



TAONGA PUORO

UNIT STANDARD 30239 (VERSION 2)

Identify, express, and play reo puoro inspired by te taiao using uncrafted taonga puoro from the natural environment

(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
Identify, express, and play reo puoro inspired by te taiao using uncrafted taonga puoro from the natural environment.	Use two uncrafted taonga puoro made from natural resources to play reo puoro recognisable as those from te taiao.	Use three uncrafted taonga puoro made from natural resources to play reo puoro that is identifiable as a close likeness to those of te taiao.

Assessment criteria

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.

As mentioned above, the grades for this assessment include Paetae, Kaiaka, or Kairangi. Grades awarded depend on how well ākonga identify and mimic reo puoro from te taiao using uncrafted taonga puoro.

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** Identify reo puoro from te taiao.
- Range - includes but is not limited to the ngahere, moana, awa;
evidence of **THREE** different reo puoro from at least three environments is required.

Assessment Task 1 – this task assesses PC 1.1

Identify a range of reo puoro from three different realms/environments.

- Te ngahere
- Te moana
- Te awa

The ākonga must present information in their own words and all sources of information must be acknowledged.

- Outcome 2** Use uncrafted taonga puoro sourced from natural resources to express and play reo puoro inspired by te taiao.

Assessment Task 2 – this task assesses PC 2.1, 2.2, and 2.3

Use uncrafted taonga puoro from natural resources to express and play reo puoro inspired by te taiao from three different environments:

The ākonga must present information in their own words.



Figure 1

An example of the expression of reo puoro from three different environments at the level for Paetae/Achieved.

NGĀ ORO O TE NGAHERE:

- karanga weka
- tōkere
- tumutumu
- tūārōria
- hue puruhau

NGĀ ORO O TE AWA:

- kōhatu
- tōkere
- rarā
- rōria

NGĀ ORO O TE MOANA:

- pūmoana
- pūpū
- tumutumu



Listen to a range of uncrafted taonga puoro being played.

<https://www.nzqa.govt.nz/maori-and-pasifika/field-maori-assessment-support-materials/taonga-puoro/30239-taonga-puoro-level-1/>



Figure 2

TE RŌRIA MĒ NGĀ KŌHATU



Figure 3

HE KŌHATU, HE KARANGA MANU





Figure 4

HE KŌHATU, HE KŌAUUAU KOURA



Figure 5

NGĀ MOMO TANGI O TE TAI AO



Figure 6

HE WHAKAMĀRAMA, HE WHAKATANGI I NGĀ MOMO TAONGA PUORO

Kia maumahara te Kaiako

For Paetae/Achieved

Identify, express, and play reo puoro inspired by te taiao using uncrafted taonga puoro sourced from the natural environment will be evidenced through:

- identifying three reo puoro from three different environments
- the expression and playing of reo puoro inspired by te taiao using uncrafted taonga puoro made from natural resources

For Kaiaka/Merit

Use uncrafted taonga puoro made from natural resources to play reo puoro to a close likeness inspired by te taiao will be evidenced through:

- producing reo puoro inspired by te taiao with a combination of two uncrafted taonga puoro made from natural resources
- producing reo puoro with the taonga puoro that are recognisable to those of te taiao.

For Kairangi/Excellence

Use uncrafted taonga puoro made from natural resources to play recognisable reo puoro inspired by te taiao will be evidenced through:

- producing reo puoro inspired by te taiao with a combination of three uncrafted taonga puoro made from natural resources
- producing reo puoro the taonga puoro that are identifiable as a close likeness to those from te taiao.



Figure 7

ASSESSMENT SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
Identify a range of reo puoro from three different realms/environments.	<p>Evidence for Paetae/Achievement</p> <p>It is expected that ākonga responses will vary according to iwi traditions. However, the following components should be included in the ākonga responses:</p> <ul style="list-style-type: none"> Three reo puoro from three different environments are identified. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>A range of reo puoro from three different realms/environments are identified.</p>

Assessment Task 2	Evidence Statements	Judgement Statements
Express and play reo puoro inspired by te taiao from three different realms/environments.	<p>Evidence for Paetae/Achievement</p> <p>It is expected that ākonga responses will vary according to iwi traditions. However, the following components should be included in the ākonga responses:</p> <ul style="list-style-type: none"> Three reo puoro from three different environments are expressed and played. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> Reo puoro produced with the taonga puoro are identifiable as a close likeness to those of te taiao. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> Reo puoro produced with the taonga puoro are recognisable as those from te taiao. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Three reo puoro from three different environments are expressed and played.</p>

Image reference

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WEBSITES:

Voices of Tāwhirimātea - TKI

<http://artsonline.tki.org.nz/Teaching-and-Learning/Primary-teaching-resources/Units-and-sequences/Voices-of-Tawhirimatea#task2>

Creating New Zealand Reo puorocapes

Part Two: Creating the reo puoro –

- Richard Nunns and Hirini Melbourne on recording Te Ku Te Whe
- Music to Māori Ears – Tales from Te Papa episode 119

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