



TĪKAROHIA TE MARAMA REALISE YOUR POTENTIAL

Assessment Support Materials

WHAKAIRO



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority



Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori



Assessment Support Materials

WHAKAIRO

Introduction

Welcome to the Assessment Support Materials for Whakairo.

The Assessment Support Materials for Whakairo have been developed to support you the assessor in achieving the outcomes of the unit standards listed below and are guidelines only. Please ensure you are using the most up to date standard by checking the NZQA website before using the materials in this booklet. If you would like to provide us with feedback on these materials or suggest changes to the content of this resource please contact us on Māori Qualification Services mqs@nzqa.govt.nz

Ngā mihi

Level 1

- 23005 Demonstrate knowledge of whakairo
- 23006 Demonstrate knowledge of how a kaiwhakairo shows meaning in their whakairo
- 23007 Demonstrate knowledge of customary whakairo designs and their meaning
- 23008 Describe customary whakairo and their function

Level 2

- 23009 Identify and apply design elements in whakairo sketches, and identify specific techniques applied in whakairo
- 23010 Generate, develop and refine visual ideas in whakairo
- 23011 Demonstrate knowledge of whakairo production
- 23012 Demonstrate knowledge of function and significance to explore the value of whakairo

Level 3

- 23013 Create whakairo
- 23014 Develop ideas to create whakairo
- 23015 Demonstrate knowledge of the composition, presentation and production of whakairo to interpret meaning
- 23016 Explain change in whakairo practises and whakairo production

'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'*

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WHAKAIRO

UNIT STANDARD 23005 (VERSION 3)

Demonstrate knowledge of whakairo

(Level 1, Credits 6)

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.

Ākonga work samples		
		
		
Ākonga need to describe any two whakairo patterns and/or tukutuku and/or kōwhaiwhai .		

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.	Demonstrate comprehensive knowledge of whakairo.	Demonstrate extensive knowledge of whakairo.

There are **THREE** (3) assessment tasks 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 theory 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 images of two and three-dimensional whakairo to study.

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

- What are two-dimensional and three-dimensional whakairo?
- The differences between them.
- **Design elements** – the basic qualities of two and three-dimensional compositions e.g. line, point, tone, texture, colour, form or mass, shape, space.
- **The tools**, and materials used to produce whakairo; e.g. chisel, wood.
- **The conventions** – established procedures in making art works that use particular techniques or processes to represent, organise or interpret ideas e.g. ā-iwi styles, ngao, pae, whao, processing muka etc.
- **Customary procedures** are in accordance with the customs of habitual practice e.g.
 - two karakia
 - two tikanga
 - two waiata.
- 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.

Ākonga assessment tasks

These sheets and any other evidence should be collected by the Assessor 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 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, the assessor must:

- verify that the work submitted for assessment has been produced by the ākonga
- 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 whakairo
Range: two and three-dimensional whakairo.

Resources

Gather information, photographs, sketches, pictures, publications from any sources you have available (whānau, kaumātua, marae, art galleries, libraries and museums) **about two and three-dimensional whakairo.**

Assessment Task 1 – this task assesses the evidence requirements 1.1 and 1.2

Describe two-dimensional whakairo

Select a two-dimensional whakairo and describe the design elements, principles, tools, conventions and the materials used in the production of the whakairo.

Description must include knowledge of ngā kura huna AND any **TWO** of the following design elements:

- Kōwhaiwhai
- Whakarei
- Tukutuku.

1.1 Whakairo knowledge is demonstrated in terms of ngā kura huna.

1.2 Whakairo knowledge is demonstrated in terms of design elements.

Range may include but is not limited to kōwhaiwhai, whakarei, tukutuku; evidence of two is required.

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

Sample Answer that would be acceptable for Kaiaka/Merit.

THIS IS A TWO-DIMENSIONAL WHAKAIRO



Whakairo

The design elements in the image are a repetitive pattern that flows into each other with traditional ochre colouring. Has an un-sanded surface with shallow gouges.

The **tools** used to produce the whakairo were:

- whao pakati
- kuru.

The **materials** were:

- MDF timber
- ochre paint.

The **conventions** were:

- draw patterns onto wood
- block out and angle-cut the designs
- apply surface cuts to the design
- apply paint.

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.

Assessment Task 2 - This task assesses the evidence requirements of 1.2 and 1.3.

Describe three-dimensional whakairo

Select at least two, three-dimensional whakairo and describe the design elements, principles, tools, conventions and the materials used in the production of the whakairo.

Description must include knowledge of ngā kura huna AND any two of the following design elements:

- Kōwhaiwhai
- Whakairo pattern forms
- Tukutuku.

1.2 Whakairo knowledge is demonstrated in terms of design elements.

Range may include but is not limited to kōwhaiwhai, whakarei, tukutuku. Evidence of two is required.

1.3 Whakairo knowledge is demonstrated in terms of tools used, whakairo conventions and materials.

Sample Answer that would be acceptable for Kaiaka/Merit.

THIS IS A THREE-DIMENSIONAL WHAKAIRO



There are **THREE** different design patterns.

The repetitive patterns flow into each other. They may have used a drill and saw to create the negative spaces. It is of natural colouring with smooth tailored surface with deep angled design.

The **tools** used were:

- Whao – hapara, poka
- kuru
- drill
- Jig saw

The **materials** used were:

- Native timber – totara sourced from the bush behind my koro's house.
- MDF.

The **conventions** were:

- draw patterns onto wood
- block out and angle-cut the designs
- apply surface cuts to the design.
- haehae and unaunahi (fish scale patterns)

Add finishing materials/techniques i.e. paint, oils.

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.

Assessment Task 3 - This task assesses the evidence requirements of 1.4.

Demonstrate and describe tikanga practices

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 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.

- Recite at least **two** karakia
- Perform at least **two** waiata.
- Other than karakia and waiata describe at least **two** alternative tikanga practices that are relevant to whakairo.

1.4 Whakairo knowledge is demonstrated in terms of tikanga.

Range karakia, tikanga, waiata and/or haka. evidence of two of each (six in total) is required.

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

KARAKIA AND/OR WAIATA

(Timatanga)

He hōnore, he korōria, ki te Atua

He maungārongo ki te whenua

He whakaaro pai ki ngā tāngata katoa

Āmine

(Whakamutunga)

Kia tau, ki a tātou katoa

Te atawhai o tō tātou Ariki o ihu karaiti

Me te aroha o te Atua

Me te whiwhingatahitanga ki te wairua tapu

Ake, ake, ake

Āmine.

Tikanga

Kaua e kai i roto i te akomanga whakairo

Kia pai te tahitahi i ngā maramara (Do not blow wood chips)

Kaua e noho i runga i ngā tēpu

Karakia i te timatanga me te mutunga o te ra

Reference

Mead H.M. (1986) Te Toi Whakairo: The Art of Māori carving. Auckland: New Zealand. Raupo

Kia maumahara te Pouako

For Paetae/Achieved

Demonstrate achieved knowledge of whakairo through:

- accurate description of design elements and principles, use of tools, conventions and materials in the production of whakairo
- kua matatau ki ngā kupu o ngā karakia me ngā waiata
- kua mōhio ki ngā tikanga.

For Kaiaka/Merit

Demonstrate comprehensive knowledge of whakairo through

- identifying and explaining the kōrero associated with design elements of the whakairo (kōwhaiwhai, whakairo pattern, tukutuku)
- describing the kawa and tikanga of whakairo
- kua mau ki te wairua me te tangi me te wairua o ngā karakia me ngā waiata
- kua mārama ki ngā tikanga.

For Kairangi/Excellence

Demonstrate extensive knowledge of carving through

- analysing the kōrero associated with specific design elements of the whakairo (kōwhaiwhai, whakairo patterns, tukutuku) in accordance with tikanga;
- describing the significance of the use of tools, conventions and materials in accordance with tikanga
- kua tika te whakaputa i te wairua me te rangi o ngā karakia me ngā waiata mai i te timatanga ki te mutunga
- Kua matatau ki ngā tikanga.

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
Describe two-dimensional whakairo.	<p>For Paetae/Achievement</p> <p>The following components must be described in the ākonga responses:</p> <ul style="list-style-type: none"> • has described design elements and principles • has described conventions in the production of whakairo and • has described the use of tools and materials in the production of whakairo. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> • has identified and explained the kōrero associated with the design elements • has described tikanga and kawa of whakairo. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> • has analysed significant kōrero associated with the design elements of whakairo • has described significant tikanga associated with the use tools and materials in the production of whakairo 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>The design elements, principles, tools, conventions and the materials used in the production of two-dimensional whakairo are accurately described.</p>

Assessment Task 2	Evidence Statements	Judgement Statements
Describe three-dimensional whakairo.	<p>For Paetae/Achievement</p> <p>The following components must be described in the ākonga responses</p> <ul style="list-style-type: none"> described design elements and principles described conventions in the production of whakairo and described the use of tools and materials in the production of whakairo. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> has identified and explained the kōrero associated with the design elements has described tikanga and kawa of whakairo. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> has analysed significant kōrero associated with the design elements of whakairo has described significant tikanga associated with the use tools and materials in the production of whakairo. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>The design elements, principles, tools, conventions and the materials used in the production of the three-dimensional whakairo are accurately described.</p>

Assessment Task 3	Evidence Statements	Judgement Statements
Demonstrate and describe tikanga practices	<p>For Paetae/Achievement</p> <p>The following components must be described in the ākongā responses</p> <ul style="list-style-type: none"> described and demonstrated karakia, described and practised tikanga and waiata described and demonstrated waiata kua matatau ki ngā kupu o ngā karakia me ngā waiata. kua mōhio ki ngā tikanga. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> the wairua of the karakia and waiata are portrayed accordingly tikanga and kawa described are relevant to hapū and iwi. kua mau ki te wairua me te tangi o ngā karakia me ngā waiata kua mārama ki ngā tikanga. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> significance of the depth of the kupu of the karakia and waiata are portrayed accordingly kua tika te whakaputa i te wairua me te rangi o ngā karakia me ngā waiata mai i te timatanga ki te mutunga kua matatau ki ngā tikanga 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Tikanga practices are appropriately demonstrated and described.</p>

Notes:



WHAKAIRO

UNIT STANDARD 23006 (VERSION 3)

Demonstrate knowledge of how a kaiwhakairo shows meaning in their whakairo

(Level 1, Credits 6)

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

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 how a kaiwhakairo shows meaning in their whakairo.	Demonstrate a comprehensive knowledge of how a kaiwhakairo shows meaning in their whakairo.	Demonstrate an extensive knowledge of how a kaiwhakairo shows meaning in their 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:

- Ākonga can access at least **TWO** works of a kaiwhakairo, or
- Supply the ākonga with **TWO** works of a kaiwhakairo. **THREE** (3) pieces of work per kaiwhakairo.

The ākonga examine each piece of work and identify different sources that influenced each kaiwhakairo and show how ideas are expressed in terms of conventions.

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

- How kaiwhakairo show meaning in their whakairo.
- How each kaiwhakairo express their ideas in terms of conventions.
- **Sources** may include but is not limited to marae, art gallery, museum, and publications.
- **Conventions** are established procedures in making art works that use particular techniques or processes to represent, organise or interpret ideas e.g. ā-iwi styles, ngao, pae, whao, processing muka etc.
- **Reference resource** – Mead H.M. (1986) Te Toi Whakairo - The Art of Māori Carving. Auckland, New Zealand: Raupo.
- 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
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Ākonga assessment tasks

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

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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)

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4 Magazine/Newspaper article – popular/trade/general interest

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ASSESSOR INFORMATION – ASSESSMENT TASKS

- Outcome 1** Demonstrate knowledge of how a kaiwhakairo shows meaning in whakairo.
 Range: two given kaiwhakairo and three of each of their whakairo.

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

How kaiwhakairo show meaning in whakairo

The pouako will give you **TWO** different works of a kaiwhakairo. There will be **THREE** pieces of work from each kaiwhakairo. You will examine each of the six pieces, and

- identify and outline how a kaiwhakairo shows meaning in their whakairo.
- Explain the reasons particular whakairo conventions were used to communicate kaupapa or meaning.

Whakairo conventions are associated with Māori terms, techniques, tools, materials and processes such as:

- ngao pae, whao, muka, rākau whakairo
- karakia
- tikanga

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

1.2 Whakairo are examined to show how ideas are expressed in terms of whakairo conventions.

1.2 Whakairo are analysed in terms of the reasons particular whakairo conventions were used to communicate kaupapa or meaning.

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'

ĀKONGA WORK SAMPLES



Kaiwhakairo 1

There are three different design patterns: pakati, takarangi and unaunahi

The influences and sources for these patterns may have been:

- whakairo from the rohe of the kaiwhakairo
- local marae and wharenui
- te Moana nui a Kiwa
- the red may represent Te Tonga o Te Ra.



Kaiwhakairo 2

There are three different design patterns: takarangi-pakati, unaunahi, pakati-haehae

The influences and sources for these patterns may have been:

- whakairo from the rohe of the kaiwhakairo
- local marae and wharenui
- reference to iwi and hapu strengths or skills such as weaponry, oratory, hunting and gathering, relationships
- the natural finish may have been used to show the natural colour of the totara.

Kia maumahara te Pouako

For Paetae/Achieved

Demonstrate achieved knowledge of how a kaiwhakairo shows meaning in their whakairo will be evidenced through:

- accurate identification of how ideas are expressed in terms of whakairo conventions.
- accurate description in terms of the reasons particular whakairo conventions were used to communicate kaupapa or meaning.

For Kaiaka/Merit

Demonstrate comprehensive knowledge of how a kaiwhakairo shows meaning in their whakairo will be evidenced through:

- explaining the kōrero and other sources that have influenced kaiwhakairo
- explaining the links between the influences described and the conventions used by the kaiwhakairo

For Kairangi/Excellence

Demonstrate extensive knowledge of how a kaiwhakairo shows meaning in their whakairo will be evidenced through:

- analysing the kōrero associated with people and other sources that influenced the kaiwhakairo
- analysing the links between the influences described and how they are expressed through the conventions used.

If you have any pātai, or are unsure about anything, kōrero ki tō pouako.

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
How kaiwhakairo show meaning in their whakairo	<p>For Paetae/Achievement</p> <p>The following components must be described in the ākonga responses:</p> <ul style="list-style-type: none"> has identified how ideas are expressed in terms of whakairo conventions. has given an accurate description in terms of the reasons particular whakairo conventions were used to communicate kaupapa or meaning. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> identified significant links between the expressions of ideas and the whakairo conventions used by the kaiwhakairo. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> identified significant links between the expressions of ideas and the whakairo conventions used by the kaiwhakairo; explained the significance of the whakairo conventions used by the kaiwhakairo to express the kaupapa or meaning of the whakairo. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Six whakairo by two kaiwhakairo (three (3) each) are examined and:</p> <ul style="list-style-type: none"> identified and outlined how a kaiwhakairo shows meaning in their whakairo. explained the reasons particular whakairo conventions were used to communicate kaupapa or meaning.

Notes:

Notes:



WHAKAIRO

UNIT STANDARD 23007 (VERSION 3)

Demonstrate knowledge of customary whakairo designs and their meaning

(Level 1, Credits 6)

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.

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 customary whakairo designs and their meaning.	Demonstrate a comprehensive knowledge of customary whakairo designs and their meaning.	Demonstrate an extensive knowledge of customary whakairo designs and their meaning.

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.

- You will supply ākonga with whakairo images and objects.
- The ākonga will describe the way ideas and processes show meaning in whakairo.

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

- Describe the way ideas and processes show meaning in whakairo.
- **Meaning** – in this context refer to the interpretation of characteristics aligned to valid Māori narratives.
- **Design elements** – the basic qualities of two and three-dimensional compositions e.g. line, point, tone, texture, colour, form or mass, shape, space.
- The **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
- 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.

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

This assessment may be presented in written, oral, visual; using 3D, power point, illustrations.

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 Assessor 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 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 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.

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 customary whakairo designs and their meaning.

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

Describe customary whakairo designs and their meaning.

Range: evidence of three given customary whakairo Māori images and/or taonga.

Your pouako will give you **THREE** (3) Māori images and/or taonga

- Study each item.
- Describe each whakairo design in terms of the customary form, design elements, function and their meaning.

The ākonga must present information in their own words , and provide references

1.1 Whakairo design knowledge is demonstrated in terms of customary form and function.

1.2 Whakairo design knowledge is demonstrated in terms of the customary design elements and their meaning.

SAMPLE ANSWER THAT WOULD BE ACCEPTABLE FOR 'KAIKA/MERIT'.

IMAGE



The pukoro is a traditional design that is worn on the legs that shows speed and agility. It is drawn in a way to show the movements of the waves. It is usually produced in a random style or form and goes from top to bottom on the thighs of a warrior or chief.



This is a taurapa which was traditionally carved to go on the back of a waka. The design elements include takarangi, manaia, pākati-haehae and whakarare. These are all traditional elements. The kaiwhakairo has used them in a whakairo made of MDF and it has been designed to go on the wall. The waka is a direct link to the whakapapa of the kaiwhakairo.



I carved this key for my younger sister's 16th birthday. She is always supportive of our whanau. I have carved haehae to show her vision. The whakarare relates to our whakapapa. The pāua were collected from our hapū moana.

Kia maumahara te Pouako

For Paetae/Achieved

Demonstrate achieved knowledge of customary whakairo designs and their meaning through:

- accurate description of each whakairo design in terms of the customary form, design elements, function and their meaning.

For Kaiaka/Merit

Demonstrate a comprehensive knowledge of customary whakairo designs and their meaning through:

- explaining the origins, meanings and kaupapa of customary whakairo designs.

For Kairangi/Excellence

Demonstrate comprehensive knowledge of customary whakairo designs and their meaning through:

- analysing the links between ngā kōrero tuku iho and customary form and function.
-

Please ensure only one checklist is used per ākonga. You will need to photocopy extra copies of the checklist.

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
Describe customary whakairo designs and their meanings.	<p>For Paetae/Achievement</p> <p>The following components should be described in the ākonga responses:</p> <ul style="list-style-type: none"> Has examined 3 Māori images and/or taonga. Has described the customary form and design elements, function and their meaning. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> has explained the origins, meaning and kaupapa of the customary whakairo designs of each item. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> Has linked ngā kōrero tuku iho in terms of customary form and function to the meaning and kaupapa of each item. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Examined three Māori images and objects and described the way ideas and processes show meaning for each item.</p>

Notes:



WHAKAIRO

UNIT STANDARD 23008 (VERSION 3)

Describe customary whakairo and their function

(Level 1, Credits 6)

ASSESSOR BOOKLET

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: Raupe.

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
Describe customary whakairo and their function.	Comprehensively describe customary whakairo and their function.	Extensively describe customary whakairo and their function.

There is **ONE** (1) assessment task the ākonga must correctly complete to gain credits for this standard. Once the ākonga has correctly completed the task, 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. and:

- give the ākonga three whakairo images and three whakairo pieces (taonga).

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

- The social context whakairo is produced in and for?
- What are their uses?
- **Customary** is in accordance with customs of habitual practice, kawa and tikanga.
- **Design elements** are the basic qualities of two and three-dimensional compositions (e.g. line, point, tone, texture, colour, form or mass, shape, space).
- **Experiences** refer to learning experiences that are experiential (involving all the senses) and experimental across a range of whakairo practices using a range of whakairo media.
- **Non-Māori space** refers to art galleries, museums, public spaces, schools.
- Acknowledge the sources of information.

SAMPLES OF IMAGES & WHAKAIRO PIECES (TAONGA)



ITEMS THE ĀKONGA CAN TOUCH AND FEEL

Presentation of evidence

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.

Ākonga assessment tasks

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

Where ākonga choose to provide oral description/evidence for Task 1, 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.

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You will need to discuss with the ākonga 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 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

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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** Describe customary whakairo and their function
- Range includes actual customary whakairo pieces (taonga) or images of these; evidence of six customary whakairo is required

Assessment Task 1 - This task assesses the evidence requirements of 1.1 and 1.2.**Customary whakairo and their function**

You will be given **THREE (3)** whakairo images and **THREE (3)** whakairo pieces (taonga) from a marae and a non-Māori space.

Examine each piece and describe, the social context each image and object were produced in and for, and their function.

1.1. Whakairo are described in terms of the social context they were produced in and for.

Range - evidence of three whakairo from a marae and a non-Māori space required.

1.2 Whakairo are described in terms of their function.

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

This is a small raparapa that has a central kōrūrū head which represents the hapū, iwi that oversee the land. The lower part of the whakairo depicts three matimati (fingers) which portray the hands of people working the land. The manaia at the top is the kaitiaki or guardian of the whenua. This a pou pou that Māori Qualification Services NZQA use for the kaupapa Whenua. This pou pou was designed by students of Turanga Tāne in 2011.



This whakairo stands in a whare whakairo and is a representation of not only the tauira, but also the tikanga and kaupapa that exists within these walls. It also depicts their own environment and is an example for the young kaiwhakairo to strive and stand tall within te Ao Māori.

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.

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.

Kia maumahara te Pouako

For Paetae/Achieved

Describe customary whakairo and their function will be evidenced through:

- accurate description of the designs used in the images and pieces (taonga), the social context they were produced for and their functions.

For Kaiaka/Merit

A comprehensive description of customary whakairo and their function will be evidenced through:

- explaining the designs used in the whakairo.

For Kairangi/Excellence

An extensive description of customary whakairo and their functions will be evidenced through:

- analysing the significant links between the design elements used in the whakairo and the function of the whakairo.

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
Customary whakairo and their function	<p>For Paetae/Achievement</p> <p>The following components should be described in the ākonga responses:</p> <ul style="list-style-type: none"> has described 3 whakairo images and 3 whakairo pieces (taonga) from both a Māori space (marae) and a non-Māori space. has described whakairo in terms of their function. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> explained the design elements used in each whakairo. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> analysed the significant links between the design elements used in each whakairo and the function of the whakairo. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>The social context, and the uses of SIX (6) customary whakairo were described accurately and appropriately.</p> <p>You will be given THREE (3) customary whakairo images and THREE (3) whakairo pieces (taonga) from a Māori space (marae) and a non-Māori space.</p> <p>Examine each piece and describe, the social context each image and object were produced in and for, and their function.</p>



WHAKAIRO

UNIT STANDARD 23009 (VERSION 3)

Identify and apply design elements in whakairo sketches, and identify specific techniques applied in whakairo

(Level 2, Credits 6)

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.

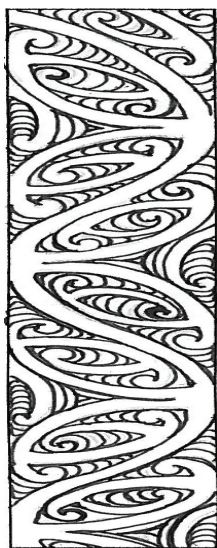
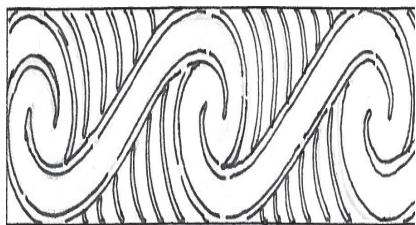
Learning should

- 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) Mead H.M. (1986) Te Toi Whakairo - The Art of Māori Carving. Auckland, New Zealand: Raupo.

Samples of sketches



Ākonga need to describe any **three** whakairo sketches which may include but is not limited to kōwhaiwhai, whakarei, tukutuku, tekoteko.

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
Identify and apply design elements in whakairo sketches, and identify specific techniques applied in whakairo.	Comprehensively identify and apply design elements in whakairo sketches, and identify specific techniques applied in whakairo.	Extensively identify and apply design elements in whakairo sketches, and identify specific techniques applied in whakairo.

There are **THREE** (3) assessment tasks 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 theory outcome.

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

- ākonga can access whakairo sketches, or
- supply the ākonga with whakairo sketches.

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

- identify and apply design elements in whakairo sketches (knowledge and skill carried over from unit standard 23005, evidence requirements 1.1 and 1.2)
- Design elements are identified and applied in whakairo sketches. (New skill) evidence requirement 1.1
- ākonga need to have knowledge of tools, materials and processes and their specific techniques applied in whakairo. (New knowledge) evidence requirement 2.1
- ākonga need to understand what explore means in whakairo terms
 - **explore** – learning should be systematic and exploratory across a range of whakairo practices using a range of whakairo media
 - **do show and tell exercises** about figurative, non-figurative, humanistic, and abstract whakairo using a range of whakairo media evidence requirement 2.2 (New knowledge)
 - 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.

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.

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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

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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>.

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6 Webpage

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PREPARATION FOR MODERATION

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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 Identify and apply design elements in whakairo sketches.

Range: whakairo sketches may include but are not limited to kōwhaiwhai, whakarei, tukutuku, tekoteko. Evidence of three design elements is required.

RESOURCES

Get your ākonga to gather (or you supply) information, photographs, sketches, pictures, publications from any sources you have available (whānau, kaumātua, marae, art galleries, libraries and museums), about whakairo sketches.

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

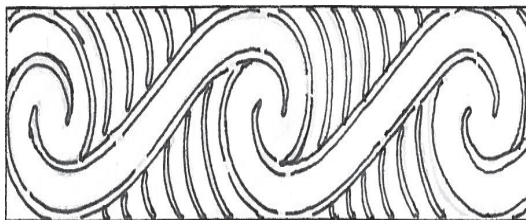
Whakairo Sketches: 1.1 Identify and apply design elements in whakairo sketches. Range may include but not limited to, kōwhaiwhai, whakarei, tukutuku, tekoteko. Evidence of three design elements is required.

1. Identify and apply design elements in whakairo sketches.
 - kōwhaiwhai
 - whakarei
 - tukutuku
 - tekoteko.
2. Design elements are identified and applied in whakairo sketches
 - kōwhaiwhai
 - whakarei
 - tukutuku
 - tekoteko

*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.

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

THIS IS A TWO-DIMENSIONAL WHAKAIRO SKETCH



(My sketch of a heke in my wharenui)

This pakura kowhaiwhai shows my connection to my tūrangawaewae, Te Tairāwhiti. Unaunahi has been repeated throughout the sketch to acknowledge my hapū and future generations. Based on the whakairo image, I have rotated the shape so that it is horizontal, and reduced the repetition of the patterns.



I have sketched this pattern from a tukutuku panel in our school's foyer. This pattern is called poutama. It represents Tāwhaki and his journey to collect the three baskets of knowledge. It is used in our school to also represent our students' education journey.



I drew this tekoteko sketch after looking at photos of my own area, Te Arawa.

The pakati and haehae are two patterns that stand out as being one of the main ways that we design our bodies, arms and legs.

I have drawn the head on a 45 degree angle, just like the one at home .

Other areas I have visited show the head is straight up and down .

Assessment Task 2 - This task assesses the evidence requirements of 2.1.

Specific techniques applied in whakairo.

Identify specific techniques that are applied in whakairo.

- Identify **SIX** whakairo tools, **three** materials and **SIX** process used in the production of whakairo.

2.1. Identify specific techniques applied in whakairo are identified in terms of tools, materials and processes

Range: 6 whakairo tools, 3 materials, 6 processes

LEVEL
2

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



The kaiwhakairo is using the pakati chisel to clean out the line of pakati. The material is MDF wood.

The line of pākati is used to fill in the space between the two sets of haehae. This style of pākati is common to all iwi and hapū.



The tools used is a haehae chisel and a mallet on MDF wood. In Aotearoa conventional kaiwhakairo use the chisel with the mallet. Other cultures use different techniques for carving.



This carving was my first attempt at both carving and producing tā moko design, using a mixture of tā moko patterns and whakairo patterns. I have used pākati, haehae and poka chisels. The materials are MDF, paint, boiled linseed oil.

Assessment Task 3 - This task assesses the evidence requirements of 2.2.

Extension in skill sets.

Using the whakairo media given by the pouako, explore the whakairo design aspects and the extension of skill sets.

You must identify the following skill sets:

- TWO (2) figurative
- TWO (2) non-figurative
- TWO (2) humanistic
- TWO (2) abstract.

You must present information in your own words, and references must be provided

2.2. Whakairo design aspects are explored in the extension of skill set.

Range: skill set includes, figurative, non-figurative, humanistic, abstract evidence of two of each is required.

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



This is part of pare which sits over a doorway or a window .

The figures are manaia and wheku, they have three fingers and three toes that are seen in most iwi carvings.

The non- figurative elements includes takarangi, the frame is made up of pākati, and whakarare.

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.

Kia maumahara te Pouako

For Paetae/Achieved

Demonstrate achieved knowledge of design elements in whakairo sketches will be evidenced through

- identifying and applying design elements in whakairo sketches;
- identifying specific techniques in terms of tools, materials and processes;
- exploring design aspects in the extension of skill sets.

For Kaiaka/Merit

Demonstrate comprehensive knowledge of design elements in whakairo sketches and identify specific techniques applied in whakairo will be evidenced through:

- explaining and exploring specific hapū/iwi design elements.

For Kairangi/Excellence

Demonstrate extensive knowledge of design elements in whakairo sketches and identify specific techniques applied in whakairo will be evidenced through:

- analysing and exploring the whakapapa and kōrero of specific hapū/iwi design elements and design aspects.

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
Whakairo Sketches	<p>For Paetae/Achievement</p> <p>The following components should be described in the ākonga responses:</p> <ul style="list-style-type: none"> has identified all the following design elements in whakairo sketches <ul style="list-style-type: none"> kōwhaiwhai whakarei tukutuku tekoteko <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> has explained design elements specific to hapū/iwi. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> has analysed and identified whakapapa and kōrero of design elements and design aspects specific to hapū/iwi. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>The design elements in whakairo sketches are accurately identified and applied.</p>

Assessment Task 2	Evidence Statements	Judgement Statements
Specific techniques in whakairo	<p>For Paetae/Achievement</p> <p>The following components should be described in the ākonga responses:</p> <ul style="list-style-type: none"> has identified the use of <ul style="list-style-type: none"> SIX tools, THREE materials SIX processes <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> has explained specific techniques specific to hapū/iwi. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> has analysed and identified whakapapa and kōrero specific to hapū/iwi. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Six whakairo tools, three materials and six processes are correctly identified.</p>

Assessment Task 3	Evidence Statements	Judgement Statements
Extension in skill sets	<p>For Paetae/Achievement</p> <p>The following components should be described in the ākonga responses:</p> <ul style="list-style-type: none"> has identified extension of skill sets in the following: <ul style="list-style-type: none"> figurative non-figurative humanistic abstract <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> has explained extension of skill sets specific to hapū/iwi. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> has identified whakapapa and kōrero specific to hapū/iwi. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Three whakairo tools, three materials and three processes are correctly identified.</p>



WHAKAIRO

UNIT STANDARD 23010 (VERSION 3)

Generate, develop and refine visual ideas in whakairo

(Level 2, Credits 6)

Assessors 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: Raupe

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
Generate, develop and refine visual ideas in whakairo.	Comprehensively generate, develop and refine visual ideas in whakairo.	Extensively generate, develop and refine visual ideas in whakairo.

There are **THREE** (3) assessment tasks 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.

- **Explore** refer to learning that should be systematic and exploratory across a range of whakairo practices, using a range of media.
- **Materials** refer to resources available for the production of whakairo.
- **Conceptual drawings** refer to sketches that formed the concept for whakairo.
- **Working drawings** refer to the final drawings the kaiwhakairo would work with in the production of whakairo.

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
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Ākonga assessment tasks

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

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Authenticity

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Referencing

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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)

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ASSESSOR INFORMATION – ASSESSMENT TASKS

Outcome 1 Generate visual ideas for whakairo.

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

Generate visual ideas for whakairo.

Explore and select **TWO** (2) materials and generate **TWO** (2) ideas for whakairo from each material.

1.1 Materials are explored to generate visual ideas for whakairo.

Range - evidence of 2 materials and 2 ideas from each material.

LEVEL 2

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



This carving is Te Kupenga-a-Te Huki. We heard this story in Wairoa, from Matua Trevor Galvin. I will start with the wheku to show determination and leadership. I have drawn it on the whiteboard so I can easily rub out my mistakes.



I might add haehae into the middle of the forehead, I think it will be more interesting to look at and show Te Huki as a very important ancestor.



This wheku has the circles drawn for the eyes. I will make these out of pāua to bring this carving to life.

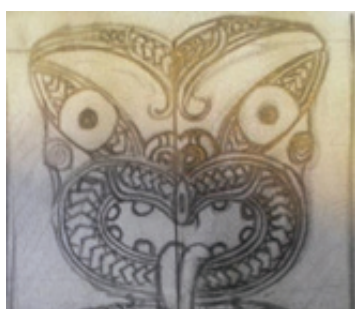
Outcome 2 Develop visual ideas for whakairo.
Assessment Task 2

Develop visual ideas for whakairo.

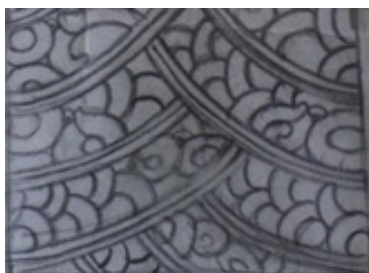
 Produce **THREE** (3) sequenced and linked conceptual drawings that concur with a concept for whakairo.

2.1 Visual ideas are developed, sequenced and linked to form a concept for whakairo.

Range - evidence of 3 conceptual drawings that concur with a concept for whakairo.

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


This is a pencil drawing of Te Huki from the korero of Te Kupenga-a-Te Huki, as told to us by matua Trevor Galvin at Wairoa College. I have practiced drawing this wheku many times.



This is a pencil drawing of a fishing net. It uses the carved pattern of mata kupenga and manaia to show Te Kupenga from the legend of Te Kupenga-a-Te Huki.



This is a pencil drawing showing how I developed my tekoteko for my MDF carving. I have made the eyes bigger because it would look better. I also thought it would be more effective in showing Te Huki as a peaceful and loving ancestor of Ngati Kahungunu.

Outcome 3 Refine visual ideas for the production of whakairo

Assessment Task 3

Refine visual ideas to resolve design imperatives for whakairo.

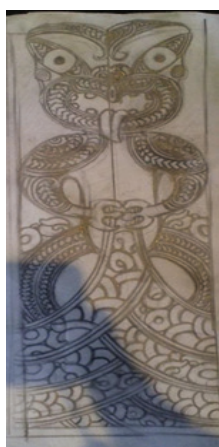
Produce **THREE** (3) refined working drawings that provide solutions to resolve design imperatives for whakairo.

3.1 Visual ideas are refined to resolve design imperatives for whakairo.

Range - evidence of 3 working drawings.

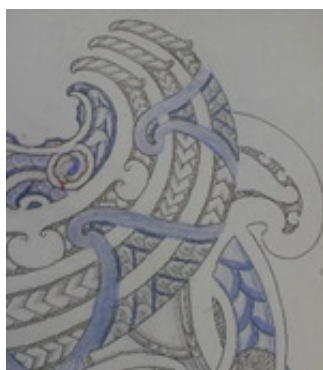
 LEVEL
2

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



This is my final design, Te Kupenga-a-Te Huki. The tekoteko represents Te Huki of Te Wairoa.

The patterns show the mana of Te Huki and the kupenga represents the many tribes of Ngati Kahungunu. I have drawn the kupenga to look like it is being cast wide and far to represent the casting of the net to unify the people.



This is another idea I have created from the legend of Te Kupenga-a-Te Huki. I have used pen and ink as my medium as it lets me draw thinner lines that look like taa moko. I have used puhoro and pakati to represent Ngati Kahungunu whenua and

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.

Kia maumahara te Pouako

For Paetae/Achieved

Demonstrate achieved knowledge of how to generate, develop and refine visual ideas for the production of whakairo will be evidenced through:

- the exploration of materials to generate visual ideas for whakairo
- the development of visual ideas that are sequenced and linked to form a concept for whakairo.
- the refinement of visual ideas for the production of whakairo.

For Kaiaka/Merit

Comprehensive generation, development, and refinement of visual ideas for the production of whakairo will be evidenced through:

- portraying visual ideas through the use of materials
- development of visual ideas show originality and flow
- refining visual ideas to show the connection of the kaupapa to the whakairo to be produced.

For Kairangi/Excellence

Extensive generation, development, and refinement of visual ideas for the production of whakairo will be evidenced through:

- showing how visual ideas clearly link to the kaupapa through the use of materials
- developing visual ideas with fluent control of whakairo elements
- refining visual ideas to ensure appropriateness for the whakairo to be produced.

Kia kaha!

Te Ara Tauira Reference Checklist

	REFERENCING CHECKLIST	YES
1	PERSONAL COMMUNICATION	
DETAILS	GALVIN, T. (2012) KORERO KIA MATOU E PAANA KI TE KUPENGA A TE HUKI	✓
2	WEBPAGE	
DETAILS	MITIRA, J.T.,(1972) TAKITIMU, PP 143-145. WELLINGTON, NEW ZEALAND: REED. RETRIEVED FROM: HTTP://NZETC.VICTORIA.AC.NZ/TM/SCHOLARLY/TEI-MITTAKE-T1-BODY-D2-D11-D1.HTML	✓
3	BOOKS	
DETAILS	BRAKE,B. (2003) MAORI ART, THE PHOTOGRAPHY OF BRIAN BRAKE. NEW ZEALAND: REED, (REFERENCE TO NGATI PIKIAO STYLE, SEE PG90)	✓
	PHILLIPS, W.J. (2002) MAORI CARVING ILLUSTRATED. AUCKLAND, NEW ZEALAND: REED	✓
4	COURSE HANDOUT/ LECTURE NOTES	
DETAILS		
5	MAGAZINE / NEWSPAPER ARTICLE	
DETAILS		

MARKING SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
Generate visual ideas for whakairo.	<p>For Paetae/Achievement</p> <p>The following components must be in the ākonga responses</p> <ul style="list-style-type: none"> has selected TWO materials has generated TWO visual ideas were from each material. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> explained knowledge to process visual ideas has used materials to portray visual ideas sketches/drawings has portrayed ideas in whakairo has generated original ideas <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <p>analysing knowledge to process visual ideas</p> <ul style="list-style-type: none"> used materials to show clear links to the kaupapa of the visual ideas. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Two materials were explored two visual ideas were generated from each material.</p>
Assessment Task 2	Evidence Statements	Judgement Statements
Develop visual ideas for whakairo.	<p>For Paetae/Achievement</p> <p>The following components must be in the ākonga responses</p> <ul style="list-style-type: none"> has developed, sequenced and linked visual ideas to form a concept for whakairo has 3 conceptual drawings are produced. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> visual ideas shows development of original ideas visual ideas shows originality and flow. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> visual ideas were developed with fluent control of whakairo elements. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Visual ideas were developed, sequenced and linked to form a concept for whakairo.</p>

Assessment Task 3	Evidence Statements	Judgement Statements
Refine visual ideas to resolve design imperatives for whakairo.	<p>For Paetae/Achievement</p> <p>The following components must be in the ākonga responses</p> <ul style="list-style-type: none"> • has refined visual ideas for particular whakairo situation • has produced 3 working drawings. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> • has refined visual ideas shows connection of the kaupapa to the whakairo to be produced. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> • has refined visual ideas to ensure appropriateness for the whakairo to be produced. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Visual ideas for particular whakairo situations are refined.</p>

Notes:



WHAKAIRO

UNIT STANDARD 23011 (VERSION 3)

Demonstrate knowledge of whakairo production

(Level 2, Credits 6)

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:

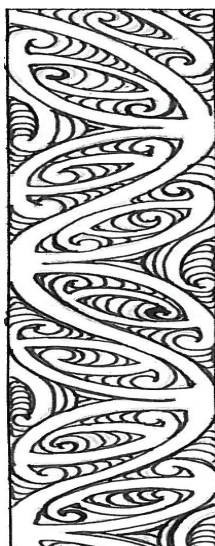
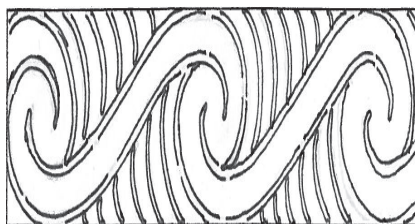
- involve the application of basic operational knowledge using readily available information to generate expressive responses to experiences
- be teacher guided.

Reference resource:

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

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

Ākonga work samples



Ākonga 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.

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 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 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.

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 Rangi 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 Rangi 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 Rangi 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 wharehau and the waka. The taurapa depicts Tāne separating his parents and the separation can also be seen in takarangi 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>For Paetae/Achievement</p> <p>The following components must be in the ākonga responses</p> <ul style="list-style-type: none"> has explored 3 methodologies used by the given artist in the production of his work. has explored the meaning, intention and function used by the given artist in the production of their work. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> has identified influences that have an effect on the artist's methodologies (people, environment, pūtea) has identified whakairo process (meaning, intention, production) to identify the respective tikanga, including hapū/iwi variations. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</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>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> has compared methodologies used in the production of customary and non-customary whakairo. has compared whakairo process (meaning, intention, production) to identify the respective tikanga, including hapū/iwi variations. 	



WHAKAIRO

UNIT STANDARD 23012 (VERSION 3)

Demonstrate knowledge of function and significance to explore the value of whakairo

(Level 2, Credits 6)

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: Raupe

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.

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, i.e. 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.

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You will need to discuss with the ākonga 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 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.

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-haehae. 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 Tarawhai, 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 tahuu. 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-taroj>

<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



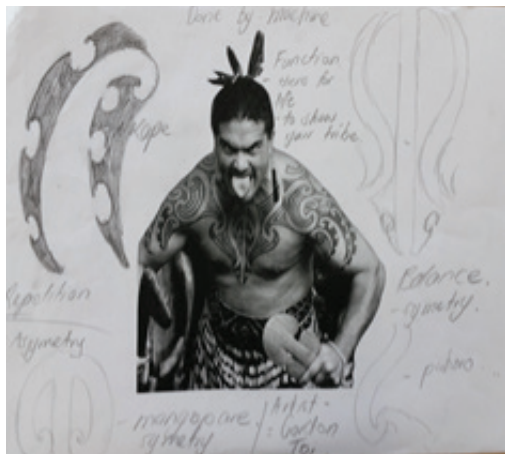
Pou Kaitiaki

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.

Steuer, 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 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>For Paetae/Achievement</p> <p>The following components must be in the ākonga responses</p> <ul style="list-style-type: none"> has identified the function and significance in terms of the value in: <ul style="list-style-type: none"> customary whakairo and non customary whakairo. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> has explained the value of customary and non-customary whakairo in accordance with specific hapū/iwi kawa and tikanga whakairo. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> has analysed the value of whakairo in accordance with hapū/iwi kōrero and whakapapa associated with whakairo. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Knowledge of function and significance is identified in terms of the value of customary and non-customary whakairo.</p>

Notes:



WHAKAIRO

UNIT STANDARD 23013 (VERSION 3)

Create whakairo

(Level 3, Credits 6)

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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.

Ākonga assessment tasks

These sheets and any other evidence should be collected by the Assessor 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 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 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 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: Takarangi. 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 Tauira Reference Checklist

	REFERENCING CHECKLIST	YES
1	PERSONAL COMMUNICATION	
DETAILS		
2	WEBPAGE	
DETAILS		
3	BOOKS	
DETAILS	PHILLIPS, W.J. (2002) MAORI CARVING ILLUSTRATED. AUCKLAND, NEW ZEALAND: REED EVANS, J. (2002) MAORI WEAPONS IN PRE-EUROPEAN NEW ZEALAND. AUCKLAND, NEW ZEALAND: REED EVANS, J. (2000) WAKA TAUA: THE MAORI WAR CANOE. AUCKLAND, NEW ZEALAND: REED	✓ ✓ ✓
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 if you wish to suggest changes to the content of this resource.

MARKING SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
Create whakairo	<p>For Paetae/Achievement</p> <p>The following components must be applied in the ākonga responses:</p> <ul style="list-style-type: none"> has applied the following knowledge to create whakairo and solve problems that arise in the creation of whakairo <ul style="list-style-type: none"> whakairo conventions techniques tools, and customary processes whakairo created and produced included at least one 2D and one 3D <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> has applied whakairo processes and techniques to ensure an authentic look to and function of the whakairo. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> has applied whakairo processes and techniques to refine the authentic look and function of the whakairo. <p>Examples of referencing:</p> <ul style="list-style-type: none"> Book: Pōtiki, M. (1995) Haka Mana Para Tawa Ngāwhā. Kaitiaki, New Zealand: Kauae Runga Publishers. Webpage: http://www.hakamanaparatawangawha.co.nz Course hand out/Lecture notes: Knowles, B. (2012). MPA class: [Te Wakahuia Video]. Piopiotahi, New Zealand: Piopiotahi College 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Three whakairo that included at least one two, and one three-dimensional piece whakairo were created.</p>



WHAKAIRO

UNIT STANDARD 23014 (VERSION 3)

Develop ideas to create whakairo

(Level 3, Credits 6)

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.

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 Assessor 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, i.e. 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.

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You will need to discuss with the ākonga 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 ākonga
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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:

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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>.

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Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

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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

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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).

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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.

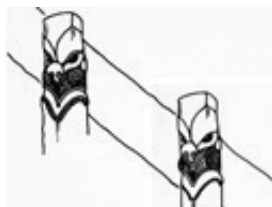
Note: Your ākonga has been asked to provide references. Where you have referred to a book, or website, or person, please acknowledge this in your lessons.

An example answer for Kaiaka/Merit.

DEVELOP IDEAS TO CREATE WHAKAIRO

TE AROHA O KAIPEKA

SKETCHES



IMAGES



DRAWINGS



OBJECTS



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.

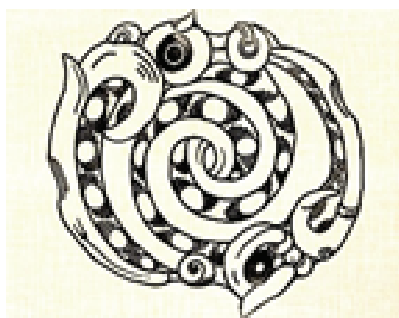
When Kaipeka came to, he was no longer in a human form. The gods had watched the drama unfold and had protected him by turning him into a kaitiaki for all of the creatures of the lake. The koura, the inanga, the tuna and the ika were all his new family.

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.'

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 pou-pou 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

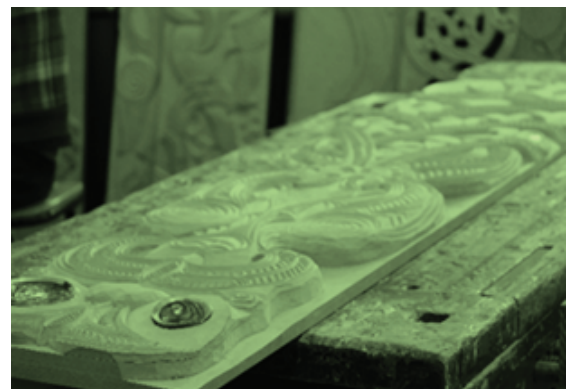
Paint:

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.

Whakarei:

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 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>For Paetae/Achievement</p> <p>The following components should be applied in the ākonga responses:</p> <ul style="list-style-type: none"> presented a body of work for either a <ul style="list-style-type: none"> TWO, or a THREE dimensional whakairo body of work included any of the following <ul style="list-style-type: none"> sketches, drawings essays, images objects, models maquettes, moulds analysis outlined further development and clarification of ideas to solve problems in the creation of whakairo <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> analysing and comparing the presentation and quality of existing whakairo, and researching a kaupapa, to develop ideas from conception to end-product. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> extending ideas to incorporate the use of other whakairo materials and medium. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</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>



WHAKAIRO

UNIT STANDARD 23015 (VERSION 3)

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

(Level 3, Credits 6)

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:

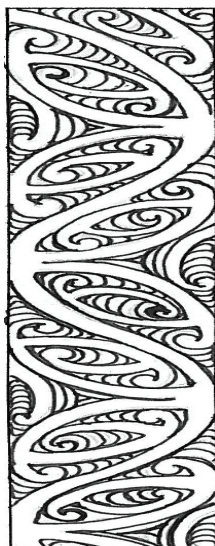
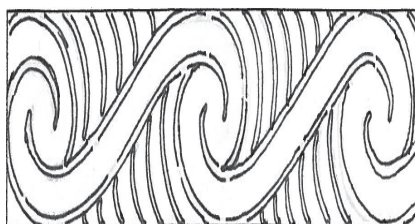
- involve the application of basic operational knowledge using readily available information to generate expressive responses to experiences
- be teacher guided.

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.

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
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.

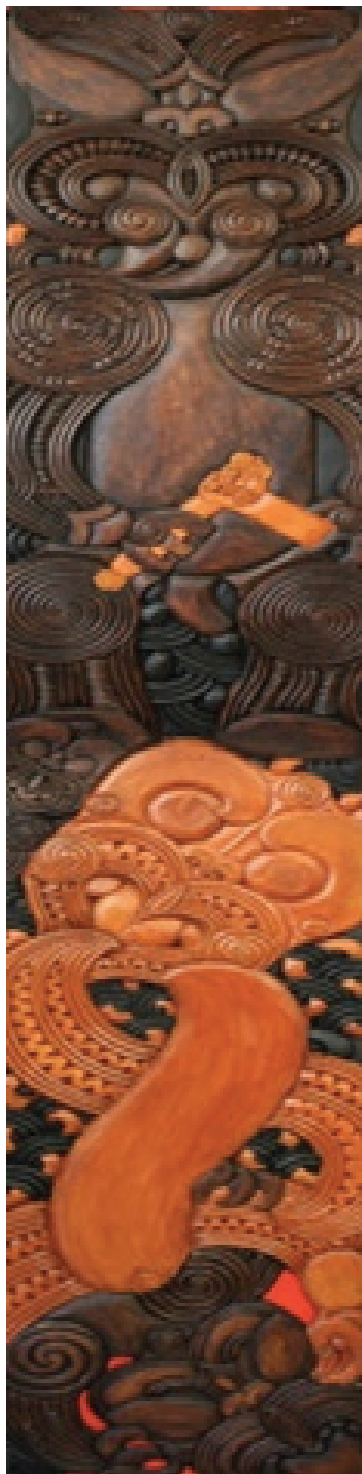
How whakairo is produced to interpret meaning

(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 wheku 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 wheku design and helps portray strength.

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

The main tools to pattern the top wheku 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 wheku 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 wharenuī. 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 Tauira 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 ākonga 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>



WHAKAIRO

UNIT STANDARD 23016 (VERSION 3)

Explain change in whakairo practices and whakairo production

(Level 3, Credits 6)

ASSESSOR BOOKLET

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 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
Explain change in whakairo practices and whakairo production.	Comprehensively explain change in whakairo practices and whakairo production.	Extensively explain change in particular whakairo situations.

There are TWO (2) assessment tasks 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 sources of information, internet or libraries, museums, art galleries, marae etc. where:

- ākonga access resources/information to complete the analysis.

The ākonga examine and interpret the impact of technology and changes to contexts on whakairo practises and the production of whakairo.

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.
- **Conventions** – established procedures in making art works that use particular techniques or processes to represent, organise or interpret ideas.
- **Toi Māori conventions** – the established application of design elements and principles employed by Māori in making art works (eg. tone, is absent from pre-European Māori art practices).
- **Cultural context** – situation or place where understandings, patterns of behaviour, practices, values, and symbols systems are transmitted by a group of people (e.g. wānanga, marae, and tangihana).
- **Social contexts** – a situation or place where groups of people congregate to socialise in order to promote companionship or communal activities (e.g. kapa haka competitions, art societies).
- **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.
- **Technologies** – equipment used to help 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 procedures 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.

ASSESSOR INFORMATION – ASSESSMENT TASKS

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, i.e. 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).

Outcome 1 Explain the impact of technology within whakairo practices and whakairo production.

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

Impacts of technology on whakairo.

Research and explain the impacts of technology on whakairo practices, and the production of whakairo.

Research must include:

- whakairo – **THREE** customary with **THREE** non-customary practices
- technology – **THREE** customary with **THREE** non-customary.

Present a bibliography of resources and information that supports your conclusions made for 1.1.

1.1. The impact of technology within whakairo is explained in terms of changes to the practices and production of whakairo.

Range: comparison of three customary with three non-customary technologies.

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

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

EXAMINE AND INTERPRET CHANGE TO PRACTISES/PRODUCTION IN WHAKAIRO THROUGH TECHNOLOGY. (1.1)





Examine and interpret CHANGE to practices and production in WHAKAIRO (1.1)

Customary 1: It is tikanga for kaiwhakairo to begin and finish their whakairo with karakia. These days kaiwhakairo may have not been taught this tikanga and sadly this fails to recognise 'tapu & noa' in our mahi. I feel better when I incorporate karakia into my whakairo practice.

Customary 2: Tohunga whakairo never allowed the blowing of wood chips from their work. Some kaiwhakairo have begun to blow the woodchips from their work because it is faster and time equals money when doing commercial carving. I know if you blow woodchips all day long you will get a sore throat.



Customary 3: It was customary in some rohe to bury your woodchips where the tree was fallen. Neich (2001: 153-155).

These days it is not always possible as you may not know where that was. Also native timber is often sourced from wood merchants and not from the ngahere. Carvers may also not have been taught this tikanga or the tikanga may have changed over time.

Non-Customary 1: Change to practise/ production as an effect of media technologies

Use of television media, digital media and social networking is now common practice for forms of motivation and inspiration. The internet: Facebook, Youtube, Wikipedia, Google, online encyclopaedias and dictionaries, university reference websites, websites for iwi and marae, Māori entities such as trust boards and major corporations, Sealords etc. Posters showing culture and history, posters from artists and art schools showing contemporary imagery for designing. Posters showing the All-Blacks and their recent uptake of Māori visual culture to export around the world. This is very different to customary forms of learning for gaining inspiration and understanding. Learning through wānanga, through kōrero, through actually seeing and meeting carvers. Visiting marae and being inspired, even visiting the museums and seeing the taonga they hold. This to me shows a change in practise and production through media technology.

Non-customary 2: Change to practise/ production as an effect of material technology

Contemporary carvers tend to 'mix' their media (traditional/contemporary) when carving for visual effect. This mix has been influenced by European styled art but also by our own practice of mixing media e.g. bone and wood in a pūtātara or pounamu and tōtara in a toki poutangata. If you visit a whare tupuna of 19th Century and compare it to a whare tupuna of the 21st century you can see the change in production by looking at the materials and the āhua of the whare. Hand-painted kōwhaiwhai are replaced with stencilled and airbrushed kōwhaiwhai. Lyonel Grant has made a beautiful poutokomanawa out of bronze in his new whare Te Kotahitanga, at Unitec in Avondale. Compared to his Tangaroa poutokomanawa, made of solid tōtara, at Ihenga Wharenuī at Waiariki Institute of Technology in Rotorua. Both have a different āhua and demonstrate how wharenuī have changed due to changes in material technology.

Non-customary 3: Change to practise/ production as an effect of information technology

The learning of whakairo is now a personal choice, as opposed to a birth right. As whakairo becomes more commercial, the knowledge and mātauranga becomes readily available, so anyone can choose to learn. The All-Blacks are making Māori culture popular world-wide. You can purchase chisels online and teach yourself. You can sell your work online and be known as a master carver because you are recognised by thousands, and who says you're not a master carver if people love your whakairo? Many kaiwhakairo have websites, publications, Youtube channels, Face-book pages, Twitter accounts and television programmes. The mātauranga that was once reserved for where wānanga is now easily accessed because of information technology, perhaps it has helped increase the amount of kaiwhakairo? Mātauranga is precious and should be treated as a taonga for anyone studying whakairo.

Mā te whakaaro nui e hanga te whare, ma te matauranga e whakaū

Imagine the house you want to build, gain the knowledge you need to build it.



Customary 1:

Technological advances involve the development of new materials that included M.D.F.

As a working material (as opposed to native timber), M.D.F became popular throughout the middle of the 20th Century when Maori art was moving into the modern age. M.D.F was easier to source and cheaper to use than native. It was also easier to carve as it has no woodgrain or knots to deal with..

Customary 2:

The change of tools from pounamu to steel was made by Tohunga Whakairo, Raharuhi Rukupo. An example of his steel chisel carving can be seen in his magnificent whare whakairo, Te Hau ki Turanga in 1842. Rukupo started the change and steel tools became popular. We have the toki or adze, the whao or the chisel and also other tools such as drills and saws. It signalled that it was ok to use new tool technology in our whakairo and throughout time carvers have used tools that make the processes faster and easier e.g the use of the chainsaw and the arbortech have revolutionised big scale carving.

Toia, R. and Couper, T. (2006: page 188).

Customary 3:

Another technological product to emerge at the end of the 20th century was commercial sheet pāua, a product made from taking thin slivers of shell and gluing them onto a backing sheet. The flatness of the pāua sheet allows it to be laser cut and used in a more intricate manner than traditional shell cut straight from the pāua. It can be cut with scissors and craft knives as well, so it makes it easier for children to work with. It doesn't beat actual shell, but it has advantages, including being safer and easier to work with.



Non-Customary 1

Use of commercial stain, waxes and acrylics paints to enhance and change-up the natural wood look. Compared to customary use of shark oil and kōkōwai

Non-Customary 2

Customary whakairo designs and patterns from the wharenui are used for graphic designs, logos and decals to be used for business logos, stickers. Tā moko patterns are also used and they can be seen almost everywhere in modern day Aotearoa. Mc Donald's in Gisborne and Rotorua, All-Blacks and Warrior's jerseys, Red Bull limited edition cans, cell phone cases. This shows how popular our designs have become.

Non-Customary 3

Drawing was once done with charcoal and then pencil and chalk. Now the use of tracing paper to copy complete images insures that the work to be carved is correct in every aspect and it takes less time to complete. Designs can even be drawn using I-pad apps and Photoshop to ensure the lines are hard edged. These designs can then be sent anywhere in the world to be made or cut out of any material, such as stainless steel, rubber, plastic. You can connect to a 3D printer anywhere in the world and it will allow you to make your ideas into any form and any medium, even metal.

Outcome 2 Explain the effects of contextson whakairo practices and whakairo production.

Assessment Task 2 - This task assesses the evidence requirements of 2.1

Impacts of social and cultural changes on whakairo.

Research and explain the impacts of social and cultural contexts on whakairo practices, and the production of whakairo

Research must include:

- Social – **THREE** customary and **THREE** non-customary practices
- Cultural – **THREE** customary and **THREE** non-customary.
- Include evidence of **tapu** and **noa**

Present a bibliography of resources and information that supports your conclusions made for 2.1.

2.1. The effects of social and cultural contexts are explained in terms of their impact on whakairo.

Range: evidence of tapu and noa, one cultural context and one social context

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

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'.

Examine how the use of other medium have affected CHANGE in whakairo practices /production. (2.1)



Customary 1:

Whakairo is now taught and produced in secondary schools and polytechs, as opposed to a tohunga whakairo tutoring taura in a wānanga. This means the knowledge base is wider and more ideas come forward when producing whakairo. Different schools have different ideas and people will say things like, “you should go here to learn whakairo”, or “if you want to learn about this you should go here”. So the Social impact is now people will move out of their rohe to learn a certain style or be taught by a certain tohunga, and it could be sometime before they return home, if ever at all .

Customary 2:

Where once a small carved pou whenua would announce you were approaching the lands of a certain tribe, nowadays large whakairo pou are erected on roadsides to show you have entered their cities. The roadsides are becoming a way of presenting our whakairo to the public and in some ways it is a bit of a shame. You drive past it too fast to enjoy it up close, you can't always stop on a motorway to view it and I also think the whakairo should be honoured by putting it in a prestigious location. On the other hand they are often marking important tribal boundaries, but Ministry of Transport may dictate where and how they are presented. So the social impact is we may continue to sell our taonga to the highest bidder for some time to come. It may not always be iwi or hapū, but we do (to some degree) dictate the quality and the integrity of our whakairo, and as long as we retain that right I believe we are making progress.



Non-Customary 1)

Whakairo work is produced for display in private art houses, internet websites and local galleries where the main purpose is to sell the work to whoever wishes to purchase it. This has an impact on Māori society by the work not being available or affordable to many Māori, so you might not have any Māori art or whakairo in your home. Many marae do not have fully carved wharenui.

Non-Customary 2)

The use of our whakairo imagery in government departments, community spaces and private business areas is a change that is becoming more common, as the speed and ability to reproduce imagery in a range of media has increased. The tiki is one of our forms that gets misrepresented and misused all the time. I recently saw it used on an advertisement showing the tiki bandaged and holding a crutch, it's also used to represent breast cancer and The Warriors. The tiki seems to be adopted as a kiwi icon because it has a humanistic form and can be seen to represent everyone. The tiki is only one example from a range of whakairo imagery. The impact on Māori society is that as we start to lose ownership and control of how our whakairo imagery is used. We may lose the meaning and the knowledge that goes with them too .

EXAMINE/INTERPRET TO CHANGE PRACTISES /PRODUCTION OF WHAKAIRO IN TERMS OF CULTURAL IMPACTS. (2.1, 2.2)



Customary 1

In carving our wharenui, we have accepted the modern flow and influence of designs that are produced by carvers like Lionel Grant and Roy Toia. The designs are still traditional and fill the tangata whenua with pride. The cultural impact is that we don't want to lose the examples that exist within the customary where whakairo, and we want to be able to use these wharenui as wharenui and not have to visit them in the museums

Customary 2

The cultural impact of living in a modern world is that we don't live in our wharenui how we used to. The marae can be a strange place for some of our tamariki, some may never have visited their marae or any marae. It has become important that we hold wānanga to teach and reveal the meanings of our whakairo to our mokopuna. Only through them knowing these stories will whakairo have real meaning for them. Other ways of learning about your marae include using Google and Facebook.



A pare inspired me to make this trophy. It will be used in a non-customary way, ie not going over a door, but used as a taonga for prize giving. It has been carved with the intention of being a taonga to be displayed in a school.

Non-Customary 1

Whakairo taonga have been used for trophies for our modern kapa haka competitions. From Matatini to primary school competitions, these trophies are highly prized. They help strengthen the Te Ao Maori experience of non-customary events. The tikanga of these trophies is specific to the event. The kaupapa of the whakairo is related to the kaupapa of the various components of the event, eg in kapa haka we have trophies for haka, poi, waiata ā-ringa etc.

Non-Customary 2

The practice of producing and awarding whakairo trophies for sporting and academic success recognises the value and beauty of "kaupapa Maori" in this modern world. Prize giving is always enhanced by the presentation of a carved trophy. The tikanga that has changed is that the trophies being carved today are also being used for both Māori and non-Māori occasions, and presented to Māori and Non-Māori recipients.

Te Ara Taura Reference Checklist

	REFERENCING CHECKLIST	YES
1	PERSONAL COMMUNICATION	
DETAILS		✓
2	WEBPAGE	
DETAILS	NEW ZEALAND HERALD ONLINE, 6:27 AM FRIDAY SEP 18, 2015, ONE MAP THAT SHOWS JUST HOW POPULAR THE ALL BLACKS ARE HTTP://WWW.NZHERALD.CO.NZ/SPORT/NEWS/ARTICLE.CFM?C_ID=4&OBJECTID=11514940	✓
3	BOOK WITH ONE AUTHOR	
DETAILS	EVANS, J. (2002) MAORI WEAPONS IN PRE-EUROPEAN NEW ZEALAND. AUCKLAND, NEW ZEALAND: REED PHILLIPS, W.J. (2002) MAORI CARVING ILLUSTRATED. AUCKLAND, NEW ZEALAND: REED EVANS, J. (2000) WAKA TAUA: THE MAORI WAR CANOE. AUCKLAND, NEW ZEALAND: REED NEICH, R. (2008) CARVED HISTORIES, ROTORUA NGATI TARAWHAI WOODCARVING, AUCKLAND, NEW ZEALAND: AUCKLAND UNIVERSITY PRESS TOIA, R. AND COUPER,T.(2006) KAHUI WHETU, CONTEMPORARY MAORI ART, AUCKLAND, NEW ZEALAND: REED	✓ ✓ ✓ ✓ ✓
4	COURSE HANDOUT/ LECTURE NOTES	
DETAILS		
5	MAGAZINE / NEWSPAPER ARTICLE	
DETAILS		

Kia maumahara te Pouako

For Paetae/Achieved

Demonstrate knowledge of change in whakairo practices and whakairo production will be evidenced through:

- accurate explanation of the impact technology within whakairo practices and whakairo production.
- accurate explanation of the effects of social and cultural contexts in terms of their impact on whakairo.

For Kaiaka/Merit

Demonstrate comprehensive knowledge to explain change in whakairo practices and whakairo production will be evidenced through:

- identifying how the use of other medium have affected change within whakairo practices and whakairo production.

For Kairangi/Excellence

Demonstrate extensive knowledge to explain change in whakairo practices and whakairo production will be evidenced through:

- identifying how events and/or significant time periods have affected change within whakairo practices and whakairo production.

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
Impact of technology on whakairo practices and the production of whakairo	<p>For Paetae/Achievement</p> <ul style="list-style-type: none"> Has examined and described the impacts of technology on whakairo practices and the production of whakairo. <p>Examination and explanation included:</p> <ul style="list-style-type: none"> three customary and three non-customary whakairo three customary and three non-customary technology. <p>Information collated supported conclusions.</p> <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> an accurate explanation of the impacts of technology on whakairo practices and production. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> an analysis explaining how events and/or significant time periods have affected change within whakairo practices and production. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Research presented determined the impacts of technology on whakairo practices and the production of whakairo.</p>

Assessment Task 2	Evidence Statements	Judgement Statements
<p>Impact of changes to contexts on whakairo practices and production of whakairo</p>	<p>For Paetae/Achievement</p> <ul style="list-style-type: none"> Has examined and described the impacts of changes to contexts on the whakairo practices and the production of whakairo. <p>Examination and explanation included:</p> <ul style="list-style-type: none"> two customary & two non-customary social contexts (include tapu and noa) <p>Information collated supported conclusions.</p> <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> explained how the use of other medium have affected change within whakairo practices and whakairo production. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> explained how events and/or significant time periods have affected change within whakairo practices and whakairo production. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Research presented determined the impacts of social and cultural contexts on whakairo practices and the production of whakairo.</p>

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