



Assessment Support Materials

# WHAKAIRO



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

TĪKAROHIA TE MARAMA REALISE YOUR POTENTIAL



MĀORI QUALIFICATIONS SERVICES  
NGĀ RATONGA TOHU MĀTAURANGA MĀORI

Tohu Artist - Tiana Maihi

(Ngā Puhī, Te Arawa, Ngāti Porou, Ngāi Tai)



## 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](mailto:mqs@nzqa.govt.nz)

Ngā mihi

### Level 1

- 23005 Demonstrate knowledge of carving
- 23006 Demonstrate knowledge of how a carver shows meaning in their carvings
- 23007 Demonstrate knowledge of carving designs and their meaning
- 23008 Describe carved images, objects, and their uses

### Level 2

- 23009 Identify and apply Māori art conventions, design elements and principles to explore whakairo
- 23010 Generate, develop and refine visual ideas in whakairo
- 23011 Demonstrate knowledge of whakairo production for meaning, intention, function and an artist's methodologies
- 23012 Demonstrate knowledge of function and significance to explore the value of whakairo

### Level 3

- 23013 Apply Māori art conventions, designs and practices to develop whakairo
- 23014 Develop ideas to create whakairo
- 23015 Examine meaning in particular whakairo situations
- 23016 Examine and interpret change in particular whakairo situations

'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'*

# Contents

|  |     |
|--|-----|
| <b>UNIT STANDARD 23005 (version 3)</b> ..... | 1   |
| Assessor Information .....                   | 2   |
| Marking Schedule .....                       | 11  |
| <b>UNIT STANDARD 23006 (version 3)</b> ..... | 15  |
| Assessor Information .....                   | 16  |
| Marking Schedule .....                       | 22  |
| <b>UNIT STANDARD 23007 (version 3)</b> ..... | 25  |
| Assessor Information .....                   | 26  |
| Marking Schedule .....                       | 31  |
| <b>UNIT STANDARD 23008 (version 3)</b> ..... | 33  |
| Assessor Information .....                   | 34  |
| Marking Schedule .....                       | 40  |
| <b>UNIT STANDARD 23009 (version 3)</b> ..... | 41  |
| Assessor Information .....                   | 42  |
| Marking Schedule .....                       | 52  |
| <b>UNIT STANDARD 23010 (version 3)</b> ..... | 55  |
| Assessor Information .....                   | 56  |
| Marking Schedule .....                       | 64  |
| <b>UNIT STANDARD 23011 (version 3)</b> ..... | 67  |
| Assessor Information .....                   | 68  |
| Marking Schedule .....                       | 76  |
| <b>UNIT STANDARD 23012 (version 3)</b> ..... | 77  |
| Assessor Information .....                   | 78  |
| Marking Schedule .....                       | 85  |
| <b>UNIT STANDARD 23013 (version 3)</b> ..... | 87  |
| Assessor Information .....                   | 88  |
| Marking Schedule .....                       | 98  |
| <b>UNIT STANDARD 23014 (version 3)</b> ..... | 99  |
| Assessor Information .....                   | 100 |
| Marking Schedule .....                       | 112 |
| <b>UNIT STANDARD 23015 (version 3)</b> ..... | 113 |
| Assessor Information .....                   | 114 |
| Marking Schedule .....                       | 124 |

|  |     |
|--|-----|
| <b>UNIT STANDARD 23014 (version 3)</b> ..... | 125 |
| Assessor Information .....                   | 126 |
| Marking Schedule .....                       | 138 |



# WHAKAIRO

## UNIT STANDARD 23005 (version 3)

Demonstrate knowledge of whakairo

(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: Raupo.

### 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.

|                                      |   |                                   |
|--------------------------------------|---|-----------------------------------|
| Kairangi/Achievement with Excellence | Demonstrate in-depth knowledge of carving.      | Demonstrate knowledge of carving. |
|                                      | Demonstrate comprehensive knowledge of carving. |                                   |

There are **THREE** (3) assessment tasks that the ākongā must correctly complete to gain credits for this standard. Once the ākongā has correctly completed the tasks, the assessor must complete the assessment schedule for each ākongā.

As mentioned above, the grades for this assessment include Paetae (Achieved), Kaiaka (Merit), or Kairangi (Excellence). Grades awarded will depend on how well ākongā 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:

- Ākongā can access two and three-dimensional carvings, or
- Supply the ākongā with images of two and three-dimensional carvings to study.

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

- What are two-dimensional and three-dimensional carvings?
- 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 carving; 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, whato, 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 ākongā 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 ākongā 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/>.



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

## 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 wataa [PowerPoint slides]. Retrieved from TEP5757-11B (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.maoritvshows/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

**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 carvings**

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

 Description must include any **TWO** of the following design elements:


- Kōwhaiwhai
- Whakairo pattern forms
- Tukutuku.

**1.1 Carvings are described in terms of design elements and principles.**
**Range: carvings include but are not limited to the following; kōwhaiwhai, whakairo pattern forms, tukutuku; evidence of two is required.**
**1.2 Carvings are described in terms of tools used, conventions and materials.**

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 CARVING

|  |   |
|--|---|
| <p>Whakairo</p> <p>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.</p> <p>The <b>tools</b> used to produce the carving were:</p> <ul style="list-style-type: none"> <li>• whao pakati</li> <li>• kuru.</li> </ul> <p>The <b>materials</b> were:</p> <ul style="list-style-type: none"> <li>• MDF timber</li> <li>• ochre paint.</li> </ul> <p>The <b>conventions</b> were:</p> <ul style="list-style-type: none"> <li>• draw patterns onto wood</li> <li>• block out and angle-cut the designs</li> <li>• apply surface cuts to the design</li> <li>• apply paint.</li> </ul> |  |
|--|---|

**Note:** Your ākongā 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 1.1 and 1.2.

### Describe three dimensional carvings

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

Description must include any two of the following design elements:

- Kōwhaiwhai
- Whakairo pattern forms
- Tukutuku.

#### 1.1 Carvings are described in terms of design elements and principles.

**Range:** carvings include but are not limited to the following – kōwhaiwhai, whakairo pattern forms, tukutuku;

evidence of two is required.

#### 1.2 Carvings are described in terms of tools used, conventions and materials.

### Sample Answer that would be acceptable for Kaiaka/Merit.

THIS IS A THREE-DIMENSIONAL CARVING



There are **THREE** different design patterns.

The repetitive patterns flow into each other. The carver 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 ākongā 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 1.3.

**Demonstrate and describe tikanga practices**

- 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.

A visual display and/or an oral description may include but is not limited to a PowerPoint or poster presentation. If akonga choose to provide an oral description, this must be recorded (i.e. recorded onto DVD). If akonga work has been selected for moderation, the DVD must be included with the materials.

**1.3 Carvings are described in terms of customary procedures.**  
 Range karakia, tikanga, waiata;  
 evidence of two of each is required.

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

| KARAKIA AND/OR WAIATA | (Tīmatanga)   | He hōnore, he korōria, ki te Atua<br>He maungārongo ki te whenua<br>He whakaro pai ki ngā tāngata katoa | Amine |
|-----------------------|---|---|-------|
| (Whakamutunga)        | Kia tau, ki a tātou katoa<br>Te atawhai o tō tātou Ariki o ihu karaiti<br>Me te aroha o te Atua<br>Me te whiwhingatahitanga ki te wairua tapu<br>Ake, ake, ake<br>Amine.                  |   |       |
| Tikanga               | Kaua e kai i roto i te akomanga whakairo<br>Kia pai te tahitahi i ngā maramara (Do not blow wood chips)<br>Kaua e noho i runga i ngā tēpu<br>Karakia i te tīmatanga 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 carving through:

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

## For Kaiaka/Merit

Demonstrate comprehensive knowledge of carving through

- identifying and explaining the kōrero associated with design elements of the carvings (kōwhaiwhai, whakairo pattern, tukutuku)
- describing use of tools, conventions and materials in accordance with tikanga
- 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

- describing the significant of kōrero associated with specific design elements of the carvings (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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.



## MARKING SCHEDULE

|                              |   |   |
|------------------------------|---|---|
| <p>1<br/>Assessment Task</p> | <p>Evidence Statements</p>  | <p>Describe two-dimensional carvings</p>  |
| <p>Judgement Statements</p>  | <p><b>For Paetae/Achievement</b></p> <p>The following components must be described in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• has described design elements and principles</li> <li>• has described conventions in the production of whakairo and production of tools</li> <li>• has described the use of tools and materials in the production of whakairo.</li> </ul> <p><b>Kaiaaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• has identified and explained the kōrero associated with the design elements</li> <li>• has described tikanga associated with use of tools and materials in the production of whakairo.</li> </ul> <p><b>Evidence for Achievement with Kaiaaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• has described significant kōrero associated with the design elements of whakairo</li> <li>• has described significant tikanga associated with the use tools and materials in the production of whakairo</li> </ul> | <p>Judgement for Paetae/Achieved, Kaiaaka/Merit and Kairangi/Excellence</p> <p>The design elements, principles, tools, conventions and the materials used in the production of two-dimensional carvings are accurately described.</p> |

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

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

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** carvers work, or
- Supply the ākonga with **TWO** carver's work. **THREE** (3) pieces of work per carver.

The ākonga examine each piece of work and identify different sources that influenced each carver 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 carver's show meaning in their whakairo.
- How each carver express their ideas in terms of conventions.
- **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 e.g. a-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.

## Akonga assessment booklet

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

- assessment and other information
- assessment tasks.

## Akonga assessment tasks

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

Where akonga choose to provide oral description/evidence, this **must** be recorded (ie, recorded onto DVD) or verified by a credible verifier, i.e a person with knowledge skills, experience and mana. Where akonga 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 akonga identification sheet (refer following link: <http://www.nzqg.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visibility-evidence-cvr.doc>) must be included.

You will need to discuss with the akonga the length of time they have to complete the assessment. He ture-a-kōnuī: 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 akonga
- you **must** consider (and manage) the potential for work to have been copied, borrowed from another akonga, photocopied from a book or downloaded from the internet.

Akonga 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 akonga.

To help manage authenticity of akonga work, where the akonga is asked to complete any written tasks, the akonga is asked to use their own words as well as provide reference/s for their information. Please ensure you discuss this with your akonga.

For further information, please refer to the following link:

<http://www.nzqg.govt.nz/providers-partners/assessment-and-moderation/assessment-of-standards/generic-resources/authenticity/>



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

## 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 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.**

**Show meaning in whakairo**

The pouako will give you **TWO** different carvers work.

There will be **THREE** pieces of work from each carver.

You will examine each of the six pieces, and

• identify and outline the different sources that influenced each carver's ideas

• show and tell how each carver's ideas are expressed in terms of conventions.

Sources may include but are not limited to:

- art gallery
- marae
- museum
- publications.

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

**1.2 Carvers and their carvings are examined to identify how their work is influenced by ideas from different sources.**

Range: sources may include but are not limited to – marae, art gallery, museum, publications.

**1.2 Carvings are examined to show how ideas are expressed in terms of conventions.**

**Note:** Your ākongā 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



No 1 Carver’s work

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

The **influences** and **sources** for these patterns may have been:

- whakairo from the carver’s rohe
- local marae and wharenuī
- te Moana nui a Kiwa
- the red may represent Te Tonga o Te Ra.



No 2 Carver’s work

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

The **influences** and **sources** for these patterns may have been:

- whakairo from the carver’s rohe
- local marae and wharenuī
- 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 carver shows meaning in their carvings will be evidenced through:
- accurate identification of different sources that had influenced each carver's ideas
- accurate description of the links between the influences and the conventions used by the carvers.

## For Kaiaka/Merit

- Demonstrate comprehensive knowledge of how a carver shows meaning in their carvings will be evidenced through:
- explaining the kōrero and other sources that have influenced the carvers
- explaining the links between the influences described and the conventions used by the carvers.

## For Kairangi/Excellence

- Demonstrate extensive knowledge of how a carver shows meaning in their carvings will be evidenced through:
  - analysing the kōrero associated with people and other sources that influenced the carvers
  - 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 kahai!

Comments on this support material

Please contact [Maori\\_Qualifications\\_Services\\_mqs@nzqa.govt.nz](mailto:Maori_Qualifications_Services_mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

## MARKING SCHEDULE

| Assessment Task<br>1                              | Evidence Statements  | Judgement Statements  |
|---|--|---|
| <p>Demonstrate and describe tikanga practices</p> | <p><b>For Paetae/Achievement</b></p> <p>The following components must be described in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• has identified sources that influenced each carver’s ideas that may include but is not limited to -               <ul style="list-style-type: none"> <li>• marae</li> <li>• art gallery</li> <li>• museum</li> <li>• publications</li> </ul> </li> <li>• has presented each carver’s ideas in terms of conventions.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• explained the kōrero and other sources that have influenced each carver’s ideas;</li> <li>• explained links between the influences and the conventions used by each carver.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• linked significant kōrero associated with people and other sources that influenced the carvers ideas;</li> <li>• explained significant links between the influences described how they expressed through the conventions used.</li> </ul> | <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Six carvings by two carvers (three (3) each) are examined and:</p> <ul style="list-style-type: none"> <li>• the ideas from different sources that influenced their work are identified</li> <li>• the carver’s ideas in terms of conventions are presented.</li> </ul> |

# Notes:

# Notes:



# WHAKAIRO

## UNIT STANDARD 23007 (version 3)

Demonstrate knowledge of customary whakairo designs and their meaning

(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: 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 carving designs and their meaning. | Demonstrate a comprehensive knowledge of carving designs and their meaning. | Demonstrate an extensive knowledge of carving 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.



## Akonga assessment booklet

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

- assessment and other information
- assessment tasks.

## Akonga assessment tasks

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

Where akonga choose to provide oral description/evidence, this **must** be recorded (ie, recorded onto DVD) or verified by a credible verifier, ie, a person with knowledge skills, experience and mana. Where akonga 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 akonga identification sheet (refer following link: <http://www.nzqg.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visibility-evidence-cvr.doc>) must be included.

You will need to discuss with the akonga the length of time they have to complete the assessment. He ture-a-kōnuī: 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 akonga
- you **must** consider (and manage) the potential for work to have been copied, borrowed from another akonga, photocopied from a book or downloaded from the internet.

Akonga 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 akonga.

To help manage authenticity of akonga work, where the akonga is asked to complete any written tasks, the akonga is asked to use their own words as well as provide reference/s for their information. Please ensure you discuss this with your akonga.

For further information, please refer to the following link:

<http://www.nzqg.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.

#### Describe whakairo design and their meaning

Your pouako will give you **THREE** (3) Māori images and objects

- Study each item.
- Describe the way ideas and processes show meaning in each item.

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

**1.1 Demonstration includes a description of the way ideas and processes show meaning in whakairo.**

Range: given Māori images and objects  
evidence of three is required.

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

##### IMAGE



The pūhoro 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 carver has used them in a carving made of MDF and it has been designed to go on the wall. The waka is a direct link to the carver's whakapapa.



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 carving designs and their meaning through:

- accurate description of the way ideas and processes show meaning in whakairo.

## For Kaiaka/Merit

Demonstrate comprehensive knowledge of carving design and their meaning through:

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

## For Kairangi/Excellence

Demonstrate comprehensive knowledge of carving design and their meaning through:

- analysing the links between historical stories, and the meaning and kaupapa of the designs.

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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

## MARKING SCHEDULE

|                                     |   |  |
|-------------------------------------|---|--|
| <p><b>1</b><br/>Assessment Task</p> | <p><b>Evidence Statements</b></p>   | <p>Describe two-dimensional carvings</p>   |
| <p><b>Judgement Statements</b></p>  | <p><b>For Paetae/Achievement</b></p> <p>The following components should be described in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• Has examined 3 Māori images and objects</li> <li>• Has described the ideas and processes that show meaning for each item.</li> </ul> <p><b>Kaiaka/Merit</b></p> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• has explained the origins, meaning and kaupapa of the designs of each item.</li> </ul> <p><b>Kairangi/Excellence</b></p> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• Has linked historical stories to designs of each item.</li> </ul> | <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></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 2)

Describe customary whakairo and their function

(Level 1, Credits 5)

# 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: 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                         |
|--|--|--|
| Describe carved images, objects, and their uses. | Comprehensively describe carved images, objects, and their uses. | Extensively describe carved images, objects, and their uses. |

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 objects.

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?
- **Conventions** – established procedures, in making art works that use particular techniques or processes to represent, organise or interpret ideas.
- **Design elements** – the basic qualities of two and three-dimensional compositions (e.g. line, point, tone, texture, colour, form or mass, shape, space).
- **Māori art 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). Māori art conventions are intimately associated with Māori terms relevant to techniques, tools, materials, processes and procedures (e.g. ngao pae – an adzing technique, whao – a chisel, muka – processing flax fibre, whakairo rākau – traditional Māori wood carving, karakia – incantation.); therefore, familiarity with the Māori language is a critical element in the practice and study of Māori.
- **Experience** – learning experience should be experiential (involving all the sense) and experimental across a range of whakairo practices using a range of whakairo media.
- **Māori space** – refers to marae.
- **Non-Māori space** – refers to art galleries, museums
- Acknowledge the sources of information.



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

Where ākongas choose to provide oral description/evidence for Task 1, 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 ākongas 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 ākongas identification sheet (refer following link: <http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-versevidence-cvr.doc>) must be included.

You will need to discuss with the ākongas 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.

### Akongas assessment tasks

- Assessment tasks.
  - Assessment and other information
- The ākongas receives this. It outlines important information for the ākongas including:

### Akongas assessment booklet

- Write descriptive essays, maintain a visual diary etc.
  - Illustrations using images and identifying designs etc.
  - PowerPoint and talk to their presentation
- There are many ways ākongas may present their evidence. They may use:

### Presentation of evidence

OBJECTS - ITEMS THE AKONGA CAN TOUCH AND FEEL



SAMPLES OF IMAGE AND OBJECTS

## 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 wataa [PowerPoint slides]. Retrieved from TEP5757-11B (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.maoritvshows/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. (ungated 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.****Carved images and objects**

You will be given **THREE** (3) carved images and **THREE** (3) carved objects from a Māori space and a non-Māori space. Examine each piece and describe, the social context each image and object were produced in and for, and their uses.

**1.1. Carved images and objects are described in terms of the social context they were produced in and for.**

**Range - evidence of images and objects from a Māori space and a non Māori space required.**

**1.2 Carved images and objects are described in terms of their uses.**

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 poupou that Māori Qualification Services NZQA use for the kaupapa Whenua. This poupou 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

- Demonstrate achieved knowledge of carved images, objects and their uses through:
  - accurate description of the designs used in the images and object, the social context they were produced for and their uses.

## For Kaiaka/Merit

- Demonstrate comprehensive knowledge of carved images, objects, and their uses through:
  - explaining the designs used in the images and objects.

## For Kairangi/Excellence

- Demonstrate extensive knowledge of carved images, objects, and their uses through:
  - analysing the links between the designs used in the images and objects, and the social context they were produced in and for.

Kia kahai!

Comments on this support material

Please contact [Maori Qualifications Services maori@nzqa.govt.nz](mailto:maori@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

## MARKING SCHEDULE

| Assessment Task<br>1                                     | Evidence Statements  | Judgement Statements  |
|--|--|---|
| <p>Describe carved images and objects and their uses</p> | <p><b>For Paetae/Achievement</b></p> <p>The following components should be described in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• has described 3 carved images and 3 carved objects</li> <li>• has described the social context the given images and objects were produced in and for</li> <li>• has described their uses.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• explained the design elements on each given image and object.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• linked the design elements on each given image and object to the social context they were produced in and for.</li> </ul> | <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>The social context, and the uses of three carved images and objects were described accurately and appropriately.</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 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 tribal, sub-tribal, tohunga whakairo or pouako styles should also be reflected in such patterns.

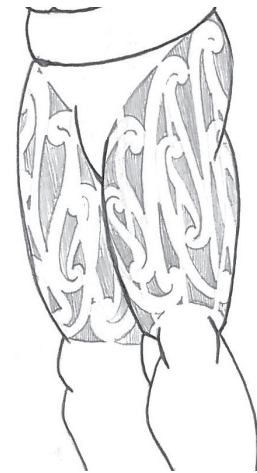
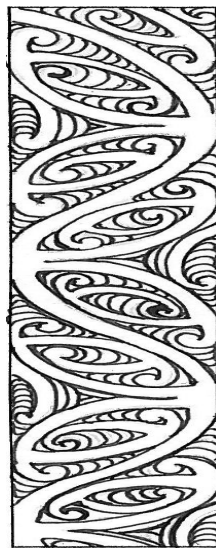
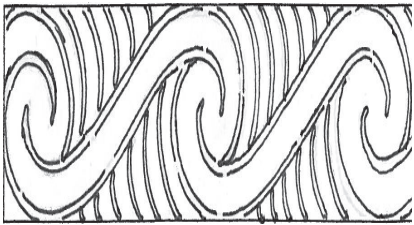
Learning should

- 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 **two** of: 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  |
|---|---|---|
| Identify and apply Māori art conventions, design elements and principles to explore whakairo. | Comprehensively identify and apply Māori art conventions, design elements and principles to explore whakairo. | Extensively identify and apply Māori art conventions, design elements and principles to explore whakairo. |

There are **FOUR** (4) 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.





## 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 wataa [PowerPoint slides]. Retrieved from TEP5757-11B (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.maoritvshows/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. (ungated 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 elements and principles in whakairo sketches.**
**Range: whakairo may include but are not limited to the following - kōwhaiwhai, whakairo pattern forms, tukutuku, tekoteko.**
**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 two and three-dimensional whakairo.

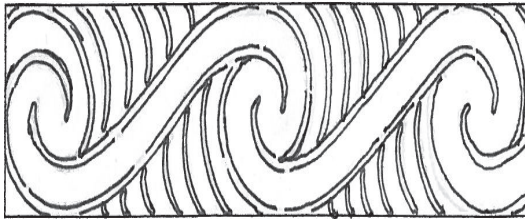
**Assessment Task 1 - This task assesses the evidence requirements of 1.1.**
**Two dimensional whakairo**
**1.1 Design elements and principles are identified and applied in two dimensional whakairo sketches.**

1. Explore two-dimensional sketches and identify at least all the following design elements and principles:
  - kōwhaiwhai
  - whakairo pattern forms
  - tukutuku
  - tekoteko.
2. Produce sketches of a two-dimensional whakairo illustrating the following design elements and principles:
  - kōwhaiwhai
  - whakairo pattern forms
  - 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.**

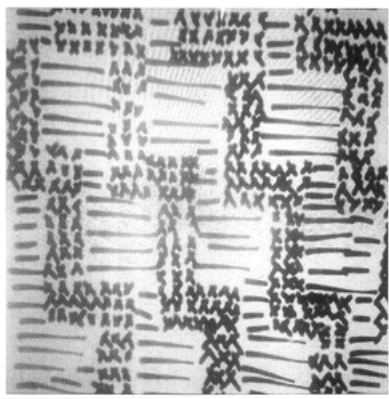
Sample answer that would be acceptable for 'Kaiaka/Merit'.

THIS IS A TWO-DIMENSIONAL CARVING



(My sketch of a heke in my whareniui)

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 1.2.

### Three dimensional whakairo

Explore three-dimensional whakairo sketches and identify the following design elements and principles:

- kōwhaiwhai
- whakairo pattern forms
- tukutuku
- tekoteko.

1.2. Design elements and principles are identified in terms of three dimensional whakairo sketches.

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

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



This section of a pare shows tekoteko and manaia figures in different haka stances. The stance of the tekoteko reminds me of the low haka stance of Ngāti Porou.

Whakairo patterns in between the figures are the takarangi design. The design on the outside are pākati and whakarare.

One hip shows the beginnings of kōwhaiwhai patterns, which will be continued in the other body parts later on in the design.



I have sketched this pattern on my tablet using a drawing app. I have added layers of colour to make the drawing look three-dimensional. It is 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.

**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 2.1.

### Specific techniques applied in whakairo.

Select an image of a three-dimensional whakairo that may include kōwhaiwhai, whakairo pattern forms, tukutuku, and tekoteko and

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

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

Range: 3 whakairo tools, 3 materials, 3 processes

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



The carver 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 carvers 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 4 - 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 include – 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 Māori art conventions, designed elements and principles to explore whakairo – will be evidenced through
- identifying and applying design elements and principles 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 Māori art conventions, designed elements and principles to explore whakairo – will be evidenced through:
- explaining and exploring specific hapū/iwi design elements and principles.

## For Kairangi/Excellence

- Demonstrate extensive knowledge of Māori art conventions, designed elements and principles to explore whakairo – will be evidenced through:
- analysing and exploring the whakapapa and kōrero of specific hapū/iwi design elements and principles.

Kia kahai!

Comments on this support material

Please contact Māori Qualifications Services [mqsa@nzqa.govt.nz](mailto:mqsa@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

## MARKING SCHEDULE

| Assessment Task<br>1              | Evidence Statements  | Judgement Statements  |
|-----------------------------------|--|---|
| Describe two-dimensional carvings | <p><b>For Paetae/Achievement</b></p> <p>The following components should be described in the ākonga responses:</p> <ul style="list-style-type: none"> <li>• has identified all the following design elements and principles               <ul style="list-style-type: none"> <li>• kōwhaiwhai</li> <li>• whakairo pattern forms</li> <li>• tukutuku</li> <li>• tekoteko</li> </ul> </li> <li>• has produced two-dimensional whakairo sketches illustrating all the following design elements and principles               <ul style="list-style-type: none"> <li>• kōwhaiwhai</li> <li>• whakairo pattern forms</li> <li>• tukutuku</li> <li>• tekoteko.</li> </ul> </li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• has explained design elements and principles specific to hapū/iwi.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has analysed and identified whakapapa and kōrero of design elements and principles specific to hapū/iwi.</li> </ul> | <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>The design elements and principles in a two-dimensional sketches are accurately identified.</p> <p>Two dimensional sketches illustrated the design elements and principles accurately and appropriately.</p> |

|   |  |  |
|---|--|--|
| <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/ Excellence</b></p> <p>Three whakairo tools, three materials and three processes are correctly identified.</p>         | <p><b>For Paetae/Achievement</b></p> <p>The following components should be described in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• has identified the use of THREE tools, THREE materials</li> <li>• THREE processes in selected whakairo media.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• has explained specific techniques specific to hapū/iwi.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has analysed and identified whakapapa and kōrero specific to hapū/iwi.</li> </ul>  | <p>Specific techniques in whakairo</p>     |
| <p><b>Judgement Statements</b></p>  | <p><b>Evidence Statements</b></p>  | <p><b>3 Assessment Task</b></p>            |
| <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/ Excellence</b></p> <p>The design elements and principles in three-dimensional sketches are accurately identified.</p> | <p><b>For Paetae/Achievement</b></p> <p>The following components should be described in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• has identified the design elements and principles in whakairo sketches that included kōwhaiwhai whakairo pattern forms</li> <li>• tukutuku</li> <li>• tekoteko.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• has explained design elements and principles specific to hapū/iwi.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has analysed and explored the whakapapa and kōrero of design elements and principles specific to hapū/iwi.</li> </ul> | <p>Describe three-dimensional carvings</p> |
| <p><b>Judgement Statements</b></p>  | <p><b>Evidence Statements</b></p>  | <p><b>2 Assessment Task</b></p>            |

| Assessment Task<br>4    | Evidence Statements  | Judgement Statements   |
|-------------------------|--|--|
| Extension in skill sets | <p><b>For Paetae/Achievement</b></p> <p>The following components should be described in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• has identified extension of skill sets in the following: <ul style="list-style-type: none"> <li>• figurative</li> <li>• non-figurative</li> <li>• humanistic</li> <li>• abstract</li> </ul> </li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• has explained extension of skill sets specific to hapū/iwi.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has identified whakapapa and kōrero specific to hapū/iwi.</li> </ul> | <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></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)

# ASSESSOR BOOKLET

## 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: 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                               |
|--|--|--|
| 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.

- **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 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.

### Ākonga assessment booklet

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

- assessment and other information
- assessment tasks.

## Akonga 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.nzqpa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-vis-evidence-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 references/ for their information. Please ensure you discuss this with your ākonga.

For further information, please refer to the following link:

<http://www.nzqpa.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 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.

2  
L  
E  
V  
E  
L

Sample answer that would be acceptable for 'Kaiaaka/Merit':

This carving is Te Kūpenga-a-Te Hūki. We heard this story in Wairoa, from Matua Trevor Galvin. I will start with the whēku 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 Hūki as a very important ancestor.



This whēku 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

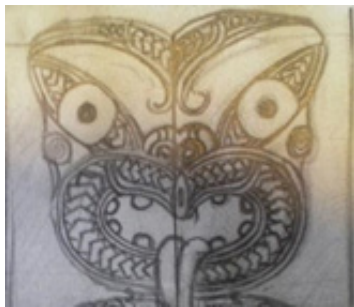
**Develop visual ideas for whakairo.**

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.

LEVEL 2

**Outcome 3 Refine visual ideas for whakairo.**
**Assessment Task 3**

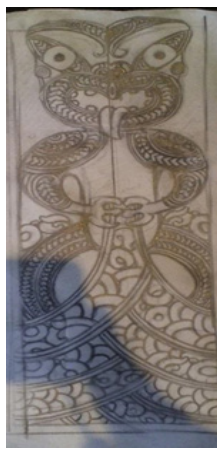
Refine visual ideas for particular whakairo situations.

Produce **THREE** (3) refined working drawings that provide solutions for a particular whakairo situation.

**3.1 Visual ideas are refined to resolve design problems for whakairo.**

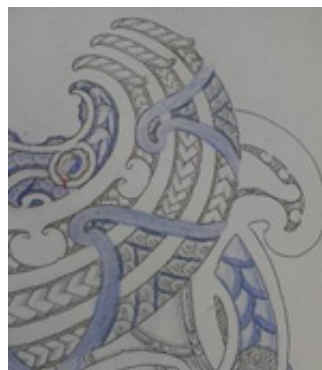
**Range - evidence of 3 working drawings that provide a solution for design problems in whakairo.**

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 in whakairo will be evidenced through:

- accurate identification of different sources that had influenced each carvers ideas
- accurate description of the links between the influences and the conventions used by the carvers.

## For Kaiaka/Merit

Comprehensive generation, development, and refinement of visual ideas in whakairo will be evidenced through:

- explaining knowledge to process visual ideas
- use of materials to portray visual ideas
- development of visual ideas show originality and flow
- visual ideas refined to show the connection to the whakairo situation.

## For Kairangi/Excellence

Extensive generation, development, and refinement of visual ideas in whakairo will be evidenced through:

analysing knowledge to process visual ideas

- use of materials to show clear links to the kaupapa of the visual ideas
- visual ideas developed with fluent control of whakairo elements
- visual ideas refined in accordance with tikanga appropriate to the whakairo situation.

Kia kaha!

## Te Ara Taurira Reference Checklist

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

## MARKING SCHEDULE

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

|                                    |   |
|------------------------------------|---|
| <p><b>Judgement Statements</b></p> | <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/ Excellence</b></p> <p>Visual ideas for particular whakairo situations are refined.</p>  |
| <p><b>Evidence Statements</b></p>  | <p><b>For Paetae/Achievement</b></p> <ul style="list-style-type: none"> <li>• The following components must be in the ākongā responses</li> <li>• has refined visual ideas for particular whakairo situation</li> <li>• has produced 3 working drawing.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• has refined visual ideas shows connection to the whakairo situation</li> <li>• has visual ideas refined to show connection to the whakairo situation.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has explained visual ideas in accordance with tikanga appropriate to the situation.</li> </ul> |
| <p><b>Assessment Task 3</b></p>    | <p>Refine visual ideas for particular whakairo situations.</p>  |

# Notes:





# WHAKAIRO

## UNIT STANDARD 23011 (version 3)

Demonstrate knowledge of whakairo production

(Level 2, 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:

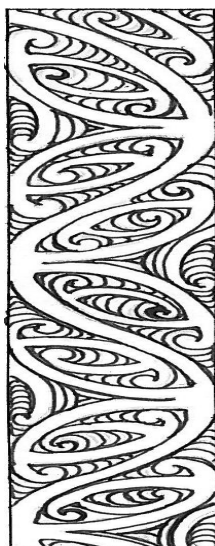
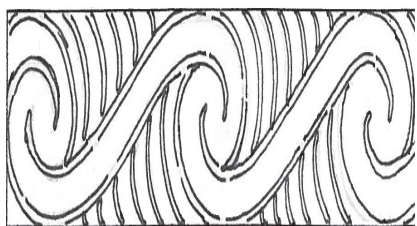
- involve the application of basic operational knowledge using readily available information to generate expressive responses to experiences
- be teacher guided.

### Reference resource:

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

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.

This unit standard can be awarded with Paetae/Achievement, Kaiaka/Merit and Kairangi/Excellence grades.

|   |   |   |
|---|---|---|
| <p><b>Evidence for Paetae/Achieved</b></p>  | <p><b>Kaiaka/Achievement with Merit</b></p>   | <p><b>Kairangi/Achievement with Excellence</b></p>  |
| <p>Demonstrate knowledge of whakairo production for meaning, intention, function and an artist's methodologies.</p> | <p>Demonstrate comprehensive knowledge of whakairo production for meaning, intention, function and an artist's methodologies.</p> | <p>Demonstrate extensive knowledge of whakairo production for meaning, intention, function and an artist's methodologies.</p> |

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 ākongā 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:
- ākongā can access two and three-dimensional whakairo sketches, or supply the ākongā with sketches of two and three-dimensional whakairo

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

- identify design elements and principles in two-dimensional and three-dimensional whakairo (knowledge and skill carried over from unit standard 23005) evidence requirements 1.1 and 1.2
  - to produce two-dimensional whakairo sketches. (New skill) evidence requirement 1.1
  - ākongā need to have knowledge of tools, materials and processes and their specific techniques applied in whakairo. (New knowledge) evidence requirement 2.1
  - ākongā 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
  - acknowledge the sources of information.
- There are many ways ākongā 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 ākongā reciting karakia, and singing waiata.

### Ākongā assessment booklet

The ākongā receives this. It outlines important information for the ākongā 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 wataa [PowerPoint slides]. Retrieved from TEP5757-11B (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.maoritvshows/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 by a given artist is explored in terms of the methodologies used in the production of their work.**
**1.2. Whakairo by a given artist 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 takarangī shows the flow of all areas of knowledge, the kupenga to draw it all in & the manaia as kaimahi. The warrior lays the challenge.

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

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



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

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

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

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

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



# Kia maumahara te Kaiako

## For Paetae/Achieved

- Demonstrate knowledge of whakairo production for meaning, intention, function and an artist's methodologies will be evidenced through:
- identifying and applying design elements and principles 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 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. influential people, environment
  - explaining whakairo production (meaning, intention, production) in accordance with tikanga and/or hapū/iwi variation.

## For Kairangi/Excellence

- Demonstration of an extensive knowledge of whakairo production for meaning, intention, function and an artist's methodologies will be evidenced through:
- analysing factors that influence an artist's methodology and whakairo production
  - comparing traditional methodologies with those used by a given artist
  - analysing and exploring whakairo production (meaning, intention, and production) in accordance with specific tikanga and/or hapū/iwi variation.

Kia kahai!

## MARKING SCHEDULE

| Assessment Task 1                  | Evidence Statements   | Judgement Statements   |
|------------------------------------|---|--|
| Describe two-dimensional carvings. | <p><b>For Paetae/Achievement</b></p> <p>The following components must be in the ākonga responses</p> <ul style="list-style-type: none"> <li>has described 3 methodologies used by the given artist in the production of his work.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>has explained influences that have an effect on the artist's methodologies.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>has explored and analysed the whakapapa and kōrero of specific hapū/iwi whakairo design elements and principles.</li> </ul> | <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Three methodologies used by the given carver were accurately and appropriately described.</p> |

| Assessment Task 2                   | Evidence Statements  | Judgement Statements   |
|-------------------------------------|--|--|
| Describe three-dimensional carvings | <p><b>For Paetae/Achievement</b></p> <p>The following components must be in the ākonga responses</p> <ul style="list-style-type: none"> <li>has explored the meaning, intention and function used in the production of their work.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>has explained whakairo production (meaning/intention and function) in accordance with specific tikanga and/or hapū variations.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>has analysed and explored the whakapapa and kōrero of specific hapū/iwi design elements and principles.</li> </ul> | <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>The meaning, intention and function used by the given artist in the production of whakairo was accurately and appropriately explored.</p> |



# WHAKAIRO

## UNIT STANDARD 23012 (version 3)

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

(Level 2, 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 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   |
|--|--|--|
| 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.

## Akonga 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.nzqpa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-vis-evidence-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 references/ for their information. Please ensure you discuss this with your ākonga.

For further information, please refer to the following link:

<http://www.nzqpa.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 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 identified in terms of the values of customary whakairo.**
**1.2. Knowledge of function and significance is identified in terms of the values 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 whareniui. The tekoteko sometimes represented the captain of the waka. A customary poutokomanawa was the main post that supported the tahuhu. This carving will possibly be used as a display.

**Significance:** this is 150 years old and holds sacred history. It has beautiful pakati-hae hae and the legs have been fully decorated with puhoro. This would have the most significance to Ngāti Whakaeu 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-taroi>

<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

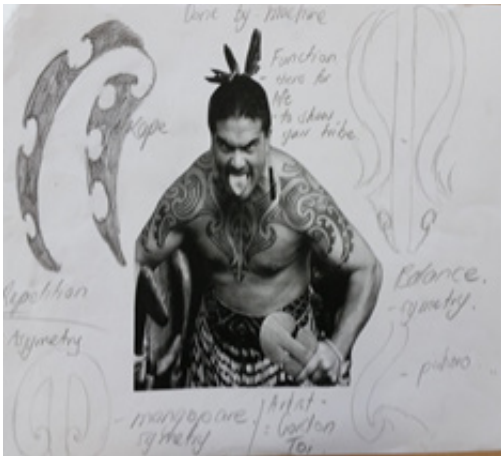
MDF, pāua, redwood stain

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.

Steur, 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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

## MARKING SCHEDULE

| Judgement Statements  | Evidence Statements   | Assessment Task <sup>1</sup>    |
|---|---|---------------------------------|
| <p><b>Judgement for Paetae/Achieved, Kaiaka/ Merit and Kairangi/Excellence</b></p> <p>Knowledge of function and significance is identified in terms of the value of customary and non-customary whakairo.</p> | <p><b>For Paetae/Achievement</b></p> <ul style="list-style-type: none"> <li>The following components must be in the ākongā responses</li> <li>has identified the function and significance in terms of the value in:                             <ul style="list-style-type: none"> <li>customary whakairo and</li> <li>non customary whakairo.</li> </ul> </li> </ul> <p><b>Evidence for Achievement with Kaiaka/ Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>has explained the value of customary and non-customary whakairo in accordance with specific hapū/iwi kawa and tikanga whakairo.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>has linked significant koreo associated with people and other sources that influenced the carvers</li> <li>has explained significant links between the influences and the conventions used by the carvers.</li> </ul> | <p>Show meaning in whakairo</p> |

# Notes:



# WHAKAIRO

## UNIT STANDARD 23013 (version 3)

Create whakairo

(Level 3, Credits 6)

L  
E  
V  
E  
L  
3

# 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 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, Kaiaaka/Merit and Kairangi/Excellence grades.

|   |  |   |
|---|--|---|
| Evidence for Paetae/Achieved  | Kaiaaka/Achievement with Merit   | Kairangi/Achievement with Excellence  |
| Apply Māori art conventions, designs and practices to develop whakairo. | Apply a comprehensive knowledge of Māori art conventions, designs and practices to develop whakairo. | Apply an extensive knowledge of Māori art conventions, designs and practices to develop whakairo. |

There is **ONE** (1) assessment task that the ākongā must correctly complete to gain credits for this standard. Once the ākongā has correctly completed the tasks, the assessor must complete the assessment schedule for each ākongā.

As mentioned above, the grades for this assessment include Paetae (Achieved), Kaiaaka (Merit), or Kairangi (Excellence). Grades awarded will depend on how well ākongā 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:

- ākongā can access two and three-dimensional whakairo, or
  - supply the ākongā with sketches of two and three-dimensional whakairo.
- The critical knowledge and skills the ākongā 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?
  - **Māori art 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 ākongā 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 ākongā 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/>



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



## 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 wataa [PowerPoint slides]. Retrieved from TEP5757-11B (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.maoritvshows/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 Create whakairo.**
**Range: evidence of three whakairo is required.**
**Assessment Task 1**
**Develop whakairo**

This is a practical assessment.

Apply Māori art conventions, designs and practices, techniques, customary processes, and the use of tools 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 development 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 Knowledge of Māori art conventions, techniques, tools and customary processes are applied in the development of whakairo.**

**1.2 Knowledge of Māori art conventions, techniques, tools and customary processes are applied to solve problems that arise in the development of whakairo.**

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

THIS IS A TWO-DIMENSIONAL CARVING

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.

**MAORI ART 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.

**MAORI ART CONVENTIONS USED:** Takarangi. Pātaki. Ununahi. Whakarare. Haehae. Rauru and Manaia.

**PROBLEM SOLVING:**

Need to create negative spaces, SO use drill and jig saw.

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:** Tahoahoā-design. Haehae cut- V chisel. Tango Atu- blocking out. Tapahi Kōki- 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 resin paint. Boiled Linseed Oil. 2 pot mix and PVA Glue. MAORI ART 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 ākongā has been asked to provide references. Where you have referred to a book, or website, or person, please acknowledge this in your lessons.

## Te Ara Taura Reference Checklist

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

# Kia maumahara te Kaiako

## For Paetae/Achieved

- Demonstrate achieved knowledge of Māori art conventions, designs and practices to develop whakairo will be evidenced through:
- applying Māori art conventions, techniques, tools and customary processes to develop whakairo;
  - solving problems that arise in the development of whakairo.

## For Kaiaka/Merit

- Demonstrate comprehensive knowledge of Māori art conventions, designs and practices to develop whakairo will be evidenced through:
- explanation and application of whakairo processes and techniques, and aesthetic design.

## For Kairangi/Excellence

- Demonstrate extensive knowledge of Māori art conventions, designs and practices to develop whakairo will be evidenced through:
- analysis and identification of concepts, design elements, and explanation of the kaupapa and meaning from idea conception to end product.

Kia kahai

Comments on this support material  
Please contact Māori Qualifications Services [mqsa@nzta.govt.nz](mailto:mqsa@nzta.govt.nz) if you wish to suggest changes to the content of this resource.

## MARKING SCHEDULE

| Assessment Task<br>1                     | Evidence Statements   | Judgement Statements   |
|--|---|--|
| <p>Describe two-dimensional carvings</p> | <p><b>For Paetae/Achievement</b></p> <p>The following components must be applied in the ākonga responses:</p> <ul style="list-style-type: none"> <li>• has applied the following knowledge to develop whakairo and solve problems that arise in the development of whakairo               <ul style="list-style-type: none"> <li>• Māori art conventions</li> <li>• techniques</li> <li>• tools, and</li> <li>• customary processes</li> </ul> </li> <li>• whakairo develop and produced included at least one 2D and one 3D</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• has explained whakairo processes and techniques</li> <li>• has explained whakairo aesthetics</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has portrayed whakairo concepts, design elements, with explanation and meaning of each kaupapa from idea conception to end product.</li> </ul> <p>Examples of referencing:</p> <ul style="list-style-type: none"> <li>• <b>Book:</b> Pōtiki, M. (1995) Haka Mana Para Tawa Ngāwhā. Kaitaia, New Zealand: Kauae Runga Publishers.</li> <li>• <b>Webpage:</b> <a href="http://www.hakamanaparatawangawha.co.nz">http://www.hakamanaparatawangawha.co.nz</a></li> <li>• <b>Course hand out/Lecture notes:</b> Knowles, B. (2012). MPA class: [Te Wakahuia Video]. Piopiotahi, New Zealand: Piopiotahi College</li> </ul> | <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Three whakairo that included at least one two, and one three-dimensional piece whakairo were develop and produced</p> |





# WHAKAIRO

## UNIT STANDARD 23014 (version 3)

Develop ideas to create whakairo

(Level 3, Credits 6)

L  
E  
V  
E  
L  
3

# 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 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.

## Akonga assessment booklet

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

- assessment and other information
- assessment tasks.

## Akonga assessment tasks

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

Where akonga choose to provide oral description/evidence, this **must** be recorded (ie, recorded onto DVD) or verified by a credible verifier, i.e a person with knowledge skills, experience and mana. Where akonga 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 akonga identification sheet (refer following link: <http://www.nzqga.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visibility-evidence-cvr.doc>) must be included. You will need to discuss with the akonga the length of time they have to complete the assessment. He ture-a-kōnuī: 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 akonga
- You **must** consider (and manage) the potential for work to have been copied, borrowed from another akonga, photocopied from a book or downloaded from the internet.

Akonga 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 akonga.

To help manage authenticity of akonga work, where the akonga is asked to complete any written tasks, the akonga is asked to use their own words as well as provide reference/ for their information. Please ensure you discuss this with your akonga. For further information, please refer to the following link:

<http://www.nzqga.govt.nz/providers-partners/assessment-and-moderation/assessment-of-standards/generic-resources/authenticity/>



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

## 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** 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.**

|  |   |
|--|---|
| Two or three dimensional whakairo.   | There are <b>TWO</b> parts to this task.<br>1. Generate, develop and clarify ideas to produce a body of work to guide the creation of either a <b>TWO</b> or a <b>THREE</b> <b>DIMENSIONAL</b> whakairo.<br>The body of work may include but is not limited to:<br><ul style="list-style-type: none"> <li>• sketches</li> <li>• drawings</li> <li>• essays</li> <li>• images</li> <li>• objects.</li> </ul> 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 akonga 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 akonga choose to provide a visual display and/or an oral description, this must be recorded (i.e. recorded onto DVD). If akonga 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. | 1.2 Ideas are analysed and further developed and clarified in a systematic and methodical manner to solve problems that could potentially arise in the creation of whakairo.  |
| <b>Note:</b> Your akonga has been asked to provide references. Where you have referred to a book, or website, or person, please acknowledge this in your lessons.  |   |

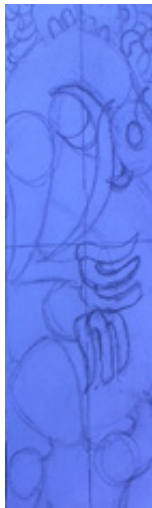
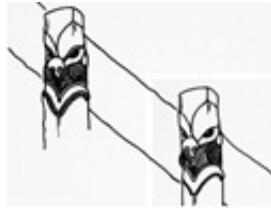
An example answer for Kaiaka/Merit.

DEVELOP IDEAS TO CREATE WHAKAIRO

TE AROHA O KAIPEKA

SKETCHES

IMAGES



DRAWINGS

OBJECTS

LEVEL 3

## RANAGAHAU

### KAIPEKA and TUTOKI

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

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

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

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

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

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

## 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.

LEVEL  
3



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 poupou 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

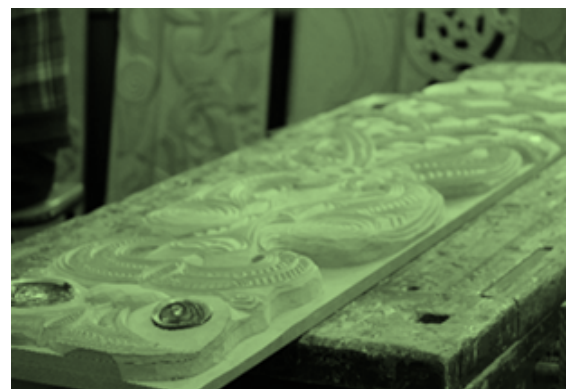
Paint:

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

| Sign                      | Pouako:   | Taurira: | Date  |
|---------------------------|---|----------|-------|
| 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           |   |          |       |

## CHECK LIST 2

| Sign                      | Pouako:  | Taurira: | Date  |
|---------------------------|--|----------|-------|
| 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           |  |          |       |

### 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 |

 LEVEL  
3

# 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:
- explaining other whakairo materials and medium, and supporting research.

## For Kairangi/Excellence

- Extensive knowledge of how to develop ideas to create whakairo will be evidenced through:
- analysis and comparison of pieces, presentation and quality, research of a kaupapa and development of a theme from initial idea to end product.

Kia kahai!

Comments on this support material

Please contact Maori Qualifications Services [mqsa@nzqa.govt.nz](mailto:mqsa@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

## MARKING SCHEDULE

| Assessment Task<br>1             | Evidence Statements  | Judgement Statements   |
|----------------------------------|--|--|
| Develop ideas to create whakairo | <p><b>For Paetae/Achievement</b></p> <p>The following components should be applied in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• presented a body of work for either a               <ul style="list-style-type: none"> <li>• TWO, or a</li> <li>• THREE dimensional whakairo</li> </ul> </li> <li>• body of work included any of the following               <ul style="list-style-type: none"> <li>• sketches</li> <li>• drawings</li> <li>• essays</li> <li>• images</li> <li>• objects</li> <li>• analysis outlined further development and clarification of ideas to solve problems in the creation of whakairo</li> </ul> </li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• presentation explained the use of other whakairo materials, medium and supporting research</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• analysis compared the pieces of work</li> <li>• presentation and quality of pieces were appropriate</li> <li>• Research and development of kaupapa and theme from the initial idea to the end of product included appropriate whakairo practices, procedures and the application of practical skills.</li> </ul> | <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Developed and presented a body of work to create 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)

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

Learning should:

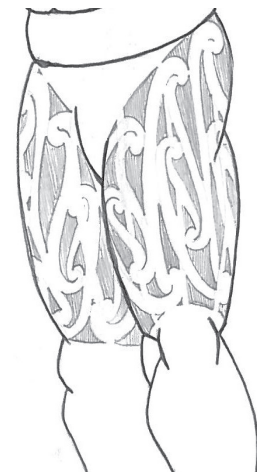
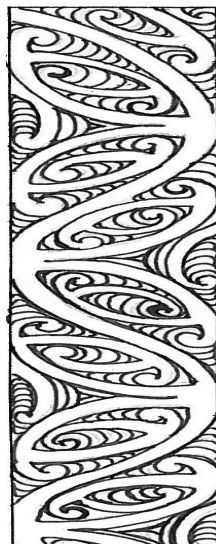
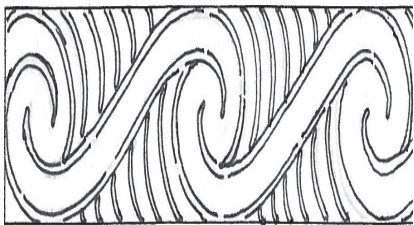
- involve the application of basic operational knowledge using readily available information to generate expressive responses to experiences
- be teacher guided.

### 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.

|   |  |   |
|---|--|---|
| <b>Evidence for Paetae/Achieved</b>               | Kaiaka/Achievement with Merit                                      | Kairangi/Achievement with Excellence                          |
| Examine meaning in particular whakairo situations | Comprehensively examine meaning in particular whakairo situations. | Extensively examine meaning in particular whakairo situations |

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 ākongā 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:

- ākongā can access a range of whakairo media, or

- supply the ākongā with a range of whakairo media.

The critical knowledge and skills the ākongā 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.

Ākongā 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 ākongā 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 ākongā reciting karakia, and singing waiata.

## Ākongā assessment booklet

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

- assessment and other information
- assessment tasks.

## Ākongā assessment tasks

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

Where ākongā choose to provide oral description/evidence, this **must** be recorded (i.e. recorded onto DVD) or verified by a credible verifier, ie. a person with knowledge skills, experience and mana. Where ākongā work has been selected for moderation, the DVD and/or attestation form must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākongā identification sheet (refer following link: <http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc>) must be included.

You will need to discuss with the ākongā the length of time they 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 ākongā
- you must consider (and manage) the potential for work to have been copied, borrowed from another ākongā, photocopied from a book or downloaded from the internet.

Ākongā may work with and learn from others to gather information from a variety of sources. However, you must be clear that the work to be assessed has been processed and produced by the ākongā.

To help manage authenticity of ākongā work, where the ākongā is asked to complete any written tasks, the ākongā is asked to use their own words as well as provide reference/s for their information. Please ensure you discuss this with your ākongā.

For further information, please refer to the following link:

<http://www.nzqa.govt.nz/providers-partners/assessment-and-moderation/assessment-of-standards/generic-resources/authenticity/>.



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

## 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 wataa [PowerPoint slides]. Retrieved from TEP5757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

- 3 **Film**

Maori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritvshows/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** Examine the organisation of whakairo to interpret meaning in particular whakairo situations

**Outcome 2** Examine the presentation of whakairo to interpret meaning in particular whakairo situations

**Outcome 3** Examine the production of whakairo to interpret meaning in particular whakairo situations

**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, 2.1, 3.1**
**Examine the organisation of whakairo to interpret meaning.**

This is a research task.

- Research and examine whakairo to show and tell how the organisation, presentation and production of whakairo communicates meaning for a whakairo situation.
- Present findings.

**1.1. The way whakairo communicates meaning is examined in terms of the organisation of whakairo.**

**2.1. The way whakairo communicates meaning is examined in terms of the presentation of whakairo**

**3.1. The way whakairo communicates meaning is examined in terms of the production of whakairo**

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.

### WHAKAIRO (1)

#### How whakairo is organised to interpret meaning

(combination of different aspects)

Matua Matiu carved the ununahi 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 paua shell in-lays help to make the eyes and 'oro' stand out strongly. This gives the whakairo a feeling of strength.

#### How whakairo is produced to interpret meaning

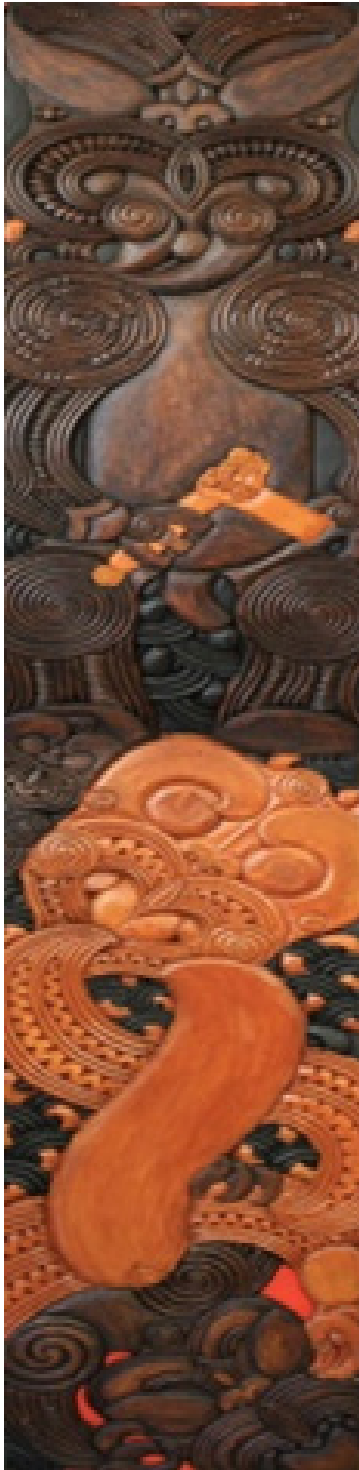
(The meaning of whakairo designs)

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 tokī, 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.

### WHAKAIRO (3)

#### How whakairo is organised to interpret meaning

(combination of different aspects)

The pātiki 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, Hināngāroa, and the two manāia 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 Hināngāroa in the early morning.

The raparapa at the end of this carving usually represents the fingers on the mahu of a wharenui. 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 Hināngāroa and how the knowledge of whakairo was given to the hapū of Hauti, Mahaki and Tāua. Over time the knowledge of this taonga grew scarce and it was Apanui who travelled back to the kaumatua 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 Taura Reference Checklist

|         | REFERENCING CHECKLIST   | YES |
|---------|---|-----|
| 1       | <b>PERSONAL COMMUNICATION</b>   |     |
| DETAILS | <p>KAIWHAKAIRO; MATTHEW THORNTON – (KAIRAKAU &amp; 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       | <b>WEBPAGE</b>  |     |
| DETAILS | <p>TE ARA, THE ENCYCLOPEDIA OF NEW ZEALAND. TE WHANAU-A-APANUI</p> <p><a href="http://www.teara.govt.nz/en/whakapapa/526/genealogy-of-apanui-ringamutu">HTTP://WWW.TEARA.GOV.T.NZ/EN/WHAKAPAPA/526/GENEALOGY-OF-APANUI-RINGAMUTU</a></p> <p>GENEALOGY OF APANUI RINGAMUTU</p> |     |
| 3       | <b>BOOK WITH ONE AUTHOR</b>   |     |
| 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       | <b>COURSE HANDOUT/ LECTURE NOTES</b>  |     |
| DETAILS |   |     |
| 5       | <b>MAGAZINE / NEWSPAPER ARTICLE</b>   |     |
| DETAILS |   |     |



# Kia maumahara te Pouako

## For Paetae/Achieved

- Demonstrate achieved knowledge of how to examine meaning in particular whakairo situations – will be evidenced through:
- examining the organisation 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 how to examine meaning in particular whakairo situations – will be evidenced through:
- explaining the deeper meaning of whakairo concepts, and use of multiple design elements, colours and symbols.

## For Kairangi/Excellence

- Demonstration of an extensive knowledge of how to examine meaning in particular whakairo situations – will be evidenced through:
- analysis and interpretation of combinations of the design elements, contours, colours, and ranghau of past/present carvers.

Kia kahai!

Comments on this support material

Please contact Maori Qualifications Services [mqsa@nzqa.govt.nz](mailto:mqsa@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

## MARKING SCHEDULE

| Assessment Task<br>1                  | Evidence Statements  | Judgement Statements   |
|---------------------------------------|--|--|
| Examine whakairo to interpret meaning | <p><b>For Paetae/Achievement</b></p> <p>The following components should be applied in the ākonga responses:</p> <ul style="list-style-type: none"> <li>• researched the organisation of whakairo and communicated meaning within a particular whakairo situation</li> <li>• researched the presentation of whakairo and communicated meaning within a particular whakairo situation</li> <li>• researched the production of whakairo and communicated meaning within a particular whakairo situation</li> <li>• presented the research.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• explained the deeper meaning of kaupapa and/or whakairo concepts</li> <li>• explained the use of multiple design elements, colours and symbols appropriate to a particular whakairo situation.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• analysed and interpreted a combination of design elements, contours, colours appropriate to a particular whakairo situation</li> <li>• analysed meaning from past and present carvers in the research were appropriate to a particular whakairo situation.</li> </ul> | <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></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 practises 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  |
|---|---|---|
| Examine and interpret change in particular whakairo situations. | Comprehensively examine and interpret change in particular whakairo situations. | Extensively examine and interpret 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.
- **Māori art 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 (eg. 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 (eg 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.

## Akonga assessment booklet

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

- assessment and other information
- assessment tasks.

## Akongā assessment tasks

These sheets and any other evidence should be collected by the Pouako and retained for assessment and moderation purposes. Where ākongā choose to provide oral description/evidence, this **must** be recorded (ie, recorded onto DVD) or verified by a credible verifier, i.e a person with knowledge skills, experience and mana. Where ākongā work has been selected for moderation, the DVD and/or attestation form must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākongā identification sheet (refer following link: <http://www.nzqga.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visibility-evidence-cvr.doc>) must be included. You will need to discuss with the ākongā the length of time they must complete the assessment. He ture-a-kōnu: one credit equates to 10 notional hours of teaching, practice and/or study, and assessment.

## Authenticity

As per NZQA requirements:

- You must verify that the work submitted for assessment has been produced by the ākongā
- You must consider (and manage) the potential for work to have been copied, borrowed from another ākongā, photocopied from a book or downloaded from the internet.

Ākongā may work with and learn from others to gather information from a variety of sources. However, you must be clear that the work to be assessed has been processed and produced by the ākongā.

To help manage authenticity of ākongā work, where the ākongā is asked to complete any written tasks, the ākongā is asked to use their own words as well as provide references for their information. Please ensure you discuss this with your ākongā.

For further information, please refer to the following link:

<http://www.nzqga.govt.nz/providers-partners/assessment-and-moderation/assessment-of-standards/generic-resources/authenticity/>



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

## 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 Explain the impact of technology within whakairo practises and whakairo production.**
**Assessment Task 1 - This task assesses the evidence requirements of 1.1 and 1.2.**
**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 and **THREE** non-customary practices
- technology – **THREE** customary and **THREE** non-customary.

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

**1.1. The impact of technology on whakairo is examined and interpreted in terms of changes to the practices and production of whakairo.**

Range: whakairo – three customary and three non customary

technology – three customary and three non customary.

**1.2. Information is collated to support conclusions made in 1.1.**
**The ākonga must present information in their own words, and references must be provided.**

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

EXAMINE AND INTERPRET CHANGE TO PRACTISES/PRODUCTION IN WHAKAIRO THROUGH TECHNOLOGY. (1.1, 1.2)





Examine and interpret CHANGE to practises and production in WHAKAIRO (1.1, 1.2)

**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 practise.

**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 Wharenuui at Waiariki Institute of Technology in Rotorua. Both have a different āhua and demonstrate how wharenuui 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 whare 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 wharenuī 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** Examine and interpret the impact of change to contexts and the practises and production of whakairo

**Assessment Task 2 - This task assesses the evidence requirements of 2.1 and 2.2.**

|   |   |
|---|---|
| <p>Impacts of social and cultural changes on whakairo.</p>  | <p>Research and explain the impacts of social and cultural contexts on whakairo practises, and the production of whakairo</p> <p>Research must include:</p> <ul style="list-style-type: none"> <li>• Social – <b>THREE</b> customary and <b>THREE</b> non-customary practises</li> <li>• Cultural – <b>THREE</b> customary and <b>THREE</b> non-customary.</li> </ul> |
| <p>Present a bibliography of resources and information that supports your conclusions made for 2.1.</p> | <p>2.1. The impact of social and cultural contexts on whakairo is examined and interpreted in terms of changes to the practises and production of whakairo.</p> <p>Range:</p> <p>social – three customary and three non customary;</p> <p>cultural – three customary and three non customary.</p>   |
| <p>The ākongā must present information in their own words, and references must be provided.</p>         | <p><b>Note:</b> Your ākongā has been asked to provide references. Where you have referred to a book, or website, or person, please acknowledge this in your lessons.</p>  |

Sample answer that would be acceptable for 'Kaiaaka/Merit';

Examine/interpret to CHANGE practises /production of whakairo in terms of SOCIAL impacts. (2.1, 2.2)



### 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 whareniui.

### 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 whare 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 tamarii, 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 a-ringā 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 | <p>NEW ZEALAND HERALD ONLINE, 6:27 AM FRIDAY SEP 18, 2015, ONE MAP THAT SHOWS JUST HOW POPULAR THE ALL BLACKS ARE</p> <p><a href="http://www.nzherald.co.nz/sport/news/article.cfm?c_id=4&amp;objectid=11514940">HTTP://WWW.NZHERALD.CO.NZ/SPORT/NEWS/ARTICLE.CFM?C_ID=4&amp;OBJECTID=11514940</a></p>   | ✓  |
| 3       | BOOK WITH ONE AUTHOR   |  |
| DETAILS | <p>EVANS, J. (2002) MAORI WEAPONS IN PRE-EUROPEAN NEW ZEALAND. AUCKLAND, NEW ZEALAND: REED</p> <p>PHILLIPS, W.J. (2002) MAORI CARVING ILLUSTRATED. AUCKLAND, NEW ZEALAND: REED</p> <p>EVANS, J. (2000) WAKA TAUA: THE MAORI WAR CANOE. AUCKLAND, NEW ZEALAND: REED</p> <p>NEICH, R. (2008) CARVED HISTORIES, ROTORUA NGATI TARAWHAI WOODCARVING, AUCKLAND, NEW ZEALAND: AUCKLAND UNIVERSITY PRESS</p> <p>TOIA, R. AND COUPER, T. (2006) KAHUI WHETU, CONTEMPORARY MAORI ART, AUCKLAND, NEW ZEALAND: REED</p> | <p>✓</p> <p>✓</p> <p>✓</p> <p>✓</p> <p>✓</p> |
| 4       | COURSE HANDOUT/ LECTURE NOTES  |  |
| DETAILS |  |  |
| 5       | MAGAZINE / NEWSPAPER ARTICLE   |  |
| DETAILS |  |  |

# Kia maumahara te Pouako

## For Paetae/Achieved

- Demonstrate knowledge of function and significance to explore the value of whakairo will be evidenced through:
- accurate identification of different sources that had influenced each carvers ideas
- accurate description of the links between the influences and the conventions used by the carvers.

## 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 kahai!

Comments on this support material

Please contact Maori Qualifications Services [mqsa@nzqa.govt.nz](mailto:mqsa@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

## MARKING SCHEDULE

| Assessment Task<br>1   | Evidence Statements   | Judgement Statements   |
|--|---|--|
| <p>Impact of technology on whakairo practices and the production of whakairo</p> | <p><b>For Paetae/Achievement</b></p> <ul style="list-style-type: none"> <li>Has examined and described the impacts of technology on whakairo practices and the production of whakairo.</li> </ul> <p>Examination and explanation included:</p> <ul style="list-style-type: none"> <li>three customary and three non-customary whakairo</li> <li>three customary and three non-customary technology.</li> </ul> <p>Information collated supported conclusions.</p> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>an accurate explanation of the impacts of technology on whakairo practices and production.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>an analysis explaining the impacts of technology on whakairo practices and production.</li> </ul> | <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Research presented determined the impacts of technology on whakairo practices and the production of whakairo.</p> |



|  |  |  |
|--|--|--|
| <p><b>2</b><br/><b>Assessment Task</b></p> | <p><b>Evidence Statements</b></p>  | <p>Impact of changes to contexts on whakairo practices and production of whakairo</p>  |
| <p><b>Judgement Statements</b></p>         | <p><b>For Paetae/Achievement</b></p> <ul style="list-style-type: none"> <li>Has examined and described the impacts of changes to contexts on the whakairo practices and the production of whakairo.</li> </ul> <p>Examination and explanation included:</p> <ul style="list-style-type: none"> <li>two customary social contexts</li> <li>two non - customary social contexts</li> </ul> <p>Information collated supported conclusions.</p> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>explained the impacts of social and cultural contexts on whakairo kawa and tikanga</li> <li>explained the impacts of social and cultural contexts on the production processes in customary and non-customary settings.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>analysed the impact of social and cultural contexts on whakairo tikanga, kawa</li> <li>analysed the impact of social and cultural contexts on the production processes in customary and non-customary settings.</li> </ul> | <p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Research presented determined the impacts of social and cultural contexts on whakairo practices and the production of whakairo.</p> |

# Notes: