

TĪKAROHIA TE MARAMA REALISE YOUR POTENTIAL

*Assessment Support Materials*

# TAONGA PUORO

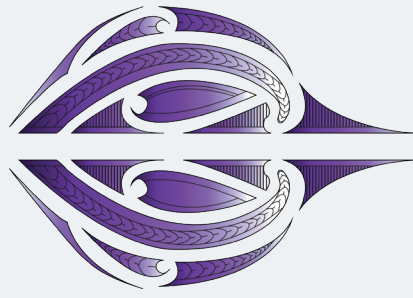


Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority



Māori Qualifications Services  
Te Ohu Tohu Mātauranga Māori





## Assessment Support Materials

# TAONGA PUORO

## Introduction

Welcome to the Assessment Support Materials for Taonga Puoro

The Assessment Support Materials for Taonga Puoro 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

- 30236** Demonstrate knowledge of taonga puoro in relation to the Māori origin of sound and ngā atua Māori
- 30237** Describe a taonga puoro artist or practitioner
- 30238** Collect natural materials to create uncrafted taonga puoro
- 30239** Identify, express and play reo puoro inspired by te taiao using uncrafted taonga puoro from the natural environment

### Level 2

- 30240** Demonstrate knowledge of whānau taonga puoro
- 30241** Demonstrate knowledge of the traditional use of taonga puoro in accordance with tikanga
- 30242** Construct simple taonga puoro
- 30243** Describe the relationship between te taiao and taonga pūroro, and incorporate into performance using simple taonga puoro

### Level 3

- 30244** Demonstrate knowledge of factors that led to the historical demise, renaissance, and revival of taonga puoro
- 30245** Construct and refine taonga puoro
- 30246** Whakatangi taonga puoro

### Level 4

- 30247** Construct, refine, and embellish taonga puoro



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'Te manu ka kai i te miro, nōna te ngahere  
Te manu ka kai i te mātauranga, nōna te ao'

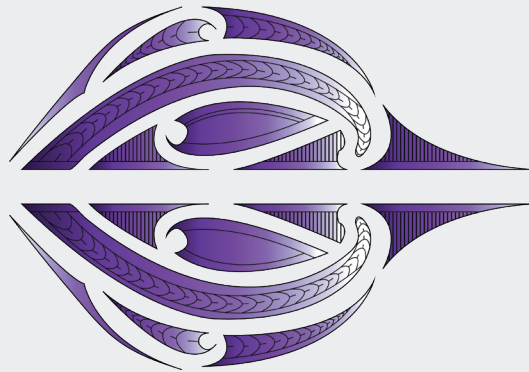
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*'The bird that partakes of the berry, his is the forest.  
The bird that partakes of knowledge, his is the world'*

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# TAONGA PUORO

## UNIT STANDARD 30236 (VERSION 2)

Demonstrate knowledge of taonga puoro in relation to the Māori origin of sound and ngā atua Māori

(Level 1, Credits 6)

# ASSESSOR BOOKLET

# 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
Demonstrate knowledge of taonga puoro in relation to the Māori origin of sound and ngā atua Māori	Demonstrate in-depth knowledge of taonga puoro in relation to the Māori origin of sound and ngā atua Māori.	Demonstrate comprehensive knowledge of taonga puoro in relation to the Māori origin of sound and ngā atua Māori.

## 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 depend on how well ākonga demonstrate knowledge of taonga puoro in relation to the Māori origin of sound and ngā atua Māori.

## 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** Demonstrate knowledge of taonga puoro in relation to the Māori origin of sound and ngā atua Māori.

### Assessment Task 1 – this task assesses PC 1.1, 1.2, and 1.3

**Demonstrate knowledge of taonga puoro in relation to the Māori origin of sound and ngā atua Māori in terms of:**

- describe the origin of sound in terms of ngā atua Māori. Atua Māori may include but are not limited to Papatūānuku, Ranginui, Tānemāhuta, Tangaroa, Tāwhirimātea, Hineraukatauri, Hineteiwaiwa, Hinepūtehue; evidence of three is required;
- identify the whānau of taonga puoro associated with ngā atua Māori. Atua Māori may include but are not limited to Papatūānuku, Ranginui, Tānemāhuta, Tangaroa, Tāwhirimātea, Hineraukatauri, Hineteiwaiwa, Hinepūtehue; evidence of three is required;
- identify taonga puoro from each whānau, and
- describe the reo (voices) of taonga puoro (evidence of three whānau with at least two taonga puoro from each is required).

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

**Please note:** To ensure a rich learning experience for students of taonga puoro, it is recommended that kaiako cover each of the Atua associated with taonga puoro that are listed in the range statements i.e. Papatūānuku, Ranginui, Tānemāhuta, Tangaroa, Tāwhirimātea, Hineraukatauri, Hineteiwaiwa, Hinepūtehue

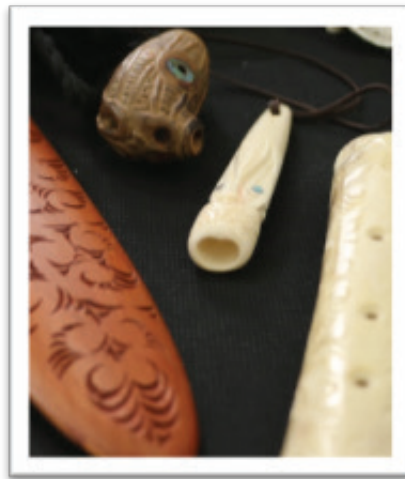


Figure 1

## An example a response at the level for Paetae/Achieved.

Demonstrate knowledge of taonga puoro in relation to the Māori origin of sound and ngā atua Māori.

### 1. Te pūtaketanga o ngā oro Māori me ngā pānga ki ngā atua Māori:

I ahu mai ngā reo tangi o ngā taonga puoro i whea? Ko te whakahoki poto, i ahu mai rā i ngā tangi o Rangī, i ngā tangi o Papatūānuku, i ā rāua uri whakatipu me te whenua e kīia nei ko Aotearoa.

I te tīmatatanga i noho tonu te whānau atua i roto i te pō. Inā hoki kāre anō ngā mātua, a Rangī me Papa, kia wehea. Ka tipu te hāmumu kōroiroi i waenganui i te whānau atua nā te kōpapa o tā rātau noho. Ka whakaritea me wehe ngā mātua. I te mutunga nā Tānemāhuta i wehe. Ka heke ngā roimata ua o Rangī. Ka kake ko ngā kohu roimata o Papa.

Ahakoia i wehea ngā mātua, kāore tonu i mutu ngā amuamu a te whānau atua. Ka tipu ko te rui, ko te pakanga i waenga i a rātau. Ka pupuhi ngā hau pūkeri me ngā hau mapu a Tāwhirimātea, ka rarā ngā rau o ngā rākau a Tānemāhuta, ka pupuke ngā ngaru a Tangaroa, ka puta te pao o ngā rākau riri a Tūmataurangi, ka tioro ko ngā reo tangi o Rongomātāne rāua ko Haumietiketike i te matakū. I roto i ngā hoihoi o ngā pakanga, ka puta ko te reo iti puoro o Hinepūtehue ki te whakarata i ngā riri a ōna pāpā.

### 2. Ko ngā whānau taonga puoro:

#### RANGINUI RĀUA KO PAPTŪĀNUKU

Ko Ranginui rāua ko Papatūānuku te pūtake o ngā reo o ngā taonga puoro o te ao tawhito. Nō reira, i puta mai ētahi o ngā puoro whakatangi a te Māori i roto i te mamae, i te aroha, i te riri, i te hangapouri o te mate, o te mokemoke, o te whakamomori. Nō koinei anō hoki ngā momo puoro reo a te Māori, arā, he tangi, he umere, he mōteatea, he apakura, he oriori, he pātere, he manawa wera, he haka, he karanga maioha, he poroporoaki, he waiata, he whaikōrero, he whio, he orooro, me ērā atu.



Figure 2

#### TĀNE MAHUTA

Ko ngā reo o ētahi o ngā taonga puoro i ahu mai i ngā tangi o ngā ngārara, o ngā manu, o ngā wai, o ngā rākau me ngā hau o te taiao. Ko te atapō te wā pūtatangi o ngā manu. Hai reira oho ake ana te wao i ngā kō o ngā manu. He nui ngā momo taonga karanga manu a te Māori hai whakataurite ki te tangi o ngā manu. Ko tētahi ko te rau rākau tonu hai pepe i te manu. Ko ētahi he momo whio he mea hanga i te kōiwi manu, i te kōhatu rānei. Ko te pūkāea he taonga whakaara i ngā tāngata ki ā rātau mahi, kia tipu ai te ora me te pai ki ngā whānau, ki ngā hapū me ngā iwi

#### Ko ngā Taonga Puoro:

Te karanga weka, te pūpū harakeke, te kōauau, te pūkāea

#### TĀWHIRIMĀTEA

Ki te kore te hau, e kore e taea te whakatangi o ngā taonga puoro. Ma te hau a Tāwhirimātea e tangi ai te taonga puoro. Māna anō e kawē i ngā reo puoro i runga i ngā hau. He maha ngā momo hau a Tāwhirimātea, arā, ko te haumapu, haumaiangi, haumiri, haumatakataka, te haupūkeri, te haumihiaata, hauora. Inā ka tangi mai ngā taonga puoro a Tāwhirimātea ka rongo i tētahi āhua o te hau.

#### Ko ngā Taonga Puoro:

Te pūrerehua, te porotiti.



Figure 3

#### TANGAROA

Ko Tangaroa te atua o te moana, ā, nāna ko te whānau taonga puoro o ngā anga nō te moana. Ko te pūtātara he taonga puoro he mea hanga i te anga wahanui nō te moana. Ka hono he waha ki te pito koikoi o te anga. Arā atu anō ētahi ingoa mō tēnei taonga: he potipoti, he pūmoana. Ki te whakarongo atu ki te tangi a te pūtātara he pū kōkiri, he hotuhotu

### HINERAUKATAURI

Ko Hineraukatauri te puhi o te tangi hotuhotu, mokemoke o ngā mōteatea.

Ko te tangi a te pūtōrino he rite ki te waiata whaiāipo a Hineraukatauri. Nā tēnei ka tapaia a Hineraukatauri ko te puhi o ngā tangi o ngā taonga puoro a ngā tīpuna.



Figure 4



Figure 5

### HINEPŪTEHUE

Ko Hinepūtehue he tamāhine nā Tānemāhuta rāua ko Hinerauamoa. Nāna i hopu ngā hau a Tāwhirimātea ki roto i tōna pohu. Nā tēnei mahi a Hinepūtehue, ka puta mai pea ētahi o ngā taonga reo puoro reka a te Māori. Ko ngā reo puoro o ngā hue katoa he hūmarie, he ngāwari, ā, he mea whakamenamena i te wairua o te tangata.

#### **Ko ngā Taonga Puoro:**

Te huepuruhaui, huepuruwai, poi āwhiowhio, kōauau ponga ihu.

#### References:

Ministry of Education, Te Wharekura 41. Wellington, New Zealand, Learning Media, available from [http://www.tki.org.nz/r/maori/wharekura/whare41\\_m.html](http://www.tki.org.nz/r/maori/wharekura/whare41_m.html)

Whakarongo ki tā Jo'el Komene kōrero mō ngā atua Māori me te pūtaketanga o ngā oro Māori.



Figure 6

### Te pūtaketanga o ngā oro Māori.



**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

Demonstrate in-depth knowledge of taonga puoro in relation to the Māori origin of sound and ngā atua Māori will be evidenced through:

- describing the origin of sound in terms of ngā atua Māori
- identifying the whānau of taonga puoro associated with ngā atua Māori
- identifying taonga puoro from each whānau, and
- describing the reo (voices) of taonga puoro.

## For Kaiaka/Merit

Demonstrating in-depth knowledge of taonga puoro in relation to the Māori origin of sound and ngā atua Māori will be evidenced through:

- describing the general reo of each of the taonga puoro whānau in depth, and linking them to the traditional kōrero pertaining to that whānau.

## For Kairangi/Excellence

Demonstrate comprehensive knowledge of taonga puoro in relation to the Māori origin of sound and ngā atua Māori will be evidenced through:

- describing the reo of each of the taonga within the taonga puoro whānau, and linking them to the traditional kōrero pertaining to that whānau.

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.

### 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.

## ASSESSMENT SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
<p>Demonstrate knowledge of taonga puoro in relation to the Māori origin of sound and ngā atua Māori.</p>	<p><b>Evidence for Paetae/Achievement</b></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>Taonga puoro and the Māori origin of sound are described:</p> <ul style="list-style-type: none"> <li>• the origin of sound is described in terms of ngā atua Māori</li> <li>• whānau of taonga puoro are associated with ngā atua Māori</li> <li>• taonga puoro from each whānau are identified, and</li> <li>• the reo (voices) of taonga puoro are described.</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 general reo of each of the taonga puoro whānau is described in depth, and linked to the traditional kōrero pertaining to that whānau.</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>• the reo of each of the taonga within the taonga puoro whānau is described, and linked to the traditional kōrero pertaining to that whānau.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Knowledge of taonga puoro in relation to the Māori origin of sound and ngā atua Māori is demonstrated.</p>

## Image Reference

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- owner name. (Date taken), NAME image Type. Figure 2, page 5
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- Jo'el Komene. (2016), 044 photograph. Figure 3, page 5
- Jo'el Komene. (2016), 072 photograph. Figure 4, page 6
- Jo'el Komene. (2016), 120 photograph. Figure 5, page 6
- Māori Qualifications Services. (2016), MQS TP 1312 (62) photograph. Figure 7, page 8

## Further Rauemi:

### WEBSITES:

Brian Flintoff, 'Māori musical instruments – taonga puoro - Māori musical concepts', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/maori-musical-instruments-taonga-puoro/pages> 1-3 (accessed 1 December 2016)

Brian Flintoff, 'Māori musical instruments – taonga puoro - The family of Papa – rhythmic instruments', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/music/42171/porotiti> (accessed 2 December 2016)

<https://www.tepapa.govt.nz/learn/for-educators/teaching-resources/maori-culture-topic-resources/maori-musical-instruments>

### YOU TUBE:

Taonga Puoro Whānau – A Travelling Collection (Jerome Kavanagh) <https://www.youtube.com/watch?v=MfTWtkc89c4>

Waiata Puoro (Tamas Molnar) <https://www.youtube.com/watch?v=6801db-mcx4>

Mā te taringa, ka kite- Whanganui Taonga Puoro Wānanga 2015 (Te Aio Productions)

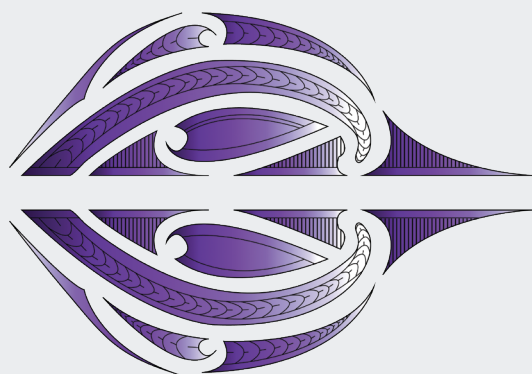
<https://www.youtube.com/watch?v=ZUYrg-UfyJA>

Nga Reo o te Whenua (Voices of the Land): Traditional Maori Instruments and Music - Richard Nunns

[https://www.youtube.com/watch?v=SlbpFzJ-68U&list=PL\\_O5VrQBIZPFkXFltBeQe2Rjwpgb2JQXO&index=5](https://www.youtube.com/watch?v=SlbpFzJ-68U&list=PL_O5VrQBIZPFkXFltBeQe2Rjwpgb2JQXO&index=5)

# Notes:





# TAONGA PUORO

## UNIT STANDARD 30237 (VERSION 2)

Describe a taonga puoro artist or practitioner

(Level 1, Credits 3)

# ASSESSOR BOOKLET

# 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

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- assessment and other information
- assessment tasks.

## Ākonga assessment material

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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

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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 Rangiriia 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](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](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><b>Evidence for Paetae/Achievement</b></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"> <li>• their whakapapa /pepeha (iwi affiliations and place of birth)</li> <li>• 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')</li> <li>• 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)</li> <li>• 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.).</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>• providing their background kōrero (stories, upbringing and background (may include their hapū, marae, and/or tūrangawaewae), where they grew up, schooling, family etc)</li> <li>• describing how their achievements came to be and the significance of the achievements.</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>• describing how the influencing factor impacted on their involvement in taonga puoro;</li> <li>• 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.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Knowledge of a taonga puoro artist or practitioner is demonstrated.</p>

## Image reference

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- 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-twzU>

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](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](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

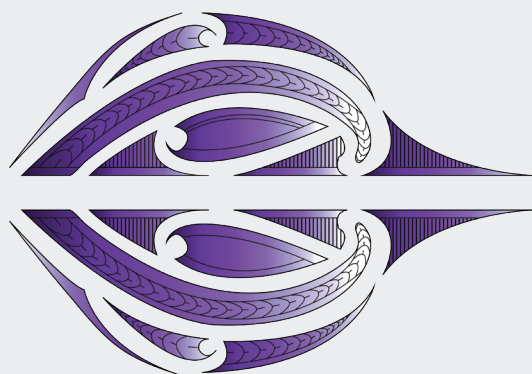
Horomona Horo demonstrates the pūtātara, Māori instruments, taonga puoro

[https://www.youtube.com/watch?v=got\\_iLKSIBY](https://www.youtube.com/watch?v=got_iLKSIBY)

Horomona Horo demonstrates the kōauau

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

# Notes:



# TAONGA PUORO

## UNIT STANDARD 30238 (VERSION 3)

Collect natural materials to create uncrafted taonga puoro

(Level 1, Credits 3)

# ASSESSOR BOOKLET

# 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
Collect natural materials to create uncrafted taonga puoro	Demonstrate in-depth knowledge to collect natural materials to create uncrafted taonga puoro.	Demonstrate comprehensive knowledge to collect natural materials to create uncrafted taonga puoro.

## 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>.

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#### 6 Webpage

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## ASSESSOR INFORMATION – ASSESSMENT TASKS

**Outcome 1** Collect natural materials to create uncrafted taonga puoro.

### Assessment Task 1 – this task assesses PC 1.1, 1.2, and 1.3

Collect a range of (FIVE) different natural materials from THREE different environments to be used as uncrafted taonga puoro

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

#### ENVIRONMENT ONE:

List natural materials below:

- Shells
- Kōhatu
- Drift wood
- Bone

#### ENVIRONMENT TWO:

List natural materials below:

- Sticks/rākau
- Leaves
- Vines
- stones

#### ENVIRONMENT THREE:

List natural materials below:

- Kōhatu
- Rākau

#### WHAT KARAKIA WERE GIVEN IN THE PROCESS OF COLLECTING YOUR RESOURCES AND MAKING THE TAONGA PUORO?

Unuhia, unuhia

Unuhia ki te uru tapu nui a Tane

Kia wātea, kia māmā, te ngākau, te tinana, te wairua i te ara takatā

Koia rā e Rongo, whakairia ake ki runga

Kia tina! TINA! Hui e! TĀIKI E!

*Draw on, draw on,*

*Draw on the supreme sacredness*

*To clear, to free the heart, the body and the spirit of mankind*

*Rongo, suspended high above us (i.e. in 'heaven')*

*Draw together! Affirm!*

**DESCRIBE THE AREAS WHERE THE MATERIALS WERE SOURCED:**

**EXPLAIN THE RELATIONSHIP BETWEEN THE UNCRAFTED TAONGA PUORO AND THE SOUNDS OF THE TAIAO.**

Ko Ranginui, Ko Papatūānuku, ka puta ko Tānemāhuta, ka puta ko Manuka, ā, ka puta ko tēnei taonga.

# Kia maumahara te Kaiako

## For Paetae/Achieved

Collect natural materials to create uncrafted taonga puoro will be evidenced through:

- reciting appropriate karakia when collecting natural materials;
- identifying and collecting at least five different natural materials from three different environments to be used as three uncrafted taonga puoro make taonga puoro;

## For Kaiaka/Merit

In-depth knowledge to collect natural materials to create uncrafted taonga puoro will be evidenced through:

- reciting appropriate karakia at the beginning and end of the collection process,
- describing the source of the natural materials.

## For Kairangi/Excellence

Comprehensive knowledge to collect natural materials to create uncrafted taonga puoro will be evidenced through:

- reciting karakia from memory at the beginning and end of the collection process,
- reciting appropriate the whakapapa of the natural materials in terms of associated atua.



Figure 1



Figure 2

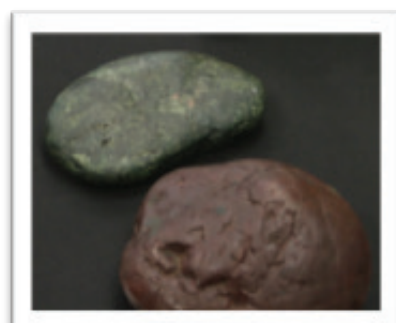


Figure 3



## ASSESSMENT SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
<p>Collect a range (five) different natural materials from three different environments to be used as three uncrafted taonga puoro.</p>	<p><b>Evidence for Paetae/Achievement</b></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>While collecting natural materials to create uncrafted taonga puoro, or after the collection where appropriate, the following are observed:</p> <ul style="list-style-type: none"> <li>• Reciting appropriate karakia when collecting natural materials.</li> <li>• Identifying and collecting at least five different natural materials from three different environments to be used as three uncrafted taonga puoro.</li> <li>• Using natural materials to make three different taonga puoro.</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>• reciting appropriate karakia karakia at the beginning and end of the collection process,</li> <li>• describing the source of the natural materials.</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>• reciting appropriate karakia from memory at the beginning and end of the collection process,</li> <li>• describing the whakapapa of the natural materials in terms of associated atua.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>A range of different natural materials are collected from three different environments to be used as three uncrafted taonga puoro.</p>

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- Māori Qualifications Services. (2016), MQS TP 1312 (059) photograph. Figure 2, page 26
- Māori Qualifications Services. (2016), MQS TP 1312 (032) photograph. Figure 3, page 26

## Other Rauemi:

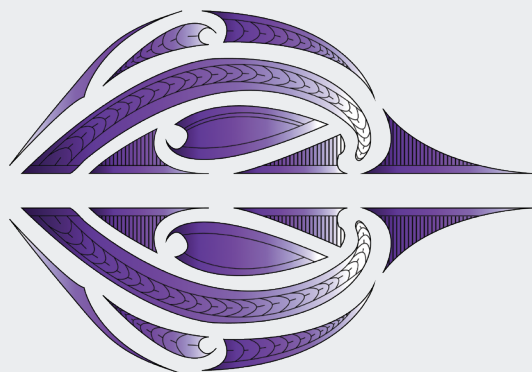
### WEBSITES:

Brian Flintoff, 'Māori musical instruments – taonga puoro - The family of Papa – rhythmic instruments', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/maori-musical-instruments-taonga-puoro/page-3>

<https://teara.govt.nz/en/maori-musical-instruments-taonga-puoro/page-3>

## Notes:

# Notes:



# 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

# 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>.

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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).

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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><b>Evidence for Paetae/Achievement</b></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> <ul style="list-style-type: none"> <li>• Three reo puoro from three different environments are identified.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></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><b>Evidence for Paetae/Achievement</b></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> <ul style="list-style-type: none"> <li>• Three reo puoro from three different environments are expressed and played.</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>• Reo puoro produced with the taonga puoro are identifiable as a close likeness to those of te taiao.</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>• Reo puoro produced with the taonga puoro are recognisable as those from te taiao.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Three reo puoro from three different environments are expressed and played.</p>

## Image reference

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- Māori Qualifications Services. (2016), 480×600 TPG 30246 photograph. Figure 5, page 37
- Māori Qualifications Services. (2016), 480×600 TP30239 photograph. Figure 6, page 37
- Māori Qualifications Services. (2016), MQS TP 1312 (062) photograph. Figure 7, page 38

## WEBSITES:

Voices of Tāwhirimātea - TKI

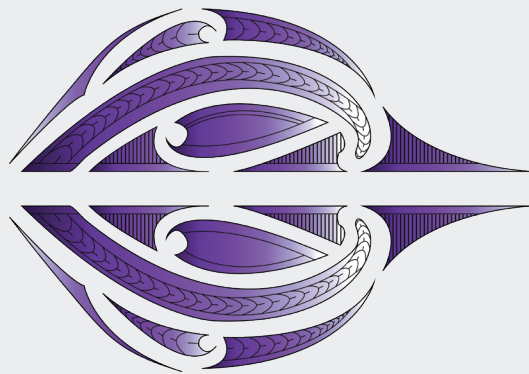
<http://artsonline.tki.org.nz/Teaching-and-Learning/Primary-teaching-resources/Units-and-sequences/Voices-of-Tawhirimatea#task2>

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



# TAONGA PUORO

## UNIT STANDARD 30240 (VERSION 3)

Demonstrate knowledge of whānau taonga puoro

(Level 2, Credits 6)

# ASSESSOR BOOKLET

# 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
Demonstrate knowledge of whānau taonga puoro.	Demonstrate in-depth knowledge of whānau taonga puoro.	Demonstrate comprehensive knowledge of whānau taonga puoro.

## 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 taonga puoro whānau 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

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## ASSESSOR INFORMATION – ASSESSMENT TASKS

- Outcome 1** Demonstrate knowledge of whānau taonga puoro.  
Range - evidence of two instruments from each whānau is required.

## Assessment Task 1 – this task assesses PC 1.1, 1.2, 1.3, 1.4, and 1.5

## Demonstrate knowledge of taonga puoro whānau:

**TWO** instruments from each whānau is required. The whānau are: Tāne, Tangaroa, Tāwhirimātea, Hineraukatauri, and Hinepūtehue.

The ākonga must:

- describe the instruments including their name, appearance, identification of the parts, their reo (voice), and playing technique;
- provide background information on the traditional korero and tikanga of the instruments;
- describe the whakapapa of the instruments.

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

## An example of demonstrate knowledge of taonga puoro whānau at the level for Paetae/Achieved.

## DEMONSTRATE KNOWLEDGE OF TAONGA PUORO

## Tānemahuta



Figure 1

**KARANGA MANU**

Karanga manu is the name given to a range of instruments used for imitating bird reo puoro.

Karanga manu range from leaves and grasses, to hollowed reeds, to small stones with a cavity or depression, either formed naturally or specifically hollowed. Karanga manu can also be made from bone.

Karanga Manu or kōauau pūtangitangi are bird calling flutes. By placing pursed lips at the correct angle the player can mimic several kinds of bird calls

The karanga weka is similar in shape to the nguru, but with a shorter neck and a single finger hole. It replicates the weka's call accurately, and can also be played as a melodic instrument.

The reo of the karanga manu can be heard here:

<http://collections.tepapa.govt.nz/exhibitions/pounamu/Segment.aspx?irn=2002&redirectedurl=true>

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



Figure 2

### RŌRIA

The rōria is made from a piece of wood or sometimes bone (for example from the jaw of the pilot whale) whittled so it will vibrate when plucked.

It is played by holding the instrument across the mouth and plucking the thin end to create a vibration at the lips and against the teeth. Vocalisation is also used.

It was replaced by the metal jew's harp when that became common.

Listen to Jerome Kavanagh playing the rōria here:

<https://www.nzqa.govt.nz/maori-and-pasifika/field-maori-assessment-support-materials/taonga-puoro/30240-taonga-puoro-level-2/>

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



Figure 3

### PŪPŪ HARAKEKE

This instrument is made from the shell of the flax snail, and is played by blowing across the opening at the bottom. It has no finger holes but the pitch can be varied by changing the angle of the opening in relation to the mouth.

For the Ngāti Kurī people of the Far North the song of the pūpū harakeke have made them a treasured guardian. The reo puoro these pūpū harakeke made as they hastily retreated into their shells when disturbed in the dark of night once alerted the people to an approaching invader and saved their lives. These days the empty shells are blown like kōauau to create a special song.

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



Figure 4

## PŪKĀEA

Pūkāea vary considerably in length, with some known to be over 2 metres long.

The mouthpiece end is the kōngutu. The bell-shaped end is called the whara. It is made in the same way as the pūtōrino, hollowed out in sections and joined together again. The flare at the lower end is made by joining together a number of triangular wedges of wood which are gummed and bound to the end of the pipe. A few inches above the bell end, a tonsil or vibrating reed has been inserted in the pipe, perhaps in imitation of the human throat, but the purpose of this device remains in doubt. Compared with the simplicity of the kōauau, nguru, and pūtōrino, the pūkāea, with its vibrating tonsil and bell-shaped end seems to be out of character

The Pūkāea gives forth a loud booming sound like the siren of a large ocean liner, and was used to sound an alarm in time of danger or to terrify an enemy by shouting curses through it.

Pūkāea are played in a similar fashion to the modern day trumpet, and were used to announce relay signals at times of conflict. They were also used to announce the rituals associated with the planting of kumara and other crops, and to welcome people and announce events or occasions of importance. It was also a war trumpet.

<http://www.richardnunns.net.nz/pukaea-wooden-trumpet/>

<https://www.tepapa.govt.nz/learn/for-educators/teaching-resources/maori-culture-topic-resources/maori-musical-instruments>

## DEMONSTRATE KNOWLEDGE OF WHĀNAU TAONGA PUORO

### Tangaroa

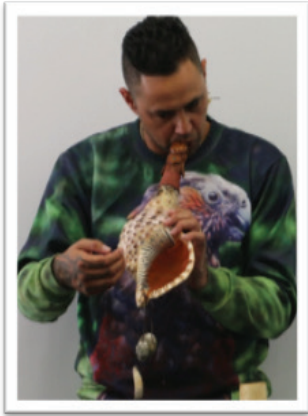


Figure 5



Figure 6

### PŪTĀTARA

Pūtātara are highly prized. The triton shell is rarely found in Aotearoa, only occasionally washing up on beaches in the Far North. It is regarded as a special gift of Tangaroa, the god of the sea.

The 'voice' of a pūtātara can be blown over many miles signalling an enemies advance. When played by a tohunga (priest) however the instrument can produce a remarkable range of reo puoro, easily described as out of this world.

Maori legend tells that when Tane descended from the heavens carrying Te Kete O Te Wānanga (the three baskets of knowledge) gifted from his father Rangī, he left behind a pūtātara as a koha (gift).

This and other legends indicate why this instrument forms an important cornerstone of Māori practises and spiritual beliefs.

In less recent time these instruments have had a variety of roles from signalling to ceremonial and ritual use. The sound of the pūtātara heralds arrivals to a marae or the birth of a child. It is also used to summon people for formal learning or as a call to arms. These taonga puoro had a variety of roles from signalling to ceremonial and ritual use.

Once drilled and bound together the two main component parts represent koha from their Atua: Tangaroa (god/guardian of the ocean) the shell, and Tane Māhuta (god/guardian of the forest) the wood.

Listen to Jerome Kavanagh playing the pūtātara.

<https://www.nzqa.govt.nz/maori-and-pasifika/field-maori-assessment-support-materials/taonga-puoro/30240-taonga-puoro-level-2/>

**He whakamārama, he whakatangi i ngā momo taonga pūoro.**



<http://www.richardnunns.net.nz/putatara-conch-trumpet/>

<http://www.tahaa.co.nz/taonga-puoro-mainmenu-30/putatara-mainmenu-40.html>



### PŪPAKAPAKA

A long-necked pūtātara is called a pūpakapaka.

These taonga puoro produce a multi-harmonic range of reo puoro.

## DEMONSTRATE KNOWLEDGE OF WHĀNAU TAONGA PUORO

### Tāwhirimātea



Figure 7

#### PŪREHUA

Pūrerehua are made from many different materials: - Bone, wood, and stone. They come in a variety of sizes with usually unique kōrero or surface carving.

The beauty of the sound that emanates from the pūrerehua is in its ability to stir the soul and whirl in the deepest places of the heart, giving rise to emotion and awe.

Pūrerehua are blade-like and are swung over the head on a long cord producing a loud, deep whirling that can be heard from a distance. The pūrerehua takes its name from the moth. Its sound is like the whirling and hovering sound of a moth's wings as it flies and flits. A rapid spinning motion will start the music of the Pūrerehua as it rotates and flutters.

Traditional uses vary from luring lizards, summoning rain, communicating and attracting a soul mate. Traditionally, Māori used pūrerehua for a variety of different purposes. It is said that as the pūrerehua begins its flight, the spirit of the player (all their thoughts and feelings) would travel up the cord to create the sound and then it would travel beyond the instrument taking the dreams and wawata (desires) of the player to the listeners of this world and beyond, up to the heavens. Therefore, the pūrerehua is a tool for communicating to others both inside and outside the earthly realm.

Other purposes of the pūrerehua: some iwi used it to call the rains to help their crops. In the south pūrerehua were used to bring moko (lizards) out of hiding. Pūrerehua are also used in lament and farewell of the dead.

The kaitiaki (guardian) of the pūrerehua is Tāwhirimātea, God of the Winds.

[https://en.wikipedia.org/wiki/Taonga\\_p%C5%ABoro](https://en.wikipedia.org/wiki/Taonga_p%C5%ABoro)



Figure 8

#### POROTITI

The Porotiti is a humming disc, often beautifully shaped and ornamented, with a cord looped through two holes in the centre. These examples are made from wood, pounamu (greenstone) and bone.

The Pūrerehua is spun on twin cords to create a mysterious humming accompaniment to singing or other music.

Listen to the porotiti being played here: <http://www.teara.govt.nz/en/music/42171/porotiti>

The porotiti was and can still be used as a form of rongoa (medicine). Playing the porotiti can ease arthritis. It can also be used to help children with colds and congested chests. When played over their faces and chests while they were asleep it would help clear mucus from their sinuses.

The porotiti was often used as a toy by children and adults alike. The porotiti creates quiet, soft reo puoro and can also be worn as pendants.

The porotiti has another name: - the kororohu, and like the pūrerehua belongs to the wind family of instruments.

The kaitiaki (guardian) of the porotiti is Tāwhirimātea, God of the Winds.

Listen to Jerome Kavanagh playing the porotiti.

<https://www.nzqa.govt.nz/maori-and-pasifika/field-maori-assessment-support-materials/taonga-puoro/30240-taonga-puoro-level-2/>

**He whakamārama, he whakatangi i ngā momo taonga pūoro.**





## DEMONSTRATE KNOWLEDGE OF WHĀNAU TAONGA PUORO

### Hineraukatauri



Figure 9



Figure 10

#### KŌAUAU

Kōauau are made from a variety of materials - albatross wing bone, moa bone, human bone, beef and mutton bone, as well as a variety of woods and stone. The kōauau commonly has 3 finger holes or “wenewene”, sometimes referred to as Maui-mua, Maui-roto, Maui-taha. The top part of the kōauau that is placed to the lips to produce the reo is called the Mangai or Waha; and the other end of the kōauau where the reo of the kōauau emerges is called te Putanga.

The reo of the kōauau mimics the sound made by the empty cocoon of the case moth. The kōauau has a melodic range of four tones which corresponds to the melodic range of mōteatea/traditional song.

The longest Maori place name bears reference to the kōauau.

Tetaumatawhakatangihangakoauauotamateaturīūkakapikimaungahoronu-kupokaiwhenuakitanatahu is the name given by the local Māori people, Ngāti Kere to a prominent hill to celebrate the achievements of Māori ancestor, Tamatea Pokai Whenua. Tamatea was so grieved over the loss of his brother in the Matanui battle, he would sit on the hill and play his lament on his kōauau. The name means 'The hilltop where Tamatea, with big knees, conqueror of mountains, eater of land, traveller over land and sea, played his Kōauau (flute) to his beloved (brother)'.

The Kōauau has many uses. They are known to attract native birds who interact and sing along with the beautiful reo puoro of the Kōauau. They were used to welcome people into life and to help assist the spirit as it leaves life.

Kōauau were used to help heal broken bones, and to help memorise knowledge.

Hineraukatauri is the spiritual entity for Māori flutes, including Kōauau. She is a daughter of Tāne Māhuta.

<http://www.richardnunns.net.nz/koauau-end-blown-flute/>

<https://www.tepapa.govt.nz/learn/for-educators/teaching-resources/maori-culture-topic-resources/maori-musical-instruments>



Figure 11

## PŪTŌRINO

The pūtōrino, unique to the Māori, is made from two pieces of wood or bone, hollowed, and bound together with natural gums, and bound by fine split vines. Its shape comes from the chrysalis of the bag-moth, known as Raukatauri or 'te pūtōrino a Raukatauri', after Hineraukatauri, the goddess of flute music, because of the sound the female moth produces to attract the male.

The Pūtōrino is said to possess both female and male 'voices'. Some instruments emit a third voice, said to be a wairua (spiritual) voice, or the voice of the tamariki.

These two distinct reo puoro can be described as an urgent trumpet call – 'te kōkiri a te tane', and a flute-type call – 'te waiata a te wahine', a long descending tangi.

The Pūtōrino can be played with bugle technique, with closed lips which are set in vibration by the rapid withdrawal of the tongue. Small variations of pitch can be produced by moving the forefinger over the centre opening.

An expert horn or trumpet player can produce scale passages covering two octaves or more but it is unlikely that the Maori explored its full range. Some pūtōrino are constructed to be played from both ends – a different voice from each end. Others can be played using both playing styles from the same end.

Listen to Jerome Kavanagh playing the pūtōrino.

<https://www.nzqa.govt.nz/maori-and-pasifika/field-maori-assessment-support-materials/taonga-puoro/30240-taonga-puoro-level-2/>

## He whakamārama, he whakatangi i ngā momo taonga pūoro.



Listen to Richard Nunns playing the pūtōrino here <http://www.richardnunns.net.nz/putorino-trumpet-flute/>

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



## DEMONSTRATE KNOWLEDGE OF WHĀNAU TAONGA PUORO

### Hinepūtehue

Hine Pū te Hue is the spiritual entity for the hue. She is associated with calming storms and played a major role as peacemaker between the warring gods. The hue's functions in music-making perform a similar task. The reo puoro created from the hue are soothing and peaceful, like the spirit of Hine Pū te Hue – a daughter of Tāne Māhuta (god of the forests and birds).



Figure 12

#### POI ĀWHIOWHIO

The Poi Āwhiowhio is made from a small round hue attached to the end of a string. The string is passed through the centre from the tail out through the top and is knotted there. Up to four holes about the size of a five-cent piece are made in the body of the hue.

Poi āwhiowhio were used as a bird lure. They are played by twirling the string around the top of the head, like the pūrerehua, creating a whistling, chattering voice that attracted birds.

The sound of the poi āwhiowhio can resemble the cooing of the kererū, or the answer call of the matata (fern bird), or even the riroriro (grey warbler). It was used in rituals in opening the season for taking birds.

<http://www.richardnunns.net.nz/poiawhiowhio-whistling-poi/>

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



Figure 13

#### KŌAUAU PONGA IHU

The ponga ihu is made from a small hue with the top of the stem cut off and two finger holes drilled into the side.

The sweet sound of the ponga ihu is produced by blowing across the mouth of the instrument with one nostril, with the other nostril closed with the finger – hence the meaning of the name “flute played with the nostril”.

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

<http://www.richardnunns.net.nz/koauau-ponga-ihu-nose-flute/>

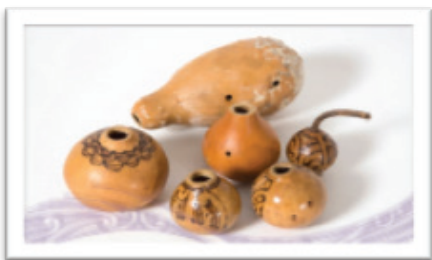


Figure 14



Figure 15

Listen to the full track of Jerome Kavanagh talking about and playing taonga puoro here.

<https://www.nzqa.govt.nz/maori-and-pasifika/field-maori-assessment-support-materials/taonga-puoro/30240-taonga-puoro-level-2/>

He whakamārama, he whakatangi i ngā  
momo taonga pūoro.



References:

Brian Flintoff, 'Māori musical instruments – taonga puoro - Māori musical concepts', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/maori-musical-instruments-taonga-puoro/pages-1-3> (accessed 1 December 2016)

Brian Flintoff, 'Māori musical instruments – taonga puoro - The family of Papa – rhythmic instruments', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/music/42171/porotiti> (accessed 2 December 2016)

<https://www.tepapa.govt.nz/learn/for-educators/teaching-resources/maori-culture-topic-resources/maori-musical-instruments>

**Note:** Your ākonga have 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

Demonstrate knowledge of whānau taonga puoro will be evidenced through describing:

- two instruments from each whānau - The whānau are Tānemāhuta, Tangaroa, Tāwhirimātea, Raukatauri, and Hinepūtehue;
- their appearance;
- their parts;
- their reo;
- their playing technique.

## For Kaiaka/Merit

Demonstrate in-depth knowledge of whānau taonga puoro will be evidenced through:

- Providing information on the characteristics of each taonga puoro whānau taonga puoro.

## For Kairangi/Excellence

Demonstrate comprehensive knowledge of taonga puoro whānau taonga puoro will be evidenced through describing:

- Comprehensively describing the inter-connections between the different taonga puoro whānau taonga puoro through the atua Māori.

## ASSESSMENT SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
Demonstrate knowledge of whānau taonga puoro	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā responses will vary according to the selected instruments. However, the following components should be included in the ākongā responses:</p> <p>Demonstrate knowledge of taonga puoro whānau will be evidenced through describing:</p> <ul style="list-style-type: none"> <li>• two instruments from each whānau - The whānau are Tāne, Tangaroa, Tāwhirimātea, Hineraukatauri, and Hinepūtehue.</li> <li>• their appearance.</li> <li>• their parts.</li> <li>• their reo.</li> <li>• their playing technique.</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>• Providing information on the characteristics of each taonga puoro.</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>• Comprehensively describing the inter-connections between the different taonga puoro through the atua Māori.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Knowledge of taonga puoro is demonstrated.</p>

## Image reference

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- Māori Qualifications Services. (2016), MQS TP 1312 (71) photograph. Figure 3 page 45
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- Māori Qualifications Services. (2016), MQS TP 1312 (05) photograph. Figure 10, page 49
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- Jo'el Komene. (2016), 072 photograph. Figure 12, page 51
- Māori Qualifications Services. (2016), MQS TP 1312 (15) photograph. Figure 13, page 51
- Jo'el Komene. (2016), 069 photograph. Figure 14, page 11
- Māori Qualifications Services. (2016), 480×600 TP30239 photograph. Figure 16, page 12

### WEBSITES:

Brian Flintoff, 'Māori musical instruments – taonga puoro - Māori musical concepts', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/maori-musical-instruments-taonga-puoro/pages-1-3> (accessed 1 December 2016)

Brian Flintoff, 'Māori musical instruments – taonga puoro - The family of Papa – rhythmic instruments', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/music/42171/porotiti> (accessed 2 December 2016)

Ministry of Education, Te Wharekura 41. Wellington, New Zealand, Learning Media, available from [http://www.tki.org.nz/r/maori/wharekura/whare41\\_m.html](http://www.tki.org.nz/r/maori/wharekura/whare41_m.html)

Melbourne, Hirini and Nunns, Richard, 1994. Te Kū Te Whē, recordings available from <http://sounz.org.nz/manifestations/show/7067>

<https://www.tepapa.govt.nz/learn/for-educators/teaching-resources/maori-culture-topic-resources/maori-musical-instruments>

### YOU TUBE:

Taonga Puoro Whānau – A Travelling Collection (Jerome Kavanagh) <https://www.youtube.com/watch?v=MfTWtkc89c4>

Waiata Puoro (Tamas Molnar) <https://www.youtube.com/watch?v=6801db-mcx4>

Mā te taringa, ka kite- Whanganui Taonga Puoro Wānanga 2015 (Te Aio Productions) <https://www.youtube.com/watch?v=ZUYrg-UfyJA>

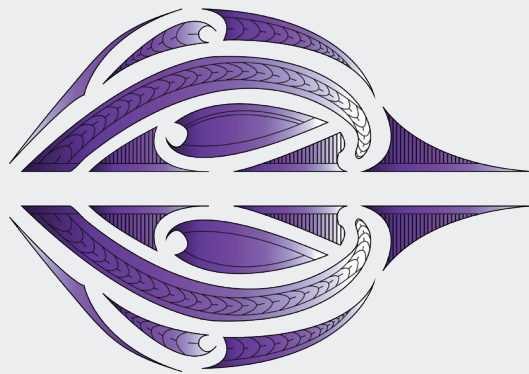
Music to Māori Ears – Tales from Te Papa episode 119

<https://www.youtube.com/watch?v=kXUb1YzQRvU>

### Te Kū Te Whē (All tracks)

<https://www.youtube.com/watch?v=SH51ht2yXYY&index=4&list=PL8bGO0UnRFIOQTauRb1K4b16gpx3COINm>

LEVEL  
2



# TAONGA PUORO

## UNIT STANDARD 30241 (VERSION 2)

Demonstrate knowledge of the traditional use of taonga puoro in  
accordance with tikanga

(Level 2, Credits 5)

# ASSESSOR BOOKLET

# 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
Demonstrate knowledge of the traditional use of taonga puoro in accordance with tikanga.	Demonstrate in-depth knowledge of the traditional use of taonga puoro.	Demonstrate comprehensive knowledge of the traditional use of taonga puoro.

## 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 depends on how well ākonga demonstrate knowledge of the traditional use of taonga puoro in accordance with tikanga.

## 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** Demonstrate knowledge of the traditional use of taonga puoro in accordance with tikanga.
- Range - cultural ceremonies or ritual practices may include but is not limited to – birth, tangihanga, pōwhiri, karakia and composition, rongoā, Matariki, Puanga, communication, whakangahau, waiata, weathe;
- evidence of one taonga puoro from each whānau taonga puoro stated below is required.

**Assessment Task 1 – this task assesses PC 1.1, 1.2, 1.3, 1.4, and 1.5**
**Demonstrate knowledge of the traditional use of taonga puoro in accordance with tikanga:**

- the traditional use of one taonga puoro from each whānau is described within a cultural ceremony or ritual practice.
- the whanau are Tānemāhuta, Tangaroa, Tāwhirimātea, Raukatauri, and Hinepūtehue.
- identify and explain tikanga relevant to taonga puoro that are unique to iwi or hapū.

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

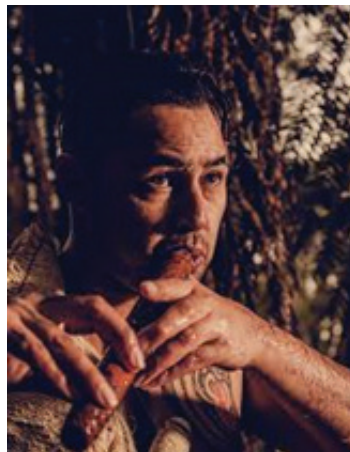


Figure 1



## An example of demonstrate in-depth knowledge. knowledge of taonga puoro whānau at the level for Kaiaka/Merit.

### DEMONSTRATE IN-DEPTH KNOWLEDGE OF THE TRADITIONAL USE OF TAONGA PUORO IN ACCORDANCE WITH TIKANGA.

Taonga Puoro fulfilled many functions within Māori society including a call to arms, dawning of the new day, communications with the gods and the planting of crops. They are significant in sacred ritual and also fulfill a story-telling role. Many of the reo puoro of the instruments and tunes are imitations of the reo puoro of nature, including the wind, the seas and the natural world of birds and insects.



Figure 2



Figure 3

#### 1. TE WHĀNAU O TĀNEMAHUTA

Karanga Manu / Karanga Weka.

Ko te ingoa whānau tēnei mō ngā momo pepe manu, tuarōria rānei. He momo rau rākau ētahi, he kakau wiwi, tae atu ki ngā karanga manu pēnei i te mea kōiwi nei.

Ko te karanga manu tētahi taonga whakamīharo ko te whio hai karanga weka. Ko te karanga weka he kakau poto tōna, a, ko tētahi pito ka piko whakarunga. Kotahi noa te wenewene.

I ngā wā o mua i whakatangihia ngā taonga karanga manu hei whakapoapoa i ngā manu kia whakatata mai, ā, ka patua, ka kaingia.

Te Pūkaea.

The Pūkaea is a traditional Maori trumpet made of wood. There are several differing designs and lengths within the Pūkaea genre. Pūkaea were used to announce relay signals at times of conflict and were also used to announce the rituals associated with the planting of kumara (sweet potato) and other crops.

The function of this instrument is to herald spiritual pathways. As a war trumpet, they were used in announcing an oncoming war-party and were dedicated to Tumatauenga (god of war). In the announcement of harvest, they were dedicated to Rongomatane (God of agriculture, arts and peace). Today they can be heard heralding the visitors onto the marae or at the opening and closing of important ceremonies.

Ko te Pūkaea he taonga whakaara i ngā tāngata ki ā rātau mahi, kia tipu ai te ora me te pai ki ngā whānau, ki ngā hapū me ngā iwi.



Figure 4



Figure 5

## 2. TE WHĀNAU O TANGAROA

Te Pūtātara.

I muri i ngā pakanga ka tau ngā maungarongo ki waenganui i te whānau atua. Ahakoa kua puta ki te ao mārama, kāre anō kia tipu te māramatanga o te mātauranga. Ka hui anō te whānau atua ki te kōrero mā wai e rapu te mātauranga. Ka oti ko Tānemāhuta hai piki ki ngā rangi tūhāhā ki te tiki i ngā kete o te wānanga.

Ka kake atu a Tānemāhuta me tōna tira i ngā apaapa o ngā rangi ngahuru mā rua. Nā wai, ka tae a Tāne ki te toi o ngā rangi ki te whare o lo Matua Kore, ki Rangīātea. Ka hōmāihia ngā kete o te wānanga. Hai whakaatu ki te hunga i mahue atu ki runga o Papatūānuku kua riro mai ngā kete o te wānanga, ka whakatangihia ngā pūtātara e rua, arā a Hāururangi me Rangī Whakaaraara.

Ko te pūtātara he taonga puoro he mea hanga i te anga wahanui nō te moana. Ka hono he waha ki te pito koikoi o te anga. Arā atu anō ētahi ingoa mō tēnei taonga: he potipoti, he pūmoana. Ko te pūtātara he reo whakahui tangata, he whakaaraara tangata, hei pūrongo i te whānau o te tamaiti, i te mate hoki o te tangata.

Arā anō tētahi kōrero mō te tipuna o ngā anga wahanui, i ahu mai i Wharekahika i te Tai Rāwhiti, koia e whai nei.

*Tērā te wā ka haere ngā waka hī ika ki ngā tauranga ika i waho mai o Kahika, ka rongo ngā tāngata i tētahi reo wahine e karanga ana ki a rātau. Ka tāhūrihuri ngā tāngata, kāore e kitea kai whea. Kei ngā taha huri noa i te waka ko te moana. Nā wai i tētahi rā ka kūmea ake a rātau kupenga, arā e piri ana ki waho o te kupenga he anga wahanui. Mai i te wahanui nei, ko tētahi reo wahine e mapu hotuhotu ana. Ka kīia taua anga wahanui ko Hinemokemoke te tipuna o ngā pūtātara.*

Mai i tērā wā ki tēnei, ki te whakarongo atu ki te tangi a te pūtātara he pū kōkiri, he hotuhotu.



Figure 6

## 3. TE WHĀNAU O TĀWHIRIMĀTEA

Te Pūrerehua te Rangorango rānei.

Kai roto o te wao nui a Tāne tētahi ngārara rere. Nō te whānau ngaro taua ngārara nei. Engari he rerekē anō tēnei momo ngaro. Tuatahi ki te kite koe i roto o te wao he topa noa tana rere. Ka topa, ka karo, ka topa anō. Ko tana tangi ko te hāmumu o ōna parihau. Ko te ingoa o tēnei ngaro he rangorango. Tērā tētahi taonga puoro a te Māori he rangorango tōna ingoa nātemea he rite te tangi ki te rangorango. Ko tētahi atu ingoa mō taua taonga puoro he pūrerehua. Inā ka pua, ko tana rere he rite ki te pūrerehua. Ki te whakareri te pūrerehua, me piu ki runga ake i to māhunga. Ka rere ana kua tangi pēnei i te rangorango, ā, kua rere pūrerehua.

He nui ngā kaupapa i hangaia ai tēnei taonga. Ki roto o Ngāti Porou ko tana mahi he karanga i te ua. Ki roto o Taranaki he poroporoaki i ngā tūpāpaku. Otirā, ko tana mahi he kawē i nga kupu me ngā wawata pai o te tangata ki ngā wāhi tawhiti, tae atu hoki ki ngā atua, ā, e rui ana i te maungarongo ki ngā whenua katoa o te ao.



Figure 7

#### 4. TE WHĀNAU O RAUKATAURI

Te Pūtōrino.

Ko Raukatauri te puhi o te tangi hotuhotu, mokemoke o ngā mōteatea.

Ko te pūtōrino a Raukatauri he momo pepe, engari he rerekē ia ki ētahi atu momo pepe. Ka whānau hua te pepe nei, ā, ka puta mai he whē. Ka huri te whē hai tūngoungou, engari, ko te mea tāne anake ka whiwhi parihau hai rere haere. Ko te mea hine ka noho tonu ki roto i te whare tūngoungou. Ko tēnei tētahi kōrero mō Te Pūtōrino a Raukatauri.

Ka tīmata i te pō, he pō pōuriuri, he pō kerekere. I taua pō, he pepe e rere ana. Ko tōna ara rere e whai ana i tētahi tangi puoro mai tawhiti. Ko taua tangi he tangi hotuhotu, he tangi mokemoke. Papaki ana te pepe i ōna parihau kia tere tae ai a ia ki te wāhi o taua tangi aroharoha. Ehara, kua tata haere atu a ia ki te tangi waiata aroha. Ka tau te pepe ki roto i tētahi rākau tarata. Ka kimi ia nō wai te reo reka rā. Ka kite atu ia i tētahi whare tūngoungou. Ka korikori mai, ka hurahura mai taua tūngoungou. Kātahi ka āta puta mai ko Hineraukatauri mai i roto i tōna whare. Ko tōna tinana he mea tiriwhana ki te moko kōwhaiwhai. Ko nga tai he pango, he kōwhai, he mā. Ka toro a Hineraukatauri ki te awahi i te pepe, ka hono ō rāua tinana. Mutu ana tā rāua ai, ka ngoikore te pepe, ā, ka hemo. Ko Hineraukatauri ka ora hai whakawhānau i ngā hua o te whakaturanga hou.

Ko te tangi a te pūtōrino he rite ki te waiata whaiāipo a Hineraukatauri. Nā tēnei ka tapaia a Hineraukatauri ko te puhi o ngā tangi o ngā taonga whakapuoro a ngā tīpuna.



Figure 8

#### 5. TE WHĀNAU O HINEPŪTEHUE

HINEPŪTEHUE

Te Poi Āwhiowhio

Ka taea te whakamaroke i ngā hue pakupaku. Ko wēnei ngā momo whakarakā a te Māori hai whakarata pēpē, hai whakatangitangi rānei i roto i ngā kanikani whakatautau a ngā wāhine.

I roto o ētahi iwi he mea whakamahi ngā hue pakupaku hai poi āwhiowhio. Ki te pua te poi nei, ka puta te puoro manu. Ko wētahi ka rite ki te kū a te kererū, ko ētahi ka rite ki te kōrero a te riroriro, a te mātātā hoki. Ka pua te poi āwhiowhio i te wā tuku i ngā karakia ki a Tāne i mua o te tiki manu o te wao nui hai kai.

#### References:

[https://en.wikipedia.org/wiki/Taonga\\_p%C5%ABoro#P.C5.ABrerehua](https://en.wikipedia.org/wiki/Taonga_p%C5%ABoro#P.C5.ABrerehua)

[http://www.tki.org.nz/r/maori/wharekura/whare41\\_st12\\_e.html](http://www.tki.org.nz/r/maori/wharekura/whare41_st12_e.html)

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.

**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

Demonstrate knowledge of the traditional use of taonga puoro in accordance with tikanga:

- the traditional use of one taonga puoro from each whānau is described within a cultural ceremony or ritual practice.

The whanau are Tānemāhuta, Tangaroa, Tāwhirimātea, Hineraukatauri, and Hinepūtehue.

## For Kaiaka/Merit

Demonstrate in-depth knowledge of the traditional use of taonga puoro will be evidenced through:

- explaining in-depth the tikanga practices associated with taonga puoro in accordance with iwi tradition
  - kua marama ki ngā tikanga e pā ana ki ngā taonga puoro ā iwi, ā hapū rānei
  - kua marama te whakamārama i ngā tikanga e pā ana ki ngā momo taonga puoro ā iwi, ā hapū rānei (identifying iwi or hapū tikanga relevant to taonga puoro).

## For Kairangi/Excellence

Demonstrate comprehensive knowledge of the traditional use of taonga puoro will be evidenced through:

- comprehensively explaining the tikanga practices associated with taonga puoro in accordance with iwi tradition
  - kua matatau te whakamārama i ngā tikanga e pā ana ki ngā taonga puoro ā iwi, ā hapū (explaining tikanga relevant to taonga puoro that are unique to iwi or hapū).

## ASSESSMENT SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
<p>Demonstrate knowledge of the traditional use of taonga puoro in accordance with tikanga.</p>	<p><b>Evidence for Paetae/Achievement</b></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>Demonstrate knowledge of the traditional use of taonga puoro in accordance with tikanga:</p> <ul style="list-style-type: none"> <li>the traditional use of one taonga puoro from each whānau is described within a cultural ceremony or ritual practice. The whanau are Tāne, Tangaroa, Tāwhirimātea, Hineraukatauri, and Hinepūtehue.</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>kua marama ki ngā tikanga e pā ana ki ngā taonga puoro ā iwi, ā hapū rānei</li> <li>kua marama te whakamārama i ngā tikanga e pā ana ki ngā momo taonga puoro ā iwi, ā hapū rānei (identifying iwi or hapū tikanga relevant to taonga puoro).</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>kua matatau te whakamārama i ngā tikanga e pā ana ki ngā taonga puoro ā iwi, ā hapū (explaining tikanga relevant to taonga puoro that are unique to iwi or hapū)..</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Knowledge of the traditional use of taonga puoro in accordance with tikanga is demonstrated.</p>



## Image reference

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

**“Important Notice:** all images and media contained within Māori Qualifications Services resources are copyright protected. Do not reuse without permission. Contact Māori Qualifications Services.”

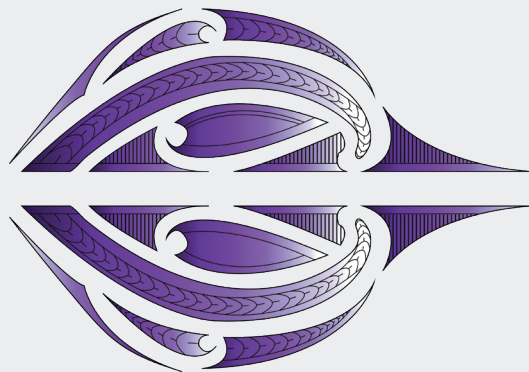
- Jo’el Komene. (2016), 094 photograph. Figure 1, page 60
- Māori Qualifications Services. (2016), MQS TP 1312 (00) photograph. Figure 2, page 61
- Māori Qualifications Services. (2016), MQS TP 1312 (00) photograph. Figure 3, page 61
- Jo’el Komene. (2016), 022 photograph. Figure 4, page 62
- Jo’el Komene. (2016), 101 photograph. Figure 5, page 62
- Jo’el Komene. (2016), 044 photograph. Figure 6, page 62
- Jo’el Komene. (2016), 040 photograph. Figure 7, page 63
- Jo’el Komene. (2016), 044 photograph. Figure 8, page 63
- 

### WEBSITES:

Brian Flintoff, 'Māori musical instruments – taonga puoro - Māori musical concepts', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/maori-musical-instruments-taonga-puoro/pages-1-3> (accessed 1 December 2016)

Brian Flintoff, 'Māori musical instruments – taonga puoro - The family of Papa – rhythmic instruments', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/music/42171/porotiti> (accessed 2 December 2016)





# TAONGA PUORO

## UNIT STANDARD 30242 (VERSION 2)

Construct simple taonga puoro

(Level 2, Credits 8)

# ASSESSOR BOOKLET

# 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
Construct simple taonga puoro.	Construct simple taonga puoro with skill.	Construct simple taonga puoro with mastery.

## 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 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 Construct simple taonga puoro.**
**Assessment Task 1 – this task assesses PC 1.1, and 1.2 1.3 (this is a new PC but the task still covers the criteria for 1.3)**
**Construct simple taonga puoro.**

- At least **THREE** different taonga puoro are to be made from natural resources. One from each of the following whānau puoro:
  - Tāwhirimātea (spinning instruments),
  - Hineraukatauri (flutes), and
  - Papatūānuku (percussion).
  - Hinepūtehue (gourd instruments) and
  - Tangaroa (marine shell instruments)

Ākonga must supply a photograph of each taonga puoro they have made.

- Research and record construction techniques and measurements for the taonga puoro. Consider cutting, sanding; shape, size, length, depth, thickness, balance, safe knots, hole size placement.
- materials may include but is not limited to shell, stone, bone, wood, and vegetation, hue, uku, finish (oil, kōkōwai, glue, kapia, feathers, lashing)

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



**CONSTRUCT SIMPLE TAONGA PUORO. TAONGA PUORO (THREE REQUIRED)**

At least three different taonga puoro are to be made from natural resources.  
**Choose at least three of the following.** of the following whānau taonga puoro:

Please tick  
 which one  
 applies

1. Tāwhirimātea (spinning instruments)
2. Hineraukatauri (flutes)
3. Papatūānuku (percussion)
4. Hinepūtehue (gourd instruments)
5. Tangaroa (marine shell instruments)

Research, plan and record construction techniques and measurements for the taonga puoro:

- cutting
- sanding
- shape
- size
- length
- depth
- thickness
- balance
- safe knots
- hole size
- hole placement

References:

Attach a photo of your completed taonga puoro here:

Ākonga will complete **ONE** sheet for **EACH** taonga puoro they make.

# Kia maumahara te Kaiako

## For Paetae/Achieved

Construct simple taonga puoro.

- At least three different taonga puoro are to be made from natural resources. Choose at least 3 of the following whānau taonga puoro Tāwhirimātea (spinning instruments), Hineraukatauri (flutes), Papatūānuku (percussion).
- Research and record construction techniques and measurements for the taonga puoro. Consider cutting, sanding; shape, size, length, depth, thickness, balance, safe knots, hole size placement and embellishments.

## For Kaiaka/Merit

Construct simple taonga puoro with skill.

- At least three different taonga puoro are to be made from natural resources. Choose at least 3 of the following whānau taonga puoro Tāwhirimātea (spinning instruments), Hineraukatauri (flutes), and Papatūānuku (percussion), Hinepūtehue (gourd instruments) and Tangaroa (marine shell instruments).
- Research and record construction techniques and measurements for the taonga puoro. Consider cutting, sanding; shape, size, length, depth, thickness, balance, safe knots, hole size and placement and embellishments.
- Skill will be evidenced through working to ensure an authentic look and sound of the taonga puoro. This will be determined, where applicable and dependent upon the taonga puoro being made, by the elements of craftsmanship.

## For Kairangi/Excellence

Construct simple taonga puoro with mastery.

- At least three different taonga puoro are to be made from natural resources. Choose at least 3 of the following whānau taonga puoro Tāwhirimātea (spinning instruments), Hineraukatauri (flutes), and Papatūānuku (percussion), Hinepūtehue (gourd instruments) and Tangaroa (marine shell instruments).
- Research and record construction techniques and measurements for the taonga puoro. Consider cutting, sanding; shape, size, length, depth, thickness, balance, safe knots, hole size and placement and embellishments.
- Mastery will be evidenced through working to refine the authentic look and sound of the taonga puoro. This will be determined, where applicable and dependent upon the taonga puoro being made, by the elements of craftsmanship.

## ASSESSMENT SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
Construct simple taonga puoro.	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā responses will vary according to the selected instruments. However, the following components should be included in the ākongā responses:</p> <p>Construct simple taonga puoro.</p> <ul style="list-style-type: none"> <li>• At least three different taonga puoro are to be made from natural resources.</li> <li>• Research and record construction techniques and measurements for the taonga puoro. Consider cutting, sanding; shape, size, length, depth, thickness, balance, safe knots, hole size and placement and embellishments.</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>• Skill will be evidenced through working to ensure an authentic look and sound of the taonga puoro. This will be determined, where applicable and dependent upon the taonga puoro being made, by the elements of craftsmanship.</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>• Mastery will be evidenced through working to refine the authentic look and sound of the taonga puoro. This will be determined, where applicable and dependent upon the taonga puoro being made, by the elements of craftsmanship.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Construction of three simple taonga puoro is demonstrated.</p>

## Image reference

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- Jo’el Komene. (2016), 085 photograph. Figure 1, page 70

## Other Rauemi:

### WEBSITES:

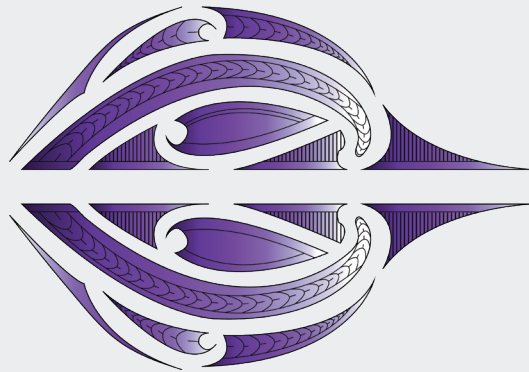
Hangaia he kōauau. Making Māori flutes

[https://www.youtube.com/watch?v=j\\_EUDHTxJY8](https://www.youtube.com/watch?v=j_EUDHTxJY8)

Making taonga puoro with our future generations

[https://www.youtube.com/watch?v=EcrQw9\\_KICE](https://www.youtube.com/watch?v=EcrQw9_KICE)





# 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

# 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

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#### 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

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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).

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**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

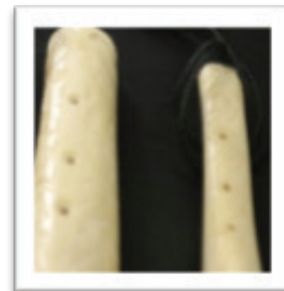


Figure 1



## 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><b>Evidence for Paetae/Achievement</b></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"> <li>• 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.</li> <li>• 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.</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>• incorporating reo puoro from te taiao into taonga puoro performance with purpose               <ul style="list-style-type: none"> <li>• 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)</li> <li>• kia puta te ihi, te wehi, me te wana.</li> </ul> </li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></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><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>incorporating reo puoro from te taiao into taonga puoro performance with accuracy and fluency</li> <li>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)</li> <li>kia puta te ihi, te wehi, me te wana, i te tīmatanga ki te mutunga.</li> </ul>	<p><b>Judgement for Paetae/ Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Knowledge of the traditional use of taonga puoro in accordance with tikanga is demonstrated.</p>

## Image reference

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"Important Notice: all images and media contained within Māori Qualifications Services resources are copyright protected. Do not reuse without permission. Contact Māori Qualifications Services."

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:

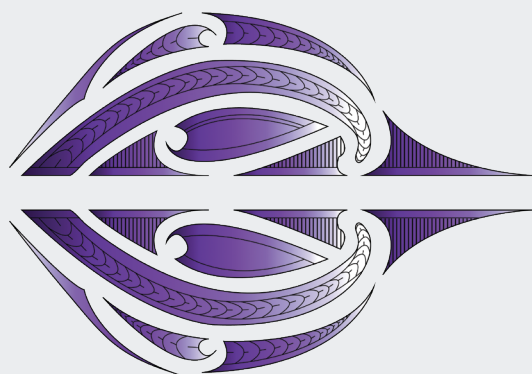
- Creating New Zealand Reo puorocapes

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

# Notes:



# TAONGA PUORO

## UNIT STANDARD 30244 (VERSION 3)

Demonstrate knowledge of factors that led to the historical demise,  
renaissance, and revival of taonga puoro

(Level 3, Credits 6)

# ASSESSOR BOOKLET

# 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
Demonstrate knowledge of factors that led to the historical demise, renaissance, and revival of taonga puoro	Demonstrate in-depth knowledge of factors that led to the historical demise, renaissance, and revival of taonga puoro	Demonstrate comprehensive knowledge of factors that led to the historical demise, renaissance, and revival of taonga puoro

## 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 influencing factors in the historical demise or revival of 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

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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**     **Demonstrate knowledge of factors that led to the historical demise, renaissance, and revival of taonga puoro**
- Range - demonstration includes the following periods – period of demise - pre-1970, period of renaissance - 1971 to 1999, period of revival - 2000 to current.**

**Assessment Task 1 – this task assesses PC 1.1, 1.2, 1.3, 1.4 and 1.5**

**Describe the historical demise, renaissance, and revival of taonga puoro by:**

- depicting on a timeline the historical demise, renaissance, and revival of taonga puoro, spanning the three time-periods (pre-1970, 1971 to 1999, 2000 to current)
- explaining **TWO** factors that led to the demise of taonga puoro pre-1970, e.g. political, social, economic, technological, media, people, events, religion, organisations
  - religion may refer to missionaries, tohunga suppression act
  - an event may refer to urbanisation, land loss/land wars, colonisation, native schools act
  - technological factors may refer to new instruments, jewes harp, new tools, metals, brass bands
  - media may refer to radio and American/British influences, brass bands
- explaining **TWO** factors that led to the renaissance of taonga puoro (1971 to 1999) e.g. political, social, economic, technological, media, people, events, religion, organisations.

*For example: Hirini Melbourne's research, te reo renaissance, Brian Flintoff's expertise in the making of taonga puoro.*

- explaining **TWO** factors that led to the revival of taonga puoro (2000 to current) e.g. political, social, economic, technological, media, people, events, religion, organisations.

*For example: Haumanu, and wānanga that were held to learn about taonga puoro.*

- the student's description of their own vision for the future development and revival of taonga puoro.

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

## An example a response at the level for Kaiaka/Merit.

PERIOD OF DEMISE: PRE-1970		
<p>Music was seen as vital to the welfare of the community, and required a reason and an occasion to be played. Taonga puoro were, and still are, used for healing, sending messages, marking the stages of life and for other ceremonies.</p> <p>In 1807 it was noted that ‘every man was his own musician’ and with such small and portable instruments ‘they were never at a loss for entertainment’.</p> <p>After European settlement and colonisation, Māori were faced with land wars and land loss, the implementation of colonial Acts, and urbanisation. All of these factors contributed to the decline of the use of traditional instruments, and led to the near-demise of use of taonga puoro.</p>		<p>Many of the ceremonies at which taonga puoro were played disappeared with the introduction of Christianity.</p> <p>Some became children’s toys, and some were hidden away or destroyed because they were deemed too precious and special to be denigrated.</p>
<p>Missionaries and teachers discouraged the use of taonga puoro because they did not understand them (or understood their spiritual nature all too well).</p>	<p>Māori musicians were swift and adept at adopting a wide range of new instruments including banjos, pianos, bagpipes, brass-band instruments and, perhaps most popular of all, the guitar. Māori put aside their traditional instruments in favour of introduced versions such as the jew’s harp, which replaced its equivalent, the rōria.</p>	<p>As traditional instruments became rare, they were acquired by museums and private collectors, and later generations of Māori did not learn the art of playing them.</p> <p>Locked within all the instruments are many mysteries. Some playing techniques are so complex that they are, for now, lost.</p>
<p>Fig 10. Taonga puoro.</p> <p>a. Haka. b. Haka. c. Haka. d. Haka. e. Haka.</p>		

LEVEL 3

PERIOD OF RENAISSANCE: 1971 TO 1999

In 1974 kaumātua Joe Malcolm (of Ngāti Tarāwhai) hosted a hui at his home marae at Te Araroa on the East Coast. It aimed to revive the arts of making and playing traditional Māori instruments. Some of those present, such as Hirini Melbourne, Brian Flintoff and Richard Nunns, became central figures in this revival.



1991 Hirini Melbourne's Toiapiapi is published as an audio cassette with a booklet by educational resource company Te Whare Whakahirahira.



In 1991 Nga Puna Waihangā, the Māori Artists and Writers Society, held a hui at Te Araroa on the East Coast to recall what was still known of taonga puoro. Among those taking part were Hirini Melbourne, a composer, musician and linguist of Ngāi Tūhoe; Richard Nunns, a teacher and jazz musician; and Brian Flintoff, a Nelson carver and instrument maker.

With support from various elders, Melbourne drew together others from around the country with different areas of expertise, but the common intention of creating a human resource that would foster the revival of making and playing the instruments. This movement grew under the name Haumanu, which means 'breath of birds'. It also means 'revival', and this is the aim of the group.

In 1994 Hirini Melbourne and Richard Nunns, leaders of the revival of traditional Māori instruments, were invited to record the first ever CD devoted entirely to these instruments. Te kū te whe (loud and soft) was recorded at Rattle Records' Auckland studios in a day and a half. It featured some 19 instruments, and extracts later reappeared in other sound recordings and numerous radio and TV programmes, documentaries and advertisements. Te kū te whe became 'the soundtrack to just about all media allusions to the Māori side of national life.

LEVEL 3



## PERIOD OF REVIVAL: 2000 TO CURRENT

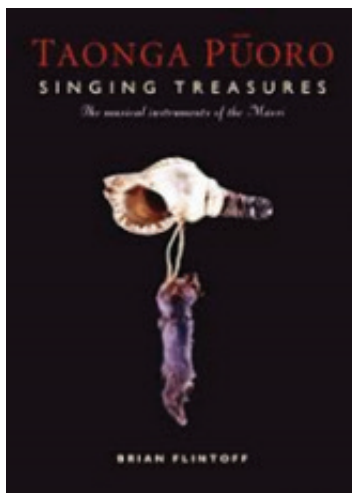
In 2004 Haumanu, a collective of makers and performers of taonga puoro, held a wānanga (house of learning) at Hei Tiki Gallery, Rotorua, organised by Ngawara Gordon.

In the 21st century the unique reo puoro of taonga puoro were heard on radio and television, in films, videos, concerts and everyday events. Recordings such as Te kū te whe and Te hekenga ā Rangi were widely available. Popular musicians such as Moana Maniapoto, jazz artists such as Jeff Henderson and Evan Parker, and modern classical composers such as Gillian Whitehead and John Psathas had all used traditional instruments in their live performances and recordings. Taonga puoro had become re-established as a living treasure.

2004

Taonga puoro: singing treasures: the musical instruments of the Māori. (Brian Flintoff) published.

Many of Aotearoa's noted musicians are associated with Haumanu. Their music-making and the group's demonstrations and workshops throughout the country have provided much of the momentum that has seen taonga puoro become an integral part of contemporary music.

**References:**

- i. Brian Flintoff, 'Māori musical instruments – taonga puoro', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/maori-musical-instruments-taonga-puoro/sources>
- ii. Flintoff, Brian, 2003. Taonga Puoro: Singing Treasures. Nelson, New Zealand: Craig Potton Publishing.

## Factors that led to the historical demise, renaissance, and revival of taonga puoro

Use the guide sheet below to help you draft your responses for this activity and expand the boxes where necessary.

DESCRIBE THE HISTORICAL DEMISE, RENAISSANCE, AND REVIVAL OF TAONGA PUORO.  
COMPLETE THE SECTIONS BELOW.

Present a timeline of the historical demise, renaissance, and revival of taonga puoro, spanning the three time-periods (pre-1970, 1971 to 1999, 2000 to current).

Explain TWO factors that led to the demise of taonga puoro pre-1970 e.g. political, social, economic, technological, media, people, events, religion, organisations.

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Explain TWO factors that led to the renaissance of taonga puoro (1971-1999) e.g. political, social, economic, technological, media, people, events, religion, organisations.

Explain TWO factors that led to the revival of taonga puoro (2000 to current) e.g. political, social, economic, technological, media, people, events, religion, organisations.

**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

Demonstrate knowledge of factors that led to the historical demise, renaissance, and revival of taonga puoro will be evidenced through:

- depicting the historical demise or revival of taonga puoro, spanning the three time- on a timeline
- explaining two factors that led to the demise of taonga puoro pre-1970
- explaining two factors that led to the renaissance of taonga puoro (1971-1999)
- explaining two factors that led to the revival of taonga puoro (2000 to current)
- a description of the student's own vision for the future development and retention of taonga puoro.

## For Kaiaka/Merit

Demonstrate in-depth knowledge of factors that led to the historical demise, renaissance, and revival of taonga puoro will be evidenced through:

- identifying and describing a significant environmental influence in the demise or revival of taonga puoro
- identifying and describing a significant influence from any one of the sociological factors in the demise or revival of taonga puoro
- an in-depth description of the students own vision for the future development and retention of taonga puoro.

## For Kairangi/Excellence

Demonstrate comprehensive knowledge of factors that led to the historical demise, renaissance, and revival of taonga puoro will be evidenced through:

- identifying and linking the environmental influence with specific changes and transformations in the demise or revival of taonga puoro
- identifying and linking the influences from one sociological factor with specific changes and transformations in the demise or revival of taonga puoro
- a comprehensive description of the students own vision for the future development and retention of taonga puoro.

## ASSESSMENT SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
<p>Describe the historical demise, renaissance, and revival of taonga puoro.</p>	<p><b>Evidence for Paetae/Achievement</b></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"> <li>• the historical demise, renaissance, and revival of taonga puoro, spanning the three time-periods is depicted on a timeline;</li> <li>• TWO factors that led to the demise of taonga puoro (pre-1970) are explained in terms of the influences in the development of taonga puoro;</li> <li>• TWO factors that led to the renaissance of taonga puoro (pre 1971-1990) are explained in terms of the influences in the development of taonga puoro;</li> <li>• TWO factors that led to the revival of taonga puoro (1990 to current) are explained in terms of the influences in the development of taonga puoro;</li> <li>• own vision for the future development and retention of taonga puoro is described.</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>• identifying and describing a significant environmental influence in the demise or revival of taonga puoro;</li> <li>• identifying and describing a significant influence from any one of the sociological factors in the demise or revival of taonga puoro;</li> <li>• an in-depth description of the students own vision for the future development and retention of taonga puoro.</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>• identifying and linking the environmental influence with specific changes and transformations in the demise or revival of taonga puoro;</li> <li>• identifying and linking the influences from one sociological factor with specific changes and transformations in the demise or revival of taonga puoro;</li> <li>• a comprehensive description of the students own vision for the future development and retention of taonga puoro.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>The historical demise, renaissance, and revival of taonga puoro is described.</p>

## Image reference

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- Jo’el Komene. (2016), 072 photograph. Figure 1, Title page
- owner name. (Date taken), NAME000 photograph. Figure 2, page 7

### FURTHER RAUEMI:

1. Taonga Puoro – Voice of the elements (Jerome Kavanagh)

[https://www.youtube.com/watch?v=\\_SBbNtx1cew](https://www.youtube.com/watch?v=_SBbNtx1cew)

2. Music to Māori Ears – Tales from Te Papa episode 119

<https://www.youtube.com/watch?v=kXUb1YzQRvU>

i. Brian Flintoff, 'Māori musical instruments – taonga puoro', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/maori-musical-instruments-taonga-puoro/sources>

ii. Flintoff, Brian, 2003. Taonga Puoro: Singing Treasures. Nelson, New Zealand: Craig Potton Publishing.

3. Horomona Horo – Taonga Puoro

<http://www.radionz.co.nz/national/programmes/teahikaa/audio/201799747/horomona-horo-taonga-puoro>

4. Taonga Puoro

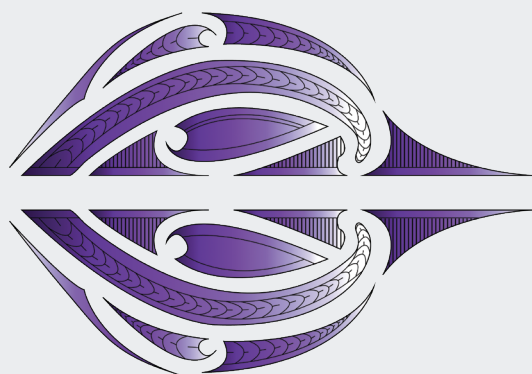
<http://www.radionz.co.nz/national/programmes/nz-society/audio/201795197/taonga-puoro>

5. Kete Aronui – Richard Nunns

<https://www.nzonscreen.com/title/kete-aronui-richard-nunns>

6. A new generation carries on making music with singing treasures

<https://www.nzonscreen.com/title/kete-aronui-richard-nunns>



# TAONGA PUORO

## UNIT STANDARD 30245 (VERSION 2)

Construct and refine taonga puoro

(Level 3, Credits 12)

# ASSESSOR BOOKLET

# 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
Construct and refine taonga puoro.	Construct and refine taonga puoro with skill.	Construct and refine taonga puoro with mastery.

## 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 the taonga puoro is constructed and refined.

## 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.

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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

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1. a copy of the task and any key supporting resources
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For moderation to occur:

4. all files must be viewable online
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For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

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**ASSESSOR INFORMATION – ASSESSMENT TASKS**
**Outcome 1 Construct taonga puoro.**

**Range - taonga puoro are made from natural materials that include but are not limited to wood, hue, bone, or uku;**

**evidence of one taonga puoro is required.**

**Assessment Task 1 – this task assesses PC 1.1, 1.2, 1.3, 1.4, 1.5, 2.1, and 2.2**
**Construct and refine a taonga puoro using natural materials:**

- recite simple karakia;
- describe the materials used in terms of their qualities;
- describe traditional collection sources and processes; Range of materials may include but is not limited to wood, stone, bone, shell, vegetation, hue, uku, finishes (oil, kōkōwai, glue, kapia, feathers, lashing).
- prepare materials for the construction process; Evidence of at least three Tikanga and/or health and Safety requirements is required.
- use tools in accordance with tikanga and/or health and safety regulations;
- refine taonga shape according to tradition;
- refine the aesthetic appeal of the taonga..

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



# Kia maumahara te Kaiako

## For Paetae/Achieved

Construct and refine taonga puoro will be evidenced through:

- reciting of simple karakia;
- describing materials in terms of their qualities;
- describing traditional collection sources and processes;
- preparation of materials for the construction process;
- using tools in accordance with tikanga and/or health and safety regulations;
- refining the taonga shape in accordance with tradition;
- refining the esthetic appeal of the taonga puoro.

## For Kaiaka/Merit

Construct and refine taonga puoro with skill will be evidenced through:

- working to ensure an authentic look and sound of the taonga puoro. This will be determined, where applicable and dependent upon the taonga puoro being made, by the elements of craftsmanship which include but are not limited to:
  - shape
  - size
  - holes are correctly placed and spaced
  - sanding
  - balance
  - knots
  - reo puoro

## For Kairangi/Excellence

Construct and refine taonga puoro with mastery will be evidenced through:

- working to refine the authentic look and sound of the taonga puoro. This will be determined, where applicable and dependent upon the taonga puoro being made, by the elements of craftsmanship which include but are not limited to:
  - dimensions
  - smoothness
  - flow of design
  - balance.

## ASSESSMENT SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
Construct and refine taonga puoro using natural materials.	<p><b>Evidence for Paetae/Achievement</b></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> <p>Taonga puoro is constructed and refined according to the following:</p> <ul style="list-style-type: none"> <li>• reciting of simple karakia;</li> <li>• describing materials in terms of their qualities;</li> <li>• describing traditional collection sources and processes;</li> <li>• preparation of materials for the construction process;</li> <li>• using tools in accordance with tikanga and/or health and safety regulations;</li> <li>• refining the taonga shape in accordance with tradition;</li> <li>• refining the esthetic appeal of the taonga puoro.</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>• working to ensure an authentic look and sound of the taonga puoro. This will be determined, where applicable and dependent upon the taonga puoro being made, by the elements of craftsmanship which include but are not limited to:               <ul style="list-style-type: none"> <li>• shape</li> <li>• size</li> <li>• holes are correctly placed and spaced</li> <li>• sanding</li> <li>• balance</li> <li>• knots</li> <li>• reo puoro</li> </ul> </li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Taonga puoro is constructed and refined using natural materials.</p>

 LEVEL  
3

Assessment Task 1	Evidence Statements	Judgement Statements
Construct and refine taonga puoro using natural materials.	<p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>working to refine the authentic look and sound of the taonga puoro. This will be determined, where applicable and dependent upon the taonga puoro being made, by the elements of craftsmanship which include but are not limited to:               <ul style="list-style-type: none"> <li>dimensions</li> <li>smoothness</li> <li>flow of design</li> <li>balance</li> </ul> </li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Taonga puoro is constructed and refined using natural materials.</p>

## Image reference

The copyright in New Zealand Qualifications Authority (NZQA) publications and other materials on NZQA's websites (together referred to as "NZQA materials"), unless otherwise stated, belongs to NZQA.

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

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- Māori Qualifications Services. (2016), MQS TP 1312 (55) photograph. page 100
- Māori Qualifications Services. (2016), MQS TP 1312 (55) photograph. page 100

### OTHER RAUEMI:

Hangaia he kōauau – making Māori flutes.

[https://www.youtube.com/watch?v=j\\_EUDHTxJY8](https://www.youtube.com/watch?v=j_EUDHTxJY8)

Making a kōauau toroa

<https://www.youtube.com/watch?v=WbGZ9AQI1Gw>

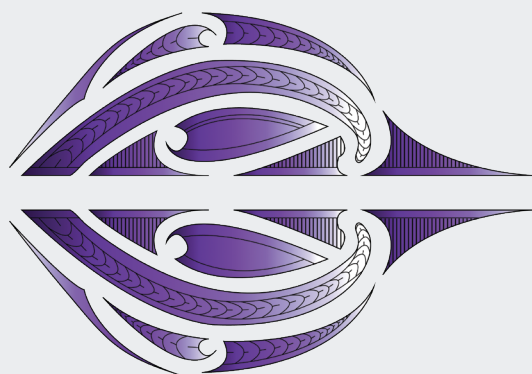
Clay kōauau

<https://www.youtube.com/watch?v=-vBJw-Dp4eA>

Making Taonga Puoro with our future generations (Jerome Kavanagh)

[https://www.youtube.com/watch?v=EcrQw9\\_KICE](https://www.youtube.com/watch?v=EcrQw9_KICE)

## Notes:



# TAONGA PUORO

## UNIT STANDARD 30246 (VERSION 2)

Whakatangi taonga puoro

(Level 3, Credits 4)

# ASSESSOR BOOKLET

# 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
Whakatangi taonga puoro	Whakatangi taonga puoro with skill.	Whakatangi taonga puoro with mastery.

## 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 the taonga puoro is constructed and refined.

## 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**      **Whakatangi taonga puoro.**  
**Range - evidence of one taonga puoro is required.**

**Assessment Task 1 – this task assesses PC 1.1, 1.2, and 1.3**
**Play taonga puoro**

- in accordance with the tradition and tikanga of the taonga puoro;
- with accurate timing, volume; and te piki me te heke o te reo puoro is performed in accordance with the performance style and tikanga of the taonga puoro;
- performance generates a sense of ihi, wehi, wana.

Taonga puoro for the purposes of this standard include kōauau, ponga ihu, poi āwhiowhio, hue puruhau, pūtangitangi, nguru, pōrutu.

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

**Listen to an example of taonga puoro being played at the level for Kairangi/ Excellence below.**

<https://www.nzqa.govt.nz/maori-and-pasifika/field-maori-assessment-support-materials/taonga-puoro/30246-taonga-puoro-level-3/>



**He whakatangi taonga puoro.**



# Kia maumahara te Kaiako

## For Paetae/Achieved

Whakatangi taonga puoro will be evidenced through:

- playing in accordance with the tradition and tikanga of the taonga puoro;
- accurate timing, volume, and te piki me te heke o te reo puoro is displayed in accordance with the performance style and tikanga of the taonga puoro;
- performance generates a sense of ihi, wehi, wana.
- **For Kaiaka/Merit**

Whakatangi taonga puoro with skill will be evidenced through:

- producing the appropriate reo of the taonga puoro with awareness, and according to the intended purpose of the occasion.

**Reo of the taonga puoro** for the purpose of this standard refers to the voice – pitch, tone, tangi, rangi, emotion, wairua of the sound created.

## For Kairangi/Excellence

Whakatangi taonga puoro with mastery will be evidenced through:

- kia pakari te whakatangitangi me te tū, ā, e puta ana te ihi, te wehi, me te wana (performing with awareness and intention);
- producing the appropriate reo of the taonga puoro, demonstrating rhythmic flow, and playing in collaboration with others or as an individual.

## ASSESSMENT SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
Whakatangi taonga puoro	<p><b>Evidence for Paetae/Achievement</b></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>Taonga puoro is played according to the following:</p> <ul style="list-style-type: none"> <li>• playing in accordance with the tradition and tikanga of the taonga puoro;</li> <li>• accurate timing, volume, and te piki me te heke o te reo puoro is performed in accordance with the performance style and tikanga of the taonga puoro;</li> <li>• performance generates a sense of ihi, wehi, wana.</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>• producing the appropriate reo of the taonga puoro with awareness, and according to the intended purpose of the occasion.</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>• kia pakari te whakatangitangi me te tū, ā, e puta ana te ihi, te wehi, me te wana (performing with awareness and intention);</li> <li>• producing the appropriate reo of the taonga puoro, demonstrating rhythmic flow, and playing in collaboration with others or as an individual..</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Taonga puoro is played.</p>

## Image reference

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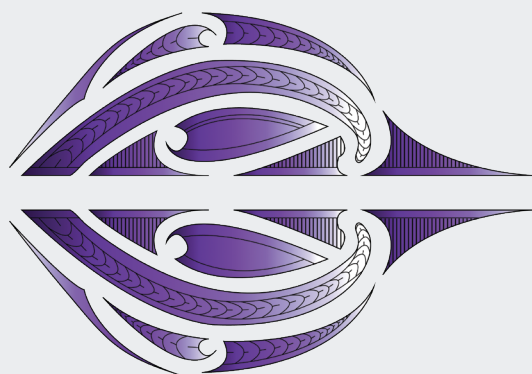
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- Māori Qualifications Services. (2017), mqs photograph. Figure 1, page 108
1. Horomona Horo demonstrates the kōauau.  
<https://www.youtube.com/watch?v=pQOt4t9wGNs>
  2. Pounamu taonga puoro – Kura Pounamu: Treasured stone of Aotearoa New Zealand  
<http://collections.tepapa.govt.nz/exhibitions/pounamu/Segment.aspx?irn=2002&redirectedurl=true>
  3. Kōauau Ponga Ihu  
<http://www.radionz.co.nz/collections/hearapuoro/audio/2508852/k-auau-ponga-ihu>
  4. Poi Āwhiowhio and Tuarōria (with Nīkau leaf)  
<http://www.radionz.co.nz/collections/hearapuoro/audio/2508846/poi-awhiowhio-and-tuar-ria-%28with-nikau-leaf%29>
  5. Hue Puruhau  
<http://www.radionz.co.nz/collections/hearapuoro/audio/2508849/hue-puruhau>
  6. Pōrutu  
<http://www.radionz.co.nz/collections/hearapuoro/audio/2508848/porutu>
  7. Nguru  
<http://www.radionz.co.nz/collections/hearapuoro/audio/2508850/nguru>

# Notes:



# TAONGA PUORO

## UNIT STANDARD 30247 (VERSION 3)

Construct, refine, and embellish taonga puoro

(Level 4, Credits 12)

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# ASSESSOR BOOKLET

# 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
Construct, refine, and embellish taonga puoro.	Construct, refine, and embellish taonga puoro with skill.	Construct, refine, and embellish taonga puoro with mastery.

## 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 the taonga puoro is constructed, refined, and embellished.

## 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

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

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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).

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5. URLs, e.g. for student created websites, will need to be submitted as links within a document.



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**ASSESSOR INFORMATION – ASSESSMENT TASKS**

**Outcome 1**      **Construct taonga puoro.**  
**Range - taonga puoro are made from natural materials that include but are not limited to wood, hue, bone, or uku;**  
**evidence of one taonga puoro is required.**

**Outcome 2**      **Refine taonga puoro.**

**Outcome 3**      **Embellish taonga puoro.**

**Assessment Task 1 – this task assesses PC 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.2, 3.3, and 3.4.**
**Construct, refine, and embellish taonga puoro.**

- recite appropriate karakia at the start and completion of taonga puoro construction;
- prepare materials for the construction process range of materials may include but is not limited to shell, wood, bone, hue, uku, finishes (oil, kōkōwai, glue, kapia, feathers, lashing);
- use tools and equipment in accordance with tikanga and/or health and safety regulations;
- refine taonga shape according to tradition;
- refine the aesthetic appeal of the taonga;
- embellish the taonga puoro appropriately;
- apply appropriate surface finishings;
- attach appropriate adornments;
- explain designs and embellishments

**The ākonga must present information in their own words, and references must be provided. It is expected that a complex design is applied to simple taonga puoro.**

# Kia maumahara te Kaiako

## For Paetae/Achieved

Construct, refine, and embellish taonga puoro will be evidenced through:

- reciting appropriate karakia at the start and completion of taonga puoro construction;
- preparing materials for the construction process;
- using tools in accordance with tikanga and/or health and safety regulations;
- refining taonga shape according to tradition;
- refining the aesthetic appeal of the taonga;
- embellishing the taonga puoro appropriately;
- applying appropriate finishings;
- attaching appropriate adornments;
- explaining designs and embellishments.

## For Kaiaka/Merit

Construct and refine taonga puoro with skill will be evidenced through:

- working to ensure an authentic look and sound of the taonga puoro. This will be determined, where applicable and dependent upon the taonga puoro being made, by the elements of craftsmanship which include but are not limited to:
  - shape
  - size
  - holes are correctly placed and spaced
  - sanding
  - -balance
  - knots
  - reo puoro

## For Kairangi/Excellence

Construct and refine taonga puoro with mastery will be evidenced through:

- working to refine the authentic look and sound of the taonga puoro. This will be determined, where applicable and dependent upon the taonga puoro being made, by the elements of craftsmanship which include but are not limited to:
  - smoothness
  - flow of design
  - balance

## ASSESSMENT SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
Construct, refine, and embellish taonga puoro.	<p><b>Evidence for Paetae/Achievement</b></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>Taonga puoro is constructed and refined according to the following:</p> <ul style="list-style-type: none"> <li>• reciting appropriate karakia at the start and completion of taonga puoro construction;</li> <li>• preparing materials for the construction process;</li> <li>• using tools in accordance with tikanga and/or health and safety regulations;</li> <li>• refining taonga shape according to tradition;</li> <li>• refining the aesthetic appeal of the taonga;</li> <li>• embellishing the taonga puoro appropriately;</li> <li>• applying appropriate finishings;</li> <li>• attaching appropriate adornments;</li> <li>• explaining designs and embellishments.</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>• working to ensure an authentic look and sound of the taonga puoro. This will be determined, where applicable and dependent upon the taonga puoro being made, by the elements of craftsmanship which include but are not limited to:               <ul style="list-style-type: none"> <li>• shape</li> <li>• size</li> <li>• holes are correctly placed and spaced</li> <li>• sanding</li> <li>• balance</li> <li>• knots</li> <li>• reo puoro</li> </ul> </li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Taonga puoro is constructed, refined, and embellished.</p>

 LEVEL  
4

Assessment Task 1	Evidence Statements	Judgement Statements
Construct, refine, and embellish taonga puoro.	<p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>working to refine the authentic look and sound of the taonga puoro. This will be determined, where applicable and dependent upon the taonga puoro being made, by the elements of craftsmanship which include but are not limited to:               <ul style="list-style-type: none"> <li>smoothness</li> <li>flow of design</li> <li>balance</li> </ul> </li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Taonga puoro is constructed, refined, and embellished.</p>

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**"Important Notice:** all images and media contained within Māori Qualifications Services resources are copyright protected. Do not reuse without permission. Contact Māori Qualifications Services."

### WEBSITES:

1. Music to Māori Ears – Tales from Te Papa episode 119

<https://www.youtube.com/watch?v=kXUb1YzQRvU>

2. Making Taonga Puoro with our future generations

[https://www.youtube.com/watch?v=EcrQw9\\_KICE](https://www.youtube.com/watch?v=EcrQw9_KICE)

3. Hangaia he kōauau – making Māori flutes

[www.youtube.com/watch?v=j\\_EUDHTxJY8](http://www.youtube.com/watch?v=j_EUDHTxJY8)

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