ASSESSOR BOOKLET

TĪKAROHIA TE MARAMA REALISE YOUR POTENTIAL

Assessment Support Materials

MĀORI PERFORMING ARTS

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Tohu Artist - Tiana Maihi
(Ngā Puhi, Te Arawa, Ngāti Porou, Ngāi Tai)

Assessment Support Materials

MĀORI PERFORMING ARTS

Introduction

Welcome to the Assessment Support Materials for Māori Performing Arts.

The Assessment Support Materials for Māori Performing Arts have been developed to support you and the ākonga 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

Ngā mihi

Level 1

22752 Demonstrate knowledge and skills of performance components
22753 Demonstrate knowledge of people associated with kapa haka
22755 Demonstrate knowledge of a Māori Performing Arts kākahu
32948 Demonstrate knowledge of the origins of Maori performing arts disciplines
32950 Demonstrate knowledge of the origins of Māoriperforming arts events

Level 2

13359 Demonstrate knowledge and skills of mōteatea
13363 Demonstrate knowledge and skills of waiata-ā-ringa
13367 Demonstrate knowledge and skills of poi
13371 Demonstrate knowledge and skills of haka
27698 Demonstrate knowledge and skills of haka wahine
22756 Perform a Māori performing arts bracket

Level 3

15020 Perform whakaraka
22757 Demonstrate knowledge of influencing factors in the historical development of Māori performing arts
32969 Research haka wahine
32971 Research haka
32972 Research mōteatea
32973 Research poi
32974 Research waiata ā-ringa

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13368 Perform poi
13372 Perform haka
13373 Perform haka wahine

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

–

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

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 1

MĀORI PERFORMING ARTS

UNIT STANDARD 22752 (VERSION 9)

Demonstrate knowledge and skills of performance components

(Level 1, Credits 3)

ASSESSOR BOOKLET

NZQA
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Te Ohu Tohu Mātauranga Māori

Referencing

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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:

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2. an assessment schedule (that includes evidence and judgement statements).
3. **six** samples of assessed learner work for graded and ungraded standards, **one** sample each at **N,A,M,E** and **two** more at **A,M,E**.
4. the assessor decisions for each sample of learner work must be clearly identified.
5. individual learners must be clearly identified where the learner is part of a group performance.
6. learner samples must be a complete sample for each individual learner, rather than composite samples.

For moderation to occur:

7. all files must be viewable online
8. 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).

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Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Demonstrate knowledge of performance components, and the essential skills of performance components.	Demonstrate in-depth knowledge of performance components, and the essential skills of performance components with purpose.	Demonstrate comprehensive knowledge of performance components, and the essential skills of performance components with artistic expression.

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.

Ākonga assessment 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.

Where ākonga choose to provide oral description/evidence for Task 1 and/or Task 2, this must be recorded (ie recorded onto DVD or USB flash drive). Where ākonga work has been selected for moderation, the DVD or USB flash drive must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet must be included.

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.

For further information, please refer to the following link:

https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/authenticity/

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ASSESSOR INFORMATION – ASSESSMENT TASKS

Outcome 1 **Demonstrate knowledge of performance components.**

Assessment Task 1 – this task assesses ER 1.1 and 1.2

Describe the history and tikanga, and the features, of the following performance components:	
• wiri • takahi • whētero/whātero	• pūkana/whākana • reo • wairua.
Key factors to consider: • *history* refers to background • *tikanga* refers to meaning, values and Māori world view • *features* refer to characteristics or style • *reo* includes correct pronunciation, in tune, and appropriate to item • *wairua* includes attitude, feeling, passion, mood, and/or essence.	
The ākonga must present information in their own words, and references must be provided.	

An example of demonstrating knowledge of performance components at the level for Paetae/Achieved.

WIRI	Quivering of the hands, which, to some iwi, signifies the shimmer of heat. To others, it represents the sparkling of the waters as the sun dances across the waves.
TAKAHI	Rhythmic stamping of the feet to a beat. The execution of this may vary from iwi to iwi.
WHĒTERO/WHĀTERO	The protruding of the tongue, which is usually performed by the men only. There are instances, in some iwi, where women may also do it.
PŪKANA/WHĀKANA	The dilating of the eyes to display the whites. This is done to add emphasis to particular words of a haka or waiata.
REO	Using the appropriate voice for haka or waiata comes down to understanding what it is about. Your voice shouldn't be upbeat and joyous if you're singing a lament Correct pronunciation is critical, as evidenced by the importance placed on it at competitions such as Te Matatini. Singing out of tune is not enjoyable for your audience, or other members of your rōpū. It will spoil what could otherwise be a great performance.
WAIRUA	Kapa haka captures the history (kōrero) of iwi, hapū and/or whānau; the power of te reo, the strength of music and the vitality of movement. It is an evocative engagement of passion and feeling that comes from atua and tūpuna, through the performer, and communicated out to the audience.

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.

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Outcome 2 **Demonstrate the essential skills of performance components.**

Assessment Task 2 – this task assesses ER 2.1

Demonstrate movement and expression, in accordance with iwi, hapū, or whānau tradition, in demonstrating the essential skills of the following performance components:	
• wiri • takahi • whātero/whētero	• pūkana/whākana • reo • wairua.

Key factors to consider:

- features refer to characteristics or style of a performance component, which may be specific to the category of an item (eg haka, waiata ā-ringa, poi) and/or tradition
- item refers to a composed piece which comprises movement, voice, and lyrics
- movement refers to expressions of performance (eg mahi ā-ringa, ngā nekeneke, ahei, te tū o te tangata)
- essential skills refer to the core features or basic performance competencies of the performance components used in an item
- reo includes correct pronunciation, in tune, and appropriate to item
- wairua includes attitude, feeling, passion, mood, and/or essence.

Note: You are encouraged to explore with your learners the concepts of ihi, wehi, and wana. This is to provide them with a meaningful understanding of wairua (as a performance component) and the essential skills when performed at a higher level.

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Kia maumahara te kaiako

for Paetae/Achieved, learners must:

- describe the history and tikanga of each performance component
- describe the features of each performance component
- demonstrate movements and expressions in accordance with iwi, hapū, or whānau tradition.

for Kaiaka/Merit, learners must:

- identify and describe the historical stories relevant to each performance component
- describe the tikanga of the features of each performance component
- demonstrate deliberate movements and appropriate expressions, which are relevant to the item.

for Kairangi/Excellence, learners must:

- identify and describe links between the historical stories and performance components unique to iwi, hapū, or whānau
- describe the significance of the features of each performance component
- demonstrate deliberate movements and appropriate expressions, which enhance the performance of the item.

Tērā ētahi wā, ka hapa te ākonga.

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 if you wish to suggest changes to the content of this resource.

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OUTCOME 2	ASSESSOR CHECKLIST Ākonga demonstration

ĀKONGA	
DATE	

OUTCOME	EVIDENCE RQUIREMENTS	ASSESSORS COMMENTS
Performance components (learners must demonstrate all of these)	Tick relevant box.	
wiri ☐ takahi ☐ whātero/whētero ☐ pūkana/whākana ☐	Movements and expressions are demonstrated in accordance with iwi, hapū, or whānau tradition.	
reo ☐	Paetae ☐	
wairua ☐	Deliberate movements and appropriate expressions, which are relevant to the item, are demonstrated.	
Performance components are demonstrated.	Kaiaka ☐	
	Deliberate movements and appropriate expressions, which enhance the performance of the item, are demonstrated.	
	Kairangi ☐	

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MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Describe the history and tikanga, and the features, of the SIX performance components.	**Evidence for Paetae/Achievement** The following components should be included in the ākonga responses: • the history and tikanga of each performance component is described • the features of each performance component are described. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achieved, plus: • the historical stories relevant to each performance component are identified and described; • the tikanga of the features of each performance component are described. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • the links between the historical stories and performance components unique to iwi are identified and described; • the significance of the features of each performance component is described.	The history and tikanga of performance components are described.

Task two	Evidence Statements	Judgement Statements
Performance	**Evidence for Paetae/Achievement** It is expected that ākonga demonstrations will vary, according to iwi, hapū, or whānau traditions. However, the following should be included in the ākonga performance: • movements and expressions are demonstrated in accordance with iwi, hapū, or whānau tradition. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achieved, plus: • deliberate movements and appropriate expressions, which are relevant to the item, are demonstrated. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • deliberate movements and appropriate expressions, which enhance the performance of the item, are demonstrated.	The essential skills of performance components must be demonstrated during a performance of an item (or items) and without the use of aids.

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 1

MĀORI PERFORMING ARTS

UNIT STANDARD 22753 (VERSION 9)

Demonstrate knowledge of people associated with kapa haka

(Level 1, Credits 4)

ASSESSOR BOOKLET

NZQA
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New Zealand Qualifications Authority

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Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Demonstrate knowledge of people associated with kapa haka.	Demonstrate in-depth knowledge of people associated with kapa haka.	Demonstrate comprehensive knowledge of people associated with kapa haka.

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 kapa haka.

Ākonga assessment booklet

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

- assessment and other information
- assessment tasks.

Ākonga assessment tasks

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ASSESSOR INFORMATION – ASSESSMENT TASKS

Outcome 1 **Demonstrate knowledge of people associated with kapa haka.**

Range: may include but is not limited to – kaihaka, kapa, composer, tutor; evidence of one is required.

Assessment Task 1 – this task assesses ER 1.1, 1.2, 1.3 and 1.4

Describe people associated with Māori performing arts in terms of:

- their whakapapa (iwi affiliations and place of birth)
- their achievements in kapa haka (achievements may include but are not limited to – awards, accolades, successes, triumphs)
- an influencing factor that led to their involvement in kapa haka (an influencing factor may include but is not limited to – social, cultural, economic, political, iwi, whānau)
- 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, composition, winning bracket (at a festival)).

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

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An example of demonstrating knowledge of people associated with kapa haka at the level for Paetae/Achieved

TUINI MOETU HAANGU NGAWAI

Tuini Moetu Haangu Ngawai (performer/composer) of Te Whānau-a-Ruataupare, Ngāti Porou descent was born at Tokomaru Bay in 1910 to Te Ra Haangu Ngawai and Te Ipo Parata. She had a twin sister who died in infancy and Moetu was given the name Tuini, a transliteration of twin or "twinny", to remind her that she was one of twins.

From 1931 Tuini composed more than 200 waiata, and many of them, such as "Hoki mai e Tama mā", and "E te Hokowhitu-a-Tū" are still sung to this day.

Most of Tuini's songs were set to popular tunes of the time because, for Tuini, their vital message lay in the words rather than the music, and the performers had to learn the songs by heart as quickly as possible for each new occasion.

The world wars influenced her compositions, especially the Māori soldiers. E Te Hokowhitu-a-Tū was first performed at the great memorial hui on 6 October 1943, to pay tribute to the memory of Lt Moana-Nui-a-Kiwa Ngarimu the Māori Victoria Cross winner. The waiata was not composed for that occasion it took her 2 years to complete it.

Tuini Ngawai passed away at Tokomaru Bay on 12 August 1965. She was buried at Ngaiopapa, Tokomaru Bay. Many of her songs were later collected and published by her niece Ngoi Pewhairangi, also a songwriter. Tuini left behind a rich legacy of songs and an unsurpassed standard of composition, work and community leadership.

References:

1. Anaru Kingi Takurua. 'Ngawai, Tuini Moetu Haangu', from the Dictionary of New Zealand Biography. Te Ara - the Encyclopaedia of New Zealand, updated 4-Dec-2013.

URL: http://www.TeAra.govt.nz/en/biographies/5n11/ngawai-tuini-moetu-haangu.

2. Wikipedia: https://en.wikipedia.org/wiki/Tuini_Ngawai.

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.

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Kia maumahara te Kaiako

For Paetae/Achieved

Demonstrate knowledge of people associated with kapa haka will be evidenced through describing:

- their whakapapa
- their achievements in kapa haka
- an influencing factor that led to their involvement in kapa haka
- a piece of their work.

For Kaiaka/Merit

Demonstrate in-depth knowledge of people associated with kapa haka will be evidenced through:

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

For Kairangi/Excellence

Demonstrate comprehensive knowledge of people associated with kapa haka will be evidenced through describing:

- how the influencing factor impacted on their involvement in kapa haka
- the history of the piece of work and its significance.

An assessment schedule 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 assessment schedule is used per ākonga. You will need to photocopy extra copies of the checklist.

Comments on this support material

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MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Demonstrate knowledge of people associated with kapa haka	**Evidence for Paetae/Achievement** It is expected that ākonga responses will vary according to iwi traditions. However, the following components should be included in the ākonga responses: For a kaihaka, kapa, composer, or tutor associated with kapa haka, the following are described: • their whakapapa (iwi affiliations and place of birth) • their achievements in kapa haka (achievements may include but are not limited to – awards, accolades, successes, triumphs) • an influencing factor that led to their involvement in kapa haka (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, composition, winning bracket (at a festival)). **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achieved, plus: • providing their background kōrero • describing how their achievements came to be and the significance of the achievements. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • describing how the influencing factor impacted on their involvement in kapa haka. • describing the history of the piece of work and its significance.	Knowledge of people associated with kapa haka is demonstrated.

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Notes:

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 1

MĀORI PERFORMING ARTS

UNIT STANDARD 22755 (VERSION 8)

Demonstrate knowledge of Māori performing arts kākahu

(Level 1, Credits 4)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Demonstrate knowledge of Māori performing arts kākahu.	Demonstrate in-depth knowledge of Māori performing arts kākahu.	Demonstrate comprehensive knowledge of Māori performing arts kākahu.

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 demonstrate knowledge and skills of performance components.

Ākonga assessment 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.

For further information, please refer to the following link:

https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/authenticity/

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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. the assessment tool or assessment activity or instructions given to the learner (learner evidence guide).
2. an assessment schedule (that includes evidence and judgement statements).
3. **six** samples of assessed learner work for graded and ungraded standards, **one** sample each at **N,A,M,E** and **two** more at **A,M,E**.
4. the assessor decisions for each sample of learner work must be clearly identified.
5. individual learners must be clearly identified where the learner is part of a group performance.
6. learner samples must be a complete sample for each individual learner, rather than composite samples.

For moderation to occur:

7. all files must be viewable online
8. 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).

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ASSESSOR INFORMATION – ASSESSMENT TASKS

Outcome 1 **Demonstrate knowledge of a Māori performing arts kākahu.**

Range: head-dress, kākahu wahine, kākahu tāne, whakakai.

Assessment Task 1 – this task assesses PC 1.1

Describe the design, meaning, and kaupapa of Māori performing arts kākahu, which may include (but is not limited to) the following:	
• head-dress • kākahu tāne	• kākahu wahine • whakakai.
Design refers to Māori performing arts costume design elements. *Meaning* refers to the reasons for using chosen design elements. *Kaupapa* refers to the significance of the selection of design elements. *Design elements* refer to the basic qualities (eg. line, tone, texture, colour, shape, pattern, form or mass) of two and/or three-dimensional components.	

Assessment Task 2 – this task assesses PC 1.2

Describe, in terms of tikanga, the use and care of Māori performing arts kākahu, which may include (but is not limited to) the following:	
• head-dress • kākahu tāne	• kākahu wahine • whakakai.
The ākonga must present information in their own words, and references must be provided.	

Suggestion for a sample answer of one of the five responses expected that would be acceptable for Kaiaka/Merit.

PIUPIU

Historically the piupiu has ignorantly been called a type of 'grass skirt'. Piupiu are made from harakeke (phormium tenax). The decorative elements are in both the waist band (which can be either taniko or plaited), and in the body of the piupiu, which is made from 'strips' of harakeke that has been 'scraped' (exposing the muka) to produce a pattern. These strips are dried before being expertly woven into a piupiu. Once completed the piupiu may be dyed to produce a range of colours, using a number of dyeing processes (either traditional or contemporary, natural or chemical). Dyes may be used to colour the exposed muka and/or the strands of the piupiu. The pattern dictates how well the piupiu looks when worn, and it may accentuate the movement of a performer as it swings. There will always be a kaupapa in the design/pattern. The piupiu will usually be long for women and short for men.

DESIGN

Design elements – basic qualities (eg line, tone, texture, colour, shape, pattern, form or mass) of two and/or three-dimensional components…

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Design elements may be chosen for kaupapa of piupiu use (eg competitions) and may use specific iwi/hapū designs.

Some piupiu designs/patterns are:

- korirangi
- poutama
- Tūhourangi/pātiki
- mūmū

or a combination of patterns.

MEANING
The reasons for using the chosen design elements...

Design elements are specific to:

- a rohe/iwi/hapū/whānau
- a kapa haka
- a kaupapa.

Historical knowledge held by the rōpū making the piupiu.

Time constraints – being able to deliver piupiu when required versus how much time is given to complete an order.

Differing costs of piupiu depending on pattern/design.

KAUPAPA
The significance of the selection of the design elements...

Design elements are specific to:

- a rohe/iwi/hapū/whānau
- a kapa haka
- a kaupapa.

Competing for kākahu trophy in competition.

Distinguishing certain performers in a kapa (eg manukura, performers with specific roles).

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TIKANGA

The appropriate way to use and care for this component of the Māori performing arts costume...

The appropriate way to use the piupiu.

- how the piupiu is worn (crossed in the front or the back?)
- does pattern sit evenly (balance of design)
- where are the ties? (back or front? tucked in or left out?)
- is there a gap between the pari or tātua and the piupiu?
- does the piupiu fit? (is there a gap at the join? does it overlap too much?)
- is the piupiu the correct length for the wearer?

The appropriate way to care for the piupiu.

- does performer know how to sit or kneel in a piupiu?
- does performer know how to tie piupiu correctly?
- how is piupiu cared for after each use? (fold/roll/wrap?)
- does piupiu get put in something (stocking/bag?) or not?
- where is piupiu stored? (what kind of environment/container?)

References

https://en.wikipedia.org/wiki/M%C4%81ori_traditional_textiles

http://www.rakai.co.nz/piupiu-info.html

http://www.flaxworx.co.nz/Piupiu.php?pr=Piupiu&curPhoto=3&curAlbum=#album

Ākonga may also include discussion of any of the following aspects to help explain their responses:

- timeline (eg of key events that influenced the designs of the costumes)
- compositions (eg comparing events that influenced the meaning and designs of the costumes)
- events (eg progression of the development of a specific key event that may have influenced the kaupapa for the costumes)
- other factors (eg movement from rural to city and the reference of the Māori performing arts costume as a link to culture/home or vice versa).

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Kia maumahara te Kaiako

For Paetae/Achieved

Demonstrate knowledge of a Māori performing arts costume ensemble will be evidenced through describing:

- the design, meaning, and kaupapa of an ensemble
- the use and care in terms of tikanga of an ensemble.

For Kaiaka/Merit

Demonstrate in-depth knowledge of a Māori performing arts costume ensemble will be evidenced through describing:

- the origins of the design, meaning, and kaupapa of an ensemble
- the significance of tikanga in the use and care of an ensemble.

For Kairangi/Excellence

Demonstrate comprehensive knowledge of a Māori performing arts costume ensemble will be evidenced through:

- identifying and describing links between historical stories and the design, meaning, and kaupapa of an ensemble.

An assessment schedule for these tasks has been provided for you on the following page. This may help when you complete the assessment schedule.

Please ensure only one assessment schedule 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 if you wish to suggest changes to the content of this resource.

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MARKING SCHEDULE

Task one and two	Evidence Statements	Judgement Statements
Description of the design, meaning, and kaupapa; and the use and care, of a Māori performing kākahu	**Evidence for Paetae/Achievement** The following components should be included in the ākonga response: • kākahu design (design elements – line, tone, texture, colour, shape, pattern, form, mass) • kākahu meaning (reasons for using chosen design elements) • kākahu kaupapa (significance of the selection of the design elements) • tikanga around use and care of kākahu are correctly described. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achieved, plus: • origins of design, meaning, kaupapa of kākahu • significance of tikanga in the use and care of kākahu are correctly described. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • links between historical stories and the design, meaning and kaupapa of kākahu are correctly described.	Design, meaning, and kaupapa; and care and use, of Māori performing kākahu are correctly described

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 1

MĀORI PERFORMING ARTS

UNIT STANDARD 32948 (VERSION 1)

Demonstrate knowledge of the origins of Māori performing arts disciplines

(Level 1, Credits 4)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

This is the assessor booklet for Māori Performing Arts unit standard **32948,** Demonstrate knowledge of the origins of Māori performing arts disciplines.

There is one assessment task that the ākonga must correctly complete to gain credits for this standard. This is a graded standard; after the task has been marked, the assessor can complete the assessment schedule for each ākonga.

The task is

1. **Demonstrate knowledge of the origins of Māori performing arts disciplines.**

Assessment Criteria

Paetae/Achieved	Kaiaka/Merit	Kairangi/Excellence
Demonstrate knowledge of the origins of Māori performing arts disciplines.	Demonstrate in-depth knowledge of the of the origins of Māori performing arts disciplines.	Demonstrate comprehensive knowledge of the of the origins of Māori performing arts disciplines.

To gain achieved, demonstrate knowledge of the origins/ whakapapa of 2 Māori performing arts disciplines and identify the changes of the disciplines over time pre-1990s and post-1990s.

To gain achieved with merit, demonstrate knowledge of the origins of Māori performing arts disciplines. This will be evidenced through:

- identifying kōrero and the tūpuna involved in the origins/whakapapa of Māori performing arts disciplines.

To gain achieved with excellence, demonstrate comprehensive knowledge of the origins of Māori performing arts disciplines. This will be evidence through:

- describing the roles of tūpuna in the origins/whakapapa of Māori performing arts disciplines.

A few things to think about

ĀKONGA

Is the ākonga ready to do the assessment and have they been provided with all the information including;

- ākonga assessment booklet
- Referencing all sources of information (level 3 and above)
- Know the timeframes and reassessment information relevant to the task

Authenticity

All work for the assessment must be;

- produced by the akonga,
- written/typed in their own words,
- information taken from different sources must be referenced,
- when participating in group work, they will need to actively contribute and produce work in their own words.

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PREPARATION FOR MODERATION

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5. individual learners must be clearly identified where the learner is part of a group performance.
6. learner samples must be a complete sample for each individual learner, rather than composite samples.

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1. all fles must be viewable online
2. URLs, e.g. for student created websites, will need to be submitted as links within a document.

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AKONGA ASSESSMENT TASK			
NAME		DATE	

Outcome 1 **Demonstrate knowledge of the origins of Māori performing arts disciplines.**

Assessment Task

Describe 2 Māori performing arts disciplines in terms of their origins/whakapapa and identify the changes of the disciplines over time pre-1990s and post 1990s

Categories may include;

- Mōteatea
- Poi
- Waiata ā-ringa
- Haka
- Haka wahine
- Whakaraka

Key factors to consider:

- Changes of Māori performing arts disciplines refers to the historical use of Māori performing arts, including how the disciplines began and have since developed.

You may want to use the attached worksheet to record your responses and/or use a range of other techniques to present your research e.g.PowerPoint, poster, drawings etc

Discipline 1 (circle one) mōteatea, haka, poi, haka wahine, waiata ā-ringa, whakaraka

Describe the origin/whakapapa of the discipline:

Describe the discipline pre-1990s:

How has the discipline changed over time post-1990s:

References:

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Discipline 2 (circle one) mōteatea, haka, poi, haka wahine, waiata ā-ringa, whakaraka
Describe the origin/whakapapa of the discipline: Describe the discipline pre-1990s: How has the discipline changed over time post-1990s: References:

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ASSESSMENT SCHEDULE

ĀKONGA NAME:	

US32948 Demonstrate knowledge of the origins of Māori performing arts disciplines.

LEVEL 1	VERSION 1	CREDITS 4
OUTCOME	**PERFORMANCE CRITERIA**	**N, A, M, E**
Demonstrate knowledge of the origins of Māori performing arts disciplines.	**Ākonga has** Described the origins of 2 Māori performing arts disciplines and identified the changes of the disciplines over time pre-1990s and post-1990s.	
	Achieved with Merit: Ākonga has demonstrated in-depth knowledge of the origins of Māori performing arts disciplines.	
	Achieved with Excellence: Ākonga has demonstrated in-comprehensive knowledge of the origins of Māori performing arts disciplines.	
Kaiako Signature: **Date:**		

Details of reassessment if required:
Comments:
Kaiako signature: **Date:**

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 1

MĀORI PERFORMING ARTS

UNIT STANDARD 32950 (VERSION 1)

Demonstrate knowledge of the origins of Māori performing arts events

(Level 1, Credits 4)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

This is the assessor booklet for Māori Performing Arts unit standard **32950,** Demonstrate knowledge of the origins of Māori performing arts disciplines.

There is one assessment task that the ākonga must correctly complete to gain credits for this standard. This is a graded standard; after the task has been marked, the assessor can complete the assessment schedule for each ākonga.

The task is

1. **Demonstrate knowledge of the origins of 2 Māori performing arts events and identify the changes of the events over time pre-1990s and post-1990s.**

Assessment Criteria

Paetae/Achieved	Kaiaka/ Merit	Kairangi/Excellence
Demonstrate knowledge of the origins of Māori performing arts events.	Demonstrate in-depth knowledge of the origins of Māori performing arts events.	Demonstrate comprehensive knowledge of the origins of Māori performing arts events.

To gain achieved, demonstrate knowledge of the origins/ whakapapa of 2 Māori performing arts events and identify the changes of the events over time pre-1990s and post-1990s.

To gain achieved with merit, demonstrate knowledge of the origins of Māori performing arts events. This will be evidenced through:

- identifying key people involved in the establishment of a Māori performing arts event.

To gain achieved with excellence, demonstrate comprehensive knowledge of the origins of Māori performing arts events. This will be evidence through:

- describing the roles of key people involved in the establishment and/or development of Māori performing arts events.

A few things to think about:

ĀKONGA

Is the ākonga ready to do the assessment, have they been provided with all the information including;

- ākonga assessment booklet,
- Referencing all sources of information (level 3 and above), and
- Know the timeframes and reassessment information relevant to the task.

Authenticity

All work for the assessment must be;

- produced by the akonga,
- written/typed in their own words,
- information taken from different sources must be referenced,
- when participating in group work, they will need to actively contribute and produce work in their own words.

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PREPARATION FOR MODERATION

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AKONGA ASSESSMENT TASK			
NAME		DATE	

Outcome 1 **Demonstrate knowledge of the origins of Māori performing arts events.**

Assessment Task

Describe 2 Māori performing arts events in terms of their origins/whakapapa and identify the changes of the events over time pre-1990s and post 1990s

Events may include;

- Koroneihana
- Pā wars
- Hui Ahurei
- Matatini
- Polyfest
- Hakanuia
- Mokotini
- Hui Tōpū
- Hui Aranga

Key factors to consider:

- Māori performing arts events refers to a hui Māori or competition that includes aspects of Māori performing arts.
- Origins/whakapapa of Māori performing arts events refers to the historical use of Māori performing arts events how they began and have since developed.

You may want to use the attached worksheet to record your responses and/or use a range of other techniques to present your research e.g. Powerpoint, poster, drawings etc

Event 1: Name

Describe the origin/whakapapa of the event:

Describe the event pre-1990s:

How has the event changed over time post-1990s:

References:

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Event 2: Name
Describe the origin/whakapapa of the event: Describe the event pre-1990s: How has the event changed over time post-1990s: References:

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ASSESSMENT SCHEDULE

ĀKONGA NAME:	

US32950 Demonstrate knowledge of the origins of Māori performing arts events.

LEVEL 1	VERSION 1	CREDITS 4
OUTCOME	**PERFORMANCE CRITERIA**	**N, A, M, E**
Demonstrate knowledge of the origins of Māori performing arts events.	**Achieved:** Ākonga has described the origins of 2 Māori performing arts events and identified the changes of the events over time pre-1990s and post-1990s.	
	Achieved with Merit: Ākonga has demonstrated in-depth knowledge of the origins of Māori performing arts events.	
	Achieved with Excellence: Ākonga has demonstrated comprehensive knowledge of the origins of Māori performing arts events.	

Kaiako Signature:

Date:

Details of reassessment if required:

Comments:

Kaiako signature:

Date:

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Notes:

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 2

MĀORI PERFORMING ARTS

UNIT STANDARD 13359 (VERSION 13)

Demonstrate knowledge and skills of mōteatea

(Level 2, Credits 6)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

LEVEL 2

Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Demonstrate knowledge of mōteatea, and the essential skills of mōteatea.	Demonstrate in-depth knowledge of a mōteatea, and the essential skills of mōteatea with purpose	Demonstrate comprehensive knowledge of mōteatea, and the essential skills of mōteatea with artistic expression.

Assessment criteria

There are **THREE** (3) 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.

Ākonga assessment 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.

Where ākonga choose to provide oral description/evidence for Task 1, 2 and/or Task 3, this must be recorded (ie recorded onto DVD or USB flash drives). Where ākonga work has been selected for moderation, the DVD or USB flash drives must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet must be included.

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:

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2 **Course handout/Lecture notes (electronic version)**

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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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2. an assessment schedule (that includes evidence and judgement statements).
3. **six** samples of assessed learner work for graded and ungraded standards, **one** sample each at **N,A,M,E** and **two** more at **A,M,E**.
4. the assessor decisions for each sample of learner work must be clearly identified.
5. individual learners must be clearly identified where the learner is part of a group performance.
6. learner samples must be a complete sample for each individual learner, rather than composite samples.

For moderation to occur:

7. all files must be viewable online
8. 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 **Demonstrate knowledge of mōteatea.**

LEVEL 2

Assessment Task 1 – this task assesses PC 1.1

Describe THREE different categories of mōteatea
The categories of mōteatea are – oriori, pao, pātere, waiata aroha, waiata tangi.
1.1 Mōteatea are described in terms of their categories.
The ākonga must present information in their own words, and references must be provided.

Sample answer that would be acceptable 'Kaiaka/Merit'.

1. WAIATA AROHA

Waiata aroha is a chant that expresses love/affection/fondness for a person or objects and may be composed by either men or women. The waiata can be done in short or long form.

Waiata aroha are musically (lyric and tune) indistinguishable from laments, and indeed their whole tone is mournful, as they are invariably concerned with lost or unrequited love.

Mihi-Ki-Te-Kapua was of Ngāti Ruapani (Waikaremoana) and is responsible for the composition of many mōteatea that are sung today including Taku Rākau and Engari te tītī. She was also responsible for composing a waiata aroha that has the following opening line: Tiketike rawa mai Te Waiwhero...

Reference: Ngata, A.T., Jones, P.T.H., (2004) Ngā Mōteatea – The Songs Part One. Auckland, New Zealand: University Press.

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.

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Assessment Task 2 – this task assesses ER 1.2

Describe the tikanga and pūtake for TWO mōteatea, each from different categories.

The categories of mōteatea are – oriori, pao, pātere, waiata aroha, waiata tangi.

1.2 Mōteatea are described in terms of tikanga and pūtake.

Sample answer that would be acceptable for 'Kaiaka/Merit'. Please note that learners must provide answers for ONE mōteatea from each category.

1. WAIATA TANGI

Taku rākau e – Mihi-ki-te-kapua (17??-18??)

Mihi-ki-te-kapua composed this waiata in 1873. Mihi-ki-te-kapua was born in Te Whaiti, however the actual date is not known but it is thought to have been before the turn of the 1800s. Her iwi connections are Ngāti Ruapani and Ngāi Tūhoe.

Mihi-ki-te-kapua wanted Tūhoe to take revenge on her husband's iwi for breaking the rāhui she had placed on their land where her son had been killed in battle.

In the mōteatea she is inciting the warriors of Tūhoe to battle and telling them to remember the kahikātoa for its strength, be strong like the kahikātoa, to fight on like the shark that never gives up, like the tarakihi.

Taku rākau e	My walking stick
Tau rawa ki te whare	Reaches the house
Ka ngaro a Takahi e	Takahi has gone
Te whare o te kahikātoa	The house of te kahikātoa
Hei ngau whakapae	As the besieging attack
Hei whakapae ururoa e	Like the attack of the shark
hau mai nei	heard about
Kei waho kei te moana	Out there at the sea
Kāora aku mihi e	My greetings
Aku tangi mō koutou	Are not grieving for you
Mau puku ko te iwi e	But the people are held clearly
Ka mōwai tonu te whenua	And the land is deserted
E takoto nei e	That lies here.

An early example of mana wahine, this mōteatea reflects the mana that Mihi-ki-te-kapua had amongst her hapū.

Ngā mihi ki te ipurangi: http://www.teara.govt.nz/mi/haurongo/1m43/1

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.

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Outcome 2 **Demonstrate the essential skills of mōteatea.**

Assessment Task 3 – this task assesses ER 2.1

Demonstration
Demonstrate **TWO** mōteatea, each from different categories. The categories of mōteatea are – oriori, pao, pātere, waiata aroha, waiata tangi.
2.1 Appropriate body movement and voice, and correct pronunciation are demonstrated in accordance with iwi, hapū, or whānau tradition, and/or the pūtake of the mōteatea.

LEVEL 2

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I te ākonga e waiata ana te mōteatea:

mō Paetae/Achieved, me:

- matatau ia ki ngā kupu;
- tika te mita o tōna reo, tōna whakahua i ngā kupu, me tōna hā;
- tika tōna whai i te rangi;
- hāngai tōna tū, me te kori i tōna tinana/mahi ā-ringa, ki ngā tikanga me te pūtake o te mōteatea.

mō Kaiaka/Merit, me:

- mau ia ki te tangi me te wairua o te rangi;
- hāngai te kori o tōna tinana ki te wairua me ngā kupu o te mōteatea, ā, kia tika tōna tū.

mō Kairangi/Excellence, me:

- tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga;
- tika te whakaputa i te wairua o tōna tinana me ngā kupu o te mōteatea, mai i te tīmatanga ki te whakamutunga.

Tērā ētahi wā, ka hapa te ākonga.

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 one checklist is used per mōteatea. You will need to photocopy extra copies of the checklist.

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz if you wish to suggest changes to the content of this resource.

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LEVEL 2

OUTCOME 2	ASSESSOR CHECKLIST Ākonga demonstration

ĀKONGA		**MŌTEATEA (1)**	
DATE		**MŌTEATEA (1)**	

OUTCOME	EVIDENCE RQUIREMENTS	ASSESSOR COMMENTS
Performance components (learners must demonstrate all of these)	Tick relevant box.	
oriori ☐ pao ☐ pātere ☐ waiata aroha ☐ waiata tangi ☐	Kua matatau ki ngā kupu. Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā. Kua tika te whai i te rangi. Kua hāngai te tū, me te kori i te tinana/mahi ā-ringa ki ngā tikanga me te pūtake o te mōteatea.	
☐	Paetae ☐	
☐ Mōteatea is performed	Kua mau ki te tangi me te wairua o te rangi. Kua hāngai te kori o te tinana ki te wairua me ngā kupu o te mōteatea, ā, kua tika te tū	
	Kaiaka ☐	
	Kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga. Kua tika te whakaputa i te wairua o te tinana me ngā kupu o te mōteatea, mai i te tīmatanga ki te whakamutunga.	
	Kairangi ☐	

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MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Describe **THREE** different categories of mōteatea.	**Evidence for Paetae/Achievement** It is expected that ākonga samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākonga responses: • the choice of words • the use of language devices to convey specific purposes and • composition style is specific to the category of mōteatea. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • has identified composers from different mōteatea categories. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • has linked meaning and purpose of different mōteatea categories.	**THREE** categories of mōteatea are correctly described. Mōteatea are from different categories. References are provided.

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LEVEL 2

Task two	Evidence Statements	Judgement Statements
Describe the tikanga and pūtake for **ONE** mōteatea, each from different categories.	**Evidence for Paetae/Achievement** It is expected that ākonga samples will vary, according to iwi, hapū, whānau tradition. However, the following components should be included in the ākonga responses: • the category matches the mōteatea • the name of the composer is identified, and his/her iwi is/are identified • the name of the mōteatea is identified • when and why the mōteatea was composed • the words and translation of the mōteatea • values, and Māori world view. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • has identified the background kōrero to the composition of each mōteatea. **Evidence for Achievement with Kairangi/Excellence** As per Kaiaka/Merit, plus: • has identified any personal (to the composer), social, or historical influences that led to the development of the mōteatea composition..	The tikanga and pūtake of **ONE** mōteatea are correctly described. The mōteatea are each from different categories. References are provided.

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Task three	Evidence Statements	Judgement Statements
Demonstrate **TWO** mōteatea, each from different categories.	**Evidence for Paetae/Achievement** Ka whakaatu te ākonga: • kua matatau ki ngā kupu • kua tika te mita o te reo, te whakahua i ngā kupu me te hā • kua tika te whai i te rangi • kua hāngai te tū, me te kori i te tinana/mahi ā-ringa ki te/ngā tikanga me te pūtake o te mōteatea. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • kua mau ki te tangi me te wairua o te rangi • kua hāngai te kori o te tinana ki te wairua me ngā kupu o te mōteatea, ā, kua tika te tū. **Evidence for Achievement with Kairangi/Excellence** As per Kaiaka/Merit, plus: • kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga • kua tika te whakaputa i te wairua o te tinana me ngā kupu o te mōteatea, mai i te tīmatanga ki te whakamutunga.	**TWO** mōteatea are demonstrated. Mōteatea are from different categories. Demonstration is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of mōteatea. Pronunciation is correct. Body movement and voice is appropriate.

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Notes:

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 2

MĀORI PERFORMING ARTS

UNIT STANDARD 13363 (VERSION 12)

Demonstrate knowledge and skills of waiata ā ringa

(Level 2, Credits 6)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Demonstrate knowledge of waiata ā-ringa, and the essential skills of waiata ā-ringa.	Demonstrate in-depth knowledge of a waiata ā-ringa, and the essential skills of waiata ā-ringa with purpose.	Demonstrate comprehensive knowledge of waiata ā-ringa, and the essential skills of waiata ā-ringa with artistic expression.

Assessment criteria

There are **THREE** (3) 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.

Ākonga assessment 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.

Where ākonga choose to provide oral description/evidence for Task 1, 2 and/or Task 3, this must be recorded (ie recorded onto DVD or USB flash drives). Where ākonga work has been selected for moderation, the DVD or USB flash drives must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet must be included.

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.

For further information, please refer to the following link:

https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/authenticity/

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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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ASSESSOR INFORMATION – ASSESSMENT TASKS

Outcome 1 **Demonstrate knowledge of waiata ā-ringa.**

LEVEL 2

Assessment Task 1 – this task assesses ER 1.1

Describe THREE different categories of waiata ā-ringa.

Categories of waiata ā-ringa may include but are not limited to – pōhiri, poroporoaki, aroha, whakanui, karakia, tangi, whakatoi, ngahau, whakahāwea, whakapapa.

1.1 Waiata ā-ringa are described in terms of their categories.

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

Sample answer that would be acceptable 'Kaiaka/Merit'.

1. AROHA

Waiata aroha is a chant that expresses love/affection/fondness for a person or object performed with appropriate hand and body actions. The waiata can be done in long form or a short piece. The waiata may pay tribute to a person, or event at the time of the composition and/or the past.

Tuini Ngawai was of Te Whānau-a-Ruataupare (Tokomaru Bay) and is responsible for the composition of many waiata ā-ringa that are sung today including Arohaina Mai and Whakarongo. The tune for several of her waiata were from popular English songs at the time of the compositions including E te Hokowhitu a Tū and E kore te aroha e taka e. Her repertoire of waiata include songs with a shearing theme and it is in these waiata that she uses both Māori and English lyrics.

Reference:

http://www.teara.govt.nz/en/biographies/5n11/ngawai-tuini-moetu-haangu

http://folksong.org.nz/etehokowhitu/

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.

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Assessment Task 2 – this task assesses ER 1.2

Describe the tikanga and pūtake for ONE waiata ā-ringa, each from different categories.

Categories of waiata ā-ringa may include but are not limited to – pōhiri, poroporoaki, aroha, whakanui, karakia, tangi, whakatoi, ngahau, whakahāwea, whakapapa.

1.2 Waiata ā-ringa are described in terms of tikanga and pūtake.

Sample answer that would be acceptable for 'Kaiaka/Merit'

1. PŌHIRI – KA PĪOIOI

There are two kōrero with regard to the composer of this song:

1. Kereopa Ratapu (Rongomaiwahine) wrote this song while he was training at Palmerston North Teachers College in 1990, to express his feeling about coming back home to his family after serving with the NZ Army in Singapore in the 1980s.
2. Tamai Nicholson composed this song in 1990. He was born in 1961 and grew up in Dannevirke. His iwi connections are Ngāti Pakapaka, Ngāti Pāhauwera, Ngāti Kurahikakawa and Ngāti Aonui.

This item welcomes the people of the marae who, for a long time, lived and worked away from home.

Ka pīoioi he	The swaying dance
Tohu aroha haukāinga	A symbol of the love of the home people
E hoki mai rā	Returning home
Kia kite atu i tō iwi e	To see your people
E rotarota ana	There is gesturing and
E katakata ana mai rā	Laughing with joy at your return
Pūkana, whētero mai	Eyes popping and tongue thrusting
I te ihi a ō mātua	From the essential force of your forebears
Kia kite atu anō au	To see again
I tō ātaahua e kanapa rā	Your beauty glistening and gleaming
Pupuhia e te hau	Cleansed by the wind
Kapohia aku roimata	My tears are captured
Ka pīoioi he	The swaying dance
Tohu aroha haukāinga	Shows the love of the home people

Pīoioi can be used to describe the flight of the fantail. In this item, the hand action and body movement reflect this. In this item, rotarota is described to mean the making of hand signals.

This item acknowledges the performance skills that Māori have – skills that are best taught and learnt at home. The composer was taught these skills by his mother.

Ngā mihi ki te ipurangi: http://folksong.org.nz/ka_pioioi/index.html

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.

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Outcome 2 **Demonstrate the essential skills of waiata ā-ringa.**

Assessment Task 3 – this task assesses ER 2.1

LEVEL 2

Demonstration
Demonstrate **TWO** waiata ā-ringa, each from different categories. Categories of waiata ā-ringa may include but are not limited to – pōhiri, poroporoaki, aroha, whakanui, karakia, tangi, whakatoi, ngahau, whakahāwea, whakapapa.
2.1 Appropriate body movement and voice, and correct pronunciation are demonstrated in accordance with iwi, hapū, or whānau tradition, and/or the pūtake of the waiata ā-ringa.

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I te ākonga e waiata ana te waiata ā-ringa:

mō Paetae/Achieved, me:

- matatau ia ki ngā kupu
- tika te mita o tōna reo, tōna whakahua i ngā kupu, me te hā
- tika tōna whai i te rangi
- hāngai tōna tū, me te kori i tōna tinana/mahi ā-ringa, ki ngā tikanga me te pūtake o te waiata ā-ringa.

mō Kaiaka/Merit, me:

- mau ki te tangi me te wairua o te rangi
- hāngai te kori o tōna tinana ki te wairua me ngā kupu o te waiata ā-ringa, ā, kia tika tōna tū.

mō Kairangi/Excellence, me:

- tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga
- tika te whakaputa i te wairua o tōna tinana me ngā kupu o te waiata ā-ringa, mai i te tīmatanga ki te whakamutunga.

Tērā ētahi wā, ka hapa te ākonga.

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 one checklist is used per waiata ā-ringa. You will need to photocopy extra copies of the checklist.

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz **if you wish to suggest changes to the content of this resource.**

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LEVEL 2

OUTCOME 2	ASSESSOR CHECKLIST Ākonga demonstration

ĀKONGA		WAITA Ā-RINGA (1)	
DATE		WAITA Ā-RINGA (1)	

OUTCOME	EVIDENCE RQUIREMENTS	ASSESSOR COMMENTS
Categories (please select two)	Tick relevant box.	
Pōhiri ☐	Kua matatau ki ngā kupu. Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā. Kua tika te whai i te rangi. Kua hāngai te tū, me te kori i te tinana/mahi ā-ringa ki ngā tikanga me te pūtake o te waiata ā-ringa.	
poroporoaki ☐		
aroha ☐		
whakanui ☐		
karakia ☐		
tangi ☐	Paetae ☐	
whakatoi ☐	Kua mau ki te tangi me te wairua o te rangi. Kua hāngai te kori o te tinana ki te wairua me ngā kupu o te waiata ā-ringa, ā, kua tika te tū.	
ngahau ☐		
whakahāwea ☐		
whakapapa ☐		
☐		
☐	Kaiaka ☐	
☐	Kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga. Kua tika te whakaputa i te wairua o te tinana me ngā kupu o te waiata ā-ringa, mai i te tīmatanga ki te whakamutunga.	
Waiata ā-ringa is performed	Kairangi ☐	

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MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Describe **THREE** different categories of waiata ā-ringa.	**Evidence for Paetae/Achievement** It is expected that ākonga samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākonga responses: • the choice of words • the use of language devices to convey specific purposes and • composition style is specific to the theme of waiata ā-ringa. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • has identified composers of different waiata ā-ringa categories. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • has linked meaning and purpose of different waiata ā-ringa categories.	**THREE** waiata ā-ringa categories are correctly described. Waiata ā-ringa are from different categories. References are provided.

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LEVEL 2

Task two	Evidence Statements	Judgement Statements
Describe the tikanga and pūtake for **ONE** waiata ā-ringa, each from different categories.	**Evidence for Paetae/Achievement** It is expected that ākonga samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākonga responses: • the category matches the waiata ā-ringa • the name of the composer is identified, and his/her iwi is/are identified • the name of the waiata ā-ringa is identified • when and why the waiata ā-ringa was composed • the words and translation of the waiata ā-ringa • values, and Māori world view **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • has identified the background kōrero to the composition of each waiata ā-ringa.. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • has identified any personal (to the composer), social, or historical influences that led to the development of the waiata ā-ringa composition.	Tikanga and pūtake for **ONE** waiata ā-ringa are correctly described. Waiata ā-ringa are each from different categories. References are provided. .

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Task three	Evidence Statements	Judgement Statements
Demonstrate **TWO** waiata ā-ringa, each from different categories.	**Evidence for Paetae/Achievement** Ka whakaatu te ākonga: • kua matatau ana ki ngā kupu • kua tika ana te mita o te reo, te whakahua i ngā kupu me te hā • kua tika ana te whai i te rangi • kua hāngai ana te tū, me te kori i te tinana/mahi ā-ringa ki te/ngā tikanga me te pūtake o te waiata ā-ringa. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • kua mau ki te tangi me te wairua o te rangi • kua hāngai te kori o te tinana ki te wairua me ngā kupu o te waiata ā-ringa, ā, kia tika te tū. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga • kua tika te whakaputa i te wairua o te tinana me ngā kupu o te waiata ā-ringa, mai i te tīmatanga ki te whakamutunga.	**TWO** waiata ā-ringa are demonstrated. Waiata ā-ringa are each from different categories. Demonstration is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of waiata ā-ringa. Pronunciation is correct. Voice and body movement is appropriate.

LEVEL 2

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Notes:

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 2

MĀORI PERFORMING ARTS

UNIT STANDARD 13367 (VERSION 11)

Demonstrate knowledge and skills of poi

(Level 2, Credits 10)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Demonstrate knowledge of poi, and the essential skills of poi.	Demonstrate in-depth knowledge of poi, and the essential skills of poi with purpose.	Demonstrate comprehensive knowledge of poi, and the essential skills of poi with artistic expression.

Assessment criteria

There are **THREE** (3) 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.

Ākonga assessment booklet

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

- assessment and other information
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Ākonga assessment tasks

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

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ASSESSOR INFORMATION – ASSESSMENT TASKS

Outcome 1 **Demonstrate knowledge of poi.**

LEVEL 2

Assessment Task 1 – this task assesses PC 1.1

Describe the categories of poi.

The categories of poi are – single short poi, double short poi, single long poi, double long poi, quadruple long poi

1.1 Poi are described in terms of their categories.

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

Sample answer that would be acceptable for 'Kairangi/Excellence.

1. SINGLE SHORT POI

Single short poi – Poi originates from the indigenous Māori people of New Zealand, and the word 'Poi' simply means ball. It refers to both a style of performing arts and the equipment used to engage in the performance.

Poi are shaped into round 'balls' and stuffed with a variety of material such as the down of raupō, cloth, crumbled paper or fibre and covered with a variety of covers – raupō, cloth, canvas and/or plastic. The poi is attached to strings of varying lengths and swung rhythmically and geometrically to display a wide range of skill and beauty. Originally the poi was manipulated, basically to keep hands flexible for weaving. The poi handle or string will either be short or long and used singularly or in pairs.

Poi come in two forms: short, with strings equal to the length of the fingertips to the wrist; and long, with strings equal to the distance from fingertips to shoulder. However may kapa haka groups in modern times prefer to use a longer short poi, with string equal to the length of the finger tips to midway between the wrist and the elbow.

Māori men used poi to increase flexibility and strength in their hands and arms; to improve balance, dexterity and co-ordination required during battle. To train fighting warriors, bags called kii were filled with a large stone and swung around to make the arms and wrists supple and strong, and to test reactions. The kii bags were made of flax with short ropes, but when the warriors and boys trained with them they would put on extra lengths of rope.

Another variety of poi is poi tāniko. In this construction, the outer shell was made of finely woven muka using a pattern based on a fishing net; these poi sometimes included strands that were dyed yellow to form a diamond pattern known as Te Karu o te Atua (the Eye of God).

Traditional raupō poi are less likely to be used by modern poi artists since traditional materials wear quickly with frequent use. Also, flax and raupō are becoming increasingly difficult to find, as the wetlands where they are naturally found have been drained or made into conservation reserves (although traditional harvesting is, generally, allowed by law).

Today, most performance poi are made from durable and readily available modern materials. Cores are often made of foam or crumpled paper, while skins consist of plastic or loomed fabrics, such as tulle. Tassels are usually made of wool.

http://en.wikipedia.org/wiki/Poi_(performance_art)

http://www.poipoi.info/About-Poi/History-of-Poi.htm

http://nzetc.victoria.ac.nz/tm/scholarly/tei-BesGame-t1-body-d4-d1-d8.html

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.

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Assessment Task 2 – this task assesses PC 1.2

Describe the tikanga and pūtake for ONE poi.
The categories of poi are – single short poi, double short poi, single long poi, double long poi, quadruple long poi.
1.2 Poi are described in terms of tikanga and pūtake.
The ākonga must present information in their own words, and references must be provided.

Sample answer that would be acceptable for 'Kaiaka/Merit'. Please note that learners must provide answers for ONE poi for this task.

POI ONE	
NAME	Pākete Whero
CATEGORY	Single Short Poi
COMPOSER NAME	Ihapera (Isabella) Thom (Guide Bella Papakura)
COMPOSER IWI	Tūhourangi
WHEN POI WAS COMPOSED (APPROXIMATELY)	Early 1900's
WHY POI WAS COMPOSED.	

This poi has been famous at Whakarewarewa since the early 1900s. The composer is said to have composed this song in honour of a man from Ruatāhuna that she was secretly having an affair with (Paringatai, 2004).

Throughout the song there are hints of their secret love – eg. meeting places (Hinemoa Street lakeside reserve), the wearing of the red scarves (potentially his being a cravat) by both of them, Tarapounamu (a mountain peak east of Ruatāhuna, the home of Bella's lover).

Tarapounamu / tara pounamu

Tara has several meanings: it can be a spike or spear tip, and thus it is used as a colloquial term for the penis. Tara also describes the side walls between two houses, and so it is sometimes used as a term for the vagina.

Tatau pounamu (a door of greenstone), is a metaphor for enduring peace. Greenstone carvings were beautiful and everlasting and were exchanged as symbols of peace. So, by using a variant of this phrase, "tara pounamu" (a sexual organ of greenstone), Bella describes the feeling of utter peace she experienced after she and her lover gifted their sexuality to each other.

Bella was noted to be fascinated with horse racing and the sounds of galloping hooves was incorporated into the poi as a fast beat.

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LEVEL 2

Pākete whero Mau mai a koe Māku e here Ka tino pai rawa e	*The red scarf* *you are wearing* *matches mine.* *How totally delightful!*	*In 1905, guides in the Rotorua thermal area wore red headscarves. Bella's lover wore a red one around his neck (potentiallythis was a cravat)*
Hoatu koe i mua Hinemoa Tīriti Ko au i muri Kei mātauria	*You go in front* *down Hinemoa Street* *I walk along behind* *lest our secret becomes known.*	*Hinemoa Street led to a lakeside reserve with secluded places where lovers could meet*
He rau kiokio Taimaha rikiriki He rau koromiko Tō pera o runga e	*Soft pink fern leaves* *is your bed-mat* *and koromiko leaves* *your pillow.*	*Kiokio, a palm-leaf, ground fern (Blechnum novae-zelandiae)* *Miro, an evergreen coniferous tree (Hebe elliptica)* *A description of their love-making*
Tō pikitanga Taumata-te-rāiti. Tō heketanga Ko tara pounamu e	*Your ascent* *brings an explosion of light* *Your descent* *brings peaceful intimacy*	

Ref:

http://folksong.org.nz/pakete_whero/index.htm

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

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.

Outcome 2 **Demonstrate the essential skills of poi.**

Assessment Task 3 – this task assesses PC 2.1

Demonstrate TWO poi, each from different categories.

The categories of poi are – single short poi, double short poi, single long poi, double long poi, quadruple long poi.

2.1 Appropriate body movement and voice, and correct pronunciation are demonstrated in accordance with iwi, hapū, or whānau tradition, and/or the pūtake of the poi.

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Kia maumahara te Kaiako

mō Paetae/Achieved, me:

- matatau ia ki ngā kupu;
- tika te mita o tōna reo, tōna whakahua i ngā kupu, me tōna hā;
- tika tōna whai i te rangi;
- hāngai tōna tū, me te kori i tōna tinana/mahi ā-ringa, ki ngā tikanga me te pūtake o te poi.

mō Kaiaka/Merit, me:

- mau ia ki te tangi me te wairua o te rangi;
- hāngai te kori o tōna tinana ki te wairua me ngā kupu o te poi, ā, kia tika tōna tū.

mō Kairangi/Excellence, me:

- tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga;
- tika te whakaputa i te wairua o tōna tinana me ngā kupu o te poi, mai i te tīmatanga ki te whakamutunga.

Tērā ētahi wā, ka hapa te ākonga.

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 one checklist is used per poi. You will need to photocopy extra copies of the checklist.

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz if you wish to suggest changes to the content of this resource.

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LEVEL 2

OUTCOME 2	ASSESSOR CHECKLIST Ākonga demonstration

ĀKONGA		**POI (1)**	
DATE		**POI (2)**	

OUTCOME	EVIDENCE RQUIREMENTS	ASSESSOR COMMENTS
Categories (please select two)	Tick relevant box.	
Single short poi ☐	Kua matatau ki ngā kupu. Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā. Kua tika te whai i te rangi. Kua hāngai te tū, me te kori i te tinana/mahi ā-ringa ki ngā tikanga me te pūtake o te poi.	
Double short poi ☐		
Single long poi ☐		
Double long poi ☐		
Quadruple long poi ☐		
Poi is performed	Paetae ☐	
	Kua mau ki te tangi me te wairua o te rangi. Kua hāngai te kori o te tinana ki te wairua me ngā kupu o te poi, ā, kia tika te tū.	
	Kaiaka ☐	
	Kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga. Kua tika te whakaputa i te wairua o te tinana me ngā kupu o te poi, mai i te tīmatanga ki te whakamutunga.	
	Kairangi ☐	

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MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Describe categories of poi.	**Evidence for Paetae/Achievement** It is expected that ākonga samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākonga responses: • the choice of words • the use of language devices to convey specific purposes and • composition style is specific to the category of poi. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • has identified composers from different poi categories. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • has linked meaning and purpose of different poi categories.	**FIVE** categories of poi are correctly described. Poi are from different categories. References are provided.

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LEVEL 2

Task two	Evidence Statements	Judgement Statements
Describe the tikanga and pūtake for **ONE** poi, each from different categories.	**Evidence for Paetae/Achievement** It is expected that ākonga samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākonga responses: • the category matches the poi • the name of the composer is identified, and his/her iwi is/are identified • the name of the poi is identified • when and why the poi was composed • the words and translation of the poi • values, and Māori world view. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • has identified the background kōrero to the composition of each poi. **Evidence for Achievement with Kairangi/Excellence** As per Kaiaka/Merit, plus: • has identified any personal (to the composer), social, or historical influences that led to the development of the poi composition.	The tikanga and pūtake of **ONE** poi are correctly described. The poi are each from different categories. References are provided.

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Task three	Evidence Statements	Judgement Statements
Demonstrate **TWO** poi, each from different categories.	**Evidence for Paetae/Achievement** Ka whakaatu te ākonga: • kua matatau ki ngā kupu • kua tika te mita o te reo, te whakahua i ngā kupu me te hā • kua tika te whai i te rangi • kua hāngai te tū, me te kori i te tinana/mahi ā-ringa ki te/ngā tikanga me te pūtake o te poi. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • kua mau ki te tangi me te wairua o te rangi • kua hāngai te kori o te tinana ki te wairua me ngā kupu o te poi, ā, kua tika te tū. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga • kua tika te whakaputa i te wairua o te tinana me ngā kupu o te poi, mai i te tīmatanga ki te whakamutunga.	**TWO** poi are demonstrated. Poi are from different categories. Demonstration is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of poi. Pronunciation is correct. Body movement and voice is appropriate.

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 2

MĀORI PERFORMING ARTS

UNIT STANDARD 13371 (VERSION 13)

Demonstrate knowledge and skills of haka

(Level 2, Credits 6)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

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Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Demonstrate knowledge of haka, and the essential skills of haka.	Demonstrate in-depth knowledge of a haka and the essential skills of haka with purpose.	Demonstrate comprehensive knowledge of haka, and the essential skills of haka with artistic expression.

Assessment criteria

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ASSESSOR INFORMATION – ASSESSMENT TASKS

Outcome 1 **Demonstrate knowledge of haka.**

LEVEL 2

Assessment Task 1 – this task assesses PC 1.1

Describe THREE different categories of haka.

Categories of haka may include but are not limited to – kaioraora, pōkeka, manawa wera, ngeri, taparahi, tutungārahu, peruperu, whakatū waewae.

1.1 Haka are described in terms of their categories.

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

Sample answer that would be acceptable for 'Kaiaka/Merit'.

1. TŪTŪ NGĀRAHU

Tūtū ngārahu were traditionally performed before going into battle to invoke Tūmatauenga (god of war), and warn the enemy of the fate awaiting him (or her).

Not only is the tūtū ngārahu noted for being a haka performed with weapons, but also for its up and down jumps (pēpeke or whakapēpeke), which the kapa haka would do in unison. Traditionally, they were done (usually prior to the war party leaving for battle) in front of kaumātua and experienced warriors, who judged by the performance whether the ope tauā (or individuals) were ready to go into battle. Sometimes, however, tutu ngārahu were performed on the battlefield, to show the enemy one's preparedness for battle.

Also called ngārahu, tū ngārahu, tūtū ngārehu, tūtū waewae, and whakarewarewa – the tūtū ngārahu was not a haka of the whare tapere.

Ngā mihi ki te ipurangi:

http://www.maoridictionary.co.nz/word/8831

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.

Assessment Task 2 – this task assesses PC 1.2

Categories

Describe the tikanga and pūtake for **ONE** haka, each from different categories.

Categories of haka may include but are not limited to – kaioraora, pōkeka, manawa wera, ngeri, taparahi, tutungārahu, peruperu, whakatū waewae.

1.2 Haka are described in terms of tikanga and pūtake.

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

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Sample answer that would be acceptable for 'Kaiaka/Merit'. Please note that learners must provide answers for TWO haka for this task.

1. NGERI

Ka Mate – Te Rauparaha (1760-1849)

"Ka mate" is a ngeri, the lyrics of which were composed by Te Rauparaha, a chief of Ngāti Toa Rangatira. It was written sometime between the 1760s and 1849.

During conflict with Waikato and Ngāti Maniapoto, Te Rauparaha travelled from Kāwhia to seek alliances with other iwi, including Ngāti Tūwharetoa. At Te Rapa, he was told by Te Heuheu that he was being pursued by a war party seeking revenge. Te Heuheu directed Te Rauparaha to seek the protection of Te Whārerangi.

Te Whārerangi instructed Te Rauparaha to climb into a kūmara pit and for his wife (Te Rangikoaea) to sit on top. By combining the spiritual qualities of a woman (mana wahine) and of food (noa), Te Whārerangi was able to weaken the power of the karakia from the tohunga guiding the war party to him.

As he hid in the pit Te Rauparaha wondered whether he would survive the ordeal or die. It was during this time that he muttered "Ka mate! Ka mate!" under his breath (Will I die?), and "Ka ora! Ka ora!" (Or will I live?). Te Whārerangi eventually convinced Ngāti Te Aho that Te Rauparaha had escaped. It was then that Te Rauparaha finally exclaimed "Ka ora! Ka ora! Tēnei te tangata pūhuruhuru, nāna i tiki mai whakawhiti te rā!" (I live! I live! For it was the power of a woman that fetched the sun and caused it to shine again!)

Reference:

http://www.ngatitoa.iwi.nz/ka-mate/

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.

Outcome 2 **Demonstrate the essential skills of haka.**

Assessment Task 3 – this task assesses PC 2.1

Demonstrate TWO haka, each from different categories.

Categories of haka may include but are not limited to – kaioraora, pōkeka, manawa wera, ngeri, taparahi, tutungārahu, peruperu, whakatū waewae.

2.1 Appropriate body movement and voice, and correct pronunciation are demonstrated in accordance with iwi, hapū, or whānau tradition, and/or the pūtake of the haka.

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LEVEL 2

I te ākonga e haka ana te haka

mō Paetae/Achieved, me:

- matatau ia ki ngā kupu;
- tika te mita o tōna reo, tōna whakahua i ngā kupu, me tōna hā;
- tika tōna whai i te rangi;
- hāngai tōna tū, me te kori i tōna tinana/mahi ā-ringa, ki ngā tikanga me te pūtake o te haka.

mō Kaiaka/Merit, me:

- mau ia ki te tangi me te wairua o te rangi;
- hāngai te kori o tōna tinana ki te wairua me ngā kupu o te haka, ā, kia tika tōna tū.

mō Kairangi/Excellence, me:

- tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga;
- tika te whakaputa i te wairua o tōna tinana me ngā kupu o te haka, mai i te tīmatanga ki te whakamutunga.

Tērā ētahi wā, ka hapa te ākonga.

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 one checklist is used per haka. You will need to photocopy extra copies of the checklist.

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz if you wish to suggest changes to the content of this resource.

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OUTCOME 2	ASSESSOR CHECKLIST Ākonga demonstration

ĀKONGA		**HAKA (1)**	
DATE		**HAKA (1)**	

OUTCOME	EVIDENCE RQUIREMENTS	ASSESSOR COMMENTS
Categories (please select two)	Tick relevant box.	
kaioraora ☐	Kua matatau ki ngā kupu. Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā. Kua tika te whai i te rangi. Kua hāngai te tū, me te kori i te tinana/mahi ā-ringa ki ngā tikanga me te pūtake o te haka.	
pōkeka ☐		
manawa wera ☐		
ngeri ☐		
whakatoi ☐		
ngahau ☐	Paetae ☐	
whakahāwea ☐	Kua mau ki te tangi me te wairua o te rangi. Kua hāngai te kori o te tinana ki te wairua me ngā kupu o te haka, ā, kia tika te tū.	
whakapapa ☐		
☐		
☐		
Haka is performed	Kaiaka ☐	
	Kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga. Kua tika te whakaputa i te wairua o te tinana me ngā kupu o te haka, mai i te tīmatanga ki te whakamutunga.	
	Kairangi ☐	

LEVEL 2

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LEVEL 2

MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Describe **THREE** different categories of haka.	**Evidence for Paetae/Achievement** It is expected that ākonga samples will vary, according to iwi, hapū, or whānu tradition. However, the following components should be included in the ākonga responses: • the choice of words • the use of language devices to convey specific purposes and • composition style is specific to the category of haka. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • has identified composers from different haka categories. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • has linked meaning and purpose of different haka categories.	**THREE** categories of haka are correctly described. Haka are from different categories. References are provided.

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Task two	Evidence Statements	Judgement Statements
Describe the tikanga and pūtake for **ONE** haka, each from different categories.	**Evidence for Paetae/Achievement** It is expected that ākonga samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākonga responses: • the category matches the haka • the name of the composer is identified, and his/her iwi is/are identified • the name of the haka is identified • when and why the haka was composed • the words and translation of the haka • values, and Māori world view. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • has identified the background kōrero to the composition of each haka. **Evidence for Achievement with Kairangi/Excellence** As per Kaiaka/Merit, plus: • has identified any personal (to the composer), social, or historical influences that led to the development of the haka composition.	The tikanga and pūtake of **ONE** haka are correctly described. The haka are each from different categories. References are provided.

LEVEL 2

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Task three	Evidence Statements	Judgement Statements
Demonstrate **TWO** haka, each from different categories.	**Evidence for Paetae/Achievement** Ka whakaatu te ākonga: • kua matatau ki ngā kupu • kua tika te mita o te reo, te whakahua i ngā kupu me te hā • kua tika te whai i te rangi • kua hāngai te tū, me te kori i te tinana/mahi ā-ringa ki te/ngā tikanga me te pūtake o te haka. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • kua mau ki te tangi me te wairua o te rangi • kua hāngai te kori o te tinana ki te wairua me ngā kupu o te haka, ā, kua tika te tū. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga • kua tika te whakaputa i te wairua o te tinana me ngā kupu o te haka, mai i te tīmatanga ki te whakamutunga.	**TWO** haka are demonstrated. Haka are from different categories. Demonstration is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of haka. Pronunciation is correct. Body movement and voice is appropriate.

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Notes:

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 2

MĀORI PERFORMING ARTS

UNIT STANDARD 27698 (VERSION 8)

Demonstrate knowledge and skills of haka wahine

(Level 2, Credits 6)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Demonstrate knowledge of haka wahine, and the essential skills of haka wahine.	Demonstrate in-depth knowledge of a haka wahine, and the essential skills of haka wahine with purpose.	Demonstrate comprehensive knowledge of haka wahine, and the essential skills of haka wahine with artistic expression.

Assessment criteria

There are **THREE** (3) 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.

Ākonga assessment 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.

Where ākonga choose to provide oral description/evidence for Task 1, 2 and/or Task 3, this must be recorded (ie recorded onto DVD or USB flash drives). Where ākonga work has been selected for moderation, the DVD or USB flash drives must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet must be included.

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.

For further information, please refer to the following link:

https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/authenticity/

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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. he assessment tool or assessment activity or instructions given to the learner (learner evidence guide).
2. an assessment schedule (that includes evidence and judgement statements).
3. **six** samples of assessed learner work for graded and ungraded standards, **one** sample each at **N,A,M,E** and **two** more at **A,M,E**.
4. the assessor decisions for each sample of learner work must be clearly identified.
5. individual learners must be clearly identified where the learner is part of a group performance.
6. learner samples must be a complete sample for each individual learner, rather than composite samples.

For moderation to occur:

7. all files must be viewable online
8. 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).

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LEVEL 2

ASSESSOR INFORMATION – ASSESSMENT TASKS

Outcome 1 **Demonstrate knowledge of haka wahine.**

Assessment Task 1 – this task assesses PC 1.1

Categories

Describe **THREE** different categories of haka wahine.

Categories of haka wahine may include but are not limited to – haka pōwhiri, haka kaupapa whānui, haka whakauru.

1.1 Haka wahine are described in terms of their categories.

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

If you have any assessment exemplars available for this (or any other Māori Performance) unit standard and are willing to make them available to share, please contact: mqs@nzqa.govt.nz.

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.

Assessment Task 2 – this task assesses PC 1.2

Tikanga and pūtake

Describe the tikanga and pūtake for **ONE** haka wahine, each from different categories.

The categories of haka wahine may include but are not limited to – haka pōwhiri, haka kaupapa whānui, haka whakauru.

1.2 Haka wahine are described in terms of tikanga and pūtake.

Please note that learners must provide answers for ONE haka wahine for this task.

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

Outcome 2 **Demonstrate the essential skills of haka wahine.**

Assessment Task 3 – this task assesses PC 2.1

Demonstration

Demonstrate **TWO** haka wahine, each from different categories.

The categories of haka wahine may include but are not limited to – haka pōwhiri, haka kaupapa whānui, haka whakauru.

2.1 Appropriate body movement and voice, and correct pronunciation are demonstrated in accordance with iwi, hapū, or whānau tradition, and/or the pūtake of the haka wahine.

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I te ākonga e haka ana te haka wahine:

mō Paetae/Achieved, me:

- matatau ia ki ngā kupu;
- tika te mita o tōna reo, tōna whakahua i ngā kupu, me tōna hā;
- tika tōna whai i te rangi;
- hāngai tōna tū, me te kori i tōna tinana/mahi ā-ringa, ki ngā tikanga me te pūtake o te haka wahine.

mō Kaiaka/Merit, me:

- mau ia ki te tangi me te wairua o te rangi;
- hāngai te kori o tōna tinana ki te wairua me ngā kupu o te haka wahine, ā, kia tika tōna tū.

mō Kairangi/Excellence, me:

- tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga;
- tika te whakaputa i te wairua o tōna tinana me ngā kupu o te haka wahine, mai i te tīmatanga ki te whakamutunga.

Tērā ētahi wā, ka hapa te ākonga.

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 one checklist is used per haka wahine. You will need to photocopy extra copies of the checklist.

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz **if you wish to suggest changes to the content of this resource.**

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LEVEL 2

OUTCOME 2	ASSESSOR CHECKLIST Ākonga demonstration

ĀKONGA		**HAKA WAHINE (1)**	
DATE		**HAKA WAHINE (2)**	

OUTCOME	EVIDENCE RQUIREMENTS	ASSESSOR COMMENTS
Categories (please select two)	Tick relevant box.	
haka pōwhiri ☐ haka kaupapa whānui ☐ haka whakauru ☐ ☐ ☐	Kua matatau ki ngā kupu. Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā. Kua tika te whai i te rangi. Kua hāngai te tū, me te kori i te tinana/mahi ā-ringa ki ngā tikanga me te pūtake o te haka wahine.	
Haka wahine is performed	Paetae ☐	
	Kua mau ki te tangi me te wairua o te rangi. Kua hāngai te kori o te tinana ki te wairua me ngā kupu o te haka wahine, ā, kia tika te tū.	
	Kaiaka ☐	
	Kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga. Kua tika te whakaputa i te wairua o te tinana me ngā kupu o te haka wahine, mai i te tīmatanga ki te whakamutunga.	
	Kairangi ☐	

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Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Describe **THREE** different categories of haka wahine.	**Evidence for Paetae/Achievement** It is expected that ākonga samples will vary, according to iwi, hapū, or whānu tradition. However, the following components should be included in the ākonga responses: • the choice of words • the use of language devices to convey specific purposes and • composition style is specific to the category of haka wahine. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • has identified the background kōrero to the composition of each haka wahine. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • has identified any personal (to the composer), social, or historical influences that led to the development of the haka wahine composition.	**THREE** categories of haka wahine are correctly described. Haka wahine are from different categories. References are provided.

LEVEL 2

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Task two	Evidence Statements	Judgement Statements
Describe the tikanga and pūtake for **ONE** haka wahine, each from different categories.	**Evidence for Paetae/Achievement** It is expected that ākonga samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākonga responses: • the category matches the haka wahine • the name of the composer is identified, and his/her iwi is/are identified • the name of the haka wahine is identified • when and why the haka wahine was composed • the words and translation of the haka wahine • values, and Māori world view. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • has identified the background kōrero to the composition of each haka wahine. **Evidence for Achievement with Kairangi/Excellence** As per Kaiaka/Merit, plus: • has identified any personal (to the composer), social, or historical influences that led to the development of the haka wahine composition.	The tikanga and pūtake of **ONE** haka wahine are correctly described. The haka wahine are each from different categories. References are provided.

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Task three	Evidence Statements	Judgement Statements
Demonstrate **TWO** haka wahine, each from different categories.	**Evidence for Paetae/Achievement** Ka whakaatu te ākonga: • kua matatau ki ngā kupu • kua tika te mita o te reo, te whakahua i ngā kupu me te hā • kua tika te whai i te rangi • kua hāngai te tū, me te kori i te tinana/mahi ā-ringa ki te/ngā tikanga me te pūtake o te haka wahine. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • kua mau ki te tangi me te wairua o te rangi • kua hāngai te kori o te tinana ki te wairua me ngā kupu o te haka wahine, ā, kua tika te tū. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga • kua tika te whakaputa i te wairua o te tinana me ngā kupu o te haka wahine, mai i te tīmatanga ki te whakamutunga..	**TWO** haka wahine are demonstrated. Haka wahine are from different categories. Demonstration is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of haka wahine. Pronunciation is correct. Body movement and voice is appropriate.

LEVEL 2

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Notes:

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 2

MĀORI PERFORMING ARTS

UNIT STANDARD 22756 (VERSION 9)

Perform a Māori performing arts bracket

(Level 2, Credits 10)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Perform a Māori performing arts bracket.	Perform a Māori performing arts bracket demonstrating the essential skills with purpose.	demonstrating the essential skills with artistic expression.

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.

Ākonga assessment 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.

Where ākonga choose to provide oral description/evidence for Task 1, this must be recorded (ie recorded onto DVD or USB flash drives). Where ākonga work has been selected for moderation, the DVD or USB flash drives must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet must be included.

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.

For further information, please refer to the following link:

https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/authenticity/

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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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6 **Webpage**

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

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LEVEL 2

PREPARATION FOR MODERATION

Form		Attached for moderation
1	Moderation cover sheet. This should include the ākonga identifier and grades. Secondary refer following link: http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/sec-mod-cvrsheet-random.doc. Tertiary refer following link: http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/Tertiary-Moderation/Tertiary-moderation-cover-sheet.doc	☐
2	Copy of unit standard – please ensure you include the most up to date version of the standard used with this assessment task.	☐
3	Blank copy of assessment task and assessment schedule.	☐
4	Copy of ākonga samples (completed assessment tasks). • SIX samples of assessed learner work for graded and ungraded standards, ONE sample each at N,A,M,E and TWO more at A,M,E • Individual learners must be clearly identified where the learner is part of a group performance.	☐
5	Recording of demonstration and visual/digital evidence: Digital and visual submissions can only be supplied on CD-R, DVD-R disc or USB flash drives. Remember to test it so that it can be used in another device. Please refer following link for further information and the visual/digital evidence cover sheet: http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/subjects/preparing-digital-visual-submissions-for-moderation/	☐
6	For information regarding submitting materials for moderation online refer to: http://www.nzqa.govt.nz/providers-partners/assessment-and-moderation/moderation-online/	☐

*Please Tick

Quick Tip

You should start preparing the materials for moderation at least one month before the submission date. This will give you time to locate all the relevant and necessary forms and sheets.

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 **Perform a Māori performing arts bracket.**

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

Performance

Perform **THREE** (3) different Māori performing arts items in accordance with:

- iwi, hapū, or whānau tradition, and/or the pūtake of each item;
- the expectations of each item.

Follow choreography in accordance with the purposes of the bracket.

The items for a Māori performing arts bracket must include at least FOUR of the following – whakaeke, mōteatea, waiata ā-ringa, poi, haka, haka wahine, whakamutunga/ whakawātea.

LEVEL 2

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LEVEL 2

I te ākonga e waiata ana te whakataetae

mō Paetae/Achieved, me:

- matatau ia ki ngā kupu
- tika te mita o tōna reo, tōna whakahua i ngā kupu, me tōna hā
- tika tōna whai i te rangi
- hāngai tōna tū, me te kori i tōna tinana/mahi-ā-ringa, ki ngā tikanga me te pūtake o te Māori performing arts bracket.

mō Kaiaka/Merit, me:

- pūmau ki te tangi me te wairua o te rangi o ia waiata, haka rānei
- hāngai pū te kori o tōna tinana ki te wairua me ngā kupu o te Māori performing arts bracket, ā, kia tika tōna tū.

mō Kairangi/Kairangi, me:

- tika te whakaputa i te wairua o te rangi o te Māori performing arts bracket, mai i te tīmatanga ki te whakamutunga
- tika te whakaputa i te wairua o tōna tinana me ngā kupu o te Māori performing arts bracket, mai i te tīmatanga ki te whakamutunga
- pakari tōna tū me te korikori o tōna tinana, ā, puta ana ngā mahi auaha.

Tērā ētahi wā, ka hapa te ākonga.

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 one checklist is used per haka. You will need to photocopy extra copies of the checklist.

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz if you wish to suggest changes to the content of this resource.

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OUTCOME 2	ASSESSOR CHECKLIST Ākonga performance

ĀKONGA		**MPA BRACKET (3 items)**	Whakaeke, mōteatea, waiata ā-ringa, poi, haka, haka wahine, whakamutunga/ whakawātea
DATE			

LEVEL 2

OUTCOME	EVIDENCE REQUIREMENTS	TUTOR COMMENTS
BRACKET ITEMS (4 items)	Tick relevant box	
whakaeke ☐ mōteatea ☐ waiata ā-ringa ☐ poi ☐	Kua matatau ki ngā kupu Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā Kua tika te whai i te rangi Kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki ngā tikanga me te pūtake o te Māori performing arts bracket.	
haka ☐	Paetae/Achieved ☐	
haka wahine ☐ whakamutunga/whakawātea ☐	Kua pūmau ki te tangi me te wairua o te rangi o ia waiata, haka rānei Kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te Māori performing arts bracket, ā, kua tika te tū.	
MPA bracket is performed.	Kaiaka/Merit ☐	
	Kua tika te whakaputa i te wairua o te rangi o te Māori performing arts bracket, mai i te tīmatanga ki te whakamutunga Kua tika te whakaputa i te wairua o te tinana me ngā kupu o te Māori performing arts bracket, mai i te tīmatanga ki te whakamutunga Kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha.	
	Kairangi/Excellence ☐	

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LEVEL 2

MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Perform a Māori performing arts bracket in accordance with iwi tradition and/or the pūtake of each item.	**Evidence for Paetae/Achievement** Ka whakaatu te ākonga: • kua matatau ki ngā kupu • kua tika te mita o te reo, te whakahua i ngā kupu me te hā • kua tika te whai i te rangi • kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki te/ngā tikanga me te pūtake o te Māori performing arts bracket. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • kua mau ki te tangi me te wairua o te Māori performing arts bracket. • kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te Māori performing arts bracket, ā, kua tika te tū. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • kua tika te whakaputa i te wairua o te rangi o te Māori performing arts bracket, mai i te tīmatanga ki te whakamutunga • kua tika te whakaputa i te wairua o te tinana me ngā kupu o te Māori performing arts bracket, mai i te tīmatanga ki te whakamutunga • kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha.	**ONE** Māori performing arts bracket is performed Any **THREE** of: whakaeke, mōteatea, waiata-ā-ringa, poi, haka, haka wahine whakamutunga/whakawātea is performed. Performance is in accordance with iwi tradition and/or the pūtake of each item. Performance is in accordance with the expectation of each item Choreography is appropriate to the item.

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Notes:

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 3

MĀORI PERFORMING ARTS

UNIT STANDARD 15020 (VERSION 8)

Perform whakaraka

(Level 3, Credits 6)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Perform whakaraka.	Peform whakaraka with expression.	Perform whakaraka with artistic proficiency.

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 demonstrate knowledge and skills of performance components.

LEVEL 3

Ākonga assessment 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.

Where ākonga choose to provide oral description/evidence for Task 1, 2 and/or Task 3, this must be recorded (ie recorded onto DVD or USB flash drives). Where ākonga work has been selected for moderation, the DVD or USB flash drives must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet must be included.

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.

For further information, please refer to the following link:

https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/authenticity/

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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**

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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. he assessment tool or assessment activity or instructions given to the learner (learner evidence guide).
2. an assessment schedule (that includes evidence and judgement statements).
3. **six** samples of assessed learner work for graded and ungraded standards, **one** sample each at **N,A,M,E** and **two** more at **A,M,E**.
4. the assessor decisions for each sample of learner work must be clearly identified.
5. individual learners must be clearly identified where the learner is part of a group performance.
6. learner samples must be a complete sample for each individual learner, rather than composite samples.

For moderation to occur:

7. all files must be viewable online
8. 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).

LEVEL 3

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Outcome 1 **Perform whakaraka.**

Range: evidence of five whakaraka, covering all three categories is required.

Assessment Task 2 - this task assesses PC 1.1 and 1.2

Perform THREE whakaraka, covering all THREE categories.

Key factors to consider:

- whakaraka are performed in accordance with iwi tradition, and the tikanga of the whakaraka
- performance displays accurate timing, rhythm, and flow in accordance with the performance style and tikanga of the whakaraka

Performance refers to the vocal and visual presentation of whakaraka.

LEVEL 3

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Kia maumahara te Kaiako

for Paetae/Achieved, the learner must:

- perform three whakaraka from three different categories in accordance with iwi tradition, and the tikanga of the whakaraka;
- display accurate timing, rhythm, and flow in accordance with the performance style and tikanga of the whakaraka.

for Kaiaka/Merit, the learner must:

- display the features of each whakaraka and/or the choreographic intention;
- perform with balance, coordination, and deliberate movements relevant to the whakaraka.

for Kairangi/Excellence, the learner must:

- perform with creativity and confidence (kia pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha);
- demonstrate accurate timing.

Tērā ētahi wā, ka hapa te ākonga.

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 one checklist is used per haka wahine. You will need to photocopy extra copies of the checklist.

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz if you wish to suggest changes to the content of this resource.

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OUTCOME 2	ASSESSOR CHECKLIST Ākonga demonstration

ĀKONGA	
DATE	

OUTCOME	EVIDENCE REQUIREMENTS	TUTOR COMMENTS
Chosen whakaraka	Tick relevant box.	
Whakaraka 1 **Catergory** **Whakaraka 2**	Performed in accordance with iwi tradition and tikanga of the whakaraka. Accurate timing, rhythm, and flow, in accordance with the performance style and tikanga of the whakaraka, are displayed. Paetae ☐	
Catergory **Whakaraka 3** **Catergory**	Features of each whakaraka and/or choreographic intention are displayed. Performed with balance, coordination, and deliberate movements relevant to the whakaraka are demonstrated. Kaiaka ☐	
	Kia pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha, (performed with creativity and confidence). Accurate timing is demonstrated. Kairangi ☐	

LEVEL 3

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Task one	Evidence Statements	Judgement Statements
Perform whakaraka	**Evidence for Paetae/Achievement** The following components should be included in the ākonga performance: • whakaraka from different categories are performed • whakaraka are performed in accordance with iwi tradition and the tikanga of the whakaraka • accurate timing, rhythm, and flow are displayed in accordance with the performance style and tikanga of the whakaraka. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • features of each whakaraka and/or the choreographic intention are displayed • balance, coordination, and deliberate movements relevant to the whakaraka are included in performance. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • kia pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha (creativity and confidence are included in performance) • accurate timing is demonstrated.	**THREE** (3) whakaraka, covering all **THREE** (3) categories are performed.

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Notes:

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 3

MĀORI PERFORMING ARTS

UNIT STANDARD 22757 (VERSION 8)

Demonstrate knowledge of influencing factors in the historical development of Māori performing arts

(Level 3, Credits 10)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Demonstrate knowledge of influencing factors in the historical development of Māori performing arts.	Demonstrate in-depth knowledge of influencing factors in the historical development of Māori performing arts.	Demonstrate comprehensive knowledge of influencing factors in the historical development of Māori performing arts.

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 and skills of performance components.

LEVEL 3

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ASSESSOR INFORMATION – ASSESSMENT TASKS

Outcome 1 **Demonstrate knowledge of influencing factors in the historical development of Māori performing arts.**

Range: pre-1990s and post-1990s.

Assessment Task 1 - this task assesses PC 1.1 and 1.2

Explain how THREE (3) of the factors listed below have influenced the development of Māori performing arts over EACH of the following time periods:

- pre-1990s and post-1990s

Choose TWO (2) environmental factors. Environmental factors may include: • political • social • economic • technology.	Choose ONE (1) sociological factor. Sociological factor may include: • media • people • events • religion • organisations.

The ākonga may use the sheets in the Ākonga Booklet to record their answers and/or use a range of other techniques to present their explanations – eg PowerPoint, mind maps, posters drawings etc.

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

Note: Influences may be positive or negative.

Examples of environmental factors may include:

- political (eg government policies, funding initiatives etc)
- social (eg emergence of Māori immersion education, employment opportunities etc)
- economic (eg funding for education programmes, centralisation of resources through rūnanga, tourism etc)
- technology (eg allows for diversity from traditional instruments, improved access to resources etc).

Examples of sociological factors may include:

- media (eg increases exposure / promotion, dedicated television channel – Māori Television, online streaming and content – Māori Television, Haka TV, Youtube)
- people (eg role models – ie tutors, composer, kaihaka etc)
- events (eg increased exposure through festivals and competitions)
- religion (eg displacement of tikanga and protocols, the influence of choral singing, Hui Aranga)
- organisations (eg Te Matatini Inc, Te Taura Whiri i te reo Māori, iwi representation).

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An example of demonstrating knowledge of environmental factors that have influenced the development of a Māori performing arts discipline at the level for Paetae/Achieved.

During times of war it was popular to compose waiata about the wars. Kaupapa ranged from celebrating a victory or a valiant soldier (or soldiers), commiserating a fallen soldier(s), and the return of our troops.

In the seventies and eighties waiata were being composed about issues of the time, such as the loss of te reo Māori etc.

In more recent times, waiata are still being composed to highlight kaupapa important to Māori, including political issues of the time, for example the seabed and foreshore, environmental issues, and a national day of remembrance for the New Zealand land wars (Homai Te Rā).

Picture retrieved from: http://www.teara.govt.nz/ website

An example of demonstrating knowledge of a sociological factor that has influenced the development of Māori performing arts event at the level for Paetae/Achieved.

An example of a sociological factor influencing Māori performing arts is the introduction of Māori performing arts events (including competitions). They are unique in the fact that the performers must sing and dance with expression, movement and choreography, combined into each item. These competitions are one of the primary reasons for the continuing survival and re-energising of Māori culture.

During the 1930's the first urban kapa haka groups were formed to provide a cultural connection for those dispossessed of their culture by urbanisation. While these groups continued to serve the earlier functions of fundraising and tourist entertainment, they were also a valuable vehicle for preserving te reo and tikanga.

In 1972, the first Polynesian Festival was held at Whakarewarewa, Rotorua. The festival grew in size and strength and became the Aotearoa Māori Festival of Arts, and then the Aotearoa Traditional Māori Performing Arts Festival. The festival's focus was on the long term nurturing of Maori performing arts, with rising concern about preserving the Māori language and other elements of traditional culture giving it greater importance.

In 2005 the festival became known as Te Matatini National Kapa Haka Festival. Held biennially, Te Matatini is the premier showcase for kapa haka. There are other competitions held for primary and college schools every year.

Valance Smith. 'Kapa haka – Māori performing arts - Urban groups and formal competitions', Te Ara - the Encyclopaedia of New Zealand, updated 3-Mar-15.

URL: http://www.TeAra.govt.nz/en/kapa-haka-maori-performing-arts/page-4

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.

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Kia maumahara te Kaiako

For Paetae/Achieved

Demonstrate knowledge of influencing factors in the historical development of Māori performing arts will be evidenced through:

- explaining how two environmental factors have influenced the development of Māori performing arts in each of the three time periods.
- explaining how one sociological factor has influenced the development of Māori performing arts in each of the three time periods.

For Kaiaka/Merit

Demonstrate in-depth knowledge of influencing factors in the historical development of Māori performing arts will be evidenced through:

- identifying and describing two significant environmental factors that have influenced the development of Maori performing arts in each of the three time periods.
- identifying and describing one significant sociological factor that has influenced the development of Maori performing arts over each of the three time periods.
- Significant (in terms of influencing factors) refers to influences that had critical consequences in shaping and developing, and/or transforming of Māori performing arts; or without which critical consequences would not have occurred.

For Kairangi/Excellence

Demonstrate comprehensive knowledge of influencing factors in the historical development of Māori performing arts will be evidenced through:

- identifying and linking two environmental influences with specific changes and transformations in the development of Maori performing arts over each of the three time periods.
- identifying and linking the influences from one sociological factor with specific changes and transformations in the development of Maori performing arts over each of the three time periods.

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz if you wish to suggest changes to the content of this resource.

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MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements

Explanation of influencing factors	**Evidence for Paetae/Achievement**
	The following components should be included in the ākonga response:
	ākonga correctly describes two environmental factors that have influenced the development of Māori performing arts in each of the three time periods
	• environmental factors may include:
	  • political eg government policies, funding initiatives etc
	  • social economic eg funding initiatives, resources centralised (rūnanga), treaty claims etc
	  • technology eg use of "non-traditional" instruments, improved access to resources etc.
	ākonga correctly describes one sociological factor that has influenced the development of Māori performing arts in each of the three time periods.
	• sociological factors may include:
	  • media eg increases exposure/promotion, dedicated Māori TV channel
	  • people eg role models (tutors, composers etc)
	  • events eg influence of events on compositions; exposure through festivals and competitions;
	  • religion eg displacement of tikanga and protocols, the influence of choral singing
	  • organisations eg Te Matatini Inc, Māori Language Commission, iwi representation.
		TWO (2) environmental factors and **ONE** (1) sociological factor are correctly described
		
		Time periods – pre-1990s and post-1990s – are included in **EACH** response

LEVEL 3

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	Evidence for Achievement with Kaiaka/Merit
	ākonga correctly describes two significant environmental factors that have influenced the development of Maori performing arts in each of the three time periods.
	• significant environmental influences may include:
	  • Treaty settlements
	  • migration from kāinga (rural) to towns in 1950's to 60's
	  • using kapa haka as tool to maintain links to culture/home etc.
	ākonga correctly describes one significant sociological factor that has influenced the development of Maori performing arts over each of the three time periods.
	• significant social factors may include:
	  • YouTube, Snapchat etc
	  • Te Matatini National Kapa Haka Festival
	  • social media (Facebook etc)
	  • internet memes (flash mob etc).
	Significant (in terms of influencing factors) refers to influences that had critical consequences in shaping and developing, and/or transforming of Māori performing arts; or without which critical consequences would not have occurred.	

	As per Kaiaka/Merit, plus:
	ākonga correctly identifies and links two environmental factors with specific changes and transformations in the development of Maori performing arts over each of the three time periods.
	• specific environmental influences and transformations may include:
	  • Treaty settlements
	  • rūnanga vs urban mātā waka
	  • digital practices etc.
	ākonga correctly identifies and links one sociological factor with specific changes and transformations in the development of Maori performing arts over each of the three time periods.
	• specific sociological factor and transformations may include:
	  • the internet
	  • government
	  • All Black Haka (Te Kapa o Pango)
	  • international events etc.	

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Examples of referencing:

Book: Pōtiki, M. (1995). Haka Mana Para Tawa Ngāwhā. Kaitaia, New Zealand: Kauae Runga Publishers.

Webpage: http://www.hakamanaparatawangawha.co.nz.

Course hand out/Lecture notes: Knowles, B. (2012). Mau Rākau class: [Te Wakahuia Video]. Piopiotahi, New Zealand: Piopiotahi College.

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Notes:

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 3

MĀORI PERFORMING ARTS

UNIT STANDARD 32969 (VERSION 1)

Research haka wahine

(Level 3, Credits 6)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

This is the assessor booklet for Māori Performing Arts unit standard **32971,** Research haka wahine.

There is one assessment task that the ākonga must correctly complete to gain credits for this standard. This is a graded standard; after the task has been marked, the assessor can complete the assessment schedule for each ākonga.

The task is

1. **Research the pūtake and tikanga of 5 haka from at least 2 categories.**

Assessment Criteria

Paetae/Achieved	Kaiaka/Merit	Kairangi/Excellence
Research the pūtake and tikanga of haka wahine.	Research in-depth knowledge of the pūtake and tikanga of haka wahine.	Research comprehensive knowledge of the pūtake and tikanga of haka wahine.

To gain achieved, research the pūtake and tikanga of 5 haka wahine from at least 2 different categories in accordance with iwi, hapū, or whānau tradition.

To gain achieved with merit, research in-depth knowledge of the pūtake and tikanga of haka wahine. This will be evidenced through:

- describing the pūtake and tikanga of haka wahine in-depth;
- describing the choice of words and the use of language devices to convey specific purposes associated with the category of each haka wahine.

To gain achieved with excellence, research comprehensive knowledge of the pūtake and tikanga of haka wahine. This will be evidenced through:

- comprehensively describing the pūtake and tikanga of haka wahine;
- describing the significance of the choice of words and the use of language devices to convey specific purposes associated with the category of each haka wahine;
- explaining each haka wahine in terms of the significance to the whānau, hapū, and/or iwi to whom they belong, refer to, and/or are sung by;
- describing any personal (to composer), social, historical, political, economic, or geographical issues or influencing factors of the time that led to the composition of the haka wahine.

A few things to think about

ĀKONGA

Is the ākonga ready to do the assessment, have they been provided with all the information including;

- ākonga assessment booklet,
- referencing all sources of information (level 3 and above), and,
- know the timeframes and reassessment information relevant to the task.

Authenticity

All work for the assessment must be;

- produced by the akonga,
- written/typed in their own words,
- information taken from different sources must be referenced,
- when participating in group work, they will need to actively contribute and produce work in their own words.

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PREPARATION FOR MODERATION

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2. an assessment schedule (that includes evidence and judgement statements)
3. **six** samples of assessed learner work for graded and ungraded standards, **one** sample each at **N, A, M, E** and **two** more at **A, M, E**
4. the assessor decisions for each sample of learner work must be clearly identified.
5. individual learners must be clearly identified where the learner is part of a group performance.
6. learner samples must be a complete sample for each individual learner, rather than composite samples.

For moderation to occur:

1. all fles must be viewable online
2. 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).

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AKONGA ASSESSMENT TASK			
NAME		DATE	

Outcome 1 **Research the pūtake and tikanga of haka wahine.**

Assessment Task

Describe the pūtake and tikanga of 5 haka wahine from at least 2 categories	
Categories may include; • Haka pōwhiri • Haka kaupapa whānui • Haka whakauru	• Haka whakaeke • Haka wātea • Haka tautoko
Key factors to consider: • Pūtake refers to the composer, their iwi, when and why the haka wahine was composed, and their intended performance style for the haka wahine. • Tikanga refers to the meaning, values, and Māori world view. • Language devices examples; whakataukī, whakatauākī, metaphors, symbols, images.	
You may want to use the attached worksheet to record your responses and/or use a range of other techniques to present your research e.g. PowerPoint, poster, drawings etc	

Haka wahine 1:

The pūtake and tikanga of haka wahine (if you need more paper to write, add or staple to this ākonga booklet)

The composer:

Their iwi:

Category:

Why the haka wahine was composed:

The intended performance style for haka wahine:

References:

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Haka wahine 2:

The pūtake and tikanga of haka wahine (if you need more paper to write, add or staple to this ākonga booklet)

The composer:

Their iwi:

Category:

Why the haka wahine was composed:

The intended performance style for haka wahine:

References:

Please note: ākonga must select 5 haka wahine from at least 2 categories.

LEVEL 3

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ASSESSMENT SCHEDULE

ĀKONGA NAME:	

US 32974 Research haka wahine.

LEVEL 3	VERSION 1	CREDITS 6
OUTCOME	**PERFORMANCE CRITERIA**	**N, A, M, E**
Research the pūtake and tikanga of haka wahine.	**Achieved**: Ākonga has described the pūtake and tikanga of 5 haka wahine from at least 2 categories in accordance with iwi, hapū, or whānau traditions.	
	Achieved with Merit: Ākonga has researched in-depth knowledge of the pūtake and tikanga of haka wahine.	
	Achieved with Excellence: Ākonga has comprehensively researched knowledge of the pūtake and tikanga of haka wahine.	

Kaiako Signature:

Date:

Details of reassessment if required:
Comments:
Kaiako signature: **Date:**

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 3

MĀORI PERFORMING ARTS

UNIT STANDARD 32971 (VERSION 1)

Research haka

(Level 3, Credits 6)

ASSESSOR BOOKLET

NZQA
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New Zealand Qualifications Authority

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Assessor Information

This is the assessor booklet for Māori Performing Arts unit standard **32971,** Research haka.

There is one assessment task that the ākonga must correctly complete to gain credits for this standard. This is a graded standard; after the task has been marked, the assessor can complete the assessment schedule for each ākonga.

The task is

1. **Research the pūtake and tikanga of 5 haka from at least 2 categories.**

Assessment Criteria

Paetae/Achieved	Kaiaka/Merit	Kairangi/Excellence
Research the pūtake and tikanga of haka.	Research in-depth knowledge of the pūtake and tikanga of haka.	Research comprehensive knowledge of the pūtake and tikanga of haka.

To gain achieved, research the pūtake and tikanga of 5 haka from at least 2 different categories in accordance with iwi, hapū, or whānau tradition.

To gain achieved with merit, research in-depth knowledge of the pūtake and tikanga of haka. This will be evidenced through:

- describing the pūtake and tikanga of haka in-depth;
- describing the choice of words and the use of language devices to convey specific purposes associated with the category of each haka.

To gain achieved with excellence, research comprehensive knowledge of the pūtake and tikanga of haka. This will be evidenced through:

- comprehensively describing pūtake and tikanga of haka;
- describing the significance of the choice of words and the use of language devices to convey specific purposes associated with the category of each haka;
- explaining each haka in terms of the significance to the whānau, hapū, and/or iwi to whom they belong, refer to, and/or are sung by;
- describing any personal (to composer), social, historical, political, economic, or geographical issues or influencing factors of the time that led to the composition of the haka.

A few things to think about

ĀKONGA

Is the ākonga ready to do the assessment, have they been provided with all the information including;

- ākonga assessment booklet,
- referencing all sources of information (level 3 and above), and,
- know the timeframes and reassessment information relevant to the task.

Authenticity

All work for the assessment must be;

- produced by the akonga,
- written/ typed in their own words,
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- when participating in group work, they will need to actively contribute and produce work in their own words.

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PREPARATION FOR MODERATION

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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).

LEVEL 3

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AKONGA ASSESSMENT TASK			
NAME		DATE	

Outcome 1 **Research the pūtake and tikanga of haka.**

Assessment Task

Describe the pūtake and tikanga of 5 haka from at least 2 categories	
Categories may include; • Kaioraora • Pōkeka • Manawa wera • Whakatū waewae	• Ngeri • Taparahi • Tūtū ngārahu • Peruperu
Key factors to consider: • Pūtake refers to the composer, their iwi, when and why the haka was composed. • Tikanga refers to the meaning, values, and Māori world view. • Language devices examples; whakataukī, whakatauākī, metaphors, symbols, images.	
You may want to use the attached worksheet to record your responses and/or use a range of other techniques to present your research e.g. Power point, poster, drawings etc	

LEVEL 3

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Two sample answers have been provided, however, ākonga will need to do 5.

Haka 1: Sample answer for achieved

The pūtake and tikanga of haka (if you need more paper to write, add or staple to this ākonga booklet)

The composer:

Their iwi:

Category: Tūtū Ngārahu

Why the haka was composed:

The intended performance style for haka:

Tūtū ngārahu were traditionally performed before going into battle to invoke Tūmatauenga (god of war), and warn the enemy of the fate awaiting him (or her)

Not only is the tūtū ngārahu noted for being a haka performed with weapons, but also for its up and down jumps (pēpeke or whakapēpeke), which the kapa haka would do in unison Traditionally, they were done (usually prior to the war party leaving for battle) in front of kaumātua and experienced warriors, who judged by the performance whether the ope tauā (or individuals) were ready to go into battle Sometimes, however, tutu ngārahu were performed on the battlefeld, to show the enemy one's preparedness for battle.

Also called ngārahu, tū ngārahu, tūtū ngārehu, tūtū waewae, and whakarewarewa – the tūtū ngārahu was not a haka of the whare tapere

References:

http://www.maoridictionary.co.nz/word/8831

Haka 2: Sample answer for achieved

The pūtake and tikanga of haka (if you need more paper to write, add or staple to this ākonga booklet)

The composer: Te Rauparaha

Their iwi: Ngāti Toa Rangatira

Category: Ngeri

Why the haka was composed: Ka mate!

"Ka mate" is a ngeri, the lyrics of which were composed by Te Rauparaha, a chief of Ngāti Toa Rangatira It was written sometime between the 1760s and 1849

During confict with Waikato and Ngāti Maniapoto, Te Rauparaha travelled from Kāwhia to seek alliances with other iwi, including Ngāti Tūwharetoa At Te Rapa, he was told by Te Heuheu that he was being pursued by a war party seeking revenge Te Heuheu directed Te Rauparaha to seek the protection of Te Whareangi

Te Whareangi instructed Te Rauparaha to climb into a kūmara pit and for his wife (Te Rangikoaea) to sit on top. By combining the spiritual qualities of a woman (mana wahine) and of food (noa), Te Whareangi was able to weaken the power of the karakia from the tohunga guiding the war party to him

The intended performance style for haka:

As he hid in the pit Te Rauparaha wondered whether he would survive the ordeal or die It was during this time that he muttered "Ka mate! Ka mate!" under his breath (Will I die?), and "Ka ora! Ka ora!" (Or will I live?) Te Whareangi eventually convinced Ngāti Te Aho that Te Rauparaha had escaped It was then that Te Rauparaha fnally exclaimed "Ka ora! Ka ora! Tēnei te tangata pūhuruhuru, nāna i tiki mai whakawhiti te rā!" (I live! I live! For it was the power of a woman that fetched the sun and caused it to shine again!)

References:

http://www.ngatitoa.iwi.nz/ka-mate/

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ASSESSMENT SCHEDULE

ĀKONGA NAME:	

US 32971 Research haka

LEVEL 3	VERSION 1	CREDITS 6
OUTCOME	**PERFORMANCE CRITERIA**	**N, A, M, E**
Research the pūtake and tikanga of haka.	**Achieved:** Ākonga has described the pūtake and tikanga of 5 haka from at least 2 categories in accordance with iwi, hapū, or whānau traditions.	
	Achieved with Merit: Ākonga has researched in-depth knowledge of the pūtake and tikanga of haka.	
	Achieved with Excellence: Ākonga has comprehensively researched knowledge of the pūtake and tikanga of haka.	
Kaiako Signature: **Date:**		

Details of reassessment if required:
Comments:
Kaiako signature: **Date:**

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 3

MĀORI PERFORMING ARTS

UNIT STANDARD 32972 (VERSION 1)

Research mōteatea

(Level 3, Credits 6)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

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Assessor Information

This is the assessor booklet for Māori Performing Arts unit standard **32972,** Research mōteatea.

There is one assessment task that the ākonga must correctly complete to gain credits for this standard. This is a graded standard; after the task has been marked, the assessor can complete the assessment schedule for each ākonga.

The task is

1. **Research the pūtake and tikanga of 5 mōteatea from at least 2 categories.**

Assessment Criteria

Paetae/Achieved	Kaiaka/Merit	Kairangi/Excellence
Research the pūtake and tikanga of mōteatea.	Research in-depth knowledge of the pūtake and tikanga of mōteatea.	Research comprehensive knowledge of the pūtake and tikanga of mōteatea.

To gain achieved, research the pūtake and tikanga of 5 mōteatea from at least 2 different categories in accordance with iwi, hapū, or whānau tradition.

To gain achieved with merit, research in-depth knowledge of the pūtake and tikanga of mōteatea. This will be evidenced through:

- describing the pūtake and tikanga of mōteatea in-depth;
- describing the choice of words and the use of language devices to convey specific purposes associated with the category of each mōteatea.

To gain achieved with excellence, research comprehensive knowledge of the pūtake and tikanga of mōteatea. This will be evidence through:

- comprehensively describing the pūtake and tikanga of mōteatea;
- describing the significance of the choice of words and the use of language devices to convey specific purposes associated with the category of each mōteatea;
- explaining each mōteatea in terms of the significance to the whānau, hapū, and/or iwi to whom they belong, refer to, and/or are sung by;
- describing any personal (to composer), social, historical, political, economic, or geographical issues or influencing factors of the time that led to the composition of the mōteatea.

A few things to think about

ĀKONGA

Is the ākonga ready to do the assessment, and have they been provided with all the information including;

- ākonga assessment booklet,
- Referencing all sources of information (level 3 and above), and,
- Know the timeframes and reassessment information relevant to the task.

Authenticity

All work for the assessment must be;

- produced by the akonga,
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- when participating in group work, they will need to actively contribute and produce work in their own words.

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PREPARATION FOR MODERATION

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AKONGA ASSESSMENT TASK			
NAME		DATE	

Outcome 1 **Research the pūtake and tikanga of mōteatea.**

Assessment Task

Describe the pūtake and tikanga of 5 mōteatea from at least 2 categories	
Categories may include; • Oriori • Pao • Pātere	• Waiata aroha • Waiata tangi
Key factors to consider: • Pūtake refers to the composer, their iwi, when and why the mōteatea was composed, and their intended performance style for the mōteatea. • Tikanga refers to the meaning, values, and Māori world view. • Language devices examples; whakataukī, whakatauākī, metaphors, symbols, images.	
You may want to use the attached worksheet to record your responses and/or use a range of other techniques to present your research – eg Power point, poster, drawings etc	

LEVEL 3

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One sample answer has been provided, however, ākonga will need to do 5.

Mōteatea 1: Sample answer for achieved

The pūtake and tikanga of mōteatea (if you need more paper to write, add or staple to this ākonga booklet)

The composer: Mihi-ki-te-Kapua

Their iwi: Tūhoe

Category: Tangi/ aroha

Why the mōteatea was composed:

Mihi-ki-te-kapua composed this waiata in 1873 Mihi-ki-te-kapua was born in Te Whaiti, however the actual date is not known but it is thought to have been before the turn of the 1800s Her iwi connections are Ngāti Ruapani and Ngāi Tūhoe.

Mihi-ki-te-kapua wanted Tūhoe to take revenge on her husband's iwi for breaking the rāhui she had placed on their land where her son had been killed in battle.

The intended performance style for mōteatea:

In the mōteatea she is inciting the warriors of Tūhoe to battle and telling them to remember the kahikātoa for its strength, be strong like the kahikātoa, to fight on like the shark that never gives up, like the terakihi.

Taku rākau e	My walking stick
Tau rawa ki te whare	Reaches the house
Ka ngaro a Takahi e	Takahi has gone
Te whare o te kahikātoa	The house of te kahikātoa
Hei ngau whakapae	As the besieging attack
Hei whakapae ururoa e hau mai nei	Like the attack of the shark heard about
Kei waho kei te moana	Out there at the sea
Kāora aku mihi e	My greetings
Aku tangi mō koutou	Are not grieving for you
Mau puku ko te iwi e	But the people are held clearly
Ka mōwai tonu te whenua	And the land is deserted
E takoto nei e	That lies here

References:

http://www.teara.govt.nz/mi/haurongo/1m43/1

LEVEL 3

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ASSESSMENT SCHEDULE

ĀKONGA NAME:	

US 32974 Research mōteatea.

LEVEL 3	VERSION 1	CREDITS 6
OUTCOME	**PERFORMANCE CRITERIA**	**N, A, M, E**
Research the pūtake and tikanga of mōteatea.	**Achieved** Ākonga has described the pūtake and tikanga of 5 mōteatea from at least 2 categories in accordance with iwi, hapū, or whānau traditions.	
	Achieved with Merit: Ākonga has researched in-depth knowledge of the pūtake and tikanga of mōteatea.	
	Achieved with Excellence: Ākonga has comprehensively researched knowledge of the pūtake and tikanga of mōteatea.	
Kaiako Signature: **Date:**		

Details of reassessment if required:
Comments:
Kaiako signature: **Date:**

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 3

MĀORI PERFORMING ARTS

UNIT STANDARD 32973 (VERSION 1)

Research poi

(Level 3, Credits 6)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

This is the assessor booklet for Māori Performing Arts unit standard **32973,** Research poi.

There is one assessment task that the ākonga must correctly complete to gain credits for this standard. This is a graded standard; after the task has been marked, the assessor can complete the assessment schedule for each ākonga.

The task is

1. **Research the pūtake and tikanga of 5 poi from at least 2 categories.**

Assessment Criteria

Paetae/Achieved	Kaiaka/Merit	Kairangi/Excellence
Research the pūtake and tikanga of poi.	Research in-depth knowledge of the pūtake and tikanga of poi.	Research comprehensive knowledge of the pūtake and tikanga of poi.

To gain achieved, research the pūtake and tikanga of 5 poi from at least 2 different categories in accordance with iwi, hapū, or whānau tradition.

To gain achieved with merit, research in-depth knowledge of the pūtake and tikanga of poi. This will be evidenced through:

- describing pūtake and tikanga of poi in-depth;
- describing the choice of words and the use of language devices to convey specific purposes associated with the category of each poi.

To gain achieved with excellence, research comprehensive knowledge of the pūtake and tikanga of poi. This will be evidenced through:

- comprehensively describing pūtake and tikanga of poi;
- describing the significance of the choice of words and the use of language devices to convey specific purposes associated with the category of each poi;
- explaining each poi in terms of the significance to the whānau, hapū, and/or iwi to whom they belong, refer to, and/or are sung by;
- describing any personal (to composer), social, historical, political, economic, or geographical issues or influencing factors of the time that led to the composition of the poi.

A few things to think about

ĀKONGA

Is the ākonga ready to do the assessment, have they been provided with all the information including;

- ākonga assessment booklet,
- referencing all sources of information (level 3 and above), and,
- know the timeframes and reassessment information relevant to the task.

Authenticity

All work for the assessment must be;

- produced by the akonga,
- written/typed in their own words,
- information taken from different sources must be referenced,
- when participating in group work, they will need to actively contribute and produce work in their own words.

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PREPARATION FOR MODERATION

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1. the assessment tool or assessment activity or instructions given to the learner (learner evidence guide)
2. an assessment schedule (that includes evidence and judgement statements)
3. **six** samples of assessed learner work for graded and ungraded standards, **one** sample each at **N, A, M, E** and **two** more at **A, M, E**
4. the assessor decisions for each sample of learner work must be clearly identified.
5. individual learners must be clearly identified where the learner is part of a group performance.
6. learner samples must be a complete sample for each individual learner, rather than composite samples.

For moderation to occur:

1. all fles must be viewable online
2. 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).

LEVEL 3

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AKONGA ASSESSMENT TASK			
NAME		DATE	

Outcome 1 **Research the pūtake and tikanga of poi.**

Assessment Task

Describe the pūtake and tikanga of 5 poi from at least 2 categories	
Categories may include; • Single short poi • Double short poi • Single long poi • Double long poi	• Quadruple long poi • Three quarter single poi • Three quarter long poi
Key factors to consider: • Pūtake refers to the composer, their iwi, when and why the poi was composed, and their intended performance style for the poi. • Tikanga refers to the meaning, values, and Māori world view. • Language devices examples; whakataukī, whakatauākī, metaphors, symbols, images.	
You may want to use the attached worksheet to record your responses and/or use a range of other techniques to present your research e.g. PowerPoint, poster, drawings etc	

LEVEL 3

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Two sample answers have been provided, however, ākonga will need to do 5.

Poi 1: Sample answer for kaiaka/merit

The pūtake and tikanga of poi (if you need more paper to write, add or staple to this ākonga booklet)

The composer: Ihapera Thom

Their iwi: Tūhourangi

Category: Single short poi Pākete Whero, early 1900s

Why the poi was composed:

This poi has been famous at Whakarewarewa since the early 1900s. The composer is said to have composed this song in honour of a man from Ruatāhuna that she was secretly having an affair with (Paringatai, 2004).

Throughout the song there are many hints of their secret love – e.g, meeting places (Hinemoa street lakeside reserve), the wearing of the red scarves (potentially being a cravat) by both of them, Tarapounamu (a mountain peak east of Ruatāhuna, the home of Bella's lover).

The intended performance style for poi:

Tarapounamu

Tara has several meanings; it can be a spike or spear tip, and thus it is used as a colloquial term for penis. Tara also describes the side walls between two houses, and so it is sometimes used as a term for the vagina.

Tātau pounamu (a door of greenstone), is a metaphor for enduring peace. Greenstone carvings were beautiful and everlasting and were exchanged as symbols of peace. So, by using a variant of this phrase, 'tara pounamu' (a sexual organ of greenstone), Bella describes the feeling of utter peace she experienced after she and her lover gifted their sexuality to each other.

Bella was known to be fascinated with horse racing and the sounds of galloping hooves was incorporated into the poi as a fast beat.

References:

http://folksong.org.nz/pakete_whero/index.htm

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

LEVEL 3

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Poi 2: Sample answer for kaiaka/merit

The pūtake and tikanga of poi (if you need more paper to write, add or staple to this ākonga booklet)

The composer:

Their iwi:

Category: Single short poi

Why the poi was composed:

Single short poi – Poi originates from the indigenous Māori people of Aotearoa/ New Zealand, and the word poi simply means ball. It refers to both a style of performing arts and the equipment used to engage in the performance.

Poi are shaped into round balls and stuffed with a variety of material such as the down of raupō, cloth, crumbled paper or fibre and covered with a variety of covers – raupō, cloth, canvas, and/or plastic. The poi is attached to strings of varying lengths and swung rhythmically and geometrically to display a wide range of skill and beauty. Originally the poi was manipulated, basically to keep hands flexible for weaving. The poi handle or string will either be short of long and used singularly or in pairs.

The intended performance style for poi:

Poi comes in two forms: short, with strings equal to the length or the fingertips to the wrist; and long, with strings equal to the distance from fingertips to shoulder. However, many kapa haka groups in modern times prefer to use a longer short poi (three quarter), with string equal to the length of the fingertips to midway between the wrist and elbow.

Today, most performance poi are made from durable and readily available modern materials. Cores are often made of foam or crumbled paper, while skins consist of plastic or loomed fabrics, such as tulle. Tassels are usually made of wool.

References:

http://en.wikipedia.org/wiki/Poi_(performance_art)

http://www.poipoi.info/About-Poi/History-of-Poi.htm

http://nzetc.victoria.ac.nz/tm/scholarly/tei-BesGame-t1-body-d4-d1-d8.html

LEVEL 3

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ASSESSMENT SCHEDULE

ĀKONGA NAME:	

US 32974 Research poi

LEVEL 3	VERSION 1	CREDITS 6
OUTCOME	**PERFORMANCE CRITERIA**	**N, A, M, E**
Research the pūtake and tikanga of poi.	**Achieved:** Ākonga has described the pūtake and tikanga of 5 poi from at least 2 categories in accordance with iwi, hapū, or whānau traditions.	
	Achieved with Merit: Ākonga has researched in-depth knowledge of the pūtake and tikanga of poi.	
	Achieved with Excellence: Ākonga has comprehensively researched knowledge of the pūtake and tikanga of poi.	
Kaiako Signature: **Date:**		

Details of reassessment if required:
Comments:
Kaiako signature: **Date:**

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Notes:

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

LEVEL 3

MĀORI PERFORMING ARTS

UNIT STANDARD 32974 (VERSION 1)

Research waiata ā-ringa

(Level 3, Credits 6)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

This is the assessor booklet for Māori Performing Arts unit standard **32974,** Research waiata ā-ringa.

There is one assessment task that the ākonga must correctly complete to gain credits for this standard. This is a graded standard; after the task has been marked, the assessor can complete the assessment schedule for each ākonga.

The task is

1. **Research the pūtake and tikanga of 5 waiata ā-ringa from at least 2 categories.**

Assessment Criteria

Paetae/Achieved	Kaiaka/Merit	Kairangi/Excellence
Research the pūtake and tikanga of waiata ā-ringa.	Research in-depth knowledge of the pūtake and tikanga of waiata ā-ringa.	Research comprehensive knowledge of the pūtake and tikanga of waiata ā-ringa.

LEVEL 3

To gain achieved, research the pūtake and tikanga of 5 waiata ā-ringa from at least 2 different categories in accordance with iwi, hapū, or whānau tradition.

To gain achieved with merit, research in-depth knowledge of the pūtake and tikanga of waiata ā-ringa. This will be evidenced through:

- describing pūtake and tikanga of waiata ā-ringa in-depth;
- describing the choice of words and the use of language devices to convey specific purposes associated with the category of each waiata ā-ringa.

To gain achieved with excellence, research comprehensive knowledge of the pūtake and tikanga of waiata ā-ringa. This will be evidenced through:

- comprehensively describing pūtake and tikanga of waiata ā-ringa;
- describing the significance of the choice of words and the use of language devices to convey specific purposes associated with the category of each waiata ā-ringa;
- explaining each waiata ā-ringa in terms of the significance to the whānau, hapū, and/or iwi to whom they belong, refer to, and/or are sung by;
- describing any personal (to composer), social, historical, political, economic, or geographical issues or influencing factors of the time that led to the composition of the waiata ā-ringa.

A few things to think about

ĀKONGA

Is the ākonga ready to do the assessment, have they been provided with all the information including;

- ākonga assessment booklet,
- referencing all sources of information (level 3 and above), and,
- know the timeframes and reassessment information relevant to the task.

Authenticity

All work for the assessment must be;

- produced by the akonga,
- written/typed in their own words,
- information taken from different sources must be referenced,
- when participating in group work, they will need to actively contribute and produce work in their own words.

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PREPARATION FOR MODERATION

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AKONGA ASSESSMENT TASK			
NAME		DATE	

Outcome 1 **Research the pūtake and tikanga of waiata ā-ringa.**

Assessment Task

Describe the pūtake and tikanga of 5 waiata ā-ringa from at least 2 categories	
Categories may include; • Pōwhiri • Poroporoaki • Aroha • Ngahau • Whakapapa	• Whakanui • Karakia • Tangi • Whakatoi • Whakahāwea
Key factors to consider: • Pūtake refers to the composer, their iwi, when and why the waiata ā-ringa was composed, and their intended performance style for the waiata ā-ringa. • Tikanga refers to the meaning, values, and Māori world view. • Language devices examples; whakataukī, whakatauākī, metaphors, symbols, images.	
You may want to use the attached worksheet to record your responses and/or use a range of other techniques to present your research e.g. PowerPoint, poster, drawings etc	

LEVEL 3

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Two sample answers have been provided, however, ākonga will need to do 5.

Waiata ā-ringa 1: Sample answer that would be at kaiaka/merit

The pūtake and tikanga of waiata ā-ringa (if you need more paper to write, add or staple to this ākonga booklet)

The composer: Tuini Ngawai

Their iwi: Te Whānau-a-Rautaupare (Tokomaru Bay)

Category: Aroha

Why the waiata ā-ringa was composed:

Tuini Ngawai was of Te Whānau-ā-Ruataupare (Tokomaru Bay) and is responsible for the composition of many waiata ā-ringa that are sung today including Arohaina Mai and Whakarongo. The tune for several of her waiata were from popular English songs at the time of the compositions including E te Hokowhitu a Tū and E kore te aroha e taka e. Her repertoire of waiata include songs with a shearing theme and it is in these waiata that she uses both Māori and English lyrics

The intended performance style for waiata ā-ringa:

Waiata aroha is a chant that expresses love/ affection fondness for a person or object performed with appropriate hand and body actions. The waiata can be done in long form or short piece. The waiata may pay tribute to a person or event at the time of the composition and/ or the past.

References:

http://www.teara.govt.nz/en/biographies/5n11/ngawai-tuini-moetu-haangu http://folksong.org.nz/etehokowhitu/

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Waiata ā-ringa 2: Sample answer that would be at kaiaka/merit

The pūtake and tikanga of waiata ā-ringa (if you need more paper to write, add or staple to this ākonga booklet)

The composer: Kereopa Ratapu and Tamai Nicholson

Their iwi: Rongomaiwahine, Ngāti Pakapaka, Ngāti Pāhauwera, Ngāti Kurahikakawa and Ngāti Aonui

Category: Pōhiri

Why the waiata ā-ringa was composed:

There are two kōrero with regard to the composer of this song. 1 Kereopa Ratapu, from Rongomaiwahine wrote this song while he was training at Palmerston North Teachers College in 1990, to express his feelings about coming back home to his whānau after serving with the NZ Army in Singapore in the 1980s

2 Tamai Nicholson composed this song in 1990. He was born in 1961 and grew up in Dannevirke. This item welcomes the people of the marae who, for a long time, lived and worked away from home.

Ka pīoioi he	The swaying dance
Tohu aroha haukāinga	A symbol of the love of the home people
E hoki mai rā	Returning home
Kia kite atu i tō iwi e	To see your people
E rotarota ana	There is gesturing and
E katakata ana mai rā	Laughing with joy at your return
Pūkana, whētero mai	Eyes popping and tongue thrusting
I te ihi a ō mātua	From the essential force of your forebears
Kia kite atu anō au	To see again
I tō ātaahua e kanapa rā	Your beauty glistening and gleaming
Pupuhia e te hau	Cleansed by the wind
Kapohia aku roimata	My tears are captured
Ka pīoioi he	The swaying dance
Tohu aroha haukāinga	Shows the love of the home people

The intended performance style for waiata ā-ringa:

Pioioi can be used to describe the flight of the fantail. In this item, the hand action and body movement reflect this. In this item, rotarota is described to mean the making of hand signals.

This item acknowledges the performance skills that Māori have – skills that are the best taught and learnt at home. The composer was taught these skills by his mother.

References:

Ngā mihi ki te ipurangi: http://folksong.org.nz/ka_pioioi/index.html

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ASSESSMENT SCHEDULE

Ākonga Name:	

US 32974 Research waiata ā-ringa.

LEVEL 3	VERSION 1	CREDITS 6
OUTCOME	**PERFORMANCE CRITERIA**	**N, A, M, E**
Research the pūtake and tikanga of waiata ā-ringa.	Achieved: Ākonga has described the pūtake and tikanga of 5 waiata ā-ringa from at least 2 categories in accordance with iwi, hapū, or whānau traditions.	
	Achieved with Merit: Ākonga has researched in-depth knowledge of the pūtake and tikanga of waiata ā-ringa.	
	Achieved with Excellence: Ākonga has comprehensively researched knowledge of the pūtake and tikanga of waiata ā-ringa.	

Kaiako Signature:

Date:

Details of reassessment if required:
Comments:
Kaiako signature: **Date:**

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OUTCOME 2	ASSESSOR CHECKLIST Ākonga performance

ĀKONGA		HAKA WAHINE (5)	
DATE			

OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
CATAGORIES (please select five)	Tick relevant box.	
Haka pōwhirii ☐	Kua matatau ki ngā kupu. Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā. Kua tika te whai i te rangi. Kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki ngā tikanga me te pūtake o te haka wahine.	
Haka kaupapa whānui ☐		
Haka whakauru ☐		
Haka ☐		
Haka ☐	Paetae/Achieved ☐	
Haka wahine is performed	Kua pūmau ki te tangi me te wairua o te rangi. Kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te haka wahine, ā, kia tika te tū.	
	Kaiaka/Merit ☐	
	Kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha. Kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga. Kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga. Kua tika te mahi tahi o te ringa me te kori o te tinana. Kua eke ki te tihi o te haka wahine, rangona ai te hā o kui mā, o koro mā.	
	Kairangi/Excellence ☐	

LEVEL 3

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MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Perform **FIVE** haka wahine items, covering at least two categories. The items must display ihi, wehi, wana and mataara in accordance with iwi, hapū, or whānau tradition and/or the pūtake of each haka wahine.	**Evidence for Paetae/Achievement** Ka whakaatu te ākonga: • kua matatau ki ngā kupu • kua tika te mita o te reo, te whakahua i ngā kupu me te hā • kua tika te whai i te rangi • kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki te/ngā tikanga me te pūtake o te haka wahine. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • kua pūmau ki te tangi me te wairua o te rangi • kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te haka wahine, ā, kia tika te tū. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha • kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga • kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga • kua tika te mahi tahi o te ringa me te kori o te tinana • kua eke ki te tihi o te haka wahine, rangona ai te hā o kui mā, o koro mā.	**FIVE** haka wahine items are performed. Haka wahine are from all three categories. Performance is in accordance with iwi, hapū, or whanau tradition, and/or pūtake of haka wahine. Ihi, wehi, wana, and mataara is displayed.

LEVEL 3

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Notes:

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

MĀORI PERFORMING ARTS

UNIT STANDARD 13360 (VERSION 8)

Perform mōteatea

(Level 4, Credits 10)

LEVEL 4

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Perform mōteatea.	Perform mōteatea with expression and projection.	Perform mōteatea with artistic proficiency.

Assessment criteria

There are **ONE** assessment task 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.

Ākonga assessment 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.

Where ākonga choose to provide oral description/evidence for Task 1 and/or Task 2, this must be recorded (ie recorded onto DVD or USB flash drives). Where ākonga work has been selected for moderation, the DVD or USB flash drives must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet must be included.

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.

LEVEL 4

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.

For further information, please refer to the following link:

https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/authenticity/

Referencing

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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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4. the assessor decisions for each sample of learner work must be clearly identified.
5. individual learners must be clearly identified where the learner is part of a group performance.
6. learner samples must be a complete sample for each individual learner, rather than composite samples.

For moderation to occur:

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

Quick Tip

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LEVEL 4

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Outcome 1 **Perform mōteatea.**

Assessment Task 1 - this task assesses PC 1.1 and 1.2

Performance
Perform **FIVE** mōteatea items, each from at least two different categories. The items must display ihi, wehi and wana in accordance with iwi, hapū, or whānau tradition and/or the pūtake of each mōteatea. The categories of mōteatea may include but are not limited to - oriori, pao, pātere, waiata aroha, waiata tangi.
1.1 Mōteatea is performed in accordance with iwi, hapū, or whānau tradition, and/or the pūtake of the mōteatea. **1.2 Mōteatea is performed displaying evidence of ihi, wehi and wana.**

LEVEL 4

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Kia maumahara te Kaiako:

mō Paetae/Achieved, me:

- matatau ia ki ngā kupu;
- tika te mita o tōna reo, tōna whakahua i ngā kupu, me tōna hā;
- tika tōna whai i te rangi;
- hāngai tōna tū, me te kori i tōna tinana/mahi-ā-ringa, ki ngā tikanga me te pūtake o te mōteatea.

mō Kaiaka/Merit, me:

- pūmau ia ki te tangi me te wairua o te rangi;
- hāngai pū te kori o tōna tinana ki te wairua me ngā kupu o te mōteatea, ā, kia tika tōna tū.

mō Kairangi/Excellence, me:

- pakari tōna tū me te korikori o tōna tinana, ā, puta ana ngā mahi auaha;
- ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga;
- puta pū te wairua o ngā kupu, ā, me tōna tinana hoki, mai i te tīmatanga ki te whakamutunga;
- tika te mahi tahi o ōna ringa me te kori o tōna tinana;
- eke ki te tihi o te waiata ā-ringa, rangona ai te hā o kui mā, o koro mā.

Tērā ētahi wā, ka hapa te ākonga.

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 one checklist is used per mōteatea. You will need to photocopy extra copies of the checklist.

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz if you wish to suggest changes to the content of this resource.

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OUTCOME 2	ASSESSOR CHECKLIST Ākonga performance

ĀKONGA		MŌTEATEA (5)	
DATE			

OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
CATAGORIES (please select five)	Tick relevant box.	
Oriori ☐ Pao ☐ Pātere ☐ Waiata aroha ☐	Kua matatau ki ngā kupu. Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā. Kua tika te whai i te rangi. Kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki ngā tikanga me te pūtake o te mōteatea.	
Waiata tangi ☐	Paetae ☐	
☐ ☐ ☐ ☐ ☐	Kua pūmau ki te tangi me te wairua o te rangi. Kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te mōteatea, ā, kua tika te tū.	
	Kaiaka ☐	
Mōteatea is performed	Kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha. Kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga. Kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga. Kua tika te mahi tahi o te ringa me te kori o te tinana. Kua eke ki te tihi o te mōteatea, rangona ai te hā o kui mā, o koro mā.	
	Kairangi ☐	

LEVEL 4

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MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Perform **FIVE** mōteatea items, each from at least two different categories. The items must display ihi, wehi, and wana in accordance with iwi, hapū, or whānau tradition and/or the pūtake of each mōteatea.	**Evidence for Paetae/Achievement** Ka whakaatu te ākonga: • kua matatau ki ngā kupu • kua tika te mita o te reo, te whakahua i ngā kupu me te hā • kua tika te whai i te rangi • kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki te/ngā tikanga me te pūtake o te mōteatea. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • kua pūmau ki te tangi me te wairua o te rangi • kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te mōteatea, ā, kia tika te tū. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha • kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga • kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga • kua tika te mahi tahi o te ringa me te kori o te tinana • kua eke ki te tihi o te mōteatea, rangona ai te hā o kui mā, o koro mā.	**FIVE** mōteatea items are performed. Mōteatea are each from different categories. Performance is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of mōteatea. Ihi, wehi and wana, is displayed.

LEVEL 4

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

MĀORI PERFORMING ARTS

UNIT STANDARD 13364 (VERSION 8)

Perform waiata ā-ringa

(Level 4, Credits 10)

LEVEL 4

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Perform waiata ā-ringa.	Perform waiata ā-ringa with expression and projection.	Perform waiata ā-ringa with artistic proficiency.

Assessment criteria

There are **ONE** assessment task 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.

Ākonga assessment 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.

Where ākonga choose to provide oral description/evidence for Task 1 and/or Task 2, this must be recorded (ie recorded onto DVD or USB flash drives). Where ākonga work has been selected for moderation, the DVD or USB flash drives must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet must be included.

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.

For further information, please refer to the following link:

https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/authenticity/

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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. the assessment tool or assessment activity or instructions given to the learner (learner evidence guide).
2. an assessment schedule (that includes evidence and judgement statements).
3. **six** samples of assessed learner work for graded and ungraded standards, **one** sample each at **N,A,M,E** and **two** more at **A,M,E**.
4. the assessor decisions for each sample of learner work must be clearly identified.
5. individual learners must be clearly identified where the learner is part of a group performance.
6. learner samples must be a complete sample for each individual learner, rather than composite samples.

For moderation to occur:

7. all files must be viewable online
8. 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).

LEVEL 4

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Outcome 1 **Perform waiata ā-ringa**

Assessment Task 1 this task assess PC 1.1 and 1.2

Performance
Perform **FIVE** waiata ā-ringa items, from at least two different categories. The items must display ihi, wehi and wana in accordance with iwi, hapū, or whānau tradition and/or the pūtake of each waiata ā-ringa. The categories of waiata ā-ringa may include but are not limited to – pōwhiri, poroporoaki, aroha, whakanui, karakia, tangi, whakatoi, ngahau, whakahāwea, whakapapa.
1.1 Waiata ā-ringa is performed in accordance with iwi, hapū, or whānau tradition, and/or the pūtake of the waiata ā-ringa. **1.2 Waiata ā-ringa is performed displaying evidence of ihi, wehi and wana.**

LEVEL 4

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Kia maumahara te Kaiako:

mō Paetae/Achieved, me:

- matatau ia ki ngā kupu;
- tika te mita o tōna reo, tōna whakahua i ngā kupu, me tōna hā;
- tika tōna whai i te rangi;
- hāngai tōna tū, me te kori i tōna tinana/mahi-ā-ringa, ki ngā tikanga me te pūtake o te waiata ā-ringa.

mō Kaiaka/Merit, me:

- pūmau ia ki te tangi me te wairua o te rangi;
- hāngai pū te kori o tōna tinana ki te wairua me ngā kupu o te waiata ā-ringa, ā, kia tika tōna tū.

mō Kairangi/Excellence, me:

- pakari tōna tū me te korikori o tōna tinana, ā, puta ana ngā mahi auaha;
- ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga;
- puta pū te wairua o ngā kupu, ā, me tōna tinana hoki, mai i te tīmatanga ki te whakamutunga;
- tika te mahi tahi o ōna ringa me te kori o tōna tinana;
- eke ki te tihi o te waiata ā-ringa, rangona ai te hā o kui mā, o koro mā.

Tērā ētahi wā, ka hapa te ākonga.

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 one checklist is used per mōteatea. You will need to photocopy extra copies of the checklist.

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz if you wish to suggest changes to the content of this resource.

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OUTCOME 1	ASSESSOR CHECKLIST Ākonga performance

ĀKONGA		WAIATA Ā-RINGA (5)	
DATE			

OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
CATAGORIES (please select five)	Tick relevant box.	
pōwhiri ☐ poroporoaki ☐ aroha ☐ whakanui ☐	Kua matatau ki ngā kupu. Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā. Kua tika te whai i te rangi. Kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki ngā tikanga me te pūtake o te waiata ā-ringa.	
waiata tangi ☐	Paetae/Achieved ☐	
karakia ☐ tangi ☐ whakatoi ☐ ngahau ☐ whakahāwea ☐ whakapapa ☐ ☐ ☐ ☐	Kua pūmau ki te tangi me te wairua o te rangi. Kua hāngai te kori o te tinana ki te wairua me ngā kupu o te waiata ā-ringa, ā, kua tika te tū.	
	Kaiaka/Merit ☐	
Waiata ā-ringa is performed	Kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha Kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga Kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga Kua tika te mahi tahi o te ringa me te kori o te tinana Kua eke ki te tihi o te waiata ā-ringa, rangona ai te hā o kui mā, o koro mā.	
	Kairangi/Excellence ☐	

LEVEL 4

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MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Perform **FIVE** waiata ā-ringa items, each from at least two different categories. The items must display ihi, wehi, and wana in accordance with iwi, hapū, or whānau tradition and/or the pūtake of each waiata ā-ringa.	**Evidence for Paetae/Achievement** Ka whakaatu te ākonga: • kua matatau ki ngā kupu • kua tika te mita o te reo, te whakahua i ngā kupu me te hā • kua tika te whai i te rangi • kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki te/ngā tikanga me te pūtake o te waiata ā-ringa. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • kua pūmau ki te tangi me te wairua o te rangi • kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te waiata ā-ringa, ā, kia tika te tū. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha • kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga • kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga • kua tika te mahi tahi o te ringa me te kori o te tinana • kua eke ki te tihi o te waiata ā-ringa, rangona ai te hā o kui mā, o koro mā.	**FIVE** waiata ā-ringa items are performed. Waiata ā-ringa are each from different categories. Performance is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of waiata ā-ringa. Ihi, wehi, and wana is displayed.

LEVEL 4

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Notes:

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Notes:

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

MĀORI PERFORMING ARTS

UNIT STANDARD 13368 (VERSION 9)

Perform Poi

(Level 4, Credits 12)

LEVEL 4

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Perform poi.	Perform poi with expression and projection.	Perform poi with artistic proficiency.

Assessment criteria

There is **ONE** assessment task 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.

Ākonga assessment 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.

Where ākonga choose to provide oral description/evidence for Task 1 and/or Task 2, this must be recorded (ie recorded onto DVD or USB flash drives). Where ākonga work has been selected for moderation, the DVD or USB flash drives must be included with the materials.

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Authenticity

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© New Zealand Qualifications Authority 2021

Referencing

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EXAMPLES OF REFERENCING STYLES

1 **Book**

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2 **Course handout/Lecture notes (electronic version)**

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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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1. the assessment tool or assessment activity or instructions given to the learner (learner evidence guide).
2. an assessment schedule (that includes evidence and judgement statements).
3. **six** samples of assessed learner work for graded and ungraded standards, **one** sample each at **N,A,M,E** and **two** more at **A,M,E**.
4. the assessor decisions for each sample of learner work must be clearly identified.
5. individual learners must be clearly identified where the learner is part of a group performance.
6. learner samples must be a complete sample for each individual learner, rather than composite samples.

For moderation to occur:

7. all files must be viewable online
8. 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).

LEVEL 4

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Outcome 1 **Perform poi.**

Assessment Task 1 - this task assesses PC 1.1 and 1.2

Performance
Perform **FIVE** poi items, from at least two different categories The items must display ihi, wehi and wana in accordance with iwi tradition and/or the pūtake of each poi. The categories of poi are – single short poi, double short poi, single long poi, double long poi, quadruple long poi, three quarter short poi, three quarter long poi
1.1 Poi is performed in accordance with iwi tradition, and/or the pūtake of the poi. **1.2 Poi is performed displaying evidence of ihi, wehi and wana.**

LEVEL 4

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I te ākonga e waiata ana te poi

mō Paetae/Achieved, me:

- matatau ia ki ngā kupu;
- tika te mita o tōna reo, tōna whakahua i ngā kupu, me tōna hā;
- tika tōna whai i te rangi;
- hāngai tōna tū, me te kori i tōna tinana/mahi-ā-ringa, ki ngā tikanga me te pūtake o te poi.

mō Kaiaka/Merit, me:

- pūmau ia ki te tangi me te wairua o te rangi;
- hāngai pū te kori o tōna tinana ki te wairua me ngā kupu o te poi, ā, kia tika tōna tū.

mō Kairangi/Excellence, me:

- pakari tōna tū me te korikori o tōna tinana, ā, puta ana ngā mahi auaha;
- ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga;
- puta pū te wairua o ngā kupu, ā, me tōna tinana hoki, mai i te tīmatanga ki te whakamutunga;
- tika te mahi tahi o ōna ringa me te kori o tōna tinana;
- eke ki te tihi o te poi, rangona ai te hā o kui mā, o koro mā.

Tērā ētahi wā, ka hapa te ākonga.

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 one checklist is used per poi. You will need to photocopy extra copies of the checklist.

LEVEL 4

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz if you wish to suggest changes to the content of this resource.

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OUTCOME 2	ASSESSOR CHECKLIST Ākonga performance

ĀKONGA		POI ITEMS (5)	
DATE			

OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
CATAGORIES (please select five)	Tick relevant box.	
single short poi ☐	Kua matatau ki ngā kupu. Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā. Kua tika te whai i te rangi. Kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki ngā tikanga me te pūtake o te poi.	
double short poi ☐		
single long poi ☐		
double long poi ☐		
☐	Paetae/Achieved ☐	
Poi is performed	Kua pūmau ki te tangi me te wairua o te rangi. Kua hāngai te kori o te tinana ki te wairua me ngā kupu o te poi, ā, kua tika te tū.	
	Kaiaka/Merit ☐	
	Kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha Kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga Kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga Kua tika te mahi tahi o te ringa me te kori o te tinana Kua eke ki te tihi o te poi, rangona ai te hā o kui mā, o koro mā.	
	Kairangi/Excellence ☐	

LEVEL 4

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MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Perform **FIVE** poi items, from at least two different categories The items must display ihi, wehi and wana in accordance with iwi tradition and/or the pūtake of each poi.	**Evidence for Paetae/Achievement** Ka whakaatu te ākonga: • kua matatau ki ngā kupu • kua tika te mita o te reo, te whakahua i ngā kupu me te hā • kua tika te whai i te rangi • kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki te/ngā tikanga me te pūtake o te poi. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • kua pūmau ki te tangi me te wairua o te rangi • kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te poi, ā, kia tika te tū. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha • kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga • kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga • kua tika te mahi tahi o te ringa me te kori o te tinana • kua eke ki te tihi o te poi, rangona ai te hā o kui mā, o koro mā.	**FIVE** poi items are performed. Poi are each from different themes Pūtake is in accordance with iwi traditions Ihi, wehi and wana is displayed.

LEVEL 4

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Notes:

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

MĀORI PERFORMING ARTS

UNIT STANDARD 13372 (VERSION 9)

Perform haka

(Level 4, Credits 12)

LEVEL 4

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Perform haka.	Perform haka with expression and projection.	Perform haka with artistic proficiency.

Assessment criteria

There is **ONE** assessment task 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.

Ākonga assessment 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.

Where ākonga choose to provide oral description/evidence for Task 1 and/or Task 2, this must be recorded (ie recorded onto DVD or USB flash drives). Where ākonga work has been selected for moderation, the DVD or USB flash drives must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet must be included.

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.

For further information, please refer to the following link:

https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/authenticity/

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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. the assessment tool or assessment activity or instructions given to the learner (learner evidence guide).
2. an assessment schedule (that includes evidence and judgement statements).
3. **six** samples of assessed learner work for graded and ungraded standards, **one** sample each at **N,A,M,E** and **two** more at **A,M,E**.
4. the assessor decisions for each sample of learner work must be clearly identified.
5. individual learners must be clearly identified where the learner is part of a group performance.
6. learner samples must be a complete sample for each individual learner, rather than composite samples.

For moderation to occur:

7. all files must be viewable online
8. 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).

LEVEL 4

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Outcome 1 **Perform haka.**

Assessment Task 1 - this task assesses PC 1.1 and 1.2

Performance
Perform **FIVE** haka items, each from at least two different categories The items must display ihi, wehi wana and mataara in accordance with iwi tradition and/or the pūtake of each haka. The categories of haka may include but are not limited to – kaioraora, pōkeka, manawa wera, ngeri, taparahi, tūtū ngārahu, peruperu, whakatū waewae.
1.1 Haka is performed in accordance with iwi tradition, and/or the pūtake of the haka. **1.2 Haka is performed displaying evidence of ihi, wehi, wana and mataara.**

LEVEL 4

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I te ākonga e waiata ana te mōteatea

mō Paetae/Achieved, me:

- matatau ia ki ngā kupu;
- tika te mita o tōna reo, tōna whakahua i ngā kupu, me tōna hā;
- tika tōna whai i te rangi;
- hāngai tōna tū, me te kori i tōna tinana/mahi-ā-ringa, ki ngā tikanga me te pūtake o te haka.

mō Kaiaka/Merit, me:

- pūmau ia ki te tangi me te wairua o te rangi;
- hāngai pū te kori o tōna tinana ki te wairua me ngā kupu o te haka, ā, kia tika tōna tū.

mō Kairangi/Excellence, me:

- pakari tōna tū me te korikori o tōna tinana, ā, puta ana ngā mahi auaha;
- ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga;
- puta pū te wairua o ngā kupu, ā, me tōna tinana hoki, mai i te tīmatanga ki te whakamutunga;
- tika te mahi tahi o ōna ringa me te kori o tōna tinana;
- eke ki te tihi o te haka, rangona ai te hā o kui mā, o koro mā.

Tērā ētahi wā, ka hapa te ākonga.

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 one checklist is used per haka. You will need to photocopy extra copies of the checklist.

LEVEL 4

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz if you wish to suggest changes to the content of this resource.

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OUTCOME 1	ASSESSOR CHECKLIST Ākonga performance

ĀKONGA		HAKA ITEMS (5)	
DATE			

OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
CATAGORIES (please select five)	Tick relevant box.	
kaioraora ☐ pōkeka ☐ manawa wera ☐ ngeri ☐	Kua matatau ki ngā kupu. Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā. Kua tika te whai i te rangi. Kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki ngā tikanga me te pūtake o te haka.	
taparahi ☐	Paetae/Achieved ☐	
tūtū ngārahu ☐ peruperu ☐ whakatū waewae ☐ ☐	Kua pūmau ki te tangi me te wairual o te rangi. Kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te haka, ā, kia tika te tū.	
☐	Kaiaka/Merit ☐	
Haka is performed	Kua pakari te tū me te korikori o te tinana, ā, e puta ana ngā mahi auaha. Kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga. Kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga. Kua tika te mahi tahi o te ringa me te kori o te tinana. Kua eke ki te tihi o te haka, rangona ai te hā o kui mā, o koro mā.	
	Kairangi/Excellence ☐	

LEVEL 4

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MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Perform **FIVE** haka items, each from at least two different categories. The items must display ihi, wehi, wana and mataara in accordance with iwi tradition and/or the pūtake of each haka.	**Evidence for Paetae/Achievement** Ka whakaatu te ākonga: • kua matatau ki ngā kupu • kua tika te mita o te reo, te whakahua i ngā kupu me te hā • kua tika te whai i te rangi • kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki te/ngā tikanga me te pūtake o te haka. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • kua pūmau ki te tangi me te wairua o te rangi • kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te haka, ā, kia tika te tū. **Evidence for Achievement with Kairangi/ Excellence** As per Kaiaka/Merit, plus: • kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha • kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga • kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga • kua tika te mahi tahi o te ringa me te kori o te tinana • kua eke ki te tihi o te haka, rangona ai te hā o kui mā, o koro mā.	**FIVE** haka items are performed. Haka are each from different categories Pūtake is in accordance with iwi traditions Ihi, wehi, wana and mataara is displayed.

LEVEL 4

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FIELD MĀORI ASSESSMENT SUPPORT MATERIAL

TĪKAROHIA TE MARAMA
REALISE YOUR POTENTIAL

MĀORI PERFORMING ARTS

UNIT STANDARD 13373 (VERSION 9)

Perform haka wahine

(Level 4, Credits 10)

LEVEL 4

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

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

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Perform haka wahine.	Perform haka wahine with expression and projection.	Perform haka wahine with artistic proficiency.

Assessment criteria

There is **ONE** assessment task 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.

Ākonga assessment booklet

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Ākonga assessment tasks

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Referencing

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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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1. the assessment tool or assessment activity or instructions given to the learner (learner evidence guide).
2. an assessment schedule (that includes evidence and judgement statements).
3. **six** samples of assessed learner work for graded and ungraded standards, **one** sample each at **N,A,M,E** and **two** more at **A,M,E**.
4. the assessor decisions for each sample of learner work must be clearly identified.
5. individual learners must be clearly identified where the learner is part of a group performance.
6. learner samples must be a complete sample for each individual learner, rather than composite samples.

For moderation to occur:

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

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LEVEL 4

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Outcome 1 **Perform haka wahine.**

Assessment Task 1 - this task assesses PC 1.1 and 1.2

Performance
Perform **FIVE** haka wahine items, covering at least two categories. The items must display ihi, wehi, wana and mataara in accordance with iwi, hapū, or whānau tradition and/or the pūtake of each haka wahine. The categories of haka wahine may include but are not limited to – haka pōwhiri, haka kaupapa whānui, haka whakauru.
1.1 Haka wahine is performed in accordance with iwi, hapū, or whānau tradition, and/or the pūtake of the haka wahine. **1.2 Haka wahine is performed displaying evidence of ihi, wehi, wana, and mataara.**

LEVEL 4

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I te ākonga e haka wahine ana

mō Paetae/Achieved, me:

- matatau ia ki ngā kupu;
- tika te mita o tōna reo, tōna whakahua i ngā kupu, me tōna hā;
- tika tōna whai i te rangi;
- hāngai tōna tū, me te kori i tōna tinana/mahi-ā-ringa, ki ngā tikanga me te pūtake o te haka wahine.

mō Kaiaka/Merit, me:

- pūmau ia ki te tangi me te wairua o te rangi;
- hāngai pū te kori o tōna tinana ki te wairua me ngā kupu o te haka wahine, ā, kia tika tōna tū.

mō Kairangi/Excellence, me:

- pakari tōna tū me te korikori o tōna tinana, ā, puta ana ngā mahi auaha;
- ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga;
- puta pū te wairua o ngā kupu, ā, me tōna tinana hoki, mai i te tīmatanga ki te whakamutunga;
- tika te mahi tahi o ōna ringa me te kori o tōna tinana;
- eke ki te tihi o te haka wahine, rangona ai te hā o kui mā, o koro mā.

Tērā ētahi wā, ka hapa te ākonga.

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 one checklist is used per haka wahine. You will need to photocopy extra copies of the checklist.

LEVEL 4

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz if you wish to suggest changes to the content of this resource.

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OUTCOME 2	ASSESSOR CHECKLIST Ākonga performance

ĀKONGA		HAKA WAHINE (5)	
DATE			

OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
CATAGORIES (please select five)	Tick relevant box.	
Haka pōwhirii ☐ Haka kaupapa whānui ☐ Haka whakauru ☐ Haka ☐	Kua matatau ki ngā kupu. Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā. Kua tika te whai i te rangi. Kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki ngā tikanga me te pūtake o te haka wahine.	
Haka ☐	Paetae/Achieved ☐	
Haka wahine is performed	Kua pūmau ki te tangi me te wairua o te rangi. Kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te haka wahine, ā, kia tika te tū.	
	Kaiaka/Merit ☐	
	Kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha. Kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga. Kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga. Kua tika te mahi tahi o te ringa me te kori o te tinana. Kua eke ki te tihi o te haka wahine, rangona ai te hā o kui mā, o koro mā.	
	Kairangi/Excellence ☐	

LEVEL 4

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MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Perform **FIVE** haka wahine items, covering at least two categories. The items must display ihi, wehi, wana and mataara in accordance with iwi, hapū, or whānau tradition and/or the pūtake of each haka wahine.	**Evidence for Paetae/Achievement** Ka whakaatu te ākonga: • kua matatau ki ngā kupu • kua tika te mita o te reo, te whakahua i ngā kupu me te hā • kua tika te whai i te rangi • kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki te/ngā tikanga me te pūtake o te haka wahine. **Evidence for Achievement with Kaiaka/Merit** As per Paetae/Achievement, plus: • kua pūmau ki te tangi me te wairua o te rangi • kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te haka wahine, ā, kia tika te tū. **Evidence for Achievement with Kairangi/Excellence** As per Kaiaka/Merit, plus: • kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha • kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga • kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga • kua tika te mahi tahi o te ringa me te kori o te tinana • kua eke ki te tihi o te haka wahine, rangona ai te hā o kui mā, o koro mā.	**FIVE** haka wahine items are performed. Haka wahine are from all three categories. Performance is in accordance with iwi, hapū, or whanau tradition, and/or pūtake of haka wahine. Ihi, wehi, wana, and mataara is displayed.

LEVEL 4

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Notes:

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