



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

2004

Internal Assessment Resource

Subject Reference: **Art History 3.3**

Internal assessment resource reference number:
ArtHist/3/3 – A version 2

“Whare in Aotearoa New Zealand: past to the present”

Supports internal assessment for:

Achievement Standard 90492 version 1
Examine media and processes in art
Credits: 3

Date version published:

January 2004

**Ministry of Education
quality assurance status**

For use in internal assessment from 2
2004

Teacher Guidelines:

The following guidelines are supplied to enable teachers to carry out valid and consistent assessment using this internal assessment resource.

Context/setting:

This activity assesses the different effects produced in art by different media and processes and how these relate to style and content. This will be assessed through a study of media and processes used in a pre-1930s whare and in a contemporary whare built since 1990. Students will be studying whakairo (carving) and kowhaiwhai (painting) in the **two** whare.

Conditions:

Students will have four hours of class time and three weeks of homework time to complete the assessment.

This activity provides opportunity for students to study whare in:

- their school
- their local community
- other educational settings, e.g. universities, polytechnics, colleges of education
- regional museums
- the national museum.

Resource requirements:

Examples of pre-1930s whare include:

- 'Hotonui', 1878, Parawai, Wepiha Apanui, Ngati Awa for Ngati Muru, (Tohunga Whakairo) – Auckland War Memorial Museum (1929)
- 'Te Hau ki Turanga', 1842, Raharuhi Rukupo, Rongowhakaata (Tohunga Whakairo) – Museum of New Zealand Te Papa Tongarewa
- 'Te Mana o Turanga', 1843, Raharuhi Rukupo, Rongowhakaata (Tohunga Whakairo), opened 1883 – Whakato Marae, Manutuke
- 'Rongopai', Waituhi, Repongaere, 1887, (Tohunga Whakairo)

Examples of contemporary whare (post-1990s) include:

- 'Te Whare o Rangi', 1987-1993, Taka Waaka, Kahungunu (Tohunga Whakairo, 1987-89) and Winiata Tapsell, Te Arawa (Tohunga Whakairo, 1989-1993) – Te Aute College, Hawkes Bay
- 'Raikairoa', Harataunga Marae, 1996, Pakariki Harrison, Ngati Porou (Tohunga Whakairo) – Kennedy's Bay, Coromandel
- 'Tane-nui-a-Rangi', 1998, Pakariki Harrison, Ngati Porou (Tohunga Whakairo) – University of Auckland
- 'Te Huki', c1990, Sandy Adsett, Ngati Kahungunu (Tohunga Whakairo) – Raupanga Marae, near Gisborne
- 'Te Whare Taa a Ihenga', 1996, Lyonel Grant, Ngati Pikaio, Te Arawa (Tohunga Whakairo) – Tangatarua Marae, Waiariki Polytechnic, Rotorua
- 'Te Hono ki Hawaiki', 1998, Cliff Whiting, Whanau a Apanui (Tohunga Whakairo) – Museum of New Zealand Te Papa Tongarewa

Additional information:

This activity may be modified to suit other taonga and contemporary Māori art, e.g. traditional waka/wakataua and waka made for the 1990 sesquicentenary in Aotearoa.

2004

Internal Assessment Resource

Subject Reference: **Art History 3.3**

Internal assessment resource reference number: **ArtHist/3/3 – A version 2**

“Whare in Aotearoa New Zealand: past to the present”

Supports internal assessment for:
Achievement Standard 90492 version 1
Examine media and processes in art
Credits: 3

Student Instructions Sheet

You have been invited to write the script for the introduction for a video resource for teachers and students being produced by Learning Media, Ministry of Education. The video is to be called *Whare in Aotearoa New Zealand: Past to Present*, and will focus on a pre-1930's and a contemporary (post-1990) whare to show changes over time in the use of media and processes. The emphasis in the introduction is to be on the different effects produced by different media and processes and how these relate to style and content in the whare.

For the activity you will be studying whakairo (carving) and kowhaiwhai (painting) in the two whare.

There are **three** tasks to complete. The first task involves gathering information in class time about the two whare, *either* on visits *or* from other sources (marae publications, videos, catalogues, books). The second and third tasks involve writing sections of the script for the introduction to the video.

Conditions:

You will have four hours in class time and three weeks overall to complete the activity.

Task One: Gathering Information

For both the pre-1930s and the contemporary whare, gather information to describe media and processes used in whakairo and kowhaiwhai. Present your information as notes and/or sketches and/or annotations on photocopies.

Note: Media are the materials and equipment used by the tohunga whakairo and other makers in the whare to produce their work, e.g. totara, custom-board; Processes are the actions or steps towards achieving the work.

Task Two: Comparing the Effects of Media and Processes

Using material from Task One, write the first two parts of your video script.

- a. In the first part, **compare** the pre-1930s and the contemporary whare to discuss the **effects** of media and processes used in the whakairo and kowhaiwhai.
- b. In the second part, **explain the importance** of media and processes in producing different effects.

Task Three: Evaluation

Using material from the first two tasks, write the final (third) part of the introduction to your video script. In this section **evaluate the relationship** between the media and processes used in both the early and the contemporary whare and how these have affected the **style and content** in each.

Assessment schedule: ArHist/3/3 – A version 2: “Whare in Aotearoa New Zealand: Past to Present”

Task or question	Evidence towards achievement	Evidence towards achievement with merit	Evidence towards achievement with excellence
<p>One</p>	<p>Media and processes in whakairo and kowhaiwhai are described for a pre-1930s and a post-1990 contemporary whare e.g. 'Te Mana o Turanga', 1843, Rahuruhi Rukupo, Rongowhakaata – Whakato Marae, Manutuke, near Gisborne (opened 1883) Whakairo, pre-1930s</p> <ul style="list-style-type: none"> • ancestors carved from totara figures in low relief; surface decoration of spirals • early use of steel tools replacing stone adze; sharp tools gave firm edges • paint made from red clay or haematite was burnt, powdered to become kokowai, then mixed with shark oil. <p>Kowhaiwhai, pre-1930s</p> <ul style="list-style-type: none"> • traditional painting on heke (rafters, ribs) • established patterns (e.g. puhoro, ngutu kaka) • painted in standard red, black and white; paint made from natural oxides, pigments, vegetation, oil 	<p>As for achievement</p>	<p>As for achievement</p>

Task or question	Evidence towards achievement	Evidence towards achievement with merit	Evidence towards achievement with excellence
	<p>medium.</p> <p>'Marakaitatea', 1994, Cliff Whiting, Whanau a Apanui – Takahanga Marae, Kaikoura</p> <p>Whakairo, post-1990s</p> <ul style="list-style-type: none"> • figures constructed from particle board • shapes cut from thin sheets with electric tools (router/ sabre-saw/jig-saw); shapes steamed and held under pressure to form curved surfaces; intricate spirals and cut-out areas • for solid forms, sheets of custom board laminated together then carved, sanded and painted in non-traditional colours <p>Kowhaiwhai, post-1990s</p> <ul style="list-style-type: none"> • combination of traditional patterns with modern variations • patterns and colours from nature (land, pebbles, beaches) and legendary cloaks 		

Task or question	Evidence towards achievement	Evidence towards achievement with merit	Evidence towards achievement with excellence
Two (a)	<p>The effects of media and processes in whakairo and kowhaiwhai in both whare are compared</p> <p>e.g.</p> <p>In whakairo</p> <ul style="list-style-type: none"> • effect of solidity created by pre-1930s use of vertical panels of totara compared with fragile and linear effect of cut-out shapes of thin sheets of particle board in post-1990s construction • effect of stability in traditional low-relief carvings attached to wall of whare compared with free-floating shapes attached to other shapes and surfaces • effect of flat red paint on traditional forms compared with air-brushed tonal gradations and bright colours <p>In kowhaiwhai</p> <ul style="list-style-type: none"> • solid effect of flat paint in three colours in early rafter paintings compared with tonal effects of air-brushed images in contemporary whare. 	As for achievement	As for achievement
Two (b)	Evidence from this task may be used to supplement the evidence from Task Two (a) when making an holistic judgement	<p>The importance of media and processes in producing different effects is explained</p> <ul style="list-style-type: none"> • in pre-1930s whare 	As for achievement with Merit

Task or question	Evidence towards achievement	Evidence towards achievement with merit	Evidence towards achievement with excellence
		traditional use of media and processes conveys effect of reverence and perpetuation of Maori values <ul style="list-style-type: none"> • effects are related to function of commemorating and denoting ancestors • in post-1990s where choice of media and processes relates to past mythologies and to the present • emphasis on contemporary media and processes to produce a contemporary look and feel 	
<p>Three</p>			The relationship between media and processes, style and content in both where is evaluated In ‘Te Mana o Turanga’ <ul style="list-style-type: none"> • Gisborne style (Rongowhakaata) of carvings of ancestors in totara made with steel tools feature triangular heads and small round bodies • style and content of both

Task or question	Evidence towards achievement	Evidence towards achievement with merit	Evidence towards achievement with excellence
			whakairo and kowhaiwhai affected by traditional use of media and processes In 'Marakaitatea' <ul style="list-style-type: none"> • Whanau a Apanui style of carving figures with rectangular heads and long bodies is translated into constructed shapes painted in flat colours and tones • non-traditional methods, images and motifs in whakairo/kowhaiwhai create 'theatrical' effects, relate to contemporary life and multi-purpose function of modern whare.