Graduate Profile outcomes	Unit standard	Titles	Outcomes	Evidence Requirement

Apply understanding of artistic and creative processes to produce project briefs across a range of Toi Māori.
 	
(Credits 10)
	31117
	
	Level 3, Credits 5
		Develop a project brief to construct taonga pūoro	1 Develop a project brief to construct taonga pūoro.	1.1 Kaupapa for construction of taonga pūoro is developed.
				    Range purpose, suitability of physical environment, other participant roles and responsibilities, limitations or difficulties.
				1.2 Resources for the construction of taonga pūoro are identified and sourced.
				    Range costings, sustainability, provenance of natural materials and their usage.
				1.3 Tools and equipment for the construction of taonga pūoro are identified and sourced.
				    Range costings, use of tools and equipment.
				1.4 The physical environment and protocols for the construction of taonga pūoro are identified.
				    Range may include but is not limited to – location, accessibility, lighting, weather, temperature, noise, nearby objects and/or features, hazards.
				1.5 Development processes for project brief are recorded.
				    Range may include but is not limited to – the use of visual diary (drawing, sketching, drafting), photographic, notes, digital technologies.
				1.6 Timelines to construct taonga pūoro are identified.
				    Range milestones, processes, changes in design and reflections.
				1.7 The project brief includes the integration of at least one other toi art form.

	31118
	
	Level 3, Credits 5
		Develop a project brief to compose and perform taonga pūoro	1 Develop a project brief to compose and perform taonga pūoro.	1.1 Kaupapa for the taonga pūoro composition and performance is developed.
				    Range selection of taonga pūoro, genre and style of performance, contemporary, traditional.
				1.2 Taonga pūoro for the performance and according to the kaupapa are identified and sourced.
				1.3 Roles and responsibilities of participants are identified.
				    Range may include – individual, dual, group performances.
				1.4 The physical environment and protocols for the performance of taonga pūoro are identified.
				    Range may include but is not limited to – location, accessibility, lighting, sound, weather, temperature, noise, nearby objects/features, hazards; evidence of five is required.
				1.5 The artistic processes for composing and performing taonga pūoro are recorded.
				    Range may include but is not limited to – drafting, planning, diary entry and note taking, recordings, kupu, rangi, whakapapa and kōrero associated with the composition; evidence of five is required.
				1.6 Timelines to compose and perform taonga pūoro are identified.
				    Range run sheet, milestones, processes, contingency plan.

Explore own Ngā Toi work and the work of others to identify artistic variation and evolution. **(Credits 10)**	**30244** Level 3, Credits 6	**Demonstrate knowledge of influencing factors in the historical demise, renaissance, and revival of taonga pūoro**	1 Demonstrate knowledge of influencing factors in the historical demise, renaissance, and revival of taonga puoro.	1.1 The historical demise, renaissance, and revival of taonga puoro, spanning the three time-periods (pre-1970, 1971 to 1999, 2000 to current) is depicted on a timeline. 1.2 Two factors that contributed to the demise of taonga pūoro (pre-1970) are explained in terms of the influences in the development of taonga puoro. 1.3 Two factors that contributed to the renaissance of taonga pūoro (1971-1999) are explained in terms of the influences in the development of taonga puoro. 1.4 Two factors that contributed to the revival of taonga pūoro (2000 to current) are explained in terms of the influences in the development of taonga puoro. 1.5 A description of the student's own vision for the future development and retention of taonga puoro is discussed.
	31119 Level 3, Credits 6	**Research and compare the works of taonga pūoro artists or practitioners with own (taonga pūoro)**	1 Explore and discuss the works of taonga pūoro artists or practitioners.	1.1 The creative processes of two taonga pūoro artists or practitioners are explored. Range may include – biographical details, whakapapa connections, materials used, ideas, concepts, kaupapa, inspiration, imagery, tikanga, knowledge base, other artist influences, other artist resources.

					1.2 The works of identified taonga pūoro artists or practitioners in terms of their style and uniqueness are compared. Range works may include but are not limited to – genre, setting or context, composition, performance, taonga pūoro (materials, distinguishing features, usage, construction and stages of development to completion); evidence of two works from each artist is required, including what makes their work unique. 1.3 Own work is explored and comparisons are made with identified taonga pūoro artists or practitioners to recognise artistic variation. Range own work and comparisons may include but are not limited to – genre/setting or context, whakapapa connections, composition, performance, taonga pūoro (application, materials used, construction stages of development to completion). 1.4 Elements of how the identified taonga pūoro artists or practitioner creative processes and style can be incorporated into own work are concluded. Range own work may include but is not limited to – composition, performance, taonga pūoro; evidence of two elements is required.
	Whakairo standard	**23016** Level 3, Credits 6	**Examine and interpret change in particular whakairo situations**	1 Examine and interpret the impact of technology on whakairo practises and the production of whakairo.	1.1 The impact of technology on whakairo is examined and interpreted in terms of changes to the practises and production of whakairo. Range whakairo – three customary and three non-customary practises; technology – three customary and three non-customary. 1.2 Information is collated to support conclusions made in 1.1.
				1 Examine and interpret the impact of changes to contexts and the practises and production of whakairo.	2.1 The impact of social and cultural contexts on whakairo is examined and interpreted in terms of changes to the practises and production of whakairo. Range social – two customary and two non-customary practises; cultural – two customary and two non-customary practises. 2.2 Information is collated to support conclusions made in 2.1.
Achieve the objectives of project briefs to produce art works across a range of Toi Māori. **(Credits 35)**		30245 Level 3, Credits 12	Construct and refine taonga pūoro	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 pūoro is required.	1.1 Simple appropriate karakia are recited in the construction of taonga puoro. Range at the start of construction, and at the completion of the taonga. 1.2 Materials used in the construction of the taonga puoro are described in terms of their qualities. Range may include but is not limited to – wood, stone, bone, shell, vegetation. 1.3 Traditional collection sources and processes are described. Range when, where, how; selection, presentation, conservation of resource. 1.4 Materials are prepared for the construction of taonga puoro. Range may include but not limited to shell, wood, bone, hue, uku. 1.5 Technology is used in accordance with tikanga and/or health and safety rules in the construction of taonga puoro. Range contemporary hand tools, traditional tools, techniques; evidence is required for at least three of each.
				2 Refine taonga pūoro.	2.1 Taonga shape is refined based on traditional taonga. Range Dimensions – size, shape, length, depth, width; size, number, and spacing of wenewene. 2.2 The aesthetic appeal of the taonga puoro is refined. Range smoothness, flow of design, balance.
		30246 Level 3, Credits 4	Whakatangi taonga pūoro	1 Whakatangi taonga pūoro. Range evidence of one taonga pūoro is required.	1.1 Taonga puoro is played in accordance with the tradition and tikanga of the taonga puoro. 1.2 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. 1.3 Performance generates ihi, wehi, wana.
		31120 Level 3, Credits 4	**Demonstrate knowledge of traditional kōrero associated with taonga pūoro**	1 Demonstrate knowledge of traditional kōrero associated with taonga pūoro.	1.1 Traditional kōrero are retold. Range pakiwaitara, pūrākau, ngā kōrero a ngā tīpuna, ngā kōrero ā hapū, ā-iwi, ngā tikanga ā hapū, ā-iwi. 1.2 Specific taonga pūoro associated with the traditional kōrero are identified. 1.3 Tikanga of taonga pūoro in the traditional kōrero are explained. 1.4 The use of taonga pūoro within a contemporary context and in relation to the traditional kōrero is explained.

		31121
		
		Level 3, Credits 10
			Whakatangi (perform) taonga pūoro in traditional and contemporary contexts	1 Whakatangi taonga pūoro to accompany a traditional composition.
				
				2 Whakatangi taonga pūoro to accompany/for a contemporary composition.
					1.1 The reason for selecting a taonga pūoro to accompany traditional composition is identified and explained.
					1.2 Te whakatangi o te taonga pūoro according to the traditional composition (being accompanied) is explained and the occasion is identified.
					  Range process of development, tikanga, kaupapa, links to traditional usage/kōrero ā hapū/iwi.
					1.3 Taonga pūoro in accordance with traditional composition and tikanga of the taonga pūoro is played.
					  Range accurate timing, volume, and te piki me te heke o te reo pūoro.
					1.4 Performance generates ihi, wehi, wana.
					2.1 Selection of taonga pūoro to accompany contemporary composition is explained.
					2.2 Te whakatangi o te taonga pūoro according to the contemporary composition is explained and the occasion is identified.
					  Range process of development, tikanga, kaupapa, links to traditional usage, traditional kōrero ā hapū/iwi; accurate timing, volume, and te piki me te heke o te reo pūoro.
					2.3 Taonga pūoro in accordance with contemporary composition and tikanga of the taonga pūoro is played.

	Ngā Mahi a Te Whare Pora	**7878**
		Level 3, Credits 4
			Raranga kete tahā/hue	1 Research traditional design and use of kete tahā/hue.
				2 Identify tools and materials to complete kete tahā/hue.
				3 Raranga kete tahā/hue.
					1.1 Kete tahā/hue are examined in terms of whakapapa and usage.
					  Range materials, pattern, design, specifications.
					1.2 Traditional and contemporary use of kete tahā/hue are compared.
					2.1 Tools for harvesting and preparation are identified.
					2.2 Materials are prepared.
					  Range quantity, quality.
					3.1 Pattern is selected.
					3.2 Material is selected to complete kete tahā/hue.
					3.3 Kete tahā/hue is completed.
					3.4 Kete tahā/hue fits around gourd enabling secure carriage of goods.

		7909
		Level 3, Credits 6
			Rāranga kete pīkau	1 Research traditional design and use of kete pīkau.
				2 Identify tools and materials to complete kete pīkau.
				3 Raranga kete pīkau.
				4 Whiri handles for kete pīkau.
					1.1 Kete pīkau are examined in terms of whakapapa and usage.
					  Range materials, pattern, design, specifications.
					2.1 Tools for harvesting and preparation are identified.
					2.2 Materials are prepared.
					  Range quality, quantity, size.
					3.1 Pattern is selected.
					  Range two colours minimum, two patterns minimum.
					3.2 Materials are selected.
					  Range one of, or a mixture of – harakeke, kiekie, kuta, pīngao.
					3.3 Kete pīkau is completed.
					4.1 Handles are completed.
					  Range one of – whiri kawe, whiri tiapuku, whiri tārikarika
					4.2 Handles are attached to kete pīkau enabling secure carriage of goods.

		7888
		Level 3, Credits 4
			Complete decorative elements	1 Produce a resource directory of contemporary and traditional decorative elements.
				2 Prepare tools, materials, and equipment to produce decorative elements.
				3 Complete decorative elements.
				4 Store decorative elements.
					1.1 Decorative elements are listed in terms of contemporary and traditional sources.
					1.2 Contemporary and traditional sources are explored in terms of quality, and quantity to meet project specifications.
					2.1 Tools, materials, and equipment are prepared and assembled in accordance with project specifications.
					  Range haehae, scissors, soap, string, measuring boards.
					3.1 Decorative elements are completed.
					4.1 Storage areas and packaging are selected to maintain condition of decorative elements.
					  Range storage – indoors, dry, airy;
					    packaging – dry paper bag, paper, containers, sealable bags.

		30061 Level 2, Credits 2	**Present own taonga Māori for display at exhibition**	1 Provide information for the exhibition 2 Prepare and package taonga Māori for display	1.2 Create student biography for exhibition. 1.3 Provide specifications of taonga Māori. 2.1 Taonga Māori are prepared to display at the exhibition. 2.2 Taonga Māori are packaged to be sent for display at the exhibition.

	Whakairo	**2595**
		Level 3, Credits 6
			Employ paint techniques to create Māori art	1 Prepare paint to create Māori art.
				2 Select tools to create Māori art.
				3 Maintain and make tools to create Māori art.
				4 Employ painting techniques to create Māori art.
					1.1 Paint is prepared in a manner ensuring application will conform to traditional Māori models.
					  Range may include but is not limited to – kokowai, shark liver oil, charcoal.
					1.2 Paint is mixed to a fluid consistency ensuring prevention of application drag, bleeding or smudging.
					  Range may include but is not limited to – thinning agents, rag, brush, spray gun.
					2.1 Tools are sorted into types according to painting effect.
					  Range types may include but are not limited to – points, lines, fields;
					    effects may include but are not limited to – soft and sharp edges.
					2.2 Painting tools are chosen in a manner ensuring performance will accord with purpose.
					  Range tools may include but are not limited to – hand, power;
					    purpose may include but is not limited to – detailing, broad, pointed, rounded, square.
					3.1 Painting tools are washed and/or soaked in a manner ensuring elimination of all traces of paint.

					Range may include but is not limited to tools – brush, spray gun, paint; remover – paint remover, turpentine.
					3.2 Brushes are stored in a manner ensuring bristle condition is maintained.
					3.3 Painting tools are organised and stored in a manner ensuring prevention of damage to tools and people. Range non-operational and/or operational layout.
					3.4 Operational limits and purpose of painting tools are observed in a manner preventing damage to tools and people.
					3.5 Painting tools are repaired when malfunctions are detected. Range may include but is not limited to – breaks, fractures, tears, squeaks, rattles.
					3.6 Painting tools are adjusted to maintain working order. Range may include but is not limited to – shape, position, obstructions, stability.
					3.7 Painting tools are made, to allow for application circumstances when required, to meet project needs. Range specialist and/or convenience.
					4.1 Field produced eliminates any tonal range. Range dark and/or light polychrome.
					4.2 Field produced presents distinction between chromatic areas to generate pattern. Range monochrome and/or polychrome.
					4.3 Paint application ensures opacity and uniform surfaces.
					4.4 Paint application ensures that field edge is clean. Range templates and/or freehand, masking.
		23014 Level 3, Credits 6	**Develop ideas to create whakairo**	1 Develop ideas to create whakairo. Range two or three-dimensional.	1.1 Ideas are generated, developed and clarified to produce a body of work to guide the creation of whakairo. Range body of work may include but is not limited to – sketches, drawings, essays, images, objects. 1.2 Ideas are analysed and further developed and clarified in a systematic and methodical manner to solve problems that could potentially arise in the creation of whakairo.
Demonstrate introductory art form practices in artistic and creative processes, tikanga, and project management, across a range of Toi Māori. **(Credits 5)**		**31122** Level 3, Credits 5	**Compose and perform simple waiata featuring taonga pūoro.**	1 Compose and perform simple waiata supported by Taonga Pūoro.	1.1 Simple waiata is composed in te reo Māori and is relevant to the kaupapa and taonga pūoro to be played. Range kaupapa may include but is not limited to Atua, taonga, taiao, materials, knowledge; waiata is a minimum of 5 lines in length. 1.2 Rangi for the waiata is composed in accordance with the kaupapa of the waiata. 1.3 Waiata is performed featuring at least one taonga pūoro. 1.4 Performance generates ihi, wehi, wana.
	Whakairo	**23013** Level 3, Credits 6	**Apply Māori art conventions, designs and practices to develop whakairo**	1 Apply Māori art conventions, designs and practices to develop whakairo. Range two and three-dimensional; evidence of 3 whakairo.	1.1 Knowledge of Māori art conventions, techniques, tools and customary processes are applied in the development of whakairo. 1.2 Knowledge of Māori art conventions, techniques, tools and customary processes are applied to solve problems that arise in the development of whakairo.