



Level 1 Te Ao Haka 2023

91987 Demonstrate understanding of a key role within Te Ao Haka

Whiwhinga: 5

Kairangi	Kaiaka	Paetae
Analyse a key role within Te Ao Haka.	Evaluate a key role within Te Ao Haka.	Demonstrate understanding of a key role within Te Ao Haka.

EXEMPLAR - TAUAROMAHI

No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.

Ākongā Response

Excellence - Analyse a key role within Te Ao Haka.

Name the key role you will use from the list above:

Tuhia mai te tūranga tāpua i te rārangi tāpua i runga ake nei:

The role / Te Tūranga:

ASSESSMENT TASK / TŪMAHI

(a) What is the purpose of the role you have selected? How will it contribute to the performance at the Polyfest?

He aha te hua o te tūranga tāpua i whiria e koe? Ka pēhea tana hāpai i te whakaaturanga ki te Polyfest?

B I U		☰ ☱		↶ ↷	
<p>Within Te Ao Haka Kaiarahi are arguably the most important role within a ropu. Kaiarahi have a various amount of responsibilities and standards to uphold. The purpose of the role I have selected does not have one singular purpose but instead a number of them. Firstly one of the key purposes of the kaiarahi is to lead their group during a performance. During Waiata, haka, whakaeke and various other items there will be parts of these items that are specifically meant for the Kaiarahi/kaea. In many situations it can be detrimental to the group's collective performance if the Kaiarahi does not pull through for the group and perform their designated part. A prime example of when something like this happened to my school Kapa Haka Group was at my 2021 kapa haka regionals in wellington. Our Kaitātaki wāhine ended up losing her voice during our whakawatea so our rōpū had no que that let us know when to move. As a result this ended up affecting the overall score we recieved.</p> <p>In Addition to not only leading the group on stage, there is a certain amount of mahi that kaiarahi have to do behind the scenes. Although this differs for many groups, Kaiarahi are often in charge of making sure that the group can work and collabarate with other each other without any problems arinsing. Within high school groups you often see that not everyone gets along, people always have their opinions about how actions should be performed, who deserves a solo and even who they think should be kicked out of the group. In a way, when choosing who should be kaiarahi you should always keep in mind "Who's someone who has the power to connect with people?". If your leader cannot connect with the group there is no point in handing them that honour. In many ways kaiarahi is not just a leader but also a peacemaker, a unifier and a friend. That's really what kapa haka is about - bringing people together. So the purpose of this role is not only to lead on stage, but to unify the rōpū as well.</p> <p>The role of Kaiarahi will contribute to the performance at polyfest by not only ensuring that the group takes the stage and has someone to follow, but by also making sure that the group is ready mentally. The kaiarahi will contribute to the performance by making sure the group works together and performs as a collective.</p>					

(e) What qualities and skills are required for your role? Give examples or personal experiences of these qualities and skills.

He aha ngā momo kounga, pūkenga ka here ki tō tūranga tāpua? Whakatakoto ētahi whakaaro, wheako matawhaiaro rānei e hāngai ana ki aua kounga, pūkenga.

B I U		☰ ☱		↶ ↷	
<p>To not only be, but excel at having the position of kaiarahi, a person needs to have range of different qualities and skills. I will list 2 main qualities that I believe a Kaiarahi needs to have in order to have this role and exband on them below. These three qualities would be Mahi Tahī (teamwork) and Manawaroa (Resilience)</p>					

To lead a group you can't just tell your rōpū what to do, that's not leadership it's dictatorship. To have and also keep the role of Kaiarahi you must know how to collaborate and work with others. You have to be amongst it, leading by example and not asking people to do something you wouldn't or don't do yourself. Mahi Tahī is the most important quality for a Kaiarahi to have. Kapa Haka is not an individual sport; it's about the team. It's quite literally in the name "Kapa Haka" Kapa meaning group. I vividly recall a moment during our kura's Kapa Haka campaign this year when our kaiarahi was not displaying this quality. You see, throughout our campaign it had been smooth sailing until about halfway through our campaign. Two of our tutors had quit but we were still going strong with the two tutors who remained (their names were Aorangi and Tawake). When this happened the commitment of our Kaitātaki wāhine started to slip. She started showing up to practices less and just wasn't leading like she once had. She failed to give an explanation to our tutors and even went as far as to lie to the other members in our rōpū. Obviously, when we found out she had lied, we were not happy. This affected not only her ability to further connect with the group but to also work with us as a team. When she would make calls nobody would listen. She would tell us to do things that she wouldn't do herself and she was quite antisocial when we were off the floor. She failed to collaborate with us as a team and that affected not only our overall performance but also the relationships within our Kapa. In conclusion I do believe that if a kaiarahi can not clearly demonstrate Mahi Tahī then they should not be given the role.

Moreover, Kaiarahi need to be resilient. Kapa Haka can be a very intense environment and many challenges bubble to the surface. Kapa Haka is both mentally and physically draining, but as a leader you have to save face in a lot of situations. How you act, speak, and perform has a direct/immediate effect on those around you. Kaiarahi have to face challenges head on - no matter how daunting they may seem. Remaining resilient even if it's when you're just doing top drops for the 100th time is extremely important. Kaiarahi have to make a conscious effort to bring the energy because if you slack off and other people in the group see that, then they'll think they can slack off too. An example of when this happened was during one of our very last noho's (overnight stays) before we took the stage. We had been drilling and drilling the same item for hours and not everyone seemed to pull their weight. In any College Kapa group it's always easy to see which performers are stronger than others. When this happened it was up to the seniors and the kaiarahi to keep up the consistency as role models to our teina we had to be resilient and keep pushing through. When our teina saw that we were giving it our all, and putting every last ounce of energy into our whakawatea they eventually picked up their game. Overall I believe that a Kaiarahi (when resilient) have the power to persuade and be a great role model. When people see that you're pushing and can recognise the fact that you're not giving up, I think it can be a massive inspiration to the Kapa as a whole.

- (i) What are three challenges your role could come across leading up to the performance? Give an approach to each of these challenges?

He aha ngā momo wero e toru ka tau ki tō tūrangā tāpua i ngā whakahaerenga o te wā tae noa ki te whakaaturanga? He aha te tukanga mō ia wero?

B *I* U        

Three challenges that a Kaiarahi could come across leading up to a performance would be injury, a member of the rōpū doesn't know the actions, one of the members has to leave.

In Kapa Haka one of the main challenges that any performer faces (but especially the kaiarahi) would be the potential for injury during a campaign season. In order to prevent injury many Kapa take precautionary measures. Kaiarahi may start eating healthier or working out more during a campaign to make sure that they are fit and healthy for the stage. Many Kaiarahi will lead stretches before practices to warm up their bodies but to also prevent muscle strain and possible injury. Seeing as Kapa Haka is both mentally and physically taxing there is a big focus around hauora during the lead up to a performance, Kaiarahi will take into account both their personal wellbeing, but also the wellbeing of the group.

Furthermore, another challenge that a kaiarahi could possibly face would be the possibility of one of their performers not knowing all the actions for a waiata-a-ringā (action song) or any item really. Although it may not be their responsibility to handle, you will often see that if a person in their rōpū doesn't know their actions the leader will personally take on the mahi of teaching them the actions and making sure that all members of their group are caught up and are in the position where they can confidently perform.

Lastly another challenge that could arise during the lead up to a performance would be a member deciding to leave/quit the group. Depending on how significant a role they played within the group, one singular person deciding to leave could be extremely damaging to the group as a whole. When something like this happens it would be the Kaiarahi's job to uplift the spirit/morale of the rōpū and make sure that the people in their group are okay to carry on. A person deciding to leave for whatever reason is never nice, it's the Kaiarahi's job to let the group know that it's okay to feel it but that at some point they have to get back to the mahi. When I say "Feel it" I do mean in an emotional sense, however, when it comes to the performance it is imperative that the Kaiarahi makes sure that the gap left behind can not be seen in their performance.

- (o) Discuss how the key role would have a positive impact not only on the final performance, but also on the other key roles they are working with.

Kōrero mai i ngā whakaawenga pai mo te tūranga tāpua, ki te whakaaturanga whakamutunga, ā, ka pēhea hoki tana mahitahi ki te taha o ērā atu o ngā tūranga.

B *I* U    

Kaiarahi would have a positive impact on the group's final performance not only because of their stage presence as a leader but also through the connections they would have made with their group. Through countless hours spent practicing their bracket and singing their waiata, an unshakeable bond would tie them all together. Kapa Haka brings people together and creates a whanau. Through working side by side with the kairakuraku, kaitāmoko and kaiwhakarite kākahu. A new found respect for support and help would be abundantly clear. Working together with that many people with different strengths and qualities teaches and strengthens some of our own key Values.

Things like:

- Open Mindedness
- Tolerance
- Respect
- Kindness
- Team work
- Community

In a space like Kapa Haka a Kaiarahi would not be able to strengthen the values that I've listed above but would also be able to learn from the other key roles they are working with. The community/environment that Kapa Haka creates is a space that ends up being mutually beneficial for everyone, regardless of what role you have. You pick up new practical skills like learning how to play a waiata on the rakuraku. Whether that be a performer, a cook, a tutor, kaitāmoko, kairakuraku or Kaiarahi. It truly takes a village to create and continue a Kapa Haka group.

Achievement with Excellence (K8)**The Subject:** Te Ao Haka**The Standard:** 91987**The Total Score:** 08/08

Question No.	Commentary
One	Ākonga responses clearly analysed a key role and gave examples of their contribution to the performance/ context given. They responded clearly and gave an in-depth response. They also elaborated on the role in the wider context of Te Ao Haka tikanga.

Ākongā Response

Merit - Evaluate a key role within Te Ao Haka.

Name the key role you will use from the list above:

Tuhia mai te tūranga tāpua i te rārangi tāpua i runga ake nei:

The role / Te Tūranga:

ASSESSMENT TASK / TŪMAHI

(a) What is the purpose of the role you have selected? How will it contribute to the performance at the Polyfest?

He aha te hua o te tūranga tāpua i whiria e koe? Ka pēhea tana hāpai i te whakaaturanga ki te Polyfest?

B <i>I</i> <u>U</u>
<p>The purpose of a costumes person has the responsibility of measuring the performers, sorting and organising the costumes. The costume person will note alterations that need to be done to the costumes in order to size and fit the performers correctly or comfortably as the costume can affect the performers posture and ability to move, this is also because the costume person has the responsibility to make the performers feel good when performing as this will contribute to the performance at polyfest as it will enhance the performers confidence, pride and performance skills. The costume person also has the responsibility to care for costumes such as storing them in a safe place, depending on the group their is tikanaga that is followed and maybe different for each group, caring for costumes is an important part as it keeps the costumes in good condition for longer and safe, this will contribute to the final performance as the costumes are cared with love they will be worn with love.</p>

(e) What qualities and skills are required for your role? Give examples or personal experiences of these qualities and skills.

He aha ngā momo kounga, pūkenga ka here ki tō tūranga tāpua? Whakatakoto ētahi whakaaro, wheako matawhaiaro rānei e hāngai ana ki aua kounga, pūkenga.

B <i>I</i> <u>U</u>
<p>The costume person usually embodies qualities and skills such as a passion for fashion, design, art or traditional clothing history and usually would require having software capabilities. The costume person must have an eye or pay attention to detail in order to make sure the costumes look good, they must also have the ability to work under pressure as alterations can be needed anytime or last minute, they must also have the ability to work with others as they will need to verbally communicate with the performers and build a relationship in order to make them feel comfortable during fittings, dressing and undressing. I believe I have the strength to be a costume person as I have the qualities and passion for fashion, design, art and have had experience in seeing this role being executed as my nan (grandmother) was a costume person for my Primary and Intermediate school. I don't have many software capabilities however I have been taught the basics by my grandmother and I would also have her for help and guidance if needed. I believe I have the ability to work with others as I understand insecurities about bodies, I am a non-judgemental person and friendly.</p>

- (i) What are three challenges your role could come across leading up to the performance? Give an approach to each of these challenges?

He aha ngā momo wero e toru ka tau ki tō tūranga tāpua i ngā whakahaerenga o te wā tae noa ki te whakaaturanga? He aha te tukanga mō ia wero?

B <i>I</i> <u>U</u> ☰ - ☷ - ↶ ↷
One challenge being a costume person is working with different ages, because the polyfest is based on young people such as kids (youth), they have a short concentration span which can result in taking longer to size or dress and undress them meaning they will need to allow enough time to execute this role. Also when working with young kids they can also get shy, emotional or have anxiety while putting on the costume meaning the costume person will need to prep them before the final performance to get them used to wearing the costume. Another challenge is fitting the costumes in a budget this means the costume person will need to work along with the kapa haka group manager or whoever is in charge of financial costs to work around this challenge. Another challenge is last minute alterations or changes to the costumes, to overcome this challenge a dress rehearsal is an important moment as the costume person gets a final chance to get a visual view of the costume and performance together, making sure every detail of the costume meets the expectations to the dress standards of the kapa haka group before the public sees the final performance.

- (o) Discuss how the key role would have a positive impact not only on the final performance, but also on the other key roles they are working with.

Kōrero mai i ngā whakaawenga pai mo te tūranga tāpua, ki te whakaaturanga whakamutunga, ā, ka pēhea hoki tana mahitahi ki te taha o ērā atu o ngā tūranga.

B <i>I</i> <u>U</u> ☰ - ☷ - ↶ ↷
The role of the costume person has an impact on the final performance and other key roles they are working with as it all contributes to the dynamic of the final performance and the costume is an important part of getting into character before performing, and informs the audience who they are as the costume is a representation of their kapa haka group, iwi and culture, this will contribute to the final performance at polyfest as it will enhance the performers confidence, pride and performance skills.

Achievement with Merit (K6)**The Subject:** Te Ao Haka**The Standard:** 91987**The Total Score:** 06/08

Question No.	Commentary
One	The Ākonga reflected only some key points, qualities, and skills within the key role chosen. They provided a clear response that was easy to analyze, but were not in-depth enough to achieve with excellence.

Ākonga Response

Achieved - Demonstrate understanding of a key role within Te Ao Haka.

Name the key role you will use from the list above:

Tuhia mai te tūranga tāpua i te rārangi tāpua i runga ake nei:

The role / Te Tūranga:

ASSESSMENT TASK / TŪMAHI

(a) What is the purpose of the role you have selected? How will it contribute to the performance at the Polyfest?

He aha te hua o te tūranga tāpua i whiria e koe? Ka pēhea tana hāpai i te whakaaturanga ki te Polyfest?

B *I* U

The purpose of being a Kaiarahi, is to be the leader of all the kaihaka. To take weight off the tutors shoulders as they are creating the whole bracket and sorting out kakahu behind the scenes, making sure that everything is ready and prepared for the performance. So having a Kaiarahi to take the Kapa and to go through items that need working on or to just take them for a Kapa meeting helps heaps for the tutors to focus on other things that are also important for the performance. Being reliable is the biggest role of being a Kaiarahi. To me also, when you have the role of being a Kaiarahi, you dont have to be the boss and growl but be the person your Kaihaka are going to look up to and lean on for advice, comfort and reassurance. Joining a Kapa Haka Roopu is like enganging with a new family, and having a Kaiarahi who is always going to support you and tell you what you need to be doing and what you shouldn't be doing enhances the feelings of being cared for and looked after, a sense of belonging because there is no one around judging you and there is no one around feeling disconnected.

This will contribute to the performance at the polyfest because the Kaiarahi has had their kaihaka's back since day one, so when the Kaiarahi gets on the stage and lead their roopu, the Kaiarahi will also feel the mana, tika me te aroha of the roopu holding them up, giving them the strength to lead with confidence. These roles of being a Kaiarahi also bring the Roopu united as one, as a family, so when its time to go on stage the wairua of the Roopu would be going wild! All the ihi and wehi is felt. Which is beautiful.

(e) What qualities and skills are required for your role? Give examples or personal experiences of these qualities and skills.

He aha ngā momo kounga, pūkenga ka here ki tō tūranga tāpua? Whakatakoto ētahi whakaaro, wheako matawhaiaro rānei e hāngai ana ki aua kounga, pūkenga.

B *I* U

The qualities and skills that are required to become a Kaiarahi is to have experience with other kapa haka events, because having experience or more experience than others gives you the job to teach new kaihaka things that are new to them and give advice to kaihaka who may be stuck on an action. The other good thing about having experience within kapa haka is that you may have more knowledge in your kete about tikanga, the feelings of being on stage and discipline. I have experience of being on a Matatini stage in 2023 which is huge for me. After i had come back from matatini i went straight into another event called Tokihi ki tua 2023, becoming a Kaiarahi wahine for me and my roopu Te pou O Manako. My experience had helped me become more confident as a performer. When i came back to school for Tokihi ki tua, Te Pou O Manako had a lot of new kaihaka coming in and being apart of us aswell. The role i played to help with my roopu was by critiquing actions and telling them why its so important to have actions strong, staunch or at times nice and elegant and its important because if its not done properly it looks ugly and unprofessional

- (i) What are three challenges your role could come across leading up to the performance? Give an approach to each of these challenges?

He aha ngā momo wero e toru ka tau ki tō tūranga tāpua i ngā whakahaerenga o te wā tae noa ki te whakaaturanga? He aha te tukanga mō ia wero?

<p>B <i>I</i> <u>U</u> ☰ - ☰ - ↶ ↷</p>
<p>A challenge that i could come across is when kaihaka are not listening to me as a Kaiarahi or the tutors. They could be standing in lines talking and being disruptive while we're going through our bracket or important instructions. A way i would approach these kaihaka is to growl them with a "AAAAAA KATI TE KORERO!" or call them out by name so they feel embarrassed, because its unacceptable to be talking when someone else is talking and disrespectful when you're being given an important instruction or an important speech. And growling them would get them back into to focus. I wouldn't want my tutors to feel unappreciated because no one is listening and i wouldn't want any of my kaihaka to not understand what we're doing next. Also when it comes to secondary schools, having little chats with the person next to you in lines or as a group does happen a lot.</p> <p>Another challenge i could come across as a kaiarahi leading up to the performance is having doubt in myself. Sometimes when you're the person who everyone is relying on and when you have a whole lot of responsibility on your shoulders, it could and does become overwhelming for one. And a way i would approach this challenge is to talk it out with my tutors and kaihaka. I should be able to open up and be vulnerable in front my Roopu because we have or are becoming family and thats what family do. But talking it out with everyone gives everyone a piece of me and my thoughts of the up coming event. And they'll understand where im coming from and how they could help me and support me.</p> <p>The last challenge i may go through aswell is having kaihaka come to practice without knowing their words or actions to an item which to take the whole team down. A way i would do to approach this is to get them together and tell them the importance of having your shit together, because we are in this together and its not just about them.</p> <p>One in all in</p>

- (o) Discuss how the key role would have a positive impact not only on the final performance, but also on the other key roles they are working with.

Kōrero mai i ngā whakaawenga pai mo te tūranga tāpua, ki te whakaaturanga whakamutunga, ā, ka pēhea hoki tana mahitahi ki te taha o ērā atu o ngā tūranga.

<p>B <i>I</i> <u>U</u> ☰ - ☰ - ↶ ↷</p>
<p>The positive impact on being a Kaiarahi with all the roles you have to do and apply to the kapa haka roopu is that you are looked up upon by kaihaka from all the things you have done to support the kaupapa. And your final performance will look amazing and feel amazing because you have ensured trust, honesty and love with everyone. And you have given time for the tutors and the kakahu teams to go off and do their roles. The roles of being a Kaiarahi has made the campaign run smoother and less stressful.</p>

Achieved (P4)**The Subject:** Te Ao Haka**The Standard:** 91987**The Total Score:** 04/04

Question No.	Commentary
One	They Ākonga provided basic and short responses, which gave the essence of their response, however it was not articulated well. They also gave responses that weren't relevant to the assessment schedule.