



TAONGA PUORO

UNIT STANDARD 30237 (VERSION 2)

Describe a taonga puoro artist or practitioner

(Level 1, Credits 3)

ASSESSOR BOOKLET

'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'*

Assessor Information

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

Paetae/Achievement	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Describe a taonga puoro artist or practitioner.	Describe a taonga puoro artist or practitioner in-depth.	Comprehensively describe a taonga puoro artist or practitioner.

Assessment criteria

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 task, the assessor must complete the assessment schedule for each ākonga.

As mentioned above, the grades for this assessment include Paetae, Kaiaka, or Kairangi. Grades awarded will depend on how well ākonga demonstrate knowledge of people associated with Māori performing arts..

Ākonga booklet

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

- assessment and other information
- assessment tasks.

Ākonga assessment material

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

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.

Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

EXAMPLES OF REFERENCING STYLES

1 Book

King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

2 Course handout/Lecture notes (electronic version)

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and waiata [PowerPoint slides]. Retrieved from TEPS757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

3 Film

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritelevision.com/tv/shows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

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

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

5 Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text

J. Jackson, personal communication, March 12, 2011.

6 Webpage

New Zealand Trade and Enterprise. (n.d.). Agribusiness. Retrieved from <https://www.nzte.govt.nz/en/export/market-research/agribusiness/>.

PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

Using the online [External Moderation Application](#), schools and providers must include:

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

4. all files must be viewable online
5. URLs, e.g. for student created websites, will need to be submitted as links within a document.



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

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

ASSESSOR INFORMATION – ASSESSMENT TASKS

- Outcome 1** Describe a taonga puoro artist or practitioner.
- Range - may include but is not limited to – a performer/player, a taonga puoro maker, a composer, a tutor;**
- evidence of one is required.**

Assessment Task 1 – this task assesses PC 1.1, 1.2, 1.3, and 1.4
Describe a taonga puoro artist or practitioner in terms of:

- their whakapapa/pepeha (iwi affiliations and place of birth)
- their acknowledgments and involvement within te ao puoro (achievements may include but are not limited to – awards, accolades, successes, triumphs)
- an influencing factor that led to their involvement in taonga puoro (an influencing factor may include but is not limited to – social, cultural, economic, political)
- a piece of their work (a piece of work may include but is not limited to – performance, establishment of a group, performance of a group, research, publications, recordings, composition).

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



Figure 1

He kōrero mō Rangīria Hedley me ētahi atu tohunga taonga pūoro.



An example of describing a taonga puoro artist or practitioner at the level for Paetae/Achieved.

Describe a Taonga Puoro artist or practitioner

Hirini (Sid) Melbourne ONZM (21 July 1949 – 6 January 2003) was a Māori composer, singer, university lecturer, poet and author. He was born in Te Urewera with tribal connections to Ngāi Tūhoe and Ngāti Kahungunu.

"Of all the threads that make up the warp and weft of the whāriki of traditional knowledge, one has been missing - that of the traditions and performance skills of the musical instruments."
(Hirini Melbourne)

Hirini Melbourne is known for his work surrounding the revival of Māori culture. A member of Ngā Tamatoa, which petitioned the New Zealand Government to have Maori taught in schools as part of its focus on Maori identity, he also studied at Auckland University and later became the Dean and associate professor of Māori and Pacific development at the University of Waikato.

Hirini is a significant figure in the revival of the Maori language with dozens of his now classic songs sung in classrooms throughout New Zealand. The power of his melodies and the brilliance of his compositions have still to be widely recognised beyond the classroom however.

In the last two decades of his life Hirini's musical interests extended to a fascination with traditional Maori instruments. Initially intrigued by instruments found only in museum glass cases, he subsequently met ethnomusicologist and performer Richard Nunns and from 1989 onwards the two regularly performed together on marae, and in schools, galleries and concerts. This partnership led to the release of 'Te Ku Te Whe', a CD of original and traditional compositions for a variety of Maori flutes which has been awarded a Gold Disc Award. A second CD together with a DVD 'Te Hekenga-a-rangi' was released in 2003. In 2002 Hirini was awarded an Honorary Doctorate from the University of Waikato where he had been a lecturer in the Department of Maori. He was made an Officer of the New Zealand Order of Merit in the 2003 New Year's Honours just before his death a week later

In 2009 Hirini Melbourne, along with Richard Nunns, was inducted into the New Zealand Music Hall of Fame in recognition of his contribution to the revival of interest in and understanding of taonga puoro.

References:

- i Wikipedia: https://en.wikipedia.org/wiki/Hirini_Melbourne .
- ii New Zealand Herald: Obituary: Hirini Melbourne, January 10, 2003. http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=3050805



Figure 2



Figure 3

Kia maumahara te Kaiako

For Paetae/Achieved

Describe a taonga puoro artist or practitioner will be evidenced through describing:

- their whakapapa /pepeha
- their their acknowledgments and involvement within te ao puoro
- that led to their involvement in taonga puoro
- of their work.

For Kaiaka/Merit

Describe a taonga puoro artist or practitioner in-depth will be evidenced through:

- providing their background kōrero (stories, up-bringing and background (may include their hapū, marae, and/or tūrangawaewae), where they grew up, schooling, family etc)
- describing how their achievements came to be and the significance of the achievements.

For Kairangi/Excellence

Comprehensively describe a taonga puoro artist or practitioner will be evidenced through describing:

- describing how the influencing factor impacted on their involvement in taonga puoro;
- describing the history of a piece of work completed by an individual or rōpū, and its significance to the maintenance and survival of taonga puoro.

A checklist for this task has been provided for you on the following page. This may help when you complete the assessment schedule.

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

ASSESSMENT SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
Describe a taonga puoro artist or practitioner	<p>Evidence for Paetae/Achievement</p> <p>It is expected that ākongā responses will vary according to iwi traditions. However, the following components should be included in the ākongā responses:</p> <p>For a taonga puoro artist or practitioner, the following are described:</p> <ul style="list-style-type: none"> • their whakapapa /pepeha (iwi affiliations and place of birth) • their achievements within te ao puoro (acknowledgments and involvement may include but are not limited to – awards, accolades, successes, triumphs within whānau, hapū, iwi and hapori') • an acknowledgment and involvement that led to their involvement in taonga puoro (background experiences may include but is not limited to – social, cultural, economic, political) • their work (their work may include but is not limited to – performance, establishment of a group, performance of a group, research, publications, recordings, composition improvisation, wānanga, digital creation, carving.). <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> • providing their background kōrero (stories, upbringing and background (may include their hapū, marae, and/or tūrangawaewae), where they grew up, schooling, family etc) • describing how their achievements came to be and the significance of the achievements. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> • describing how the influencing factor impacted on their involvement in taonga puoro; • describing the history of a piece of work completed by an individual or rōpū, and its significance to the maintenance and survival of taonga puoro. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Knowledge of a taonga puoro artist or practitioner is demonstrated.</p>

Image reference

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Further information can be found <http://www.nzqa.govt.nz/about-this-site/copyright/>

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- Jo'el Komene. (2016), 022 photograph. Figure 1, page 14
- owner name. (Date taken), 000 photograph. Figure 2, page 15
- owner name. (Date taken), 000 photograph. Figure 3, page 15

Further Rauemi:

1. Hirini Melbourne

Melbourne, Hirini, 1993, second edition 2016. *Toiapiapi – He huinga o ngā kura puoro a te Māori. A collection of Māori musical treasures.* New Zealand, Shearwaters publishing.

WEBSITES:

Songs from Dr Hirini Melbourne – Toiapiapi 25-year anniversary

<http://www.radionz.co.nz/national/programmes/teahikaa/audio/201821654/songs-from-dr-hirini-melbourne-toiapiapi-25-year-anniversary>

Māori Musical instruments – taonga puoro

<http://www.teara.govt.nz/en/music/42166/richard-nunns-and-hirini-melbourne>

Biography

<http://www.last.fm/music/Hirini+Melbourne/+wiki>

VIDEO:

Te Hekenga a Rangi (Excerpt 1)

<https://www.youtube.com/watch?v=FaH6s-twdzU>

Te Hekenga a Rangi (Excerpt 1)

<https://www.youtube.com/watch?v=8f1ULV8h0jQ>

Creating New Zealand Reo puorocapes

Part Two: Creating the reo puoro –

- Richard Nunns and Hirini Melbourne on recording Te Ku Te Whe

http://teachingreo-puorocapes.blogspot.co.nz/2012/10/creating-reo-puoro_24.html

AUDIO:

Te Pūtōrino a Raukatauri

<http://www.teara.govt.nz/en/music/44809/hirini-melbourne-te-putorino-a-raukatauri>

2. Jo'el Komene

<http://www.sunlive.co.nz/news/104803-taonga-puoro-matariki.html>

Tauranga Memories: Tauranga City Libraries History

http://tauranga.kete.net.nz/tauranga_city_libraries_history/topics/show/2648-tangi-roreka-with-joel-komene-23-june-2015

3. Jerome Kavanagh

Taonga Puoro and Matariki - <http://jeromekav.wixsite.com/jerome-/about>

<https://www.youtube.com/watch?v=xfWvyWXYDuQ>

Kete Aronui Episode 7: Part 1 of 3 (James Webster)

<https://www.youtube.com/watch?v=al6EZCEWrw4>

Kete Aronui Episode 7: Part 2 of 3 (James Webster)

<https://www.youtube.com/watch?v=OsyIX7Mi0Zc>

Kete Aronui Episode 7: Part 3 of 3 (James Webster)

<https://www.youtube.com/watch?v=2D-JGZHFkUM>

4. Horomona Horo

Horomona Horo demonstrates the pūtātara, Māori instruments, taonga puoro

https://www.youtube.com/watch?v=got_iLKSIBY

Horomona Horo demonstrates the kōauau

<https://www.youtube.com/watch?v=pQOt4t9wGNs>

Notes: