



# WHAKAIRO

## UNIT STANDARD 23013 (VERSION 3)

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

Validated patterns and styles should be evident on pattern boards.

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

## Ākonga 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
Apply whakairo conventions, techniques, tools and customary processes to create whakairo.	Apply whakairo conventions, techniques, tools and customary processes to create whakairo with skill.	Apply whakairo conventions, techniques, tools and customary processes to create whakairo with proficiency.

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.

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 practical outcome.

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

- ākonga can access two and three-dimensional whakairo, or
- supply the ākonga with sketches of two and three-dimensional whakairo.

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

- What is a **two-dimensional** and a **three-dimensional** carving?
- What are the differences between them?
- **Toi Māori conventions** – the established application of design elements and principles employed by Māori in making art works (e.g tone is absent from pre-European Māori art practice).
- **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.
- 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.

## 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, 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.



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 Create whakairo.

Range: evidence of three whakairo is required.

## Assessment Task 1

## Create whakairo

This is a practical assessment.

Apply whakairo conventions, techniques, tools and customary processes to produce THREE pieces of two and three dimensional whakairo.

- There must be at least ONE two-dimensional piece and ONE three-dimensional piece.
- List any problems and solutions that arose in the creation of each piece 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 Whakairo conventions, techniques, tools and customary processes are applied in the creation of whakairo.

1.2 Whakairo conventions, techniques, tools and customary processes are applied to resolve design imperatives that arise in the creation of whakairo.

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

THIS IS A TWO-DIMENSIONAL WHAKAIRO

WHAKAIRO TUATAHI: POUPOU



**CUSTOMARY PROCESS:** Karakia – incantation to begin & finish work. Chips from carving could not be used to fuel a cooking fire. Wood chips could not be blown by the carver, but could be brushed away. Carvings were turned over at night when work for the day had finished. Use of Pāua shells for eyes.

**TECHNIQUES:** Tahoahoa design. Haehae cut- V chisel. Tango Atu blocking out. Tapahi Koki- angle cutting. Poka – to carve a hole. Whakairo Papatahi- patterning(surface carving).

**TOOLS:** Whao Pātaki, Whao Haehae, Whao Hapara, Whao Poka, Whao Paparahi, Kuru, 'G' clamp, Sandpaper (Medium grade, Wet & Dry),

**MATERIALS:** MDF hard board, Pāua, Light Brown & grey resene paint, Boiled Linseed Oil, 'Bri' wax, 2 pot mix & PVA Glue.

**TOI MAORI CONVENTIONS USED:** Rauru, Pākati, Pungawerewere, Puhoro, Whakarare, Haehae, Manaia.

**PROBLEM SOLVING;**

Chisel chipped when dropped on floor, SO carpet squares placed underneath benches.

Tikanga dictates that we give the first piece away, SO produce two pieces within the year for gifts and/or to keep one for yourself.

The back spaces need to help tell the story, SO surface designs must have relevant meanings.

## TWO DIMENSIONAL WHAKAIRO

## WHAKAIRO TUA RUA: TAURAPA



**CUSTOMARY PROCESS:** No food to be taken while carving. Wood chips could not be blown by the carver, but could be brushed away. Chips from carving could not be used to fuel a cooking fire. Carvings were turned over at night when work for the day had finished. Use of Pāua shells for eyes.

**TECHNIQUES:** Tahoahoa-design. Haehae cut- V chisel. Tango Atu- blocking out. Tapahi Koki- angle cutting. Poka – to carve a hole. Whakairo Papatahi- patterning(surface carving).

**TOOLS:** Whao Pātaki, Whao Haehae. Whao Hapara. Whao Poka. Whao Paparahi. Kuru, 'G' clamp. Sandpaper (Medium grade, Wet & Dry),

**MATERIALS:** MDF hard board. Pāua. Golden Brown stain / fish oil / charcoal stain black resene pain. Boiled Linseed Oil, 2 pot mix & PVA Glue.

**TOI MAORI CONVENTIONS USED:** Takarangī. Pākati. Unaunahi. Whakarare. Haehae. Rauru and Manaia. **PROBLEM SOLVING:**

Need to create negative spaces, SO use drill and jigsaw.

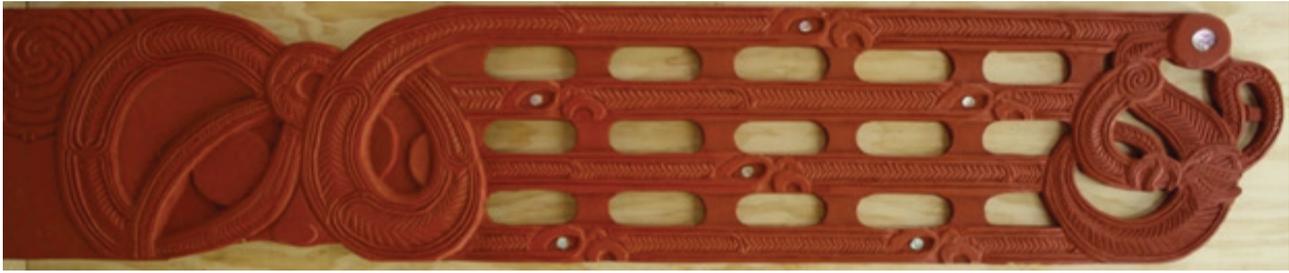
Work does not fit in bench vices (which also jam), SO all work is now secured by "G" Clamp.

Smudges/marks get on work from dirt and sweat, SO use sandpaper and hearth brush to remove dust and chips.

Food, drink and rubbish is detrimental to whakairo space, SO students must self-enforce the tikanga to not have these things in the whakairo space.

## THREE DIMENSIONAL WHAKAIRO

## WHAKAIRO TUA TORU: RAPARAPA,



**CUSTOMARY PROCESS:** Only use Pāua shells for eyes. Carvings were turned over at night when work for the day had finished. No food to be taken while carving. Wood chips could not be blown by the carver, but could be brushed away. Chips from carving could not be used to fuel a cooking fire Karakia – incantation to begin & finish work .

**TECHNIQUES:** Tahoahoa-design. Haehae cut- V chisel. Tango Atu- blocking out. Tapahi Koki- angle cutting. Poka – to carve a hole. Whakairo Papatahi- patterning(surface carving).

**TOOLS:**

Whao Pataki. Whao Haehae. Whao Hapara. Whao Poka. Whao Paparahi. Kuru. 'G' clamp. Sandpaper (Medium grade, Wet & Dry).

**MATERIALS:**

Native Tōtara timber. Pāua. Red ochre / fish oil / charcoal stain resene paint. Boiled Linseed Oil. 2 pot mix and PVA Glue.

**TOI MAORI CONVENTIONS USED;** Pākati. Whakarare. Haehae. Rauru. Pungawerewere. Manaia. Wheku.

**PROBLEM SOLVING;**

New students struggle to “buy into” karakia, SO senior students to lead every lesson and explain cultural significance.

Random sharpening of chisels shortens its length, SO only matua and 4th year students to use grinder.

Pāua shell eyes would not fit in holes, SO Whao Poka used to cut sides on 90 degree angle.

Most designs have internal spaces, SO fill those spaces with relevant traditional designs (pākati, haehae).

Native timber ‘bunches’ when carving across grain, SO use flat chisel to cut haehae lines following along grain.

Most design work needs to be symmetrical, SO establish a system of ruling a centre line and diagonal lines to create equal spaces.

Develop technique to view and size up whakairo, SO establish “Maori ruler, ear pencil and sighting from a distance.”

Female teachers need to visit workshop, SO they can enter, but we do talk with them on the outer perimeter of the workshop.

**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 Taura Reference Checklist

	REFERENCING CHECKLIST	YES
1	PERSONAL COMMUNICATION	
DETAILS		
2	WEBPAGE	
DETAILS		
3	BOOKS	
DETAILS	<p>PHILLIPS, W.J. (2002) MAORI CARVING ILLUSTRATED. AUCKLAND, NEW ZEALAND: REED</p> <p>EVANS, J. (2002) MAORI WEAPONS IN PRE-EUROPEAN NEW ZEALAND. AUCKLAND, NEW ZEALAND: REED</p> <p>EVANS, J. (2000) WAKA TAUA: THE MAORI WAR CANOE. AUCKLAND, NEW ZEALAND: REED</p>	<p>✓</p> <p>✓</p> <p>✓</p>
4	COURSE HANDOUT/ LECTURE NOTES	
DETAILS		
5	MAGAZINE / NEWSPAPER ARTICLE	
DETAILS		

# Kia maumahara te Kaiako

## For Paetae/Achieved

The creation of whakairo will be evidenced through:

- applying whakairo conventions, techniques, tools and customary processes to create whakairo;
- solving problems that arise in the creation of whakairo.

## For Kaiaka/Merit

The creation of whakairo with skill will be evidenced through:

- application of whakairo processes and techniques to ensure an authentic look to, and function of, the whakairo.
- This will be determined, dependent upon the whakairo being made, by the elements of craftsmanship.

## For Kairangi/Excellence

The creation of whakairo with proficiency will be evidenced through:

- application of whakairo processes and techniques to refine the authentic look and function of the whakairo.
- This will be determined, dependent upon the whakairo being made, by the elements of craftsmanship.

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
Create whakairo	<p><b>For Paetae/Achievement</b></p> <p>The following components must be applied in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• has applied the following knowledge to create whakairo and solve problems that arise in the creation of whakairo               <ul style="list-style-type: none"> <li>• whakairo conventions</li> <li>• techniques</li> <li>• tools, and</li> <li>• customary processes</li> </ul> </li> <li>• whakairo created and produced included at least one 2D and one 3D</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 applied whakairo processes and techniques to ensure an authentic look to and function of the 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 applied whakairo processes and techniques to refine the authentic look and function of the whakairo.</li> </ul> <p>Examples of referencing:</p> <ul style="list-style-type: none"> <li>• <b>Book:</b> Pōtiki, M. (1995) Haka Mana Para Tawa Ngāwhā. Kaitaia, New Zealand: Kauae Runga Publishers.</li> <li>• <b>Webpage:</b> <a href="http://www.hakamanaparatawangawha.co.nz">http://www.hakamanaparatawangawha.co.nz</a></li> <li>• <b>Course hand out/Lecture notes:</b> Knowles, B. (2012). MPA class: [Te Wakahuia Video]. Piopiotahi, New Zealand: Piopiotahi College</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Three whakairo that included at least one two, and one three-dimensional piece whakairo were created.</p>