



Assessment Support Materials

# MĀORI PERFORMING ARTS



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MĀORI QUALIFICATIONS SERVICES  
NGĀ RATONGA TOHU MĀTAURANGA MĀORI





## 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 the assessor in achieving the outcomes of the unit standards listed below and are guidelines only. Please ensure you are using the most up to date standard by checking the NZQA website before using the materials in this booklet. If you would like to provide us with feedback on these materials or suggest changes to the content of this resource please contact us on Māori Qualification Services [mqs@nzqa.govt.nz](mailto:mqs@nzqa.govt.nz)

Ngā mihi

### Level 1

- 22752 Demonstrate knowledge and skills of performance component
- 22753 Demonstrate knowledge of people associated with kapa haka
- 22754 Demonstrate knowledge of the origins of Māori performing arts disciplines and events
- 22755 Demonstrate knowledge of a Māori performing arts costume ensemble

### 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
- 27698 Demonstrate knowledge and skills of haka wahine

### Level 3

- 15020 Perform whakaraka
- 22756 Perform a Māori performing arts bracket
- 29757 Demonstrate knowledge of influencing factors in the historical development of Māori performing arts

### Level 4

- 13360 Perform mōteatea
- 13364 Perform waiata-ā-ringa
- 13368 Perform poi
- 13372 Perform haka
- 13373 Perform haka wahine

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

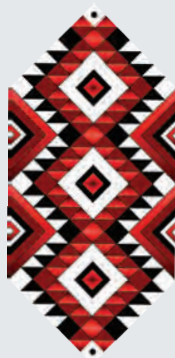
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*'The bird that partakes of the berry, his is the forest.  
The bird that partakes of knowledge, his is the world'*

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# MĀORI PERFORMING ARTS

## UNIT STANDARD 22752 (version 7)

Demonstrate knowledge and skills of performance components

(Level 1, Credits 3)

# ASSESSOR BOOKLET

# 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/>



## Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

### EXAMPLES OF REFERENCING STYLES

#### 1 Book

King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

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

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and waiata [PowerPoint slides]. Retrieved from TEPS757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

#### 3 Film

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritelevision.com/tv/shows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

#### 4 Magazine/Newspaper article – popular/trade/general interest

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

#### 5 Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text

J. Jackson, personal communication, March 12, 2011.

#### 6 Webpage

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

### PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

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

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

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



For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

ASSESSOR INFORMATION ASSESSMENT TASKS

Outcome 1 Demonstrate knowledge of 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:**

<ul style="list-style-type: none"> <li>wiri</li> <li>takahi</li> <li>whētero/whātero</li> </ul>	<ul style="list-style-type: none"> <li>pūkana/whākana</li> <li>reo</li> <li>wairua.</li> </ul>
---	--

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.

**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:**

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>wiri</li> <li>takahi</li> <li>whātero/whētero</li> </ul> | <ul style="list-style-type: none"> <li>pūkana/whākana</li> <li>reo</li> <li>wairua.</li> </ul> |
|---|--|

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.

# 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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

**OUTCOME 2**      **ASSESSOR CHECKLIST**  
 Ākonga demonstration

<b>ĀKONGA</b>	
<b>DATE</b>	

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

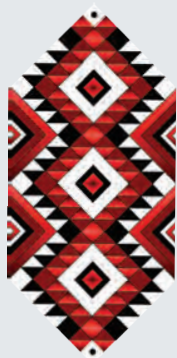
## MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Describe the history and tikanga, and the features, of the SIX performance components.	<p><b>Evidence for Paetae/Achievement</b></p> <p>The following components should be included in the ākonga responses:</p> <ul style="list-style-type: none"> <li>the history and tikanga of each performance component is described</li> <li>the features of each performance component are described.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>the historical stories relevant to each performance component are identified and described;</li> <li>the tikanga of the features of each performance component are described.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>the links between the historical stories and performance components unique to iwi are identified and described;</li> <li>the significance of the features of each performance component is described.</li> </ul>	The history and tikanga of performance components are described.
Task two	Evidence Statements	Judgement Statements
Performance	<p><b>Evidence for Paetae/Achievement</b></p> <p>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:</p> <ul style="list-style-type: none"> <li>movements and expressions are demonstrated in accordance with iwi, hapū, or whānau tradition.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>deliberate movements and appropriate expressions, which are relevant to the item, are demonstrated.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>deliberate movements and appropriate expressions, which enhance the performance of the item, are demonstrated.</li> </ul>	The essential skills of performance components must be demonstrated during a performance of an item (or items) and without the use of aids.

Notes:

# Notes:





# MĀORI PERFORMING ARTS

## UNIT STANDARD 22753 (version 7)

Demonstrate knowledge of people associated with kapa haka

(Level 1, Credits 3)

# ASSESSOR BOOKLET

## 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

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
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For further information, please refer to the following link:

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## Referencing

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#### 3 Film

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#### 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/>.

### PREPARATION FOR MODERATION

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1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

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



For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

**ASSESSOR INFORMATION ASSESSMENT TASKS**

**Outcome 1** Demonstrate knowledge of 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.**

## 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](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.

# 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

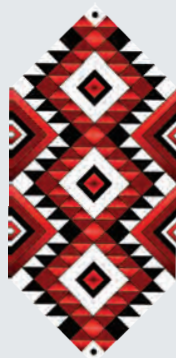
Please contact Māori Qualifications Services [mqs@nzqa.govt.nz](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

## MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Demonstrate knowledge of people associated with kapa haka	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā responses will vary according to iwi traditions. However, the following components should be included in the ākongā responses:</p> <p>For a kaihaka, kapa, composer, or tutor associated with kapa haka, the following are described:</p> <ul style="list-style-type: none"> <li>• their whakapapa (iwi affiliations and place of birth)</li> <li>• their achievements in kapa haka (achievements may include but are not limited to – awards, accolades, successes, triumphs)</li> <li>• 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)</li> <li>• 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)).</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• providing their background kōrero</li> <li>• describing how their achievements came to be and the significance of the achievements.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• describing how the influencing factor impacted on their involvement in kapa haka.</li> <li>• describing the history of the piece of work and its significance.</li> </ul>	Knowledge of people associated with kapa haka is demonstrated.

## Notes:





# MĀORI PERFORMING ARTS

## UNIT STANDARD 22754 (version 6)

Demonstrate knowledge of the origins of Māori performing arts disciplines and events

(Level 1, Credits 4)

# ASSESSOR BOOKLET

# 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 the origins of Māori performing arts disciplines and events.	Demonstrate in-depth knowledge of the origins of Māori performing arts disciplines and events.	Demonstrate comprehensive knowledge of the origins of Māori performing arts disciplines and events.

## 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/>

## Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

### EXAMPLES OF REFERENCING STYLES

#### 1 Book

King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

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

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and waiata [PowerPoint slides]. Retrieved from TEPS757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

#### 3 Film

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritelevision.com/tv/shows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

#### 4 Magazine/Newspaper article – popular/trade/general interest

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

#### 5 Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text

J. Jackson, personal communication, March 12, 2011.

#### 6 Webpage

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

### PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

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

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

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



For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

## ASSESSOR INFORMATION ASSESSMENT TASKS

**Outcome 1 Demonstrate knowledge of the origins of Māori performing arts disciplines and events.**
**Assessment Task 1 – this task assesses ER 1.1**

Describe the whakapapa of Māori performing arts disciplines. Select THREE (3) from:

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>• waiata tira</li> <li>• whakaeke</li> <li>• mōteatea</li> <li>• poi</li> <li>• waiata ā-ringa</li> </ul> | <ul style="list-style-type: none"> <li>• haka</li> <li>• haka wahine</li> <li>• whakawātea</li> <li>• whakaraka</li> </ul> |
|--|--|

Key factors to consider:

- *whakaraka* is a term used to describe hand, stick, and string games; referring in particular to the dexterity required for these activities
- *whakapapa* of Māori performing arts refers to the historical use of Māori performing arts, including how Māori performing arts disciplines began and have since developed.

**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 descriptions – eg PowerPoint, mind maps, posters drawings etc.**

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

**An example of demonstrating knowledge of the origins of ONE (1) Māori Performing Arts discipline at the level for Paetae/Achieved.**

POI

Poi means ball.

Early poi were made of flax bags that held small items, then called kii. When rope was attached it became poi. Men used poi as an exercise device to help warriors build up strength, flexibility and co-ordination for use in battle. Women used the poi to relieve muscular strain and to keep their arms and hands flexible and strong for use in everyday tasks. They also used the poi in a form of dance and this is still a common use of poi today.



Picture retrieved from: <https://www.tepapa.govt.nz/learn/for-educators/teaching-resources/maori-customs/poi>

## Assessment Task 2 – this task assesses ER 1.2

### Describe the whakapapa of a Māori performing arts event.

Key factors to consider:

- *Māori performing arts* event refers to a hui Māori or competition that includes aspects of Māori performing arts. This may include hui such as Te Matatini, Koroneihana, Ahurei.
- *whakapapa* of Māori performing arts event refers to the history of the event, including how the event began and has since developed.

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

## An example of demonstrating knowledge of the origins of a Māori Performing Arts event at the level for Paetae/Achieved

### TE HUI AHUREI A TŪHOE



Te Hui Ahurei a Tūhoe origins go back to when people from Tūhoe migrated to Wellington and Auckland. Te Tira Hou (Auckland) and Te Ika (Wellington) held regular social events in order to maintain their links and ties with relations and whānau. John Rangihau asked if these events could be held in Rotorua to enable all of Tūhoe to participate.

The first Ahurei was held in Rotorua at Mātaatua Marae in 1971. It then moved to Ruatoki, and later was held at different venues within Te Rohe Pōtae o Tūhoe.

Te Hui Ahurei a Tūhoe is held on Easter weekend every two years and the kapa haka competition is an important part of the hui that helps maintain Tūhoe identity and rangatiratanga. The Ahurei is especially important amongst the younger generations that were not raised, or do not live, within the Tūhoe rohe.

**Note:** Your ākonga have been asked to provide references. Where you have referred to a book, or website, or person, please acknowledge this in your lessons.

### Comments on this support material

Please contact Māori Qualifications Services [mqs@nzqa.govt.nz](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

# Kia maumahara te Kaiako

## For Paetae/Achieved

Demonstrate knowledge of the origins of Māori performing arts disciplines and events will be evidenced through describing:

- the whakapapa of Māori performing arts disciplines
- the whakapapa of a Māori performing arts event.

## For Kaiaka/Merit

Demonstrate in-depth knowledge of the origins of Māori performing arts will be evidenced through:

- identifying kōrero and the tūpuna involved in the origins of Māori performing art disciplines
- identifying key people involved in the establishment of a Māori performing arts event.

## For Kairangi/Excellence

Demonstrate comprehensive knowledge of the origins of Māori performing arts will be evidenced through describing:

- the roles of tūpuna in the origins of Māori performing art disciplines
- the roles of key people involved in the establishment and/or development of a Māori performing arts event.

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

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## MARKING SCHEDULE

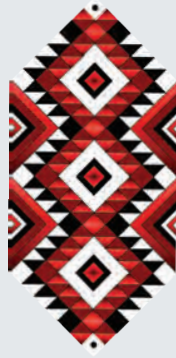
Task one	Evidence Statements	Judgement Statements
Whakapapa of Māori Performing Arts Disciplines	<p><b>Evidence for Paetae/Achievement</b></p> <p>The following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• whakapapa (historical use) of any THREE (3) of the following Māori performing arts disciplines is described in terms of how the disciplines began and have since developed:               <ul style="list-style-type: none"> <li>• waiata tira</li> <li>• whakaeke</li> <li>• mōteatea</li> <li>• waiata ā-ringa</li> <li>• poi</li> <li>• haka</li> <li>• haka wahine</li> <li>• whakawātea</li> <li>• whakaraka.</li> </ul> </li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• kōrero and the tūpuna involved in the origins of Maori performing arts disciplines are identified.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• roles of tūpuna in the origins of Maori performing art disciplines are described.</li> </ul>	<p>The whakapapa and development of THREE disciplines are correctly described.</p>

Task two	Evidence Statements	Judgement Statements
<p>Whakapapa of a Māori Performing Arts event</p>	<p><b>Evidence for Paetae/Achievement</b></p> <p>The following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• whakapapa (history) of a Māori performing arts event is described in terms of how the event began and has since developed:</li> <li>• an event refers to a local, regional, national and international Māori performing arts hui or competition.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• key people involved in the establishment of a Maori performing arts event are identified.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• the roles of key people involved in the establishment and/or development of a Maori performing arts events are described.</li> </ul>	<p>The whakapapa and development over time of a Māori Performing Arts event is correctly explained.</p>



# Notes:

## Notes:



# MĀORI PERFORMING ARTS

## UNIT STANDARD 22755 (version 6)

Demonstrate knowledge of Māori performing arts kākahu

(Level 1, Credits 3)

# ASSESSOR BOOKLET

## 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.

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## Referencing

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#### 6 Webpage

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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 ER 1.1**

**Describe the design, meaning, and kaupapa of Māori performing arts kākahu, which may include (but is not limited to) the following:**

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>• head-dress</li> <li>• kākahu tāne</li> </ul> | <ul style="list-style-type: none"> <li>• kākahu wahine</li> <li>• whakakai.</li> </ul> |
|---|--|

*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:**

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>• head-dress</li> <li>• kākahu tāne</li> </ul> | <ul style="list-style-type: none"> <li>• kākahu wahine</li> <li>• whakakai.</li> </ul> |
|---|--|

**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...**

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).

## 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](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).



# 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 ākongā. You will need to photocopy extra copies of the checklist.

### Comments on this support material

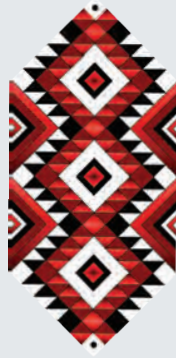
Please contact Māori Qualifications Services [mqs@nzqa.govt.nz](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

## MARKING SCHEDULE

Task one and two	Evidence Statements	Judgement Statements
<p>Description of the design, meaning, and kaupapa; and the use and care, of a Māori performing kākahu</p>	<p><b>Evidence for Paetae/Achievement</b></p> <p>The following components should be included in the ākonga response:</p> <ul style="list-style-type: none"> <li>• kākahu design (design elements – line, tone, texture, colour, shape, pattern, form, mass)</li> <li>• kākahu meaning (reasons for using chosen design elements)</li> <li>• kākahu kaupapa (significance of the selection of the design elements)</li> <li>• tikanga around use and care of kākahu are correctly described.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• origins of design, meaning, kaupapa of kākahu</li> <li>• significance of tikanga in the use and care of kākahu are correctly described.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• links between historical stories and the design, meaning and kaupapa of kākahu are correctly described.</li> </ul>	<p>Design, meaning, and kaupapa; and care and use, of Māori performing kākahu are correctly described</p>

## Notes:

## Notes:



# MĀORI PERFORMING ARTS

**UNIT STANDARD 13359** (version 10)

Demonstrate knowledge and skills of mōteatea

(Level 2, Credits 6)

# ASSESSOR BOOKLET

# 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
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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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## Referencing

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**ASSESSOR INFORMATION ASSESSMENT TASKS**
**Outcome 1 Demonstrate knowledge of mōteatea.**
**Assessment Task 1 – this task assesses ER 1.1**
**Describe FIVE 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.

**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 TWO mōteatea for this task.

### 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.

**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.**

# I te ākongā 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 ākongā.

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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

**OUTCOME 2**      **ASSESSOR CHECKLIST**  
 Ākonga demonstration

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2

<b>ĀKONGA</b>		<b>MŌTEATEA (1)</b>	
<b>DATE</b>		<b>MŌTEATEA (1)</b>	

OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
Performance components (learners must demonstrate all of these)	Tick relevant box.	
oriori <input type="checkbox"/>	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.	
pao <input type="checkbox"/>		
pātere <input type="checkbox"/>		
waiata aroha <input type="checkbox"/>		
waiata tangi <input type="checkbox"/>		
<input type="checkbox"/>	Paetae <input type="checkbox"/>	
<input type="checkbox"/>	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	
Mōteatea is performed		
	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 <input type="checkbox"/>	

## MARKING SCHEDULE

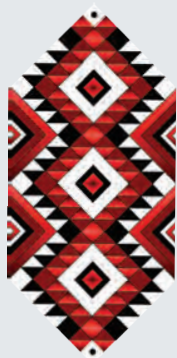
Task one	Evidence Statements	Judgement Statements
Describe <b>FIVE</b> different categories of mōteatea.	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• the choice of words</li> <li>• the use of language devices to convey specific purposes and</li> <li>• composition style is specific to the category of mōteatea.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• has identified composers from different mōteatea categories.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has linked meaning and purpose of different mōteatea categories.</li> </ul>	<p><b>FIVE</b> categories of mōteatea are correctly described.</p> <p>Mōteatea are from different categories.</p> <p>References are provided.</p>

Task two	Evidence Statements	Judgement Statements
Describe the tikanga and pūtake for <b>TWO</b> mōteatea, each from different categories.	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi, hapū, whānau tradition. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• the category matches the mōteatea</li> <li>• the name of the composer is identified, and his/her iwi is/are identified</li> <li>• the name of the mōteatea is identified</li> <li>• when and why the mōteatea was composed</li> <li>• the words and translation of the mōteatea</li> <li>• values, and Māori world view.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• has identified the background kōrero to the composition of each mōteatea.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has identified any personal (to the composer), social, or historical influences that led to the development of the mōteatea composition..</li> </ul>	<p>The tikanga and pūtake of <b>TWO</b> mōteatea are correctly described.</p> <p>The mōteatea are each from different categories.</p> <p>References are provided.</p>

Task three	Evidence Statements	Judgement Statements
Demonstrate <b>TWO</b> mōteatea, each from different categories.	<p><b>Evidence for Paetae/Achievement</b></p> <p>Ka whakaatu te ākongā:</p> <ul style="list-style-type: none"> <li>• kua matatau ki ngā kupu</li> <li>• kua tika te mita o te reo, te whakahua i ngā kupu me te hā</li> <li>• kua tika te whai i te rangi</li> <li>• kua hāngai te tū, me te kori i te tinana/mahi ā-ringa ki te/ngā tikanga me te pūtake o te mōteatea.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• kua mau ki te tangi me te wairua o te rangi</li> <li>• kua hāngai te kori o te tinana ki te wairua me ngā kupu o te mōteatea, ā, kua tika te tū.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga</li> <li>• kua tika te whakaputa i te wairua o te tinana me ngā kupu o te mōteatea, mai i te tīmatanga ki te whakamutunga.</li> </ul>	<p><b>TWO</b> mōteatea are demonstrated.</p> <p>Mōteatea are from different categories.</p> <p>Demonstration is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of mōteatea.</p> <p>Pronunciation is correct.</p> <p>Body movement and voice is appropriate.</p>

## Notes:





# MĀORI PERFORMING ARTS

**UNIT STANDARD 13363** (version 9)

Demonstrate knowledge and skills of waiata ā ringa

(Level 2, Credits 6)

# ASSESSOR BOOKLET

# 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.

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**ASSESSOR INFORMATION ASSESSMENT TASKS**
**Outcome 1 Demonstrate knowledge of waiata ā-ringa.**
**Assessment Task 1 – this task assesses ER 1.1**
**Describe FIVE different categories of waiata ā ringa.**

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

## Assessment Task 2 – this task assesses ER 1.2

Describe the tikanga and pūtake for 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, whakatoī, ngāhau, 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](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.

**Outcome 2 Demonstrate the essential skills of waiata ā-ringa.****Assessment Task 3 – this task assesses ER 2.1****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, whakatoī, 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.**

# I te ākongā 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 ākongā.

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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

**OUTCOME 2 ASSESSOR CHECKLIST**
**Ākongā demonstration**
**ĀKONGA**
**WAITA  
Ā RINGA (1)**
**DATE**
**WAITA  
Ā RINGA (1)**
**L  
E  
V  
E  
L  
  
2**

OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
Categories (please select two)	Tick relevant box.	
Pōhiri <input type="checkbox"/>	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 <input type="checkbox"/>		
aroha <input type="checkbox"/>		
whakanui <input type="checkbox"/>		
karakia <input type="checkbox"/>		
tangi <input type="checkbox"/>	Paetae <input type="checkbox"/>	
whakatoī <input type="checkbox"/>	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 <input type="checkbox"/>		
whakahāwea <input type="checkbox"/>		
whakapapa <input type="checkbox"/>		
<input type="checkbox"/>		
<input type="checkbox"/>	Kaiaka <input type="checkbox"/>	
<input type="checkbox"/>	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 <input type="checkbox"/>	



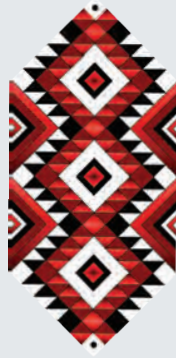
## MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Describe <b>FIVE</b> different categories of waiata ā-ringa.	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• the choice of words</li> <li>• the use of language devices to convey specific purposes and</li> <li>• composition style is specific to the theme of waiata ā-ringa.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• has identified composers of different waiata ā-ringā categories.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has linked meaning and purpose of different waiata ā-ringā categories.</li> </ul>	<p><b>FIVE</b> waiata ā-ringā categories are correctly described.</p> <p>Waiata ā-ringā are from different categories.</p> <p>References are provided.</p>

Task two	Evidence Statements	Judgement Statements
Describe the tikanga and pūtake for <b>TWO</b> waiata ā-ringa, each from different categories.	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• the category matches the waiata ā-ringa</li> <li>• the name of the composer is identified, and his/her iwi is/are identified</li> <li>• the name of the waiata ā-ringa is identified</li> <li>• when and why the waiata ā-ringa was composed</li> <li>• the words and translation of the waiata ā-ringa</li> <li>• values, and Māori world view</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• has identified the background kōrero to the composition of each waiata ā-ringa..</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has identified any personal (to the composer), social, or historical influences that led to the development of the waiata ā-ringa composition.</li> </ul>	<p>Tikanga and pūtake for <b>TWO</b> waiata ā-ringa are correctly described.</p> <p>Waiata ā-ringa are each from different categories.</p> <p>References are provided.</p>

Task three	Evidence Statements	Judgement Statements
Demonstrate <b>TWO</b> waiata ā-ringa, each from different categories.	<p><b>Evidence for Paetae/Achievement</b></p> <p>Ka whakaatu te ākongā:</p> <ul style="list-style-type: none"> <li>• kua matatau ana ki ngā kupu</li> <li>• kua tika ana te mita o te reo, te whakahua i ngā kupu me te hā</li> <li>• kua tika ana te whai i te rangi</li> <li>• 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.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• kua mau ki te tangi me te wairua o te rangi</li> <li>• kua hāngai te kori o te tinana ki te wairua me ngā kupu o te waiata ā-ringa, ā, kia tika te tū.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga</li> <li>• 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.</li> </ul>	<p><b>TWO</b> waiata ā-ringa are demonstrated.</p> <p>Waiata ā-ringa are each from different categories.</p> <p>Demonstration is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of waiata ā-ringa.</p> <p>Pronunciation is correct. Voice and body movement is appropriate.</p>

## Notes:



# MĀORI PERFORMING ARTS

**UNIT STANDARD 13367** (version 9)

Demonstrate knowledge and skills of poi

(Level 2, Credits 10)

# ASSESSOR BOOKLET

# 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
- 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/>

## Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

### EXAMPLES OF REFERENCING STYLES

#### 1 Book

King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

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

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and waiata [PowerPoint slides]. Retrieved from TEPS757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

#### 3 Film

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritelevision.com/tv/shows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

#### 4 Magazine/Newspaper article – popular/trade/general interest

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

#### 5 Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text

J. Jackson, personal communication, March 12, 2011.

#### 6 Webpage

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

### PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

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

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

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



For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

**ASSESSOR INFORMATION ASSESSMENT TASKS**
**Outcome 1 Demonstrate knowledge of poi.**
**Assessment Task 1 – this task assesses ER 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 many 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://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.



## Assessment Task 2 – this task assesses ER 1.2

Describe the tikanga and pūtake for 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.

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 TWO poi for this task.

POI ONE	
NAME	Pāketē Whero
CATEGORY	Single Short Poi
COMPOSER NAME	Ihaperā (Isabella) Thom (Guide Bella Papakura)
COMPOSER IWI	Tūhourangi
WHEN POI WAS COMPOSED (APPROXIMATELY)	Early 1900's
WHY POI WAS COMPOSED.	
<p>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).</p> <p>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).</p> <p><b>Tarapounamu / tara pounamu</b></p> <p>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.</p> <p>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.</p> <p>Bella was noted to be fascinated with horse racing and the sounds of galloping hooves was incorporated into the poi as a fast beat.</p>	

Pākete whero Mau mai a koe Māku e here Ka tino pai rawa e	<i>The red scarf you are wearing matches mine. How totally delightful!</i>	<i>In 1905, guides in the Rotorua thermal area wore red headscarves. Bella's lover wore a red one around his neck (potentially this was a cravat)</i>
Hoatu koe i mua Hinemoa Tīriti Ko au i muri Kei mātauria	<i>You go in front down Hinemoa Street I walk along behind lest our secret becomes known.</i>	<i>Hinemoa Street led to a lakeside reserve with secluded places where lovers could meet</i>
He rau kiokio Taimaha rikiriki He rau koromiko Tō pera o runga e	<i>Soft pink fern leaves is your bed-mat and koromiko leaves your pillow.</i>	<i>Kiokio, a palm-leaf, ground fern (Blechnum novae-zelandiae) Miro, an evergreen coniferous tree (Hebe elliptica)</i>  <i>A description of their love-making</i>
Tō pikitanga Taumata-te-rāiti. Tō heketanga Ko tara pounamu e	<i>Your ascent brings an explosion of light Your descent brings peaceful intimacy</i>	
Ref: <a href="http://folksong.org.nz/pakete_whero/index.htm">http://folksong.org.nz/pakete_whero/index.htm</a> <a href="https://www.youtube.com/watch?v=hvPgSorpaAA">https://www.youtube.com/watch?v=hvPgSorpaAA</a>		
<b>Note:</b> 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 ER 2.1

#### Demonstration

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.**

# 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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

**OUTCOME 2**      **ASSESSOR CHECKLIST**  
 Ākongā demonstration

<b>ĀKONGA</b>		<b>POI (1)</b>	
<b>DATE</b>		<b>POI (2)</b>	

**L  
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2**

OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
Categories (please select two)	Tick relevant box.	
Single short poi <input type="checkbox"/>	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 <input type="checkbox"/>		
Single long poi <input type="checkbox"/>		
Double long poi <input type="checkbox"/>		
Quadruple long poi <input type="checkbox"/>		
Poi is performed	Paetae <input type="checkbox"/>	
	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 <input type="checkbox"/>	
	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 <input type="checkbox"/>	

## MARKING SCHEDULE

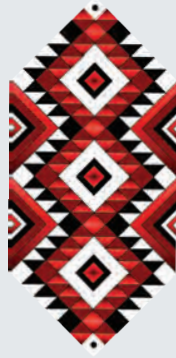
Task one	Evidence Statements	Judgement Statements
Describe categories of poi.	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• the choice of words</li> <li>• the use of language devices to convey specific purposes and</li> <li>• composition style is specific to the category of poi.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• has identified composers from different poi categories.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has linked meaning and purpose of different poi categories.</li> </ul>	<p><b>FIVE</b> categories of poi are correctly described.</p> <p>Poi are from different categories.</p> <p>References are provided.</p>

Task two	Evidence Statements	Judgement Statements
Describe the tikanga and pūtake for <b>TWO</b> poi, each from different categories.	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• the category matches the poi</li> <li>• the name of the composer is identified, and his/her iwi is/are identified</li> <li>• the name of the poi is identified</li> <li>• when and why the poi was composed</li> <li>• the words and translation of the poi</li> <li>• values, and Māori world view.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• has identified the background kōrero to the composition of each poi.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has identified any personal (to the composer), social, or historical influences that led to the development of the poi composition.</li> </ul>	<p>The tikanga and pūtake of <b>TWO</b> poi are correctly described.</p> <p>The poi are each from different categories.</p> <p>References are provided.</p>

Task three	Evidence Statements	Judgement Statements
Demonstrate <b>TWO</b> poi, each from different categories.	<p><b>Evidence for Paetae/Achievement</b></p> <p>Ka whakaatu te ākongā:</p> <ul style="list-style-type: none"> <li>• kua matatau ki ngā kupu</li> <li>• kua tika te mita o te reo, te whakahua i ngā kupu me te hā</li> <li>• kua tika te whai i te rangi</li> <li>• kua hāngai te tū, me te kori i te tinana/mahi ā-ringa ki te/ngā tikanga me te pūtake o te poi.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• kua mau ki te tangi me te wairua o te rangi</li> <li>• kua hāngai te kori o te tinana ki te wairua me ngā kupu o te poi, ā, kua tika te tū.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga</li> <li>• kua tika te whakaputa i te wairua o te tinana me ngā kupu o te poi, mai i te tīmatanga ki te whakamutunga.</li> </ul>	<p><b>TWO</b> poi are demonstrated.</p> <p>Poi are from different categories.</p> <p>Demonstration is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of poi.</p> <p>Pronunciation is correct.</p> <p>Body movement and voice is appropriate.</p>

## Notes:





# MĀORI PERFORMING ARTS

**UNIT STANDARD 13371** (version 10)

Demonstrate knowledge and skills of haka

(Level 2, Credits 6)

# ASSESSOR BOOKLET

# 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, 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

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.

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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

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

### EXAMPLES OF REFERENCING STYLES

#### 1 Book

King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

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

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and waiata [PowerPoint slides]. Retrieved from TEPS757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

#### 3 Film

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritelevision.com/tv/shows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

#### 4 Magazine/Newspaper article – popular/trade/general interest

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

#### 5 Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text

J. Jackson, personal communication, March 12, 2011.

#### 6 Webpage

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

### PREPARATION FOR MODERATION

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

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

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



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If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

## ASSESSOR INFORMATION ASSESSMENT TASKS

## Outcome 1 Demonstrate knowledge of haka.

 LEVEL  
2

## Assessment Task 1 – this task assesses ER 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 ER 1.2

## Categories

Describe the tikanga and pūtake for **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.

## 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.

## 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 Wharerangi.

Te Wharerangi instructed Te Rauparaha to climb into a kūmara pit and for his wife (Te Rangikōaea) to sit on top. By combining the spiritual qualities of a woman (mana wahine) and of food (noa), Te Wharerangi 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 Wharerangi 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 pūhuru, 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.ngatittoa.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 ER 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.**

# 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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

<b>OUTCOME 2</b>	<b>ASSESSOR CHECKLIST</b> Ākongā demonstration
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<b>ĀKONGA</b>		<b>HAKA (1)</b>	
<b>DATE</b>		<b>HAKA (1)</b>	

OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
Categories (please select two)	Tick relevant box.	
kaioraora <input type="checkbox"/>	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 <input type="checkbox"/>		
manawa wera <input type="checkbox"/>		
ngeri <input type="checkbox"/>		
whakatoī <input type="checkbox"/>		
ngahau <input type="checkbox"/>	Paetae <input type="checkbox"/>	
whakahāwea <input type="checkbox"/>	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 <input type="checkbox"/>		
<input type="checkbox"/>		
Haka is performed	Kaiaka <input type="checkbox"/>	
	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 <input type="checkbox"/>	

## MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Describe <b>THREE</b> different categories of haka.	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi, hapū, or whānu tradition. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• the choice of words</li> <li>• the use of language devices to convey specific purposes and</li> <li>• composition style is specific to the category of haka.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• has identified composers from different haka categories.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has linked meaning and purpose of different haka categories.</li> </ul>	<p><b>THREE</b> categories of haka are correctly described.</p> <p>Haka are from different categories.</p> <p>References are provided.</p>

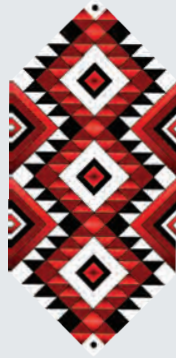


Task two	Evidence Statements	Judgement Statements
<p>Describe the tikanga and pūtake for <b>TWO</b> haka, each from different categories.</p>	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• the category matches the haka</li> <li>• the name of the composer is identified, and his/her iwi is/are identified</li> <li>• the name of the haka is identified</li> <li>• when and why the haka was composed</li> <li>• the words and translation of the haka</li> <li>• values, and Māori world view.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• has identified the background kōrero to the composition of each haka.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has identified any personal (to the composer), social, or historical influences that led to the development of the haka composition.</li> </ul>	<p>The tikanga and pūtake of <b>TWO</b> haka are correctly described.</p> <p>The haka are each from different categories.</p> <p>References are provided.</p>

Task three	Evidence Statements	Judgement Statements
Demonstrate <b>TWO</b> haka, each from different categories.	<p><b>Evidence for Paetae/Achievement</b></p> <p>Ka whakaatu te ākongā:</p> <ul style="list-style-type: none"> <li>• kua matatau ki ngā kupu</li> <li>• kua tika te mita o te reo, te whakahua i ngā kupu me te hā</li> <li>• kua tika te whai i te rangi</li> <li>• kua hāngai te tū, me te kori i te tinana/mahi ā-ringa ki te/ngā tikanga me te pūtake o te haka.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• kua mau ki te tangi me te wairua o te rangi</li> <li>• kua hāngai te kori o te tinana ki te wairua me ngā kupu o te haka, ā, kua tika te tū.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga</li> <li>• kua tika te whakaputa i te wairua o te tinana me ngā kupu o te haka, mai i te tīmatanga ki te whakamutunga.</li> </ul>	<p><b>TWO</b> haka are demonstrated.</p> <p>Haka are from different categories.</p> <p>Demonstration is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of haka.</p> <p>Pronunciation is correct.</p> <p>Body movement and voice is appropriate.</p>

## Notes:

## Notes:



# MĀORI PERFORMING ARTS

**UNIT STANDARD 27698** (version 6)

Demonstrate knowledge and skills of haka wahine

(Level 2, Credits 6)

# ASSESSOR BOOKLET

# 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

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- assessment and other information
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## ASSESSOR INFORMATION ASSESSMENT TASKS

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

 LEVEL  
2

**Assessment Task 1 – this task assesses ER 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](mailto: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 ER 1.2**
**Tikanga and pūtake**

Describe the tikanga and pūtake for **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.

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

Please note that learners must provide answers for **TWO** 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 ER 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.**



# 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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

**OUTCOME 2 ASSESSOR CHECKLIST**  
**Ākongā demonstration**

LEVEL 2

<b>ĀKONGA</b>		<b>HAKA WAHINE (1)</b>	
<b>DATE</b>		<b>HAKA WAHINE (2)</b>	

OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
Categories (please select two)	Tick relevant box.	
haka pōwhiri <input type="checkbox"/>	Kua matatau ki ngā kupu.	
haka kaupapa whānui <input type="checkbox"/>	Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā.	
haka whakauru <input type="checkbox"/>	Kua tika te whai i te rangi.	
<input type="checkbox"/>	Kua hāngai te tū, me te kori i te tinana/mahi ā-ringa ki ngā tikanga me te pūtaka o te haka wahine.	
<input type="checkbox"/>		
Haka wahine is performed	Paetae <input type="checkbox"/>	
	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 <input type="checkbox"/>	
	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 <input type="checkbox"/>	

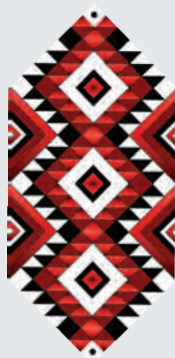
## MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Describe <b>THREE</b> different categories of haka wahine.	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi, hapū, or whānu tradition. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• the choice of words</li> <li>• the use of language devices to convey specific purposes and</li> <li>• composition style is specific to the category of haka wahine.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• has identified the background kōrero to the composition of each haka wahine.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has identified any personal (to the composer), social, or historical influences that led to the development of the haka wahine composition.</li> </ul>	<p><b>THREE</b> categories of haka wahine are correctly described.</p> <p>Haka wahine are from different categories.</p> <p>References are provided.</p>

Task two	Evidence Statements	Judgement Statements
Describe the tikanga and pūtake for <b>TWO</b> haka wahine, each from different categories.	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• the category matches the haka wahine</li> <li>• the name of the composer is identified, and his/her iwi is/are identified</li> <li>• the name of the haka wahine is identified</li> <li>• when and why the haka wahine was composed</li> <li>• the words and translation of the haka wahine</li> <li>• values, and Māori world view.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• has identified the background kōrero to the composition of each haka wahine.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• has identified any personal (to the composer), social, or historical influences that led to the development of the haka wahine composition.</li> </ul>	<p>The tikanga and pūtake of <b>TWO</b> haka wahine are correctly described.</p> <p>The haka wahine are each from different categories.</p> <p>References are provided.</p>

Task three	Evidence Statements	Judgement Statements
<p>Demonstrate <b>TWO</b> haka wahine, each from different categories.</p>	<p><b>Evidence for Paetae/Achievement</b></p> <p>Ka whakaatu te ākongā:</p> <ul style="list-style-type: none"> <li>• kua matatau ki ngā kupu</li> <li>• kua tika te mita o te reo, te whakahua i ngā kupu me te hā</li> <li>• kua tika te whai i te rangi</li> <li>• kua hāngai te tū, me te kori i te tinana/mahi ā-ringa ki te/ngā tikanga me te pūtake o te haka wahine.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• kua mau ki te tangi me te wairua o te rangi</li> <li>• kua hāngai te kori o te tinana ki te wairua me ngā kupu o te haka wahine, ā, kua tika te tū.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• kua tika te whakaputa i te wairua o te rangi, mai i te tīmatanga ki te whakamutunga</li> <li>• kua tika te whakaputa i te wairua o te tinana me ngā kupu o te haka wahine, mai i te tīmatanga ki te whakamutunga..</li> </ul>	<p><b>TWO</b> haka wahine are demonstrated.</p> <p>Haka wahine are from different categories.</p> <p>Demonstration is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of haka wahine.</p> <p>Pronunciation is correct.</p> <p>Body movement and voice is appropriate.</p>

## Notes:



# MĀORI PERFORMING ARTS

**UNIT STANDARD 15020** (version 7)

Perform whakaraka

(Level 3, Credits 6)

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# ASSESSOR BOOKLET

## 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 the tikanga of whakaraka, and perform whakaraka.	Demonstrate in-depth knowledge of the tikanga of whakaraka, and perform whakaraka with expression and purpose.	Demonstrate comprehensive knowledge of the tikanga of whakaraka, and 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.

### 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/>



## Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

### EXAMPLES OF REFERENCING STYLES

#### 1 Book

King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

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

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and waiata [PowerPoint slides]. Retrieved from TEPS757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

#### 3 Film

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritelevision.com/tv/shows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

#### 4 Magazine/Newspaper article – popular/trade/general interest

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

#### 5 Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text

J. Jackson, personal communication, March 12, 2011.

#### 6 Webpage

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

### PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

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

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

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



For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

**ASSESSOR INFORMATION ASSESSMENT TASKS**
**Outcome 1 Demonstrate knowledge of the tikanga of whakaraka.**
**Assessment Task 1 – this task assesses ER 1.1**

**Describe the tikanga of FIVE whakaraka, in accordance with iwi traditions, covering all THREE categories.**

Categories of whakaraka may include but are not limited to:

- hand games (hei tama tū tama, whakaropiropi, materawa, toropiko, hipitoitoi, ana parepare, tahi te parapara, pūkana hī, meke ataata)
- stick games (tī rākau, tītī tōrea, mauī matau)
- string games (ngā mahi whai).

*Tikanga* refers to rules, purpose, and any accompanying lyrics or waiata.

**1.1 Tikanga of whakaraka from different categories are described in accordance with iwi traditions.**

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

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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](mailto: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.

**Outcome 2 Perform whakaraka.**

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

**Assessment Task 2 - this task assesses ER 2.1 and 2.2**

**Perform FIVE 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.

# Kia maumahara te Kaiako

## for Paetae/Achieved, the learner must:

- describe tikanga of five whakaraka from three different categories (hand games, stick games, string games);
- perform five 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:

- describe the features of each whakaraka;
- identify the possible physical and mental benefits of performing whakaraka;
- 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:

- describe the significance of the features of each whakaraka, associated with its particular category;
- describe the meaning, values, and Māori world view associated with the particular category of each whakaraka;
- 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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

**OUTCOME 2 ASSESSOR CHECKLIST**  
**Ākongā demonstration**

<b>ĀKONGA</b>	
<b>DATE</b>	

OUTCOME	EVIDENCE REQUIREMENTS	TUTOR COMMENTS
Chosen whakaraka	Tick relevant box.	
<b>Whakaraka 1</b>	Performed in accordance with iwi tradition and tikanga of the whakaraka.	
<b>Catergory</b>	Accurate timing, rhythm, and flow, in accordance with the performance style and tikanga of the whakaraka, are displayed.	
<b>Whakaraka 2</b>	Paetae <input type="checkbox"/>	
<b>Catergory</b>	Features of each whakaraka and/or choreographic intention are displayed.	
<b>Whakaraka 3</b>	Performed with balance, coordination, and deliberate movements relevant to the whakaraka are demonstrated.	
<b>Catergory</b>	Kaiaka <input type="checkbox"/>	
<b>Whakaraka 4</b>	Kia pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha, (performed with creativity and confidence).	
<b>Catergory</b>	Accurate timing is demonstrated.	
<b>Whakaraka 5</b>		
<b>Catergory</b>	Kairangi <input type="checkbox"/>	

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## MARKING SCHEDULE

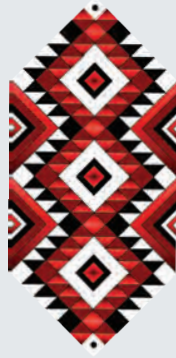
Task one	Evidence Statements	Judgement Statements
Describe the tikanga of whakaraka	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi, hapū, or whānau tradition. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• tikanga of whakaraka from different categories are described in accordance with iwi tradition               <ul style="list-style-type: none"> <li>• categories of whakaraka may include but are not limited to:                   <ul style="list-style-type: none"> <li>◦ hand games – hei tama tū tama, whakaropiropi, materawa, toropiko, hipitoitoi, ana parepare, tahi te parapara, pūkana hī, meke ataata</li> <li>◦ stick games – tī rākau, tītī tōrea, mauī matau</li> <li>◦ string games – ngā mahi whai.</li> </ul> </li> </ul> </li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• features of each whakaraka are described</li> <li>• possible physical and mental benefits of performing whakaraka are identified.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• the significance of the features of each whakaraka, associated with its particular category, are described</li> <li>• the meaning, values, and Māori world view associated with the particular category of each whakaraka are described.</li> </ul>	<p>The tikanga of <b>FIVE</b> (5) whakaraka, covering all <b>THREE</b> (3) categories are described in accordance with iwi tradition.</p>

Task two	Evidence Statements	Judgement Statements
Perform whakaraka	<p><b>Evidence for Paetae/Achievement</b></p> <p>The following components should be included in the ākongā performance:</p> <ul style="list-style-type: none"> <li>• whakaraka from different categories are performed</li> <li>• whakaraka are performed in accordance with iwi tradition and the tikanga of the whakaraka</li> <li>• accurate timing, rhythm, and flow are displayed in accordance with the performance style and tikanga of the whakaraka.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• features of each whakaraka and/or the choreographic intention are displayed</li> <li>• balance, coordination, and deliberate movements relevant to the whakaraka are included in performance.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• kia pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha (creativity and confidence are included in performance)</li> <li>• accurate timing is demonstrated.</li> </ul>	<p><b>FIVE</b> (5) whakaraka, covering all <b>THREE</b> (3) categories are performed.</p>

## Notes:

## Notes:





# MĀORI PERFORMING ARTS

## UNIT STANDARD 22756 (version 8)

Perform a Māori performing arts bracket

(Level 3, Credits 10)

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# ASSESSOR BOOKLET

# 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 with expression and purpose.	Perform a Māori performing arts bracket with artistic proficiency.

## 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/>

## 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

Form		Attached for moderation
1	Moderation cover sheet. This should include the ākongā identifier and grades. Secondary refer following link: <a href="http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/sec-mod-cvrsheet-random.doc">http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/sec-mod-cvrsheet-random.doc</a>  Tertiary refer following link: <a href="http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/Tertiary-Moderation/Tertiary-moderation-cover-sheet.doc">http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/Tertiary-Moderation/Tertiary-moderation-cover-sheet.doc</a>	<input type="checkbox"/>
2	Copy of unit standard – please ensure version 3 of the standard is used with this assessment task.	<input type="checkbox"/>
3	Blank copy of assessment task and assessment schedule.	<input type="checkbox"/>
4	Copy of ākongā samples (completed assessment tasks). <ul style="list-style-type: none"> <li>Standards with Kaiaka/Merit and Kairangi/Excellent grades, submit EIGHT (8) samples of ākongā work.</li> </ul>	<input type="checkbox"/>
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: <a href="http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/subjects/preparing-digital-visual-submissions-for-moderation/">http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/subjects/preparing-digital-visual-submissions-for-moderation/</a>	<input type="checkbox"/>
6	For information regarding submitting materials for moderation online refer to: <a href="http://www.nzqa.govt.nz/providers-partners/assessment-and-moderation/moderation-online/">http://www.nzqa.govt.nz/providers-partners/assessment-and-moderation/moderation-online/</a>	<input type="checkbox"/>

\*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).

**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 **FOUR** (4) 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.

# 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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

**OUTCOME 2 ASSESSOR CHECKLIST**
**Ākonga performance**

<b>ĀKONGA</b>		<b>MPA BRACKET</b> <b>(4 items)</b>	Whakaeke, mōteatea, waiata ā-ringa, poi, haka, haka wahine, whakamutunga/whakawātea
<b>DATE</b>			

OUTCOME	EVIDENCE REQUIREMENTS	TUTOR COMMENTS
BRACKET ITEMS (4 items)	Tick relevant box	
whakaeke <input type="checkbox"/>	Kua matatau ki ngā kupu	
mōteatea <input type="checkbox"/>	Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā	
waiata ā-ringa <input type="checkbox"/>	Kua tika te whai i te rangi	
poi <input type="checkbox"/>	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 <input type="checkbox"/>	Paetae/Achieved <input type="checkbox"/>	
haka wahine <input type="checkbox"/>	Kua pūmau ki te tangi me te wairua o te rangi o ia waiata, haka rānei	
whakamutunga/whakawātea <input type="checkbox"/>	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 <input type="checkbox"/>	
	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 <input type="checkbox"/>	

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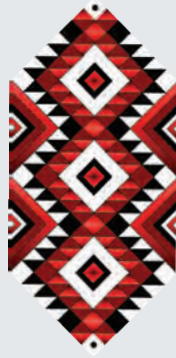
## MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
Perform a Māori performing arts bracket in accordance with iwi tradition and/or the pūtake of each item.	<p><b>Evidence for Paetae/Achievement</b></p> <p>Ka whakaatu te ākonga:</p> <ul style="list-style-type: none"> <li>• kua matatau ki ngā kupu</li> <li>• kua tika te mita o te reo, te whakahua i ngā kupu me te hā</li> <li>• kua tika te whai i te rangi</li> <li>• 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.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• kua mau ki te tangi me te wairua o te Māori performing arts bracket.</li> <li>• 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.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• kua tika te whakaputa i te wairua o te rangi o te Māori performing arts bracket, mai i te tīmatanga ki te whakamutunga</li> <li>• 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</li> <li>• kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha.</li> </ul>	<p><b>ONE</b> Māori performing arts bracket is performed</p> <p>Any <b>FOUR</b> of: whakaeke, mōteatea, waiata-ā-ringa, poi, haka, haka wahine whakamutunga/whakawātea is performed.</p> <p>Performance is in accordance with iwi tradition and/or the pūtake of each item.</p> <p>Performance is in accordance with the expectation of each item</p> <p>Choreography is appropriate to the item.</p>



## Notes:

## Notes:



# MĀORI PERFORMING ARTS

## UNIT STANDARD 22757 (version 6)

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

(Level 3, Credits 6)

# ASSESSOR BOOKLET

## 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.

### 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/>

## Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

### EXAMPLES OF REFERENCING STYLES

#### 1 Book

King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

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

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and waiata [PowerPoint slides]. Retrieved from TEPS757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

#### 3 Film

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritelevision.com/tv/shows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

#### 4 Magazine/Newspaper article – popular/trade/general interest

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

#### 5 Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text

J. Jackson, personal communication, March 12, 2011.

#### 6 Webpage

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

### PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

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

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

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



For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

**ASSESSOR INFORMATION ASSESSMENT TASKS**

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

**Range: historical includes the following periods – pre-1950, 1951 to 1999, 2000 to current.**

**Assessment Task 1 - this task assesses ER 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-1950
- 1951 to 1999
- 2000 to current.

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).

## 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.

# 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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.



## MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
<p>Explanation of influencing factors</p>	<p><b>Evidence for Paetae/Achievement</b></p> <p>The following components should be included in the ākonga response:</p> <p>ākonga correctly describes two environmental factors that have influenced the development of Māori performing arts in each of the three time periods</p> <ul style="list-style-type: none"> <li>• environmental factors may include:                             <ul style="list-style-type: none"> <li>• political eg government policies, funding initiatives etc</li> <li>• social economic eg funding initiatives, resources centralised (rūnanga), treaty claims etc</li> <li>• technology eg use of “non-traditional” instruments, improved access to resources etc.</li> </ul> </li> </ul> <p>ākonga correctly describes one sociological factor that has influenced the development of Māori performing arts in each of the three time periods.</p> <ul style="list-style-type: none"> <li>• sociological factors may include:                             <ul style="list-style-type: none"> <li>• media eg increases exposure/promotion, dedicated Māori TV channel</li> <li>• people eg role models (tutors, composers etc)</li> <li>• events eg influence of events on compositions; exposure through festivals and competitions;</li> <li>• religion eg displacement of tikanga and protocols, the influence of choral singing</li> <li>• organisations eg Te Matatini Inc, Māori Language Commission, iwi representation.</li> </ul> </li> </ul>	<p><b>TWO (2)</b> environmental factors and <b>ONE (1)</b> sociological factor are correctly described</p> <p>Time periods – 1950, 1951-1999, and 2000 to current – are included in <b>EACH</b> response</p>

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	<p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>ākonga correctly describes two significant environmental factors that have influenced the development of Maori performing arts in each of the three time periods.</p> <ul style="list-style-type: none"> <li>• significant environmental influences may include:             <ul style="list-style-type: none"> <li>• Treaty settlements</li> <li>• migration from kāinga (rural) to towns in 1950's to 60's</li> <li>• using kapa haka as tool to maintain links to culture/home etc.</li> </ul> </li> </ul> <p>ākonga correctly describes one significant sociological factor that has influenced the development of Maori performing arts over each of the three time periods.</p> <ul style="list-style-type: none"> <li>• significant social factors may include:             <ul style="list-style-type: none"> <li>• YouTube, Snapchat etc</li> <li>• Te Matatini National Kapa Haka Festival</li> <li>• social media (Facebook etc)</li> <li>• internet memes (flash mob etc).</li> </ul> </li> </ul> <p>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.</p>	
	<p><b>As per Kaiaka/Merit, plus:</b></p> <p>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.</p> <ul style="list-style-type: none"> <li>• specific environmental influences and transformations may include:             <ul style="list-style-type: none"> <li>• Treaty settlements</li> <li>• rūnanga vs urban mātā waka</li> <li>• digital practices etc.</li> </ul> </li> </ul> <p>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.</p> <ul style="list-style-type: none"> <li>• specific sociological factor and transformations may include:             <ul style="list-style-type: none"> <li>• the internet</li> <li>• government</li> <li>• All Black Haka (Te Kapa o Pango)</li> <li>• international events etc.</li> </ul> </li> </ul>	

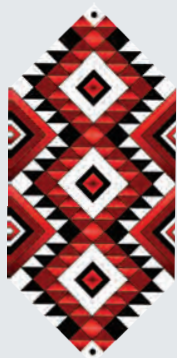
Examples of referencing:

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.

## Notes:



# MĀORI PERFORMING ARTS

**UNIT STANDARD 13360** (version 7)

Perform mōteatea

(Level 4, Credits 15)

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# ASSESSOR BOOKLET

## 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 the pūtaka and tikanga of mōteatea, and perform mōteatea	Demonstrate in-depth knowledge of the pūtaka and tikanga of mōteatea, and perform mōteatea with expression and projection.	Demonstrate comprehensive knowledge of the pūtaka and tikanga of mōteatea, and perform mōteatea 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.

### 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/>

## Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

### EXAMPLES OF REFERENCING STYLES

#### 1 Book

King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

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

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and waiata [PowerPoint slides]. Retrieved from TEPS757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

#### 3 Film

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritelevision.com/tv/shows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

#### 4 Magazine/Newspaper article – popular/trade/general interest

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

#### 5 Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text

J. Jackson, personal communication, March 12, 2011.

#### 6 Webpage

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

### PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

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

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

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



For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

## ASSESSOR INFORMATION ASSESSMENT TASKS

**Outcome 1 Demonstrate knowledge of the pūtake and tikanga of mōteatea.**
**Assessment Task 1 – this task assesses ER 1.1**

Describe/explain the pūtake and tikanga of FIVE mōteatea, each from different categories, in accordance with iwi, hapū, or whānau traditions.

The categories of mōteatea may include but are not limited to - oriori, pao, pātere, waiata aroha, waiata tangi.

**1.1 Pūtake and tikanga of mōteatea from different categories are described in accordance with iwi, hapū, or whānau tradition.**

**Sample answer that would be acceptable for ‘Kaiaka/Merit.**

NAME	Taku rākau e
CATEGORY	Waiata tangi
COMPOSER NAME	Mihi-ki-te-kapua
COMPOSER IWI, HAPŪ, OR WHĀNAU	Ngāti Ruapani, Ngāi Tūhoe
WHEN MŌTEATEA WAS COMPOSED (APPROXIMATELY)	Unknown, but late 1700-early1800

**Why mōteatea was composed:**

Mihi-ki-te-kapua was born in Te Whaiti about the late 1700s. She was married to Hikawai. At some stage during her life, she lived with his people at Te Pāpuni (north-inland of Wairoa). War broke in Te Pāpuni, where their son died. For safety, she took her husband’s people to live amongst her people at Maungapōhatu. During this time, due to her son’s death, she placed a rāhui over Te Pāpuni.

Not long after, her husband’s people wanted to return to their land, to Te Pāpuni. Mihi-ki-te-kapua reminded them of the rāhui she had placed over Te Pāpuni. Despite this, her husband’s people left Maungapōhatu for Te Pāpuni.

Outraged with their decision to move back to Te Pāpuni, she wanted Tūhoe to take revenge on her husband’s people for breaking the rāhui she had placed on their land where her son had been killed.

The opening line of this mōteatea Taku rākau refers to her husband.

Taku rākau e  
 Tau rawa ki te whare  
 Ka ngaro a Takahi  
 Te whare o te kahikātoa  
 He ngau whakapae  
 Hei whakapae ururua e hau mai nei  
 Kei waho kei te moana  
 Kāore aku mihi e  
 Aku tangi mō koutou  
 Mau puku ko te iwi e  
 Ka mōwai tonu te whenua  
 E takoto nei e

My walking stick  
 Comes into contact with the house  
 Takahi has gone  
 From the house of once many chiefs  
 Hence the gnawing loneliness befalls me  
 Like the loneliness of the white shark  
 Out there at the sea  
 There is no one here to greet me  
 Nor for me to lament  
 I am left to bear the pain of the people  
 As the land is deserted  
 And lies here desolate.



In the mōteatea she is inciting the warriors of Tūhoe to battle, telling them to be strong like the kahikātoa tree (te whare o te Kahikātoa), and to fight like the white shark (hei whakapae ururoa e hau mai nei).

Kāhore aku mihi e – aku tangi mō koutou – mau puku ko te iwi e – this reflects Mihi-ki-te-kapua’s outrage with her husband’s people and their decision to return to Te Pāpuni, where she had placed a rāhui following the death of her son. Her plea with her husband’s people to remember the rāhui fell on deaf ears.

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

Ngā mihi ki te ipurangi:

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

**Note:** The ākonga must present information in their own words. 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 Perform mōteatea.

### Assessment Task 2 - this task assesses ER 2.1 and 2.2

#### Performance

Perform **FIVE** mōteatea items, each from 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.

**2.1 Mōteatea is performed in accordance with iwi, hapū, or whānau tradition, and/or the pūtake of the mōteatea.**

**2.2 Mōteatea is performed displaying evidence of ihi, wehi and wana.**

# 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 ākongā.

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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

**OUTCOME 2 ASSESSOR CHECKLIST**
**Ākongā performance**

<b>ĀKONGA</b>		<b>MŌTEATEA</b>	
<b>DATE</b>		<b>(5)</b>	

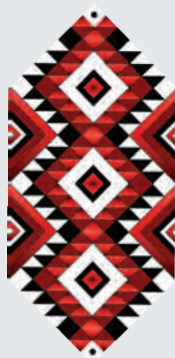
OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
CATEGORIES (please select five)	Tick relevant box.	
Oriori <input type="checkbox"/>	Kua matatau ki ngā kupu.	
Pao <input type="checkbox"/>	Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā.	
Pātere <input type="checkbox"/>	Kua tika te whai i te rangi.	
Waiata aroha <input type="checkbox"/>	Kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki ngā tikanga me te pūtaka o te mōteatea.	
Waiata tangi <input type="checkbox"/>	Paetae <input type="checkbox"/>	
<input type="checkbox"/>	Kua pūmau ki te tangi me te wairua o te rangi.	
<input type="checkbox"/>	Kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te mōteatea, ā, kua tika te tū.	
<input type="checkbox"/>		
<input type="checkbox"/>		
<input type="checkbox"/>		
Mōteatea is performed	Kaiaka <input type="checkbox"/>	
	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 <input type="checkbox"/>	

## MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
<p>Describe/explain the pūtake and tikanga of <b>FIVE</b> mōteatea, each from different categories, in accordance with iwi, hapū, or whānau traditions.</p>	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi, hapū, or whānau traditions. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• the category matches the mōteatea</li> <li>• the composer is identified, and his/her iwi, hapū, or whānau is/are identified</li> <li>• the name of the mōteatea is identified</li> <li>• when and why the mōteatea was composed</li> <li>• the words and translation of the mōteatea.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• described the pūtake and tikanga of each mōteatea associated with its particular category</li> <li>• described the background kōrero to the composition of each mōteatea.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• described 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.</li> <li>• described any personal (to the composer), social, cultural, political, economic, or geographical issues or influencing factors of the time that led to the composition of the mōteatea.</li> </ul>	<p>The pūtake and tikanga of <b>FIVE</b> mōteatea are correctly described.</p> <p>The pūtake and tikanga are described in accordance with iwi, hapū, or whānau traditions.</p> <p>Mōteatea are each from different categories.</p> <p>References are provided.</p>

Task two	Evidence Statements	Judgement Statements
<p>Perform <b>FIVE</b> mōteatea items, each from 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.</p>	<p><b>Evidence for Paetae/Achievement</b></p> <p>Ka whakaatu te ākongā:</p> <ul style="list-style-type: none"> <li>• kua matatau ki ngā kupu</li> <li>• kua tika te mita o te reo, te whakahua i ngā kupu me te hā</li> <li>• kua tika te whai i te rangi</li> <li>• kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki te/ngā tikanga me te pūtake o te mōteatea.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• kua pūmau ki te tangi me te wairua o te rangi</li> <li>• kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te mōteatea, ā, kia tika te tū.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha</li> <li>• kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga</li> <li>• kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga</li> <li>• kua tika te mahi tahi o te ringa me te kori o te tinana</li> <li>• kua eke ki te tihi o te mōteatea, rangona ai te hā o kui mā, o koro mā.</li> </ul>	<p><b>FIVE</b> mōteatea items are performed.</p> <p>Mōteatea are each from different categories.</p> <p>Performance is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of mōteatea.</p> <p>Ihi, wehi and wana, is displayed.</p>

## Notes:



# MĀORI PERFORMING ARTS

## UNIT STANDARD 13364 (version 7)

Perform waiata ā-ringa

(Level 4, Credits 15)

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# ASSESSOR BOOKLET

## 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 the pūtake and tikanga of waiata ā-ringa, and perform waiata ā-ringa.	Demonstrate in-depth knowledge of the pūtake and tikanga of waiata ā-ringa, and perform waiata ā-ringa with expression and projection.	Demonstrate comprehensive knowledge of the pūtake and tikanga of waiata ā-ringa, and perform waiata ā-ringa 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..

### 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/>



## Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

### EXAMPLES OF REFERENCING STYLES

#### 1 Book

King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

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

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and waiata [PowerPoint slides]. Retrieved from TEPS757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

#### 3 Film

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritelevision.com/tv/shows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

#### 4 Magazine/Newspaper article – popular/trade/general interest

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

#### 5 Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text

J. Jackson, personal communication, March 12, 2011.

#### 6 Webpage

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

### PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

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

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

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



For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).



**Outcome 2 Perform waiata ā-ringa****Assessment Task 2 - this task assesses ER 2.1 and 2.2****Performance**

Perform **FIVE** waiata ā-ringa items, each from 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, whakatoī, ngahau, whakahāwea, whakapapa.

**2.1 Waiata ā ringa is performed in accordance with iwi, hapū, or whānau tradition, and/or the pūtake of the waiata ā-ringa.**

**2.2 Waiata ā ringa is performed displaying evidence of ihi, wehi and wana.**

# 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 ākongā.

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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

**OUTCOME 2**      **ASSESSOR CHECKLIST**  
 Ākonga performance

<b>ĀKONGA</b>		<b>WAIATA</b>	
<b>DATE</b>		<b>Ā RINGA (5)</b>	

OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
CATEGORIES (please select five)	Tick relevant box.	
pōwhiri <input type="checkbox"/>	Kua matatau ki ngā kupu.	
poroporoaki <input type="checkbox"/>	Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā.	
aroha <input type="checkbox"/>	Kua tika te whai i te rangi.	
whakanui <input type="checkbox"/>	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 <input type="checkbox"/>	Paetae/Achieved <input type="checkbox"/>	
karakia <input type="checkbox"/>	Kua pūmau ki te tangi me te wairua o te rangi.	
tangi <input type="checkbox"/>	Kua hāngai te kori o te tinana ki te wairua me ngā kupu o te waiata ā-ringa, ā, kua tika te tū.	
whakatoī <input type="checkbox"/>		
ngahau <input type="checkbox"/>		
whakahāwea <input type="checkbox"/>		
whakapapa <input type="checkbox"/>		
<input type="checkbox"/>	Kaiaka/Merit <input type="checkbox"/>	
<input type="checkbox"/>	Kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha	
<input type="checkbox"/>	Kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga	
Waiata ā-ringa is performed	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 <input type="checkbox"/>	

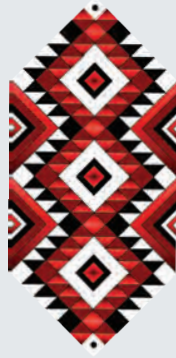
## MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
<p>Describe the pūtake and tikanga of <b>FIVE</b> waiata ā-ringa, each from different categories in accordance with iwi, hapū, or whānau traditions.</p>	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi, hapū, or whānau traditions. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• the category matches the waiata ā-ringa</li> <li>• the composer is identified, and his/her iwi, hapū, or whānau is/are identified</li> <li>• the name of the waiata ā-ringa is identified</li> <li>• when and why the waiata ā-ringa was composed</li> <li>• the words and translation of the waiata ā-ringa.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• described the pūtake and tikanga of each waiata ā-ringa associated with its particular category</li> <li>• described the background kōrero to the composition of each waiata ā-ringa.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• described 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.</li> <li>• described any personal (to the composer), social, cultural, political, economic, or geographical issues or influencing factors of the time that led to the composition of the waiata ā-ringa.</li> </ul>	<p>The pūtake and tikanga of <b>FIVE</b> waiata ā-ringa are correctly described.</p> <p>The pūtake and tikanga are described in accordance with iwi, hapū, or whānau traditions.</p> <p>Waiata ā-ringa are each from different categories.</p> <p>References are provided.</p>

Task two	Evidence Statements	Judgement Statements
<p>Perform <b>FIVE</b> waiata ā-ringa items, each from 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.</p>	<p><b>Evidence for Paetae/Achievement</b></p> <p>Ka whakaatu te ākongā:</p> <ul style="list-style-type: none"> <li>• kua matatau ki ngā kupu</li> <li>• kua tika te mita o te reo, te whakahua i ngā kupu me te hā</li> <li>• kua tika te whai i te rangi</li> <li>• 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.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• kua pūmau ki te tangi me te wairua o te rangi</li> <li>• kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te waiata ā-ringa, ā, kia tika te tū.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha</li> <li>• kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga</li> <li>• kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga</li> <li>• kua tika te mahi tahi o te ringa me te kori o te tinana</li> <li>• kua eke ki te tihi o te waiata ā-ringa, rangona ai te hā o kui mā, o koro mā.</li> </ul>	<p><b>FIVE</b> waiata ā-ringa items are performed.</p> <p>Waiata ā-ringa are each from different categories.</p> <p>Performance is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of waiata ā-ringa.</p> <p>Ihi, wehi, and wana is displayed.</p>

## Notes:





# MĀORI PERFORMING ARTS

**UNIT STANDARD 13368** (version 8)

Perform Poi

(Level 4, Credits 20)

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# ASSESSOR BOOKLET

## 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 the pūtake and tikanga of poi, and perform poi.	Demonstrate in-depth knowledge of the pūtake and tikanga of poi, and perform poi with expression and projection.	Demonstrate comprehensive knowledge of the pūtake and tikanga of poi, and perform poi 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.

### 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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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.

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For further information, please refer to the following link:

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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.

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Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and waiata [PowerPoint slides]. Retrieved from TEPS757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

#### 3 Film

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#### 4 Magazine/Newspaper article – popular/trade/general interest

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### PREPARATION FOR MODERATION

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

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

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



For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

**ASSESSOR INFORMATION ASSESSMENT TASKS**
**Outcome 1 Demonstrate knowledge of the pūtake and tikanga of poi.**
**Assessment Task 1 – this task assesses ER 1.1**

Describe/explain the pūtake and tikanga of FOUR poi, each from different categories in accordance with iwi traditions.

The categories of poi are: single short poi, double short poi, single long poi, double long poi.

**1.1 Pūtake and tikanga of poi from different categories are described in accordance with iwi traditions**

**Sample answer that would be acceptable for ‘Kaiaka/Merit.**

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

**Why poi was composed:**

This poi action song has been famous at Whakarewarewa since the early 1900s. It was listed in the program of a 1910 concert organised by Maggie and Bella Papakura. Bella is said to have composed this song in honour of a man from Ruatāhuna that she was secretly having an affair with. The wearing of the red scarves by both of them signalled to each other their secret love. (Paringatai 2004).

*"It used to be a special song sung by the Whaka(rewarewa) guides. Bella composed a poi to this song for the 1934 Waitangi Day celebrations. For a long time only the guides at Whaka(rewarewa) could perform it, because 'Pakete whero' has got an offbeat. Bella made her poi sound like the hoof beats of galloping horses - she loved the races."*

This poi blended aspects of Māori composition (innuendo about a secret love is often a feature of waiata) with European technique (the fast paced off-beat poi rhythms based on galloping horses).

It was a "poi waka," designed to satisfy the 1900s Rotorua tourist market. The Whakarewarewa Thermal Area guides had turned to organising concert performance parties to increase their income, and Guide Bella in particular quickly honed her poi skills. She took poi to new levels of performance that were based on a mix of traditional conventions and modern practices, and in doing so created styles that quickly became widespread.

### Tarapounamu / tara pounamu

Tarapounamu is a mountain peak east of Ruatāhuna, the home of Bella's lover. It was so named when Tamatea Kaitaharuahe speared a pigeon there in the mid-1600s. The valuable greenstone point on his bird spear became detached from the shaft, and the bird flew away with the point sticking in its body. Tamatea somehow managed to follow the bird for miles across the ranges and eventually recovered his tara pounamu.

Bella is implying she was that pigeon, and she is also making some wordplay on the words "tara" and "pounamu" to sum up her feelings after being with him.

"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.

Pāketē whero  
Ma-u mai a koe  
Mā-ku e here  
Ka tino pai rawa e

Hoatu koe kei mua  
Hinemoa Tiriti  
Ko au kei muri  
Kei mātauria

He rau koikoi  
Tō whārikiriki  
He rau toromiro  
Tō pēra o runga e

Tō pikitanga  
Taumata te Rāiti.  
Tō heketanga  
Ko tara pounamu e

The red scarf  
you are wearing  
matches mine.  
How totally delightful!

You go in front  
down Hinemoa Street  
I walk along behind  
lest our secret becomes known.  
Soft pink fern leaves

are your bed-mat  
and miro leaves  
your pillow.  
Your ascent

brings an explosion of light.  
Your descent  
brings peaceful intimacy

*In 1905, guides in the Rotorua thermal area wore red headscarves. Bella's lover wore a red kerchief round his neck.*

*Hinemoa Street led to a lakeside reserve with secluded places where lovers could meet*

*Koi-koi or Ki-o-ki-o, a tiny soft fern*

*Blechnum minus.*

*Toromiro or Miro, a large tree*

*Prumnopitys ferruginea.*

*A description of their love-making*

Ref: [http://folksong.org.nz/pakete\\_whero/index.htm](http://folksong.org.nz/pakete_whero/index.htm)

**Note:** The ākonga must present information in their own words. 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    Perform poi.****Assessment Task 2 - this task assesses ER 2.1 and 2.2****Performance**

Perform **FIVE** poi items, covering all four 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.

**2.1 Poi is performed in accordance with iwi tradition, and/or the pūtake of the poi.**

**2.2 Poi is performed displaying evidence of ihi, wehi and wana.**

# I te ākongā 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 pūtaka 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 tōna 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 ākongā.

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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

**OUTCOME 2 ASSESSOR CHECKLIST**  
**Ākongā performance**

<b>ĀKONGA</b>		<b>POI ITEMS (5)</b>	
<b>DATE</b>			

OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
CATAGORIES (please select five)	Tick relevant box.	
single short poi <input type="checkbox"/>	Kua matatau ki ngā kupu.	
double short poi <input type="checkbox"/>	Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā.	
single long poi <input type="checkbox"/>	Kua tika te whai i te rangi.	
double long poi <input type="checkbox"/>	Kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki ngā tikanga me te pūtaka o te poi.	
<input type="checkbox"/>	Paetae/Achieved <input type="checkbox"/>	
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 <input type="checkbox"/>	
	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 <input type="checkbox"/>	

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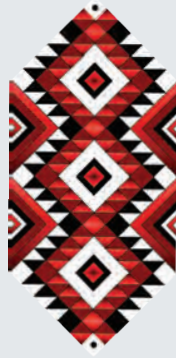
## MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
<p>Describe/explain the pūtake and tikanga of <b>FOUR</b> poi, each from different categories in accordance with iwi traditions.</p>	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi traditions. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• the category matches the poi</li> <li>• the composer is identified, and his/her iwi is/are identified</li> <li>• the name of the poi is identified</li> <li>• when and why the poi was composed</li> <li>• the words and translation of the poi.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• described the pūtake and tikanga of each poi associated with its particular theme</li> <li>• explained the background kōrero to the composition of each poi.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• explained 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.</li> <li>• described any personal (to the composer), social, cultural, political, economic, or geographical issues or influencing factors of the time that led to the composition of the poi.</li> </ul>	<p>The pūtake and tikanga of <b>FOUR</b> poi are correctly described.</p> <p>Poi are each from different categories.</p> <p>References provided.</p>

Task two	Evidence Statements	Judgement Statements
<p>Perform <b>FIVE</b> poi items, covering all four categories. The items must display ihi, wehi and wana in accordance with iwi tradition and/or the pūtake of each poi.</p>	<p><b>Evidence for Paetae/Achievement</b></p> <p>Ka whakaatu te ākongā:</p> <ul style="list-style-type: none"> <li>• kua matatau ki ngā kupu</li> <li>• kua tika te mita o te reo, te whakahua i ngā kupu me te hā</li> <li>• kua tika te whai i te rangi</li> <li>• kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki te/ngā tikanga me te pūtake o te poi.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• kua pūmau ki te tangi me te wairua o te rangi</li> <li>• kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te poi, ā, kia tika te tū.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha</li> <li>• kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga</li> <li>• kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga</li> <li>• kua tika te mahi tahi o te ringa me te kori o te tinana</li> <li>• kua eke ki te tihi o te poi, rangona ai te hā o kui mā, o koro mā.</li> </ul>	<p><b>FIVE</b> poi items are performed.</p> <p>Poi are each from different themes</p> <p>Pūtake is in accordance with iwi traditions</p> <p>Ihi, wehi and wana is displayed.</p>

# Notes:

## Notes:



# MĀORI PERFORMING ARTS

**UNIT STANDARD 13372** (version 8)

Perform haka

(Level 4, Credits 15)

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# ASSESSOR BOOKLET

## 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 the pūtake and tikanga of haka, and perform haka.	Demonstrate in-depth knowledge of the pūtake and tikanga of haka, and perform haka with expression and projection.	Demonstrate comprehensive knowledge of the pūtake and tikanga of haka, and perform haka 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.

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



For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

**ASSESSOR INFORMATION ASSESSMENT TASKS**
**Outcome 1 Demonstrate knowledge of the pūtake and tikanga of haka.**
**Assessment Task 1 – this task assesses PC 1.1**

Describe/explain the pūtake and tikanga of FIVE haka, each from different categories, in accordance with iwi traditions.

The categories of haka may include but are not limited to – kaioaraora, pōkeka, manawa wera, ngeri, taparahi, tūtū ngārahu, peruperu, whakatū waewae.

**1.1 Pūtake and tikanga of haka from different categories are described in accordance with iwi traditions. Evidence of FIVE haka, each from different categories, is required.**

**Sample answer that would be acceptable for ‘Kaiaka/Merit.**

NAME	Ka mate
CATEGORY	Ngeri
COMPOSER NAME	Te Rauparaha
COMPOSER IWI, HAPŪ, OR WHĀNAU	Ngāti Toa Rangatira
WHEN MŌTEATEA WAS COMPOSED (APPROXIMATELY)	Between 1760 and 1849

**Why haka was composed:**

"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.

Te Wharerangi instructed Te Rauparaha to climb into a kūmara pit and for his wife (Te Rangikōaea) to sit on top. By combining the spiritual qualities of a woman (mana wahine) and of food (noa), Te Wharerangi 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 composed the haka.

Ka mate! Ka mate!  
Ka ora! Ka ora!

Will I die!  
Or will I live!

Te Wharerangi 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 pūhuru  
Nāna i tiki ma  
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!

**Note:** The ākonga must present information in their own words. 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    Perform haka.****Assessment Task 2 – this task assesses PC 1.1****Performance**

Perform **FIVE** haka items, each from 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 – kaioaraora, pōkeka, manawa wera, ngeri, taparahi, tūtū ngārahu, peruperu, whakatū waewae.

**2.1 Haka is performed in accordance with iwi tradition, and/or the pūtake of the haka.**

**2.2 Haka is performed displaying evidence of ihi, wehi, wana and mataara.**

# I te ākongā 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 pūtaka 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 ākongā.

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](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

**OUTCOME 2**      **ASSESSOR CHECKLIST**  
 Ākongā performance

<b>ĀKONGA</b>		<b>HAKA ITEMS</b>	
<b>DATE</b>		<b>(5)</b>	

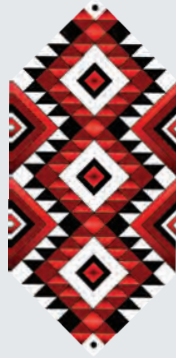
OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
CATEGORIES (please select five)	Tick relevant box.	
kaioraora <input type="checkbox"/>	Kua matatau ki ngā kupu.	
pōkeka <input type="checkbox"/>	Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā.	
manawa wera <input type="checkbox"/>	Kua tika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

## MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
<p>Describe/explain the pūtake and tikanga of <b>FIVE</b> haka, each from different categories in accordance with iwi traditions.</p>	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā samples will vary, according to iwi traditions. However, the following components should be included in the ākongā responses:</p> <ul style="list-style-type: none"> <li>• the category matches the haka</li> <li>• the composer is identified, and his/her iwi is/are identified</li> <li>• the name of the haka is identified</li> <li>• when and why the haka was composed</li> <li>• the words and translation of the haka.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• described the pūtake and tikanga of each haka associated with its particular category</li> <li>• explained the background kōrero to the composition of each haka.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• explained 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.</li> <li>• described any personal (to the composer), social, cultural, political, economic, or geographical issues or influencing factors of the time that led to the composition of the haka.</li> </ul>	<p>The pūtake and tikanga of <b>FIVE</b> haka are correctly described.</p> <p>Haka are each from different categories</p> <p>References are provided</p>

Task two	Evidence Statements	Judgement Statements
<p>Perform <b>FIVE</b> haka items, each from different categories. The items must display ihi, wehi, wana and mataara in accordance with iwi tradition and/or the pūtake of each haka.</p>	<p><b>Evidence for Paetae/Achievement</b></p> <p>Ka whakaatu te ākongā:</p> <ul style="list-style-type: none"> <li>• kua matatau ki ngā kupu</li> <li>• kua tika te mita o te reo, te whakahua i ngā kupu me te hā</li> <li>• kua tika te whai i te rangi</li> <li>• kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki te/ngā tikanga me te pūtake o te haka.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• kua pūmau ki te tangi me te wairua o te rangi</li> <li>• kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te haka, ā, kia tika te tū.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha</li> <li>• kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga</li> <li>• kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga</li> <li>• kua tika te mahi tahi o te ringa me te kori o te tinana</li> <li>• kua eke ki te tihi o te haka, rangona ai te hā o kui mā, o koro mā.</li> </ul>	<p><b>FIVE</b> haka items are performed.</p> <p>Haka are each from different categories</p> <p>Pūtake is in accordance with iwi traditions</p> <p>Ihi, wehi, wana and mataara is displayed.</p>

# Notes:



# MĀORI PERFORMING ARTS

**UNIT STANDARD 13373** (version 8)

Perform haka wahine

(Level 4, Credits 15)

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# ASSESSOR BOOKLET

## 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 the pūtake and tikanga of haka wahine, and perform haka wahine.	Demonstrate in-depth knowledge of the pūtake and tikanga of haka wahine, and perform haka wahine with expression and projection.	Demonstrate comprehensive knowledge of the pūtake and tikanga of haka wahine, and perform haka wahine 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.

### 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/>



## Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

### EXAMPLES OF REFERENCING STYLES

#### 1 Book

King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

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

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and waiata [PowerPoint slides]. Retrieved from TEPS757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

#### 3 Film

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritelevision.com/tv/shows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

#### 4 Magazine/Newspaper article – popular/trade/general interest

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

#### 5 Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text

J. Jackson, personal communication, March 12, 2011.

#### 6 Webpage

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

### PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

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

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

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



For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

**ASSESSOR INFORMATION ASSESSMENT TASKS**
**Outcome 1 Demonstrate knowledge of the pūtake and tikanga of haka wahine.**
**Assessment Task 1 – this task assesses PC 1.1**

Describe the pūtake and tikanga of **FIVE** haka wahine, covering all three categories, in accordance with iwi, hapū, or whānau tradition.

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

**1.1 Pūtake and tikanga of haka wahine with different categories are described in accordance with iwi, hapū, or whānau tradition.**

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](mailto: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.

**Outcome 2 Perform haka wahine.**
**Assessment Task 2 – this task assesses PC 2.1 and 2.2**
**Performance**

Perform **FIVE** haka wahine items, covering all three 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.

**2.1 Haka wahine is performed in accordance with iwi, hapū, or whānau tradition, and/or the pūtake of the haka wahine.**

**2.2 Haka wahine is performed displaying evidence of ihi, wehi, wana, and mataara.**

# 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.

### Comments on this support material

Please contact Māori Qualifications Services [mqs@nzqa.govt.nz](mailto:mqs@nzqa.govt.nz) if you wish to suggest changes to the content of this resource.

**OUTCOME 2**      **ASSESSOR CHECKLIST**  
 Ākongā performance

<b>ĀKONGA</b>		<b>HAKA</b>	
<b>DATE</b>		<b>WAHINE (5)</b>	

OUTCOME	EVIDENCE REQUIREMENTS	ASSESSOR COMMENTS
CATEGORIES (please select five)	Tick relevant box.	
Haka pōwhirii <input type="checkbox"/>	Kua matatau ki ngā kupu.	
Haka kaupapa whānui <input type="checkbox"/>	Kua tika te mita o te reo, te whakahua i ngā kupu, me te hā.	
Haka whakauru <input type="checkbox"/>	Kua tika te whai i te rangi.	
Haka <input type="checkbox"/>	Kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki ngā tikanga me te pūtaka o te haka wahine.	
Haka <input type="checkbox"/>	Paetae/Achieved <input type="checkbox"/>	
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 <input type="checkbox"/>	
	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 <input type="checkbox"/>	

## MARKING SCHEDULE

Task one	Evidence Statements	Judgement Statements
<p>Describe the pūtake and tikanga of <b>FIVE</b> haka wahine, covering all three categories in accordance with iwi, hapū, or whānau tradition.</p>	<p><b>Evidence for Paetae/Achievement</b></p> <ul style="list-style-type: none"> <li>• 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:</li> <li>• the category matches the haka wahine</li> <li>• the composer is identified, and his/her iwi, hapū, or whānau is/are identified</li> <li>• the name of the haka wahine is identified</li> <li>• when and why the haka wahine was composed</li> <li>• the words and translation of the haka wahine..</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• described the pūtake and tikanga of each haka wahine associated with its particular category</li> <li>• described the background kōrero to the composition of each haka wahine.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• described 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.</li> <li>• described any personal (to the composer), social, cultural, political, economic, or geographical issues or influencing factors of the time that led to the composition of the haka wahine.</li> </ul>	<p>The pūtake and tikanga of <b>FIVE</b> haka wahine are correctly described.</p> <p>The pūtake and tikanga are described in accordance with iwi, hapū, or whānau tradition.</p> <p>Haka wahine cover all three categories.</p> <p>References are provided.</p>

Task two	Evidence Statements	Judgement Statements
<p>Perform <b>FIVE</b> haka wahine items, covering all 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.</p>	<p><b>Evidence for Paetae/Achievement</b></p> <p>Ka whakaatu te ākongā:</p> <ul style="list-style-type: none"> <li>• kua matatau ki ngā kupu</li> <li>• kua tika te mita o te reo, te whakahua i ngā kupu me te hā</li> <li>• kua tika te whai i te rangi</li> <li>• kua hāngai te tū, me te kori i te tinana/mahi-ā-ringa ki te/ngā tikanga me te pūtake o te haka wahine.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achievement, plus:</p> <ul style="list-style-type: none"> <li>• kua pūmau ki te tangi me te wairua o te rangi</li> <li>• kua hāngai pū te kori o te tinana ki te wairua me ngā kupu o te haka wahine, ā, kia tika te tū.</li> </ul> <p><b>Evidence for Achievement with Kairangi/ Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• kua pakari te tū me te korikori o te tinana, ā, puta ana ngā mahi auaha</li> <li>• kua ū pūmau ki te wairua o te rangi mai i te tīmatanga ki te whakamutunga</li> <li>• kua puta pū te wairua o te kupu, ā, me te tinana hoki, mai i te tīmatanga ki te whakamutunga</li> <li>• kua tika te mahi tahi o te ringa me te kori o te tinana</li> <li>• kua eke ki te tihi o te haka wahine, rangona ai te hā o kui mā, o koro mā.</li> </ul>	<p><b>FIVE</b> haka wahine items are performed.</p> <p>Haka wahine are from all three categories.</p> <p>Performance is in accordance with iwi, hapū, or whānau tradition, and/or pūtake of haka wahine.</p> <p>Ihi, wehi, wana, and mataara is displayed.</p>

# Notes:

## Notes: