials and medium.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Ideas are generated, developed and clarified to present a body of work to guide the creation of either a two or three dimensional whakairo.</p> <p>Analysis defined further developments and clarification of ideas to solve problems in the creation of whakairo.</p>