

TAONGA PUORO

UNIT STANDARD 30243 (VERSION 2)

Describe the relationship between te taiao and taonga puoro, and incorporate into performance using simple taonga puoro

(Level 2, Credits 4)

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 the relationship between te taiao and taonga puoro, and incorporate into performance using simple taonga puoro.	Demonstrate in-depth knowledge of the relationship between te taiao and taonga puoro, and incorporate te taiao into a performance.	Demonstrate comprehensive knowledge of the relationship between te taiao and taonga puoro, and incorporate te taiao into a performance.

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 will depend on how well ākonga construct simple taonga puoro.

Ākonga 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.

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 the relationship between te taiao and taonga puoro, and incorporate te taiao into performance using simple taonga puoro.

Assessment Task 1 – this task assesses PC 1.1

Describe the relationship between te taiao and taonga puoro.

Describe the relationship between te taiao and taonga puoro. The relationship between te taiao and taonga puoro is described in terms of sound. The reo puoro may include ngā kararehe, ngā tūmomo rākau, ngā tūmomo manu, ngā kaitiaki, ngā ngārara, ngā atua, ngā taniwha, ngā hau, ngā wai, ngā maunga - evidence of at least **THREE** is required.

Outcome 2 Express and play reo puoro inspired by te taiao into performance using simple taonga puoro.

Assessment Task 1 – this task assesses PC 2.1 and 2.2

Express and play reo puoro inspired by te taiao into performance using simple taonga puoro.

Give a performance using simple taonga puoro that demonstrates playing skills that reflect te taiao in relation to sound. The reo puoro may include ngā kararehe, ngā tūmomo rākau, ngā tūmomo manu, ngā kaitiaki, ngā ngārara, ngā atua, ngā taniwha - evidence of three different reo puoro from one taonga puoro from each of the whānau taonga puoro. The performance must generate an sense ihi, wehi and wana.

Ākongā must provide a video recording of their taonga puoro performance.



Figure 4

Figure 2

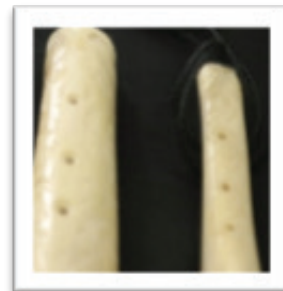


Figure 1



An example of describe the relationship between te taiao and taonga puoro, and incorporate te taiao into performance using simple taonga puoro.

DESCRIBE THE RELATIONSHIP BETWEEN TE TAI AO AND TAONGA PUORO, AND INCORPORATE TE TAI AO INTO PERFORMANCE USING SIMPLE TAONGA PUORO.

Describe the relationship between te taiao and taonga puoro in terms of sound.

The reo puoro may include ngā kararehe, ngā tūmomo rākau, ngā tūmomo manu, ngā kaitiaki, ngā ngārara, ngā atua, ngā taniwha, ngā hau, ngā wai, ngā maunga - evidence of at least three is required.

1.

2.

3.

Incorporate reo puoro from te taiao into performance using simple taonga puoro.

The reo puoro may include ngā kararehe, ngā tūmomo rākau, ngā tūmomo manu, ngā kaitiaki, ngā ngārara, ngā atua, ngā taniwha, ngā hau, ngā wai, ngā maunga. Evidence of three different reo puoro from one taonga puoro from each of the whānau taonga puoro (a total of NINE reo puoro).

The performance generates a sense ihi, wehi and wana.

Ākonga must provide a video recording of their taonga puoro performance.

Hei whakaaro:

Kaiako may want to consider allowing ākonga to perform in the most appropriate environment to enhance their performance i.e. in the bush, beside the sea or the river.

Listen to taonga puoro performances that incorporate reo puoro from te taiao here

<https://www.nzqa.govt.nz/maori-and-pasifika/field-maori-assessment-support-materials/taonga-puoro/30243-taonga-puoro-level-2/>

LEVEL 2



Ngā momo tangi a te taiao.



He whakatangi taonga pūoro.



He kōrero mō ngā Taonga Pūoro.



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 Kaiako

For Paetae/Achieved

Describe the relationship between te taiao and taonga puoro, and incorporate te taiao into performance using simple taonga puoro.

- Describe the relationship between te taiao and taonga puoro. The relationship between te taiao and taonga puoro is described in terms of sound. The reo puoro may include ngā kararehe, ngā tūmomo rākau, ngā tūmomo manu, ngā kaitiaki, ngā ngārara, ngā atua, ngā taniwha, ngā hau, ngā wai, ngā maunga - evidence of at least three is required.
- Incorporate reo puoro from te taiao into performance using simple taonga puoro. The performance demonstrates playing skills that reflect te taiao in relation to sound. The reo puoro may include ngā kararehe, ngā tūmomo rākau, ngā tūmomo manu, ngā kaitiaki, ngā ngārara, ngā atua, ngā taniwha - evidence of three different reo puoro from one taonga puoro from each of the whānau taonga puoro.
- The performance generates a sense of ihi, wehi and wana.

For Kaiaka/Merit

Demonstrate in-depth knowledge of the relationship between te taiao and taonga puoro, and incorporate te taiao into the performance will be evidenced through:

- Incorporating reo puoro from te taiao into taonga puoro performance with purpose
 - kia hāngai te whakatangi oro ki te wairua o te taiao, ā, kia tika te tū (performing with deliberate reo puoro, which are relevant to the chosen sound and setting from te taiao)
 - kia puta te ihi, te wehi, me te wana.

For Kairangi/Excellence

Demonstrate comprehensive knowledge of the relationship between te taiao and taonga puoro, and incorporate te taiao into performance will be evidenced through:

- Incorporating reo puoro from te taiao into taonga puoro performance with purpose
 - kia hāngai te whakatangi oro ki te wairua o te taiao, ā, kia tika te tū (performing with deliberate reo puoro, which are relevant to the chosen sound and setting from te taiao)
 - kia puta te ihi, te wehi, me te wana.

ASSESSMENT SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
Describe the relationship between te taiao and taonga puoro.	<p>Evidence for Paetae/Achievement</p> <p>It is expected that ākonga responses will vary according to the selected instruments. However, the following components should be included in the ākonga responses:</p> <p>Describe the relationship between te taiao and taonga puoro, and incorporate te taiao into performance using simple taonga puoro.</p> <ul style="list-style-type: none"> • Describe the relationship between te taiao and taonga puoro. The relationship between te taiao and taonga puoro is described in terms of sound. The reo puoro may include ngā kararehe, ngā tūmomo rākau, ngā tūmomo manu, ngā kaitiaki, ngā ngārara, ngā atua, ngā taniwha - evidence of at least three is required. • Incorporate reo puoro from te taiao into performance using simple taonga puoro. The performance demonstrates playing skills that reflect te taiao in relation to sound. The reo puoro may include ngā kararehe, ngā tūmomo rākau, ngā tūmomo manu, ngā kaitiaki, ngā ngārara, ngā atua, ngā taniwha - evidence of three different reo puoro from one taonga puoro from each of the whānau puoro. The performance generates ihi, wehi and wana. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> • incorporating reo puoro from te taiao into taonga puoro performance with purpose <ul style="list-style-type: none"> • kia hāngai te whakatangi oro ki te wairua o te taiao, ā, kia tika te tū (performing with deliberate reo puoro, which are relevant to the chosen sound and setting from te taiao) • kia puta te ihi, te wehi, me te wana. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Knowledge of the traditional use of taonga puoro in accordance with tikanga is demonstrated.</p>

Assessment Task 1	Evidence Statements	Judgement Statements
Describe the relationship between te taiao and taonga puoro.	<p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> incorporating reo puoro from te taiao into taonga puoro performance with accuracy and fluency <ul style="list-style-type: none"> kia tika te whakaputa i te wairua o me te tangi o ngā oro reo kia hāngai pū ana ki ērā o te taiao, i te tīmatanga ki te whakamutunga (sustaining the performance with deliberate reo puoro and appropriate expression from start to finish) kia puta te ihi, te wehi, me te wana, i te tīmatanga ki te mutunga. 	<p>Judgement for Paetae/ Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Knowledge of the traditional use of taonga puoro in accordance with tikanga is demonstrated.</p>

Image reference

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Jo'el Komene. (2016), 058 photograph. Figure 1, Title page

- Māori Qualifications Services. (2016), MQS TP 1312 (00) photograph. Figure 1, page 78
- Māori Qualifications Services. (2016), MQS TP 1312 (00) photograph. Figure 2, page 78
- Māori Qualifications Services. (2016), MQS TP 1312 (00) photograph. Figure 3, page 78

Other Rauemi:

WEBSITES:

- 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 (Te Pūtōrino)

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

Notes: