TĪKAROHIA TE MARAMA REALISE YOUR POTENTIAL

Assessment Support Materials

TOURISM MĀORI

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Tohu Artist - Tiana Maihi

(Ngā Puhi, Te Arawa, Ngāti Porou, Ngāi Tai)

Assessment Support Materials

TOURISM MĀORI

Introduction

Welcome to the Assessment Support Materials for Tourism Māori.
The Assessment Support Materials for Tourism Māori 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

Ngā mihi

Level 3

17391	Demonstrate knowledge of key forms of Māori communication, and the significance of Māori identity in tourism Māori
17578	Explain the value and benefits of whānau in tourism Māori
17784	Discuss, examine and recite appropriate karakia in tourism Māori
17786	Explain tikanga in tourism Māori
31070	Explain the importance of Māori place names, and use of reo Māori gatherings and farewells in tourism
17791	Explain kaitiaki practices in a tourism context
31071	Identify and explain the cultural significance of natural and man-made attractions in tourism Māori

Level 4

25954	Plan, conduct, and evaluate a tour on a marae in a tourism context

Level 5

17387	Discuss ngā hekenga mai and settlement, and compare tangata whenua customs with those of another Polynesian culture

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

'Te manu ka kai i te miro, nōna te ngahere
Te manu ka kai i te mātauranga, nōna te ao'
—
'The bird that patakes of the berry, his is the forest.
The bird that patakes of knowledge, his is the world'

Contents

Notes:

TOURISM MĀORI

UNIT STANDARD 17391 (VERSION 8)

Demonstrate knowledge of key forms of Māori communication, and the significance of Māori identity in tourism Māori

(Level 3, Credits 5)

ASSESSOR BOOKLET

Assessor Information

This unit standard can only be awarded with either Paetae/Achieved or Not Achieved grade.

Paetae/Achievement
People credited with this unit standard are able to demonstrate knowledge of key forms of Māori communication, and the significance of Māori identity in tourism Māori.

Assessment criteria

There are **FOUR** (4) 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 booklet. 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 2 and/or Task 4b, this must be recorded (i.e. 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 (refer following link: http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc) 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:

- you must verify that the work submitted for assessment has been produced by the ākonga
- you must 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:

http://www.nzqa.govt.nz/providers-partners/assessment-and-moderation/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.

> **Quick Tip**
>
> 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 key forms of Māori communication and their significance within a tourism context.**

Outcome 2   **Explain the significance of Māori identity in a tourism context.**

Assessment Task 1 – this task assesses PC 1.1

Describe the significance of te reo Māori; for tourism, to tourism and in tourism

All work produced by you must be written in your own words. Ensure to reference all your sources of information. Ngā mihi.

L
E
V
E
L

3

Assessment Task 2 - This task assesses P.C 1.2, 1.3

Listed below are a number of verbal, non-verbal and artistic forms of communication used within te ao Māori.

From the list below select THREE forms of verbal communication and THREE forms of non-verbal communication and give a demonstration to show your understanding of them.

• whakataukī	• pepeha	• whaikōrero	• tukutuku
• whakairo	• kōwhaiwhai	• haka	• whētero
• hongi	• waiata ā ringa	• pūkana	• karanga
• wero	• kupu	• mau rākau	• poi
• waha	• tā moko	• waiata	• mihi
• kākahu	• kete	• tauparapara	• harirū
• raranga	• pakiwaitara	• pūrakau	• korowai

You need to demonstrate **SIX** forms.

Demonstration may include computer, whakaari, tuhituhi, roleplay, poster, waiata, artwork, kapahaka, pakiwaitara, pūrākau, drama, dance, video, oral, photo images, social media etc.

Ākonga may use the attached sheet to record their answers and/or use a range of other techniques to present your descriptions – e.g. PowerPoint, mind maps, posters, drawings etc.

Ākonga must present information in their own words, and references must be provided.You will observe ākonga performance and record the result on the following checklist.

LEVEL 3

Observation Sheet - Communication

Ākonga	
Assessor	
Date	
Verbal Comunication	Criteria: Performance accords with tikanga and kawa. Shows correct pronunciation, wording, phrasing, intonation etc.
1.	
2.	
3.	
Non-Verbal Communication	Criteria: Performance accords with tikanga and kawa. Shows correct facial expressions, gestures, stance etc.
1.	
2.	
3.	

L E V E L 3

Assessment Task 3

Identify THREE key forms of artistic means of communication from Ngā mahi a Toi and THREE from Te Whare Pora.

- List the catagory of each form
- Describe each form

Ngā mahi a toi

CATEGORY 1

CATEGORY 2

LEVEL 3

CATEGORY 3

LEVEL 3

Te whare pora

CATEGORY 1

CATEGORY 2

CATEGORY 3

CATEGORY 2

Assessment Task 4a

Explain the meaning of whakapapa and why it is so important to Māori.

Include in your explanation the significance of whakapapa in relation to Ranginui and Papatūānuku and the relevance to tourism Māori.

L
E
V
E
L

3

Assessment Task 4b

Recite your whakapapa

Include at least **three** of the following: awa, hapū, maunga, iwi, whānau or any other relevant concepts.

LEVEL 3

| Ākonga	
Assessor	
Date	
Whakapapa Concept hapū, maunga, awa whānau, iwi	Performance accords with tikanga and kawa orrect pronunciation appropriate wording phrasing intonation etc.
	OBSERVER COMMENTS
1.	
2.	
3.	
OBSERVER SIGNATURE:	

Comments on this support material

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

ASSESSMENT SCHEDULE

Assesment task 1	Evidence for Achieved	Judgement for Achieved
Describe the significance of te reo Māori; for tourism, to tourism and in tourism	• Oral, written or visual description of the significance of te reo Māori in tourism Māori. • The following is an example of tauira response; • *Waiata tawhito/or mōteatea are ancient songs and poetry of the Māori. Referred to as laments mōteatea have been the vehicle used to transmit history and whakapapa from the past to the present as well as into the future. When used in tourism Māori it connects tangata whenua with the environment, whenua and relates to kaitiakitanga*	• Response includes reasons for using te reo Māori in tourism. • Responses are correct and relevant • Response links te reo Maori to communication forms for the transmission of culture and history from the past to the present day.

Assessment Task 2	Evidence for Achieved	Judgement for Achieved
Select **three** forms of verbal communication and **three** forms of non-verbal communication and demonstrate your understanding of them.	• Tauira demonstrates their understanding of, and explaining the use for, verbal and non-verbal communication in te reo Māori. • The following is an example of tauira response. • *Non-verbal - the hongi is the pressing of noses and symbolises the joining of the hā (breath of life) from one person to another.* • Completed observation form signed off by tauira and assessor: • Observation form to be completed.	• Response includes: **three** verbal and three non-verbal forms of communication • Demonstration in accordance with relevant **tikanga** and **kawa** • **Verbal** - Correct pronunciation, wording, phrasing, intonation • **Non-verbal** - Appropriate facial expressions, gestures, stance • Observation form completed, comments made and signed by observer

LEVEL 3

Assessment Task 3	Evidence for Achieved	Judgement for Achieved

A. Identify three key forms of artistic means of communication from Ngā mahi a Toi.
 	
• List the category of each form
• Describe each form
 	
B. Identify **three** key forms of artistic means of communication from Te Whare Pora.
• List the category of each form
• Describe each form
	• Tauira identifies three key forms of artistic communication from Ngā mahi a Toi and Te Whare Pora.
	
	• The following is an example of tauira response:
	  • *Whakairo (carving) is an artistic form of communication (visual art) that displays figurines of prominent ancestors and kōrero pertaining to whakapapa.*
		• Response categorises and describes:
		  • **Three** key forms of artistic communication from Ngā mahi a Toi
		  • **Three** key forms of artistic communication from Te Whare Pora

Assessment Task 4	Evidence for Achieved	Judgement for Achieved

A. Explain the meaning of whakapapa and why it is so important to Māori. Include in your explanation the significance of whakapapa in relation to Ranginui and Papatūānuku and the relevance to tourism Maori.
 	
B. Recite your whakapapa that includes at least **three** of the following: awa, hapū, maunga, iwi, whānau or any other relevant concepts.
	• Tauira explains what whakapapa is and why it is important to Māori. Included in the explanation is the significance of Ranginui and Papatūānuku and the relevance to Tourism Māori.
	
	• The following is an example of tauira response:
	  • **A.** *In te ao Māori whakapapa is an important factor in establishing one's identity. It provides an in-depth connection to the whenua (land) and the roots of one's ancestry linking everyone back to Ranginui (Sky father), Papatūānuku (earth mother) and the outer creations to the beginning of time. Its relevance to tourism Māori is an awareness of kaitiakitanga and tangata whenua relationship with the land.*
	  • **B.** Whakapapa is recited.
	
	• Observation Sheets – Whakapapa is completed and signed by Assessor.
		• **A.** Response includes the connection between Ranginui and Papatūānuku in relation:
		  • Kaitiakitanga
		  • Manaakitanga
		  • Whakapapa
		
		• **B.** Whakapapa is recited with at least **three** concepts:
		  • *awa/moana/repo, maunga, iwi, hapū, tangata, whānau, mātua, tamariki, ingoa*
		
		• Observation checklist completed, comments made and signed by observer.
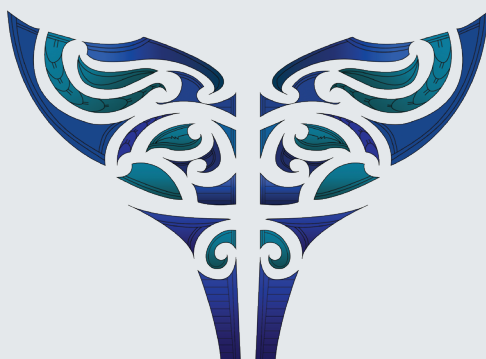
LEVEL 3

TOURISM MĀORI

UNIT STANDARD 17578 (VERSION 9)

Explain the value and benefits of whānau in tourism Māori

(Level 3, Credits 4)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

This unit standard can only be awarded with either Paetae/Achieved or Not Achieved grade.

Paetae/Achievement
People credited with this unit standard are able to explain the value and benefits of whānau in tourism Māori.

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, this must be recorded (i.e. 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 (refer following link: http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc) 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:

* you must verify that the work submitted for assessment has been produced by the ākonga
* you must 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:

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

Referencing

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.

> **Quick Tip**
> 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	Explain the value and benefits of whānau in tourism Māori.

Assessment Task 1 – this task assesses PC 1.1

1.1 The value of whānau in tourism Māori is explained in terms of fulfilling roles within a tourism Māori event.

Here is a list of whānau roles within possible tourism Māori events/services.

• mana whenua	• taura here	• ringawera	• kaihautū	• kaiwhakahaere
• kaimahi	• tuakana	• teina	• kuia	• koroua

In the table provided below, explain the value of whanau fulfilling roles brings to any tourism Māori event or service.

Roles must include mana whenua plus any other five that may or may include the list above.

An example answer for ringa wera has been provided.

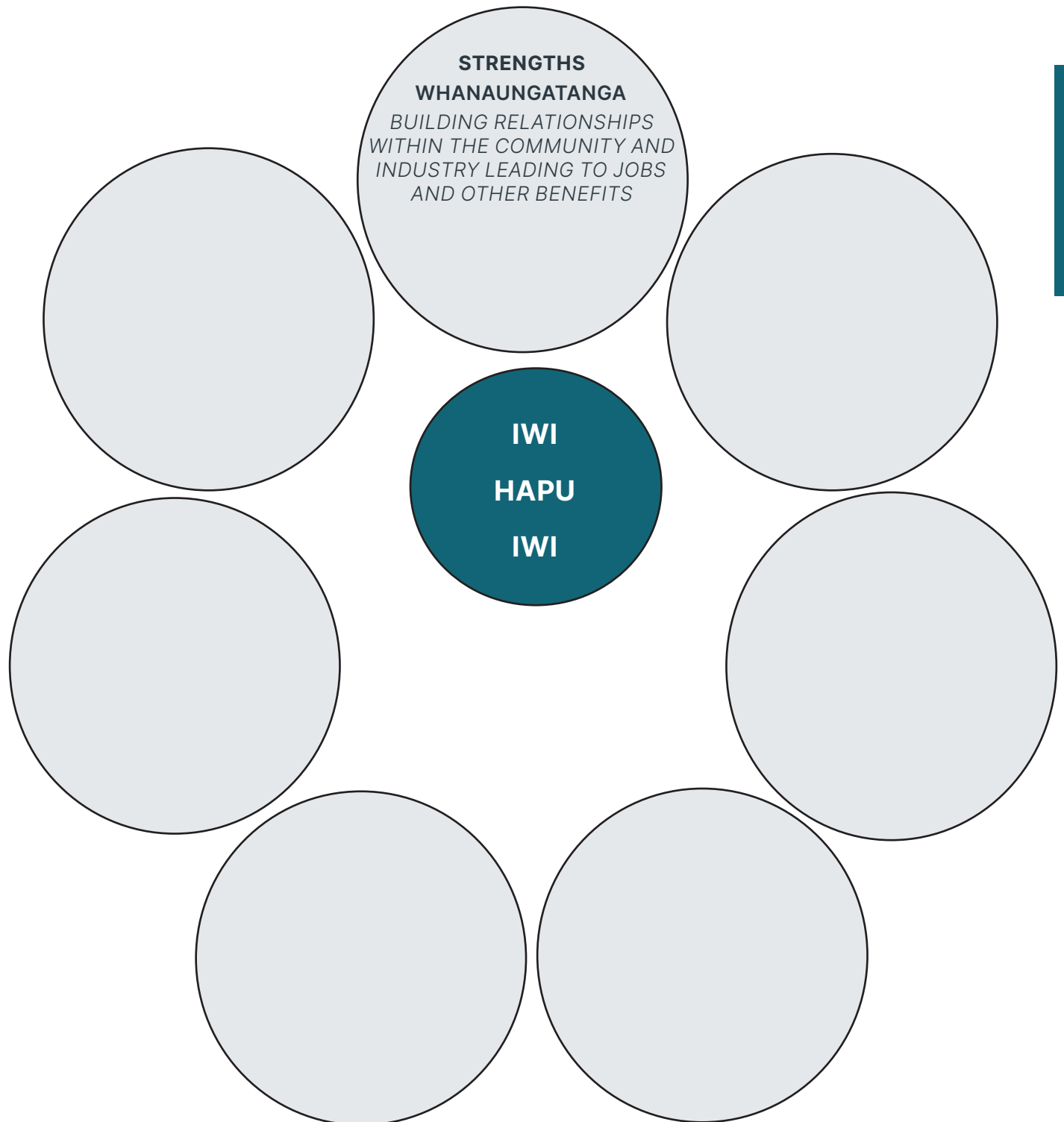| Roles	Value of whānau in the role of a tourism Māori event/service
RINGA WERA	*RINGAWERA SHOWCASE MĀORI HOSPITALITY OF MANAAKITANGA AT ITS VERY BEST, BY PROVIDING KAI (FOOD). IN THE FIRST INSTANCE, THEY COOK AND PREPARE KAI FOR THE NOA PROCESS WHEREBY THE TAPU PLACED ON MANUHIRI DURING A PŌWHIRI IS NEUTRALISED THROUGH EATING OF FOOD.*
MANA WHENUA	
1	
2	
3	
4	
5	

Assessment Task 2 this task assesses PC 1.2

Explain the benefits of whānau in tourism Māori in terms of best outcomes for whānau hapū and iwi. You must explain SIX best outcomes that may include but is not limited to – social activities, collective action, cooperation, economic development, employment, commercial success, leadership, self-management, identity, collective esteem.

1.2 The benefits of whānau in tourism Māori is explained in terms of the best outcomes for whānau, hapū, iwi.

An example answer of best outcomes for strengths has been provided.

STRENGTHS

WHANAUNGATANGA

BUILDING RELATIONSHIPS WITHIN THE COMMUNITY AND INDUSTRY LEADING TO JOBS AND OTHER BENEFITS

IWI

HAPU

IWI

Assessment Task 3 - This task assesses the PC criteria of 1.3

3a. Below is a list of some traditional whānau activities that may take place during a tourism Māori event. In the table provided, explain how two of these activities can contribute to Tourism Māori.

1.3 Traditional and contemporary communal whānau activities are explained in terms of their contribution to tourism Māori.

An explanation for poukai has been given as an example

These activities may include but are not limited to:

hura kōhatu	Matariki	wānanga whakapapa	ahurei	wānanga mōteatea	whakairo

Traditional whānau activities:	Explanation of how the activity contributes to tourism Māori
POUKAI	*WAS ORIGINALLY STARTED BY KIINGI TAAWHIAO TO FEED THE WIDOWED, THE BEREAVED AND THE DESTITUTE. IT WAS A WAY OF LOOKING AFTER AND FEEDING PEOPLE DRIVEN FROM THEIR HOMELAND AFTER THE NEW ZEALAND WARS IN 1863. NOWADAYS IT IS A WAY FOR IWI TO FEAST TOGETHER, GRIEVE TOGETHER FOR THOSE RECENTLY PASSED, DISSEMINATE NEWS OF RELEVANCE TO THE IWI, BRING PEOPLE'S CONCERNS TO THE ATTENTION OF THE KIINGITANGA LEADERSHIP AND COLLECT FINANCIAL CONTRIBUTIONS TO THE KIINGITANGA AND THE HOST MARAE.*

L E V E L 3

3b. Below is a list of contemporary whānau activities. Participate in TWO activities that may or may not be on the list and in the table provided explain how each activity can contribute to tourism Māori.

A example answer for Kapa haka has been provided as an example.

Pā wars	Reunions	Matariki	Waka ama	Māori golf	Te Matatini

Contemporary whānau activities:	Explanation of how the activity contributes to tourism Māori
KAPA HAKA EVENTS	*KAPA HAKA HAVE A SIGNIFICANT CONTRIBUTION TO TOURISM MĀORI AS IT IS NOT ONLY USED TO EMBRACE TE REO MĀORI, BUT IT IS ALSO A WAY OF SHARING AND EXPRESSING STORIES AND CONVEYING MESSAGES THROUGH SONG AND DANCE.* *THERE ARE YEARLY COMPETITIONS HELD IN LOCAL KAPA HAKA REGIONS AND BIENNIALLY A NATIONAL COMPETITION IS HELD.*

LEVEL 3

Comments on this support material

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

ASSESSMENT SCHEDULE

Assesment task 1	Evidence for Achieved	Judgement for Achieved
Explain the value of **mana whenua** plus any other **five** roles.	• Written, oral or presentation of visual research to explain whanau roles and their value within a tourism Māori product. • The following is an example of a tauira response. • **Ringa wera** (kitchen *staff) play a very important part within tourism Māori. They cook and prepare food for the noa process where everything is neutralized through eating of food. It also allows Māori people to showcase Māori hospitality at its best.*	• Explanation is similar to tauira response. • Response includes: • **six** roles - **mana whenua** plus **five** other roles

Assessment Task 2	Evidence for Achieved	Judgement for Achieved
In the mind map, there are seven potential areas of benefit for whānau, hapū and iwi from using a whānau approach to tourism Māori. Explain the best outcomes that could be achieved in each of the remaining **six** areas.	• Written, oral or presentation of visual research to show how whānau, hapū and iwi will benefit tourism Māori • The following are examples of tauira responses: • *Social activities – Whanaungatanga (building relationships),* • *Collective actions – families working together,* • *Economic Development – Financial benefits,* • *Self management – Māori taking ownership and managing themselves,* • *Identity – Sense of belonging,* • *Collective Esteem- Sense of achievement by whānau, hapū/or iwi.*	• Explanation is similar to tauira response. • Must include at least **one** benefit for each of the six potential areas. • Examples for six areas is given:\ • Social Activities • Economic Development • Self Management • Collective Esteem • Identity • Collective actions. • Employment • Commercial success • Leadership • Cooperation

Assessment Task 3a/b	Evidence for Achieved	Judgement for Achieved

From the list of contemporary whānau activities, explain how these activities contribute to Tourism Māori. Select **two** activities and explain how each can contribute to tourism Māori.	• Written, oral or presentation of visual research to show how whānau activities may be a tourism Māori event.
	
	• **3a**
	
	   • *Traditional whānau activity. Poukai was originally started by Kiingi Taawhiao to feed the widowed, the bereaved and the destitute. It was a way of looking after and feeding people driven from their homeland after the New Zealand wars in 1863. Nowadays it is a way for iwi to feast together, grieve together for those recently passed, disseminate news of relevance to the iwi, bring people's concerns to the attention of the kiingitanga leadership and collect financial contributions to the kiingitanga and the host marae.*
	
	• **3b**
	
	   • *Contemporary whānau activity: Kapa haka contributes significantly to tourism Māori as it is not only used to embrace te reo Māori but it is also a way of expressing and sharing stories and conveying messages through song and dance. Te Matatini kapa haka competitions held biennially is a huge drawcard for Māori as well as non-Māori.*
		• Explanation is similar to tauira responses.
		
		• **Two** contemporary whānau activities given
		
		• **Two** traditional whānau activities given.
		
		• May use any of the following, however the candidate may use other examples but they should be negotiated with the teacher to ensure they meet the requirements of this unit standard:
		   • Hura kōhatu
		   • Matariki
		   • Wānanga whakapapa
		   • Ahurei
		   • Wānanga mōteatea
		   • whakairo

LEVEL 3

Notes:

TOURISM MĀORI

UNIT STANDARD 17784 (VERSION 8)

Discuss, examine and recite appropriate karakia in tourism Māori

(Level 3, Credits 5)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

Paetae/Achievement
People credited with this unit standard are able to discuss karakia tawhito and examine contemporary karakia as they apply to a tourism Māori event, and recite a karakia appropriate to a tourism Māori event.

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 (i.e. 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 (refer following link: http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc) 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:

- you must verify that the work submitted for assessment has been produced by the ākonga
- you must 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:

http://www.nzqa.govt.nz/providers-partners/assessment-and-moderation/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.

> **Quick Tip**
>
> 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

Assessment may be presented in a number of ways which may include but are not limited to – artwork, computer, dance, drama, kapa haka, oral, poster, pakiwaitara, pūrākau, photo images, roleplay, social media, tuhituhi, video, waiata, whakaari.

You must present information in your own words, and references must be provided

Understanding the terminology

- Tourism Māori event refers to marae stay, Māori cultural event, historical tour, archaeological tour, adventure tour, nature tour.
- Karakia tawhito are ancient rituals (pre-arrival of Christianity to New Zealand) based on the environment (for example moana, ngahere) and atua Māori.
- Contemporary karakia are prayers based on Christianity or other religions.

<div style="border-left: 4px solid;">

Outcome 1   **Discuss karakia tawhito as it applies to a tourism Māori event.**

Outcome 2   **Examine contemporary karakia as it applies to a tourism Māori event.**

</div>

Assessment Task 1 - This task assesses the PC of 1.1 and 2.1.

1.1 The structure and content of karakia tawhito are discussed in terms of their use and appropriateness for a tourism Māori event.

2.1 The structure and content of contemporary karakia are examined in terms of their use and appropriateness for a tourism Māori event.

Here are some *karakia themes* - tīmatanga hui, karakia mo te kai, sickness, canoe building, protection against mākutu, tapu, unite factions, to cure injuries, to ward off ill luck, Ngā atua Māori.

Select **two** karakia tawhito, and **two** contemporary karakia, which could be used during a tourism event, and provide the following information in the table below.

Karakia tawhito **Whakataka te hau**	Whakamārama (explanation) of the karakia tawhito	**Purpose and appropriateness to a tourism event**
Whakataka te hau ki te uru Whakataka te hau ki te tonga Kia mākinakina ki uta Kia mātaratara ki tai E hī ake ana te atākura He tio, he huka, he hauhunga Haumi e! Hui e! Tāiki e!	Let the west wind fall And the south wind be silent The land bristles in the chill And the ocean has goose bumps The first rays of a red dawn pierce the night Revealing snow, ice, and frost I will grasp it; I will bind myself to it.	A karakia saying "my god, I'm part of this!! – this extraordinary beauty. I bind myself to it" Asking for nothing except to bind oneself to 'this' Justice Joe Williams (Key Note speaker, Ngā Pae o te Māramatanga 15 November 2016)
Karakia tawhito 1.	Whakamārama (explanation) of the karakia tawhito	**Purpose and appropriateness to a tourism event**

LEVEL 3

Purpose and appropriateness to a tourism event

Whakamārama (explanation)
of the karakia tawhito

Karakia tawhito

2.

Purpose and appropriateness to a tourism event

Whakamārama (explanation)
of the contemporary karakia

Contemporary karakia

1.

LEVEL 3

Contemporary karakia 2.	Whakamārama (explanation) *of the contemporary karakia*	Purpose and appropriateness to a tourism event

![MQS Māori Qualifications Services Te Ohu Tohu Mātauranga Māori]

> **Outcome 3**   Recite a karakia appropriate to a tourism Māori event.

Assessment Task 2-This task assesses the performance criteria of 3.1 and 3.2

Select one karakia tawhito, OR one contemporary karakia from Task 1. Recite the karakia demonstrating appropriate behaviour and/or demeanour and with correct pronunciation of kupu.

3.1 A karakia appropriate to the event is recited in accordance with tikanga and kawa.

3.2 Appropriate behaviour is demonstrated during karakia recital in accordance with tikanga and kawa

Observation Sheet - Recite karakia

Ākonga	
Assessor	
Date	
Recitation of karakia is in accordance with tikanga and kawa	Assessor comments

• te reo kia tika
• te reo kia rere
• te reo kia Māori
 	
• Appropriate behaviour and/or demeanour in accordance with tikanga and kawa e.g. removal of hats/hoodies during karakia:
 	
    • respectful manner
    • facial expressions
    • gestures
    • tance
    • acknowledgements	

ASSESSMENT SCHEDULE

Assesment task 1	Evidence for Achieved	Judgement for Achieved

Select **two** karakia tawhito, and **two** contemporary karakia, which could be used during a tourism Māori event.	• Written, oral or visual presentation to explain karakia tawhito and contemporary karakia.
	
	• Translation of the karakia and the purpose of the karakia to a Tourism Māori event.
	
	• The following is an example of a tauira response:
	
	Karakia tawhito:
	
	Whakataka te hau ki te uru
	
	Whakataka te hau ki te tonga
	
	Kia mākinakina ki uta
	
	Kia mātaratara ki tai
	
	E hī ake ana te atākura he tio, he huka, he hauhunga
	
	Haumi e! Hui e! Tāiki e!
	
	Explanation of the karakia tawhito:
	
	• Explanation and use of the karakia.
	
	    • *The first part acknowledges the great forces that connect us to the Atua*
	
	    • *Second part expresses a loosening of the harmful bonds and strengthening of the helpful ones*
	
	    • *Third part is stating what is required to be 'one' with the Atua*
	
	    • *Final is 'so be it'*
	
	Purpose and appropriateness to a tourism event:
	
	• Appropriateness to the situation, e.g. travel, kai, personal safety.
	
	• A 'prayer' by sailors threatened by an approaching storm.
	
	• This prayer may be used to begin a tourism venture that could have some uncertainty within it.
		• Explanation is similar to tauira response.
		
		• Response to include::
		
		    • Structure of the karakia
		
		    • Content of the karakia
		
		    • Purpose and appropriateness to a tourism event
		
		    • **Two** karakia tawhito are given
		
		    • **Two** contemporary karakia are given.
		
		• References

LEVEL 3

Assessment Task 2	Evidence for Achieved	Judgement for Achieved

Select **one** karakia tawhito, **OR one** contemporary karakia from Task 1. Recite the karakia demonstrating appropriate behaviour and/or demeanour and with correct pronunciation of kupu.	• Tauira will recite karakia.
	
	• Checklist completed with comments from assessor
		• Karakia recited and marked against checklist
		   • te reo kia tika
		   • te reo kia rere
		   • te reo kia Māori
		
		• Appropriate behaviour and/or demeanour in accordance with tikanga and kawa:
		   • respectful manner
		   • facial expressions
		   • gestures
		   • stance
		   • acknowledgements
		   • other.
		• Checklist signed by assessor

LEVEL 3

TOURISM MĀORI

UNIT STANDARD 17786 (VERSION 8)

Explain tikanga in tourism Māori

(Level 3, Credits 5)

ASSESSOR BOOKLET

Assessor Information

Paetae/Achievement
People credited with this unit standard are able to explain tikanga in tourism Māori.

Assessment criteria

There is **ONE** (1) assessment task that the ākonga must correctly complete to gain credits for this standard. Once the ākonga has correctly completed the task, the assessor must complete the assessment schedule for each ākonga.

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, this must be recorded (i.e. 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 (refer following link: http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc) 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:

- you must verify that the work submitted for assessment has been produced by the ākonga
- you must 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:

http://www.nzqa.govt.nz/providers-partners/assessment-and-moderation/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.

> **Quick Tip**
>
> 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** **Explain tikanga Māori in tourism Māori.**
>
> **Range Tikanga Māori may include but is not limited to – rāhui, tapu, noa, muru, utu, pouwhenua, aukati; evidence of four is required**

Assessment Task 1 – this task assesses PC 1.1

1.1 Tikanga relevant to a specific tour are explained in accordance with local hapū and iwi tikanga.

1.2 Tikanga relevant to a site are explained in accordance with local hapū and iwi tikanga

Instructions

To complete this unit standard successfully the candidate is expected to complete the following task as set out on the following pages.

Tikanga must always be explained to visitors. This is so that protocols and procedures are carried out in the right way making the experience safe for all. For example, when being welcomed onto a marae it is important for the visitors to know what the kai wero is doing and why, the same for the kaikaranga and kaikōrero.

Scenario: You are taking groups of tourists on two different tours.

The tours can be:

- A cultural heritage trail;
- A marae visit;
- A hard adventure.

Each tour will visit two particular sites, these sites may be:

- Awa;
- māra kai;
- mātaitai reserves;
- maunga;
- moana;
- pā;

- taiapure;
- archaeological sites;
- historical sites;
- marae;
- wāhi tapu.

Chose the two tours and the sites each tour will visit and find out from local whānau/hapū or iwi the tikanga that are appropriate to the tours and sites.

Here is a sample of useful information to gather:

- Māori name and the history behind it;
- significance of site;
- customs regarding tapu and noa;
- procedures to entering and exiting site;

- roles and responsibilities of tangata whenua and visitors (i.e. kaumātua, kuia etc);
- safety measures;
- time factors.

LEVEL 3

List below the **two** different tours you have chosen and the **two** sites **each** tour will visit.

Explain at least **four** tikanga that relate to each tour and to each of the sites the tour will visit.

Tikanga can include: *rāhui, tapu, noa, muru, utu, pouwhenua, aukati* and any others the local whānau/hapū or iwi see as appropriate practices for the sites to be visited.

Tour #1	Sites	Tikanga – explanation
TOUR #1		1.
		2.
		3.
		4.

LEVEL 3

Tour #2	Sites	Tikanga – explanation
TOUR #2		1.
		2.
		3.
		4.

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

ASSESSMENT SCHEDULE

Assessment Task 1	Evidence for Achieved	Judgement for Achieved
Explain **four** tikanga that relate to each tour *and* to each of the sites the tour will visit..	• The following are examples of tauira responses: **Marae Visit:** • **'state of'** Tapu i.e.: tapu is one of the strongest forces in Māori life and means sacred. You are about to embark on a sacred ritual of the Māori people • **Wero (mātātaki),** means "challenge" and was performed by a male warrior of ranking. It is a process at the beginning of a welcome ceremony to ascertain whether the visitor has come with peaceful intentions. • **Kaikaranga** – performed by women. Calls of welcome from the tangata whenua and response calls of gratitude and acknowledgement from the manuhiri (visitors) • **Kaikōrero** – speech maker or orator, who are knowledgeable in tribal whakapapa, and the spiritual, political, social and economic realities of the hapū. • **Waiata** – performed directly after a speech by groups belonging to the speaker to show that they support his speech • **Hongi** – is the pressing of noses and symbolizes joining of hā (the breath of life) • **Kai** – food • **Noa** – similar to a blessing and returns all to a neutral state. This is done by partaking of food. **Visit to wāhi tapu:** • *Local iwi authorities informed and consent given* • *Local kaumātua and kuia to accompany the group.* • *Historical kōrero to be given prior to entering site* • *Ngā ture (rules) explained* • *Karakia performed before entering wāhi tapu.* • *Karanga performed by kuia on entering the site to acknowledge ngā tīpuna.* • *Enter site.* • *Completion: Karakia performed and waiata sung* • *Noa process: Return to venue for refreshments to neutralise the process of tapu.*	• Responses include: • **two** different tours • **two** different sites for each tour • **four** Māori customs and practices for each site • Explanations in accord with local hapū and iwi tikanga. • References provided

LEVEL 3

Notes:

TOURISM MĀORI

UNIT STANDARD 31070 (VERSION 3)

Explain the importance of Māori place names, and use of reo Māori greetings and farewells in tourism.

(Level 3, Credits 4)

ASSESSOR BOOKLET

Assessor Information

Paetae/Achievement
People credited with this unit standard are able to explain the importance of Māori place names and list and use a range of te reo greetings and farewells in tourism.

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 (i.e. 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 (refer following link: http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc) 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:

•   you must verify that the work submitted for assessment has been produced by the ākonga

•   you must 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:

http://www.nzqa.govt.nz/providers-partners/assessment-and-moderation/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.

> **Quick Tip**
> 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**   Explain the importance of Māori names in tourism

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

Research and explain:

1.1 & 1.2. Historical accounts and/or ngā kōrero tukuiho behind the naming of three local Māori place names in tourism and the importance of correct pronunciation of each place name.

1.3. The influences pūrākau and pakiwaitara had on the naming of these places

1.1 & 1.2. Historical account of **three** Māori place names and the importance of the pronunciation of the place names.

1.	
2.	
3.	

LEVEL 3

1.3 The influences pūrākau and pakiwaitara had on the naming of these places

1.

2.

3.

> **Outcome 2** **Present a short mihi and poroporoaki in te reo Māori in a tourism context.**

Assessment Task 2 – this task assesses 2.1, 2.1

These two tasks are oral presentations.

Pronouciation Observation Sheet

Note	*The assessor or verifier must have Reo Maori at level 4 or above or equivalent*
Ākonga	
Assessor	
Date	

Place Names	Assessor Comments	Please Tick
MIHI TO MANUHIRI BEFORE COMMENCING TOUR IN ACCORDANCE WITH LOCAL TIKANGA.	Te reo kia tika	
	Te reo kia rere	
	Te reo kia māori	
POROPOROAKI MANUHIRI AT CONCLUSION OF TOUR IN ACCORDANCE WITH LOCAL TIKANGA.	Te reo kia tika	
	Te reo kia rere	
	Te reo kia māori	

Achieved Yes / No		

LEVEL 3

ASSESSMENT SCHEDULE

Assesment task 1	Evidence for Achieved	Judgement for Achieved

1a Interview a local kaumātua, kuia or community representative about **THREE** local Māori place names that may include but is not limited to –
 	
 maunga, awa, moana, roto, rohe, towns, cities
 	
 • the importance of historical accounts and the pronunciation of each place name;
 	
 • the influences pūrākau and pakiwaitara have on the naming of each place;
 	
 1b Present the information to an audience.
	• Written, oral or visual presentation to explain the importance of Māori place names. Evidence is gathered from local kaumātua, kuia or iwi representative.
	
	 • Suggested solution:
	
	 • Note: You may select any range of Māori place names.
	
	   • Ngaaruawaahia originally known as Waahia ngaa rua meaning the meeting place of two awa (rivers) – the Waipa and the Waikato. Awa is a life source providing food (tuna, ika), resources (harakeke), means of transport, water ways and irrigation hence the significance in te ao Māori. Relationships between place names and the iwi is whakapapa and through whakapapa, kaitiakitanga is established. (ER 1.1)
	
	   • Mispronunciation of Māori place names could be demoralising and insulting to tangata whenua as the mispronunciation of certain kupu would change the course of historical events and whakapapa connections. (ER 1.1)
	
	   • The influence of Māori mythology in the naming of these two rivers provides an understanding and rationale of Māori history and makes sense of a Māori world view. (ER's 1.2,)
		• Information presented includes the:
		
		   • names of **THREE** local place
		
		   • historical accounts for each place,
		
		   • importance of correct pronunciation of each place name
		
		   • influences pūrākau and pakiwaitara have on the naming of each place and is In accordance with local hapū and/or iwi

L E V E L 3

Assessment Task 2	Judgement for Achieved
Mihi to manuhiri on arrival before commencing tour in accordance with local tikanga. Poroporoaki manuhiri before departure after tour in accordance with local tikanga.	• Observation of tauira during verbal presentation of assessment. Assessor will complete observation sheet *(page 49)* and note if tauira has achieved the unit standard.

LEVEL 3

Notes:

TOURISM MĀORI

UNIT STANDARD 17791 (VERSION 8)

Explain kaitiaki practices in a tourism context

(Level 3, Credits 5)

ASSESSOR BOOKLET

Assessor Information

Paetae/Achievement
Explain kaitiaki practices in a tourism context.

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 this must be recorded (i.e. 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 (refer following link: http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc) 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:

- you must verify that the work submitted for assessment has been produced by the ākonga
- you must 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:

http://www.nzqa.govt.nz/providers-partners/assessment-and-moderation/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.

> **Quick Tip**
> 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).

L E V E L 3

ASSESSOR INFORMATION – ASSESSMENT TASKS

> **Outcome 1** **Explain kaitiaki practices in a tourism context.**

Assessment Task 1– this task assesses PC 1.1, 1.2

1.1 Kaitiaki practices associated with Ranginui and Papatūānuku are explained in tourism Māori context

1.2 Kaitiaki practices associated with the children of Ranginui and Papatūānuku are explained in a tourism context.

Research kaitiaki practices associated with Ranginui, Papatuanuku and kāwai tīpuna within a tourism context.

Explain **one** kaitiaki practice for each of the following – Ranginui, Papatuanuku and any two kāwai tīpuna.

Kaitiaki practices may include but is not limited to – karakia, rāhui, tapu, noa, tiaki, mauri, taiāpure

Kāwai tīpuna may include but is not limited to Tāne, Tangaroa, Rongomātāne, Tāwhirimātea, Haumietiketike, Rūaumoko, Tūmatauenga

RANGINUI	
1. **KAITIAKI PRACTICE**	

PAPATUANUKU	
2. **KAITIAKI PRACTICE**	

KĀWAI TĪPUNA/ATUA:	
3. **KAITIAKI PRACTICE**	

KĀWAI TĪPUNA/ATUA:	
1. **KAITIAKI PRACTICE**	

Assessment Task 2-This task assesses the performance criteria of 1.3

1.3. Kaitiaki practices within a local rohe are explained in terms of a tourism event or activity

Attend a local rohe tourism event or activity, observe and explain two kaitiaki practices carried out by the local rohe.

Two kaitiaki practices may include but are not limited to – karakia, rāhui, tapu, noa, tiaki, mauri, taiāpure.

A Tourism event or activity may include but is not limited to – America's cup, coach tours, cruise ships, Ko Tāne, marlin fishing, Mitai Māori Village, New Zealand Rugby, skiing, Tamaki Māori Village, Te Matatini, Te Puia, Waimarama Māori Tours, Waipoua Forest.

EVENT/ACTIVITY	KAITIAKI PRACTICE
	1.
	2.

ASSESSMENT SCHEDULE

Assesment task 1a and 1b	Evidence for Achieved	Judgement for Achieved

Research kaitiaki practices associated with Ranginui, Papatuanuku and kāwai tīpuna within a tourism context.
 	
Explain **one** kaitiaki practice for each of the following – Ranginui and Papatuanuku plus any **two** kāwai tīpuna.
	• Written, oral or visual presentation.
	
	• *Kaitiaki is the term used for the Maori concept of guardianship, for the sky, the sea, and the land. A kaitiaki is a guardian, and the processes and practices of protecting and looking after the environment are referred to as kaitiakitanga and include rāhui and tapu.*
	
	• The following is an example of tauira responses:
	
	• *Papatuanuku represents the generative foundation of all life. The Māori world view is that Papatuanuku sustains all life and that they are spiritually connected to her. Māori regard land soil and water as taonga. "Within the Māori worldview are values, customs and norms that give Māori people the ability to view life holistically. One such value is the discipline of tiaki, kaitiakitanga, which puts parameters around resources to protect them from exploitation. It arouses a consciousness of what is environmentally sustainable and appropriate, and determines the boundaries that Māori need to work within to keep their environment intact and safe. This, say the kaumātua, is the 'seed' that will give rise to future Māori development and involvement in the tourism industry".*
	
	• **Tane** is considered one of the most important of the kāwai tīpuna (superior being). He has authority over man, forests, their products the birds. His children are the trees. Prior to trees being felled, recognition is given to Tane through karakia and chants.
		• Explanation will be similar to tauira example.
		  • **Task**
		• Responses must include:
		  • One kaitiaki practice for Ranginui,
		  • One kaitiaki practice for Papatuanuku
		  • One kaitiaki practice two kāwai tīpuna/atua one each.
		• http://researcharchive.lincoln.ac.nz/dspace/bitstream/10182/111/1/TREC_Report_7.pdf
		• http://www.newzealand.com/travel/media/features/maori-culture/maori-culture_kaitiakitanga_feature.cfm

LEVEL 3

Assesment task 2	Evidence for Achieved	Judgement for Achieved
Attend a tourism event or activity, observe and explain **two** kaitiaki practices carried out by the local rohe. **Two kaitiaki practices** may include but are not limited to – karakia, rāhui, tapu, noa, tiaki, mauri, taiāpure. **A Tourism event or activity** may include but is not limited to – America's cup, coach tours, cruise ships, Ko Tāne, marlin fishing, Mitai Māori Village, New Zealand Rugby, skiing, Tamaki Māori Village, Te Matatini, Te Puia, Waimarama Māori Tours, Waipoua Forest.	• Written, oral or visual presentation: • The following is an example of a tauira response: • *Matariki marks the beginning of the new Māori calendar and celebrates the work of recent successful kaitiaki practices i.e. planting of new trees and crops signalling new beginnings. It celebrates the most advantageous time for new planting, and ceremonial offerings to the land-based gods Rongo, Uenuku and Whiro to ensure good crops for the coming year through karakia and hākari (feast).*	• Explanation will be similar to tauira example. • **Two** kaitiaki practices from an event or activity are explained.

LEVEL 3

Notes:

TOURISM MĀORI

UNIT STANDARD 31071 (VERSION 3)

Identify and explain the cultural significance of natural and man-made attractions in tourism Māori

(Level 3, Credits 6)

ASSESSOR BOOKLET

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

Paetae/Achievement
People credited with this unit standard are able to identify and explain the cultural significance of natural attractions and man-made attractions in tourism Māori.

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 any of the three tasks, this must be recorded (i.e. 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 (refer following link: http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc) 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:

- you must verify that the work submitted for assessment has been produced by the ākonga
- you must 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:

http://www.nzqa.govt.nz/providers-partners/assessment-and-moderation/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.

> **Quick Tip**
>
> 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

Assessment may be presented in a number of ways which may include but are not limited to – artwork, computer, dance, drama, kapa haka, oral, poster, pakiwaitara, pūrākau, photo images, roleplay, social media, tuhituhi, video, waiata, whakaari.

You must present information in your own words, and references must be provided

> **Outcome 1** Identify and explain the cultural significance of natural attractions in tourism Māori.

Assessment Task 1 – This task assesses the performance criteria of 1.1 and 1.2

Select TWO natural attractions and record two examples for each of the following - name, location, features, activities, potential hazards.

1.1 Natural attractions are identified.

1.2 Natural attractions are explained in terms of the cultural significance associated with them and in accordance with the kōrero of the local iwi and/or hapū.

- Gather information about the natural attractions in your local area.
- Information can be gathered from the following: oral history, kaumātua, kuia, pakeke, Māori Land Court records, local museum, I site, hotels, libraries, internet, pūrākau, pakiwaitara, whakairo.
- Natural attractions are attractions in nature which are not man-made but are culturally significant to local Māori and may include but are not limited to - awa kōpaka (glacier), awa pounamu, maunga, awa, whenua, moana, motu, ngāwhā, roto, ana, flora, and fauna, pāharakeke (natural nursery), conservation sites/national parks, marine reserves, mahinga mataitai, taiapure.
- From your findings select two natural attractions and record the information required in the table below for each of the two attractions
- Information must include two examples for each of the following - name, location, features, activities, potential hazards.

ATTRACTION	NATURAL ATTRACTION 1	NATURAL ATTRACTION 2
NAME • *include the story behind the name* • *significance to local iwi*		

LOCATION

- *landmarks (tohu whenua)*
- *tribal boundaries*
- *GPS coordinates*
- *Mapping*

FEATURES

- *physical features*
- *inhabitants (fauna, flora, wildlife)*
- *wairuatanga*

ACTIVITIES

- *tikanga*
- *past/present*
- *kaitiakitanga*
- *manaakitanga*

POTENTIAL HAZARDS

- *breaking tapu (physical, mental, spiritual)*
- *physical hazard*
- *environmental*

LEVEL 3

For EACH attraction explain its cultural significance in Tourism Māori.

- What event or action took place on this site to make it culturally significant?
- Who was involved?
- Where did this happen?
- When did it happen?
- Why is the cultural significance at this attraction?
- Reference all material

ATTRACTION #1	CULTURAL SIGNIFICANCE OF THIS SITE

ATTRACTION #2	CULTURAL SIGNIFICANCE OF THIS SITE

LEVEL 3

> **Outcome 2**   Identify and explain the cultural significance of man-made attractions in tourism Māori.

Assessment Task 2 – This task assesses performance criteria 2.1, and 2.2

Select TWO man-made attractions and record two examples for each of the following - name, location, features, activities, potential hazards.

2.1 Man-made attractions are identified.

2.2 Man-made attractions are explained in terms of the cultural significance associated with them and in accordance with the kōrero of the local iwi and/or hapū.

- Gather information about man-made attractions in your local area.
- Information can be gathered from: kaumātua, kuia, whānau, pakeke, local museum, I site, libraries and internet.
- Man-made attractions are culturally significant to local Māori and may include but is not limited to - whare whakairo, pā kāinga, māra kai, pā tūwatawata (defensive pā), whare wānanga, ngā ara, waka, marae, urupā, paenga pakanga pā (battle site) mahinga kai, wild life reserves, pāharakeke (man-made nursery).
- From your findings select two man-made attractions and record the information required in the table below for each of the two attractions.
- Information given must include two examples for each of the following: name, location, features, activities, potential hazards.
- Reference all material.

ATTRACTION	MAN-MADE ATTRACTION 1	MAN-MADE ATTRACTION 2
NAME • *include the story behind the name* • *significance to local iwi*		
LOCATION • *landmarks (tohu whenua)* • *tribal boundaries* • *GPS coordinates* • *Mapping*		

L E V E L 3

FEATURES

- *physical features*

- *inhabitants (fauna, flora, wildlife)*

- *wairuatanga*

ACTIVITIES

- *tikanga*

- *past/present*

- *kaitiakitanga*

- *manaakitanga*

POTENTIAL HAZARDS

- *breaking tapu (physical, mental, spiritual)*

- *physical hazard*

- *environmental*

For EACH attraction explain its cultural significance in Tourism Māori

- *What event or action took place on this site to make it culturally significant?*
- *Who was involved?*
- *Where did this happen?*
- *When did it happen?*
- *Why is the cultural significance at this attraction?*
- *Reference all material*

ATTRACTION #1	CULTURAL SIGNIFICANCE OF THIS SITE

ATTRACTION #2	CULTURAL SIGNIFICANCE OF THIS SITE

LEVEL 3

ASSESSMENT SCHEDULE

Assessment Task 1	Evidence for Achieved	Judgement for Achieved
Select **TWO** natural attractions and record **TWO** examples for each of the following - name, location, features, activities, potential hazards.	• **Name** of the attraction - include stories behind the name, the significance of this attraction to local iwi • **Location** – may include GPS co-ordinates, mapping, tribal boundaries landmarks, • **Features** – may include physical, inhabitants (fauna, flora, wildlife), wairuatanga • **Activities** – may include tikanga around the activity, past or present activities, kaitiakitanga, manaakitanga • **Potential hazards** – may include breaking tapu (physical, mental, spiritual), physical hazards, environmental • **Referencing**	• **two natural attractions** are selected and information given • **two** pieces of information about the name is given • **two** pieces of information about the location is given • **two feature**s given • **two activities** given • **two potential hazards** given • references are given
Assessment Task 2	**Evidence for Achieved**	**Judgement for Achieved**
Select **TWO** man-made attractions and record two examples for each of the following - *name, location, features, activities, potential hazards*.	• **Name** of the attraction - include stories behind the name, the significance of this attraction to local iwi • **Location** – may include GPS co-ordinates, mapping, tribal boundaries landmarks, • **Features** – may include physical, inhabitants (fauna, flora, wildlife), wairuatanga • **Activities** – may include tikanga around the activity, past or present activities, kaitiakitanga, manaakitanga • **Potential hazards** – may include breaking tapu (physical, mental, spiritual), physical hazards, environmental • **Referencing**	• **two natural attractions** are selected and information given • **two** pieces of information about the **name** is given • **two** pieces of information about the **location** is given • **two features** given • **two activities** given • **two potential hazards** given • references are given
Assessment Task 1 and 2	**Evidence for Achieved**	**Judgement for Achieved**
For **EACH** attraction from Assessment Task 1 and Assessment Task 2, explain the **cultural significance** of the attraction in Tourism Māori.	• Cultural significance of the attraction to hapū and iwi is given • Events leading to the cultural significance of this attraction is explained • Referencing	• One attraction (either natural or man-made) is chosen • Cultural significance is explained • References given

LEVEL 3

TOURISM MĀORI

UNIT STANDARD 25954 (VERSION 4)

Plan, conduct, and evaluate a tour on a marae in a tourism context

(Level 4, Credits 15)

L
E
V
E
L

4

ASSESSOR BOOKLET

Assessor Information

Paetae/Achievement
Explain procedures for conducting a tour on a marae. To include planning and evaluation.

Assessment criteria

There are **FOUR** (4) 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, this must be recorded (i.e. 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 (refer following link: http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc) 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:

• you must verify that the work submitted for assessment has been produced by the ākonga

• you must 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:

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

L E V E L 4

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.

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

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

LEVEL 4

ASSESSOR INFORMATION – ASSESSMENT TASKS

> **Outcome 1**   **Explain procedures for conducting tours on a marae in a tourism context.**

Pre-Assessment Task

Organise a hui with your local marae committee and gain appropriate information regarding the following:
Procedures for:

Procedures for:

- consulting with marae committee and kaumatua to conduct a tour on the marae.
- working with tangata whenua of the marae before, during, and after the tour.

Roles and responsibilities as well as the responsibilities of the manuhiri (tikanga or marae kawa).

Procedures that need to be followed to ensure very thing goes well. Make sure to record the minutes of your meeting and have them signed off by the marae committee or appointed representative.

HUI HELD AT	
DATE	
TIME	
PRESENT	
DISCUSSION	

Assessment Task 1-This tasks assess P.C 1.1, 1.2

Using information from the hui.

Explain the procedures for conducting a tour on the marae, and working with tangata whenua before, during and after the tour

1.1 Procedures for conducting tours on a marae are explained in terms of consulting with marae committee and kaumātua.

1.2 Procedures for working with tangata whenua are explained in terms of before, during, and after the tour is conducted.

BEFORE

DURING

AFTER

> **Outcome 2**   **Plan, conduct, and evaluate a tour on a marae in a tourism Māori context.**

Assessment Task 2 - This task assesses the performance criteria of 2.1 and 2.2

Plan the tour.

2.1 Tour is planned in accordance with marae's own procedures for conducting tours on a marae.

2.2 Contingencies are planned to manage the impact of extraordinary occurrences on the tour.

Having consulted regarding the tour and gathered all the relevant information you must now plan the tour. To do this you must complete a RUN SHEET, a draft template has been provided on the following page, you will need to **modify** it to include all the relevant information.

Ensure that you include ALL the following details in your run sheet or attached additional documents to it to cover them all:

- Dates and timing
- Marae booking and confirmation
- Numbers on tour
- Catering requirements
- Koha
- Names of kaumātua, kuia and hau kāinga where relevant
- Resources needed
- Budget
- Programme - (karakia tīmatanga, pōhiri, mihimihi, housekeeping duties, mihi whakamutunga, karakia whakamutunga).

You must build into your plan contingencies to cope with extraordinary occurrences these could include:

- Unavailability of a marae
- Tangihanga
- Marae over booked
- Change of circumstance
- Environmental conditions.

Your contingencies must cover tangihanga and one other possible extraordinary occurrence.

LEVEL 4

Run Sheet – Tour Plan

ĀKONGA:		NAME OF TOUR:	
DATE:		VENUE:	

TIME	CONTENT	WHO IS RESPONSIBLE	CHECK

LEVEL 4

Assessment Task 3 - This task assesses the performance criteria of 2.3

Conduct the tour

2.3 The tour is conducted in accordance with the plan.

- Following your planning you must conduct the tour.

- Ensure that you follow your plan and comply with all aspects of marae tikanga.

- Your trainer or a senior marae representative will observe you conducting the tour and note its progress on the following Observation sheet:

Observation Sheet

Ākonga	
Assessor	
Date	
Type of tour	
Venue	

Criteria	Assessor Comments
Tour plan has been provided for observer	
Tour has been well planned	
Consultation has been carried out with marae committee before the tour	
Contingency planning is appropriate for venue and circumstances	
Tour is conducted in compliance with marae tikanga	
Any concerns with tour guest behaviours are appropriately dealt with.	
Any extraordinary occurrences are dealt with as per contingency plans	

LEVEL 4

Assessment Task 4 -This task assesses the performance criteria of 2.4

Evaluate the tour

2.4 The tour is evaluated in terms of its overall success, and any variance from the plan is justified.

It is important to review how well the tour went. Gather feedback from the tour guests on what they thought and discuss with the tangata whenua what went well and what didn't work so well during the event and whether or not the tour was conducted in accordance with the plan etc. This should be done at the completion of the tour.

Using the feedback from the tour guests, the run sheet and the observation sheet as a guide, evaluate how things went.

Look at any variances to the plan and explain why they were needed. Discuss the implications and provide a strategy for improvements. Record all details below.

Evaluation details to be signed off by candidate and kaumātua/or marae representative.

Evaluation Report

IMPLICATION	WHAT WORKED / DIDN'T WORK WELL	ANY VARIANCES FROM THE PLAN AND STRATEGIES FOR IMPROVEMENTS.

SIGNED: _____ CANDIDATE DATE: _____

SIGNED : _____ KAUMĀTUA / OR MARAE REPRESENTATIVE DATE: _____

LEVEL 4

ASSESSMENT SCHEDULE

Assessment Task 1	Evidence for Achieved	Judgement for Achieved

Explain the procedures for conducting a tour on the marae. Include what must be done **before, during** and **after** the tour	• Oral, written or visual response of the procedure before conducting a hui on a marae working with tangata whenua, what happens during and what happens after the hui.
	
	• **Before** - Research the tikanga and kawa of the marae. Use minutes from consultation with Marae committee
	• **During** - Practice and observe marae kawa and tikanga. Observe the different roles of tangata whenua and manuhiri.
	• **After** - Poroporoaki and mihi to the host.
		• Response includes:
		• Details of procedures for conducting tours and working with tangata whenua
		  • before
		  • during and
		  • after
		• a tour on a marae

Assessment Task 2	Evidence for Achieved	Judgement for Achieved

Plan the tour
 	
Complete a run sheet
	• Oral, written or visual response of the tour plan.
	• Completed 'Run sheet' displaying all required details.
	• Contingency plan displaying all relevant details
		• Run sheet must include all the following information;
		  • dates and timing
		  • marae booking and confirmation
		  • numbers on tour
		  • catering requirements
		  • koha
		  • names of kaumātua, kuia and hau kāinga where relevant
		  • resources needed
		  • budget
		  • Programme - (*karakia tīmatanga, pōwhiri, mihimihi, housekeeping duties, mihi whakamutunga, karakia whakamutunga*).
		• Contingency Plan must include **tangihana** and one other from the following –
		  • unavailability of marae,
		  • marae over-booked,
		  • environmental conditions,
		  • change of circumstances

Assessment Task 3	Evidence for Achieved	Judgement for Achieved
Conduct the tour.	• Oral, written or visual response of conducting the tour. • Completed observation sheet	• Observation sheet is completed by trainer and/or marae person. • Sheet shows that all relevant criteria have been met in accordance with marae tikanga
Assessment Task 4	**Evidence for Achieved**	**Judgement for Achieved**
Evaluate how things went.	• Oral, written or visual response of an evaluation of the tour. • Completed Evaluation report. • Feedback from Marae committee and tour guests	• Feedback from Marae committee and tour guests is included in the evaluation report. • Any variance from the tour plan is justified. • Report is signed by marae representative.

LEVEL 4

Notes:

TOURISM MĀORI

UNIT STANDARD 17387 (VERSION 6)

Discuss ngā hekenga mai and settlement, and compare tangata whenua customs with those of another Polynesian culture

(Level 5, Credits 15)

ASSESSOR BOOKLET

LEVEL 5

NZQA
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

MQS
Māori Qualifications Services
Te Ohu Tohu Mātauranga Māori

Assessor Information

Paetae/Achievement
People credited with this unit standard are able to: discuss and trace ngā hekenga mai across Polynesia; discuss an iwi settlement in Aotearoa; and compare and contrast Māori customs, traditions, and values to those of another Polynesian culture.

Assessment criteria

There are **FOUR** (4) 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 2 and/or Task 4b, 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 (refer following link: http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc) 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:

• you must verify that the work submitted for assessment has been produced by the ākonga

• you must 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:

http://www.nzqa.govt.nz/providers-partners/assessment-and-moderation/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.

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).

L E V E L 5

ASSESSOR INFORMATION – ASSESSMENT TASKS

> **Outcome 1   Discuss and trace ngā hekenga mai across Polynesia**

Assessment Task 1 - This task assesses the performance criteria of 1.1

Research the rational for ngā hekenga mai across Polynesia focusing on the socio-economic conditions and how these conditions influenced the migration from Hawaiki to Aotearoa.

Present your information in one of the following forms;

- 500-600 word written response, and/or
- PowerPoint presentation (15 mins) and/or
- Performance i.e. roleplay/mōteatea/waiata

Please include the following: *disputes, overcrowding, warfare, human sacrifice, and mana in your discussion.*

Assessment Task 2 - This task assesses the performance criteria of 1.2

Provide evidence of settlement and chronological patterns that took place during the migration across Polynesia to Aotearoa..

Please include at least **three** of the following **settlement patterns**: *fishing, hunting, gathering, gardening, language, kai, symbols, construction and establishing communities* in your response.

Also include at least **three** of the following **chronological settlements:** *Hawaii, Lapita pottery, Rapanui, Thor Heyerdahl.* You need to demonstrate **SIX** forms.

Assessment Task 3a - This task assesses the performance criteria of 2.1

Using an aerial view of iwi settlement within Aotearoa that shows the diversity of settlement areas, discuss and give referenced evidence of the effect of settlement on the local environment.

Please include at least **four** of the following: *hunting, fishing, landscape, land use, water, air, climate, sustainability, people, and coastal* in your response

Assessment Task 3b - This task assesses the performance criteria of 2.2

i. Discuss the different media used to establish the history of iwi settlement within your local rohe in accordance with whānau, hapū and iwi accounts and provide evidence.

Include and explain at least **two** of the following Iwi accounts: *karakia, mōteatea, pakiwaitara, pūrākau, whakapapa*

ii. Economic trade and social benefits of iwi settlement in terms of the positive or negative outcomes for the whānau, hapū/ and or iwi:

Evidence of **two** positive and **two** negative outcomes is required.

L E V E L 5

Assessment Task 4- This task assesses the performance criteria of 3.1 and 3.2

Compare and contrast Māori customs, traditions, and values in terms of welcome and hospitality with another Polynesian culture.

Customs and traditions may include but are not limited to – atua, haka, kai, kākahu, kupu, poroporoaki, pōwhiri, toi, waiata, whakairo, whaikōrero, whare.

Select four customs and traditions.

Values may include but are not limited to – *manaakitanga, tapu, aroha, aroha ki te tangata, tiakitanga, whanaungatanga, and kotahitanga.*

Select **four** values.

L
E
V
E
L

5

Comments on this support material

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

ASSESSMENT SCHEDULE

Assessment Task 1	Evidence for Achieved	Judgement for Achieved

Research the rationale for ngā hekenga mai across Polynesia focusing on the socio-economic conditions and how these conditions influenced the migration from Hawaiki to Aotearoa.
 	
Please include **all** of the following: *disputes, overcrowding, warfare, human sacrifice and mana* in your discussion.
	• Oral, written or visual research on reasons for ngā hekenga mai. To include the following – disputes, overcrowding, warfare, human sacrifice and mana in the discussion.
	
	• **Please note:** the following is an example of tauira response as tauira responses may vary.
	
	• *Example: Ariki or Rangatira such as Uenuku who had mana (power authority and supremacy), controlled the distribution of land, food and even women causing dissatisfaction, jealousies, resentment and bitterness leading to hostility, feuding and warfare. In some areas overcrowding led to shortages of food and other resources and in others cultural/religious practices included human sacrifice. Combinations of these factors motivated groups to seek new lands*
		• Response includes:
		   • disputes
		   • overcrowding
		   • warfare
		   • human sacrifice
		   • mana
		• Responses are supported by APA references

LEVEL 5

Assessment Task 2	Evidence for Achieved	Judgement for Achieved
Provide evidence of settlement and chronological patterns that took place during the migration across Polynesia to Aotearoa. Please include at least **three** of the following **settlement patterns:** *fishing, hunting, gathering, gardening, language, kai, symbols, construction and establishing communities* in your response. Also include at least **three** of the following **chronological settlements**: Hawaii, Lapita pottery, Rapanui, Thor Heyerdahl.	• Oral, written or visual evidence on settlement and chronological patterns of ngā hekenga mai across Polynesia to Aotearoa. • **Please note:** the following are examples of tauira responses as the tauira responses may vary. • Example: Settlement pattern: *The landfall of the first settlers seems to have been along the East Coast of the North Island – the Coromandel Peninsula and the Bay of Plenty. Evidence seems to indicate that although the schoolbook stories of a Great Fleet is probably mythical (and invented by early European anthropologists), the migrations did happen in phases which included fleets of several waka. They brought with them their traditions of whakairo (carving), raranga, (weaving), tā moko (tattooing) and their traditional waiata (songs) and karakia (prayers). They also brought the kūmara, and the kiore (Polynesian rat) which proceeded to decimate the native (and unprotected) bird population.* • Chronological pattern: *The Lapita Pottery theory suggests, through the discovery of clay artefacts throughout Western Polynesia that the Polynesian culture evolved from the Santa Cruz group of islands, south-east of the Solomon Islands around 3000BC spreading throughout the Pacific some 1500 years later forming the peoples of Polynesia. 600 A.D First settlers to Hawaii, 700 A.D First settlers in Rapa Nui 750 A.D Kupe discovers Aotearoa, 1250 – 1300 Toi and Whātonga, arrive in Aotearoa to discover it is inhabited by Moriori.*	• Responses are supported by APA references

L E V E L 5

Assessment Task 3	Evidence for Achieved	Judgement for Achieved

3a (2.1)
 	
Using an aerial view of iwi settlement within Aotearoa that shows the diversity of settlement areas, discuss and give referenced evidence of the effect of settlement on the local environment.
 	
Please include at least **four** of the following: hunting, fishing, landscape, land use, water, air, climate, sustainability, people and coastal in your response.
 	
3b (2.2)
 	
i **Discuss** the different media used to establish the history of settlement and provide evidence in accordance with whānau, hapū and iwi accounts.
 	
Include and explain at least **two** of the following Iwi accounts: karakia, mōteatea, pakiwaitara, pūrākau, whakapapa.
 	
ii. Economic trade and social benefits of iwi settlement in terms of the positive or negative outcomes for the whānau, hapū/ and or iwi: Evidence of **two** positive and **two** negative outcomes is required.
	• Visual evidence on iwi settlement in Aotearoa showing the diversity of settlement areas, and the effect on the local environment.
	
	• Please note: the following are examples of tauira responses as the tauira responses may vary.
	
	• Example: **3a** *Geographical map outlining iwi settlement with a description of the effects on the local environment.*
	
	• **3b**
	
	   • *i. Te Rauparaha was a fearless rangatira of the Ngāti Toa tribe who descends back to Hoturoa, captain of the Tainui waka. He was the son of Werawera the chief of Ngāti Toarangatira. His wife was killed by the people of Waikato which lead to his retaliation to kill a Waikato chief. The battle took place and from here he and his tribe left Kāwhia migrating southwards controlling the southern end of the north island in particular Ōtaki, Kāpiti Island and its surrounding areas.*
	
	   • **ii.** *He encouraged pākeha to set up whaling stations establishing a lucrative trade of supplies for muskets, increasing his mana. He was feared throughout the land for his skill in warfare and it was he who composed the famous haka "Ka mate ka mate ka ora! ka ora!". (Pūrākau provided)*
	
	   • *At the time Te Rauparaha composed this haka, he was nearly caught by his enemies. Fleeing for his life he asked the local chief Te Whareangi for protection. The chief permitted Te Rauparaha to be hidden in his kūmara pit and Te Wharehangi's wife Te Rangikoaea then sat over the kūmara pit. Te Rauparaha performed his Haka of joy before Te Whareangi and Te Rangikoeaea as he climbed out of the kūmara pit. However, his mana would have been trampled when he hid under the skirts of a woman and whare tangata.*
		• Response includes any four of the following:
		
		   • *hunting, fishing, landscape, land use, water, air, climate, sustainability, people, coastal*
		
		• Response includes:
		
		   • **two** positive responses
		   • **two** negative responses
		
		• http://history-nz.org/rauparaha.html
		
		• Responses are supported by APA references

L E V E L 5

Assessment Task 4	Evidence for Achieved	Judgement for Achieved
Compare and contrast Māori customs, traditions and values in terms of welcome and hospitality with another Polynesian culture. **Customs and traditions** may include but are not limited to – atua, haka, kai, kākahu, kupu, poroporoaki, pōwhiri, toi, waiata, whakairo, whaikōrero, whare. Select **four** customs and traditions. Values may include but are not limited to – *manaakitanga, tapu, aroha, aroha ki te tangata, tiakitanga, whanaungatanga, and Kotahitanga.* Select **four** values.	• Oral, written or visual evidence comparing Māori customs, traditions and value with those of another Polynesian people. • **Please note:** the following are examples of tauira responses as the tauira responses may vary. • Examples: *Comparison of Pōwhiri and Kava Ceremony* **Pōwhiri** • What to wear to a pōwhiri: *Females - a long dark coloured skirt or dress, males to wear long dark trousers (no jeans). Manuhiri can change if necessary after the pōwhiri* **The pōwhiri** • The pōwhiri is the ritual ceremony of encounter: *Traditionally the process served to discover whether the visiting party were friend or foe, and so its origins lay partly in military necessity. As the ceremony progressed, and after friendly intent was established, it became a formal welcoming of guests (manuhiri) by the hosts (tangata whenua or home people). As the ceremony progresses also, the tapu or sacredness surrounding manuhiri is removed, and they become one with the tangata whenua.* **Kava** • *What to wear at a kava ceremony: Casual clothes like jeans, t-shirt. NO hats or scanty clothing - bikinis or scanty dress above the knee or partially exposing the breasts are inappropriate. Fijian culture is based on respect and conservative Christian values so dress conservatively.* **The kava ceremony** • *The kava ceremony is one of the central Fijian traditions. If you go to a village expect to participate in a kava ceremony of some form. It is highly informal yet highly formal in its end result. Remember to bring kava to the village- as a sign of your respect for the community. It is also a central symbol of the Fijian culture so behave yourself at the kava ceremony or you will most definitely upset your hosts.*	• Response includes: • **four** Māori customs or traditional values are compared and/or contrasted with another Polynesian culture • http://maaori.com/misc/powhiri.htm • http://www.fijibure.com/kava.htm • Responses are supported by APA references

LEVEL 5

Notes: