



WHAKAIRO

UNIT STANDARD 23015 (VERSION 3)

Demonstrate knowledge of the composition, presentation and production of whakairo to interpret meaning

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

Learning should:

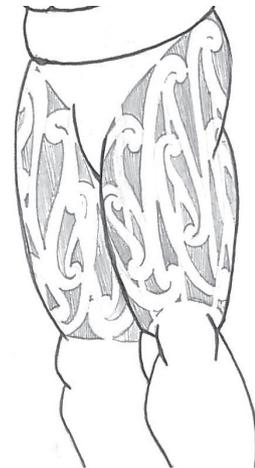
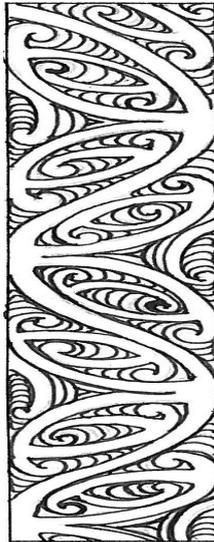
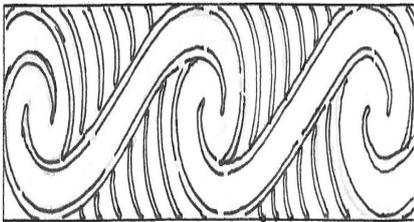
- involve the application of basic operational knowledge using readily available information to generate expressive responses to experiences
- be teacher guided.

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



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 the composition, presentation and production of whakairo to interpret meaning	Comprehensively demonstrate knowledge of the composition, presentation and production of whakairo to interpret meaning	Extensively demonstrate knowledge of the composition, presentation and production of whakairo to interpret meaning

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 depends on how well ākonga demonstrate knowledge and skills of performance components.

This is a theory outcome.

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

- ākonga can access a range of whakairo media, or
- supply the ākonga with a range of whakairo media.

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

- interpret meaning in the organisation of whakairo standard (New Skills) - evidence requirements 1.1
- interpret meaning in the presentation of whakairo. (New skill) evidence requirement 2.1
- interpret meaning in the production of whakairo. (New skill) evidence requirements 3.1.

Ākonga need to understand what explore means in whakairo terms.

- **Spaces** – example of Māori spaces may include but are not limited to marae. Examples of non-Māori spaces may include but are not limited to art galleries, museums
- **Do show and tell exercises** about figurative, non-figurative, humanistic, and abstract whakairo using a range of whakairo media
- **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
- **Critical analysis** – an investigation of meaning methods, techniques, narrative, conventions, forms, depicted in the complete whakairo
- **Organisation** – the systematic practice of whakairo
- **Presentation** – the appearance of whakairo
- Acknowledge 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.

Ākonga assessment tasks

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

Where ākonga 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 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 must 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.



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 Demonstrate knowledge of the composition, presentation and production of whakairo to interpret meaning.

Resources

Arrange for access to libraries, museums, art galleries, marae etc where ākonga can examine a range of whakairo media or provide the ākonga with the required resources.

Assessment Task 1 - This task assesses the evidence requirements of 1.1, 1.2, 1.3

Interpret meaning of whakairo

This is a research task.

- Research and examine whakairo to show and tell how the composition, presentation and production of whakairo communicates meaning.
- Present findings.

- 1.1. Knowledge is demonstrated in terms of the way composition communicates meaning.
 1.2. Knowledge is demonstrated in terms of the way presentation communicates meaning
 1.3. Knowledge is demonstrated in terms of the way production communicates meaning.

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

KAIWHAKAIRO

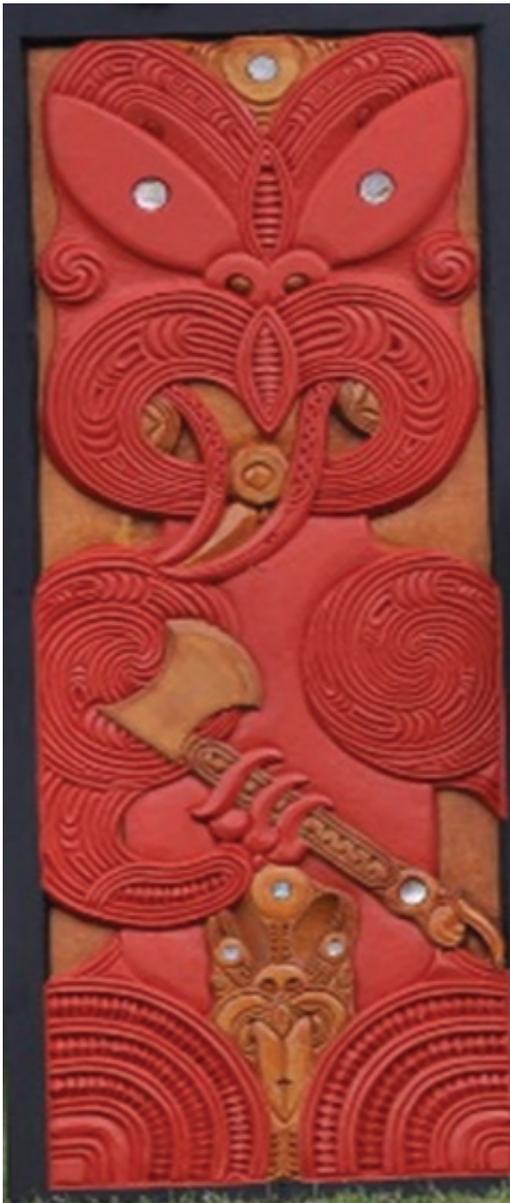


Matthew Thornton

Kairākau & Pounamu Artists @ Te Puia

In term one matua Matiu came to class and worked with us for 4 days. He gave us the kōrero behind his 3 whakairo and the meanings that were carved inside each one of them.

RESEARCH AND EXAMINE: TE ĀHUA PAKEKE



WHAKAIRO (1)

How whakairo is organised to interpret meaning

(combination of different aspects)

Matua Matiu carved the unaunahi and haehae patterns inside the rauru design to show '**moving forward**'.

The pākati, haehae showed the **journey that the warrior is taking**.

The manaia and tuara-kuri in the tongue shows he is a **strong speaker**.

The wheku between his legs shows he **highlights** strong whakapapa **lines**.

How whakairo is presented to interpret meaning

(the appearance of whakairo)

The red paint helps give a feeling of traditional, while the brown Briwax highlights the other design features of the whakairo.

The background and frame are not carved. This also helps highlight the carved areas and makes them a focal point.

The use of pāua shell in-lays help to make the eyes and 'roro' stand out strongly. This gives the whakairo a feeling of strength.

How whakairo is produced to interpret meaning

(The meaning of whakairo designs)

Matua Matiu said that this whakairo represented a successful pakeke of mana and standing in his iwi. He was physically strong and skilful, a fluent kaikōrero, he cared for his whānau and was a person who could be looked up to.

The toki, the wheku head and the manaia in the tongue are all produced to symbolise strength in deeds, in family, in words and in stature.

RESEARCH AND EXAMINE: TE ĀHUA PAKEKE

**WHAKAIRO (2)****How whakairo is organised to interpret meaning**

(combination of different aspects)

Matua carved much of the top whēku figure with pākati and haehae patterns to show his specific **life's journey**.

The main design elements on the kōruru figure are haehae and tuarā-kurī, which usually shows a pathway of strength. However, the kaiwhakairo believed that the twisted body showed that the sickness was strong and had taken hold.

A matakupenga (net) design is carved into the background of the kōruru. In this instance it symbolises being caught and held down by the sickness.

How whakairo is presented to interpret meaning

(the appearance of whakairo)

The dark brown 'Briwax' covers the top whēku design and helps portray strength.

It also stands on the head of the two koruru showing dominance.

The main tools to pattern the top whēku were the whao pākati and haehae.

The kōruru whakairo is shown as the weaker figure and is highlighted by the light brown 'Briwax'.

The 3 lower figures are all slanted and twisted to portray weakness or sickness.

How whakairo is produced to interpret meaning.

(The meaning of whakairo designs)

Matua Matiu created this whakairo to show how modern sickness and disease can affect all. It shows that we should stand strong and make good decisions, whilst being an example to our whanau and promoting healthy living.

The whēku figure atop holds a toki to indicate chieftainship and holding power, as well as making sound choices.

The tuarā-kurī of the kōruru figure below is bent and twisted implying weakness and sickness.

RESEARCH AND EXAMINE: TE ĀHUA PAKEKE

**WHAKAIRO (3)****How whakairo is organised to interpret meaning**

(combination of different aspects)

The pākati whakarare show the whānau and whakapapa links within this kōrero.

The matakupenga is also used in this case to unify the whānau.

The wheku head is used to show the tipuna, Hīnāngāroa, and the two manaia are representations of the other two hapū.

How whakairo is presented to interpret meaning.

(the appearance of whakairo)

The brown 'Briwax' highlights the majority of the design features of the whakairo.

It is off set with a grey paint which hints at the early morning mist as Apanui revealed himself to Hīnāngāroa in the early morning.

The raparapa at the end of this carving usually represents the fingers on the maihi of a whareniui. Here they also represent the 3 fingers, which are common in whakairo.

How Whakairo is produced to interpret meaning

(the meaning of whakairo designs)

This whakairo tells the kōrero of the wānanga whakairo of Hīnāngāroa and how the knowledge of whakairo was given to the hapū of Hauiti, Mahaki and Taua. Over time the knowledge of this taonga grew scarce and it was Apanui who travelled back to the kaumātua in an attempt to regain that knowledge for his people. The sacrifice however was huge, as he gave his two little fingers as an offering, hence 'Apanui ringamutu.'

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.

Te Ara Tauria Reference Checklist

	REFERENCING CHECKLIST	YES
1	PERSONAL COMMUNICATION	
DETAILS	<p>KAIWHAKAIRO; MATTHEW THORNTON – (KAIRAKAU & POUNAMU ARTIST @ TE PUIA.)</p> <p>IN TERM 1, MATUA MATIU CAME INTO CLASS AND WORKED WITH US FOR 4 DAYS. HE GAVE US THE KORERO BEHIND HIS 3 WHAKAIRO AND THE MEANINGS THAT WERE CARVED INSIDE EACH ONE OF THEM.</p>	☐
2	WEBPAGE	
DETAILS	<p>TE ARA, THE ENCYCLOPEDIA OF NEW ZEALAND. TE WHANAU-A-APANUI</p> <p>HTTP://WWW.TEARA.GOV.T.NZ/EN/WHAKAPAPA/526/GENEALOGY-OF-APANUI-RINGAMUTU</p> <p>GENEALOGY OF APANUI RINGAMUTU</p>	☐
3	BOOK WITH ONE AUTHOR	
DETAILS	<p>BRAKE,B. (2003) MAORI ART, THE PHOTOGRAPHY OF BRIAN BRAKE. NEW ZEALAND: REED, (PP59-62 EXAMPLES OF TOKI POUTANGATA AS DEPICTED IN WHAKAIRO TUATAHI AND WHAKAIRO TUARUA)</p> <p>PHILLIPS, W.J. (2002) MAORI CARVING ILLUSTRATED. AUCKLAND, NEW ZEALAND: REED</p>	☐ ☐
4	COURSE HANDOUT/ LECTURE NOTES	
DETAILS		
5	MAGAZINE / NEWSPAPER ARTICLE	
DETAILS		

Kia maumahara te Pouako

For Paetae/Achieved

Demonstrate achieved knowledge of the composition, presentation and production of whakairo will be evidenced through:

- examining the composition of whakairo to interpret meaning
- examining the presentation of whakairo to interpret meaning
- examining the production of whakairo to interpret meaning.

For Kaiaka/Merit

Demonstrate comprehensive knowledge of the composition, presentation and production of whakairo to interpret meaning will be evidenced through:

- explaining the deeper meaning of placement of whakairo forms, and use of multiple design elements, including whakarei, materials and colours.

For Kairangi/Excellence

Demonstration of an extensive knowledge of the composition, presentation and production of whakairo to interpret meaning will be evidenced through:

- analysis and interpretation of combinations of the design elements, contours, colours, and rangahau of past/present pou whakairo
- analysis and interpretation of the production of whakairo to identify the links between tools, processes, techniques and meaning.

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
Examine whakairo to interpret meaning	<p>For Paetae/Achievement</p> <p>The following components should be applied in the ākongā responses:</p> <ul style="list-style-type: none"> • researched how the composition of whakairo communicates meaning • researched how the presentation of whakairo communicates meaning • researched how the production of whakairo communicates meaning • presented the research. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> • explained the deeper meaning of placement of whakairo forms • explained the use of multiple design elements, including whakarei, colours and materials <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> • analysed and interpreted a combination of design elements, contours, colours and rangahau of past/present pou whakairo • analysed and interpreted the production of whakairo to identify the links between materials, tools, processes, techniques and meaning. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Research presented determined how the organisation, presentation and production of whakairo communicated meaning within a particular whakairo situation</p>