

Assessment Schedule – 2021

Lea Faka-Tonga: Demonstrate understanding of a variety of spoken Lea Faka-Tonga texts on familiar matters (91674)

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<p><i>Demonstrating understanding</i> involves making meaning of relevant information, ideas, and/or opinions in the texts.</p> <p>Responses as a whole show an understanding of the general meaning (gist) of the texts.</p>	<p><i>Demonstrating clear understanding</i> involves selecting relevant information, ideas, and/or opinions from the texts and communicating them unambiguously.</p> <p>Responses as a whole show a clear understanding of the content of the texts. Information is selected and connected to provide responses supported by relevant detailed examples from the texts.</p>	<p><i>Demonstrating thorough understanding</i> involves expanding on relevant information, ideas, and/or opinions, with supporting detail, to show understanding of the meanings or conclusions implied within the texts.</p> <p>Responses as a whole show a comprehensive understanding of the content and underlying meaning of the texts, including nuance and meanings not obviously stated in the texts.</p>

Evidence

N1	N2	A3	A4	M5	M6	E7	E8
Shows very little understanding and does not communicate the general meaning of the text.	Shows little understanding and does not communicate the general meaning of the text.	Demonstrates some understanding and communicates some of the general meaning of the text.	Demonstrates understanding and communicates the general meaning of the text.	Demonstrates clear understanding and unambiguously communicates some of the meaning by selecting and using relevant supporting detail from the text.	Demonstrates clear understanding and unambiguously communicates most of the meaning by selecting and using relevant supporting detail from the text.	Demonstrates thorough understanding and communicates some of the implied meanings by providing supporting detail from the text to justify conclusions.	Demonstrates thorough understanding and communicates most of the implied meanings by providing supporting detail from the text to fully justify conclusions.

N0 = No response; no relevant evidence.

Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 8	9 – 14	15 – 19	20 – 24

Sample Evidence

What follows is not a complete list of all acceptable responses, nor is it an indication of the exact wording required.

Assessment judgments are based on the level of understanding shown, rather than knowledge of individual lexical items.

Quoting or direct translation alone are not sufficient evidence that the candidate understands the meaning of the text **clearly** or **thoroughly**.

The overall grade for a question must be judged after considering how much of the text as a whole has been understood, and to what depth. Refer to the Evidence statements above.

Question ONE	Achievement	Achievement with Merit	Achievement with Excellence
<p><i>(a) Possible evidence showing understanding of the difference between koka'anga and toulanganga.</i></p>	<p><i>The candidate must have a statement about each.</i></p> <p><i>Toulanganga:</i> Members of the group each contribute sections (<i>lālanga</i>) for the tapa cloth.</p> <p><i>Koka'anga:</i> One person prepares everything that is required for the tapa-making session.</p>	<p><i>Toulanganga:</i> Each woman prepares two sections (<i>lālanga</i>) to contribute to the making of the tapa cloth for the person who is to take the finished tapa cloth that week.</p> <p><i>Koka'anga:</i> The person who will own the finished tapa cloth will prepare all the sections needed, as well as other things for making it; for example, preparing the dye.</p>	<p><i>Toulanganga:</i> Each of the women in the <i>koka'anga</i> group prepares two sections (<i>lālanga</i>) or more, depending on how many in the group. The sections they contribute must be able to make the complete tapa cloth and that goes to one of the members.</p> <p><i>Koka'anga:</i> No one in the group contributes any of the things required for the making of the tapa cloth but the person who is going to own it. She does all the preparation herself and the other women will only come to help in the making of the tapa cloth on that day. For example, she will prepare the dye to decorate the tapa cloth, all the sections needed, as well as other relevant items for the tapa-making process.</p>
<p><i>(b) Possible evidence showing understanding of whether making tapa cloth is easy or not, and why.</i></p>	<p>Yes, it is hard work, as there is a lot of preparation.</p> <p>OR</p> <p>No, it is not hard work, because when every woman in the group contributes, tapa making is easier.</p>	<p>Yes, it is a lot of work, as you have to start making things two weeks before the actual day of the tapa making, e.g. preparing sections, stencils, and other things.</p> <p>OR</p> <p>No, I think it is easy because the woman hosting the tapa making can buy ready-made base sheets (<i>feta'aki</i>) and pay people to help with the preparations.</p>	<p>Yes, it is a lot of work, as the tapa makers need at least two weeks to prepare for a tapa-making session to ensure all the materials and things are ready on the day. The preparations are time-consuming, e.g. getting the <i>koka</i> juice used for the marking of the <i>kupesi</i> is a lot of work. Moreover, you also need to get the platform for the tapa making ready before the actual day.</p> <p>OR</p> <p>No, there are more than enough women in the group to help and share the responsibilities, especially if you can just buy the base sheets and dyes, and get other people to help with all the preparation.</p>

<p><i>(c) Possible evidence showing understanding of why tapa cloth is important to Tongan culture and how toulanganga reflects the importance of working together.</i></p>	<ul style="list-style-type: none"> • Tapa cloth is a Tongan treasure and is very important to Tongans. • The process of <i>toulanganga</i> makes it easier for Tongan women to get tapa cloth, especially when they share the responsibilities. 	<p>Tapa cloth is very important in Tongan culture as it is a prestigious possession and it is a lot of work to make it. When Tongan women work together in the process of <i>toulanganga</i>, every woman is able to get a tapa cloth because of the help of the rest of the group.</p>	<p>Tapa cloth is one of the most valuable treasures Tongans have. However, obtaining it is difficult because the process of making tapa requires a lot of work. Because of this, Tongan women work together in small groups where they share the preparation of materials for the tapa. This allows every woman in the community to be able to acquire tapa cloth for her family. Sharing responsibilities among all the members of the <i>toulanganga</i> group defines the values of a Tongan community.</p>
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Question TWO	Achievement	Achievement with Merit	Achievement with Excellence
<p><i>(a) Possible evidence showing understanding of Sione and Tina’s feelings during the COVID-19 lockdown?</i></p>	<p><i>Must have a statement about feelings of each</i></p> <ul style="list-style-type: none"> • Sione found life difficult during lockdown in Tonga due to people not being able to be together. • Sione was worried about what might happen. • Tina felt that everything in her world was affected and hard. • Tina was happy learning carried on during lockdown. 	<ul style="list-style-type: none"> • Sione felt shaken by the lockdown in Tonga that was new to everyone and he thought it was unnecessary because there were no people with the virus. • Tina found the time was unreal, as she saw the impact on everything she valued in life, e.g. family, church, and school. It was hard to cope with the restrictions. • Tina felt pleased that even though schools were closed, children from primary to high school were able to continue with their learning on online platforms. 	<ul style="list-style-type: none"> • Sione found it a very difficult time for him and for families. He recognised the efforts to protect people by restricting travel and people being together, but was fearful of what might happen. He was worried about being apart from family if anyone died during that time, and also about the effect on family finances due to lack of tourism. • This was the first time Tina had gone through a tough time such as this. Families, churches and schools were affected, and this was close to home for her. Having citizens returning to New Zealand being isolated for 14 days was a totally new thing, which affected a lot of families and communities. However, the continuous teaching and learning on online platforms provided her with joy seeing her teachers and peers on visual platforms during the teaching and learning opportunities.
<p><i>(b) Possible evidence showing understanding of the similarities and differences in responses to COVID-19 in Tonga and New Zealand.</i></p>	<p>Both countries went into lockdown and had curfews to ensure people stayed at home to protect them from getting the virus.</p>	<ul style="list-style-type: none"> • Both countries introduced restrictions and curfews to provide a safety net for all the people. Tonga had a curfew, from 8 p.m. to 5 a.m. every day. Schools were also closed for two weeks, whereas New Zealand restricted movement within a small local area. • Both countries found a way to continue the teaching and learning while keeping everyone safe. For example, New Zealand used online learning platforms and provided laptops and internet so students could work at home. 	<ul style="list-style-type: none"> • Action plans in Tonga and New Zealand had restrictions to protect their people from COVID-19. In Tonga, there was an overnight curfew, and in New Zealand, people couldn’t travel at all, except to buy food, and even then they had to keep distant from others, queue, and wear masks outside the home. • Tonga had to make these strict decisions knowing closed borders would hurt the Tongan economy, with no tourism and many Tongans being reliant on overseas money. • Flights into Tonga were only from Fiji and New Zealand for medical supplies or professionals coming to help, not for Tongan citizens. Citizens could return to New Zealand, but had to isolate for 14 days. • Group gatherings were restricted in both countries, too. In Tonga, the maximum was 50 people, but in New Zealand, only 10. Restrictions meant people were not able to see their families, but it was for a good cause and that was for the safety of all.

Question THREE	Achievement	Achievement with Merit	Achievement with Excellence
<p><i>(a) Possible evidence showing understanding of the traditional mako dance.</i></p>	<p>Mako was brought to Tonga by 'Uvea people and performed during harvest celebrations in Aho'eitu's time.</p>	<p>Mako was brought to Tonga by 'Uvea people and performed in during harvest celebrations in Aho'eitu's time as a form of entertainment for the King and Tongan nobles that showcased their men and their beautiful bodies.</p>	<p>Mako was brought to Tonga by 'Uvea people and performed during harvest celebrations in Aho'eitu's time as a form of entertainment for the King and Tongan nobles that showcased their men and their beautiful bodies. Mako was their way of presenting their gifts to the king. From them, Tongans learned to perform the mako dance.</p>
<p><i>(b) Possible evidence showing understanding of the changes Tongans made to the mako dance and why they made those changes.</i></p>	<ul style="list-style-type: none"> • Tongans changed the songs of the mako from 'Uvean to Tongan. • Tongans introduced hand movements to replace the swaying from side to side. • They made costumes instead of performing with bare chests. 	<p>Tongans adopted mako and changed the costumes and movements. For example, mako used to be performed by topless men, but Tongans changed that to wearing costumes with garlands of flowers for the top and <i>sisi</i> for their waist to suit cultural expectations, especially regarding respect.</p>	<p>Once the Tongans adopted it, mako changed from being a simple dance to a more complex dance adaptable to different contexts. For example, the accompanying songs were in Tongan, and they were made to relate to the themes of celebrations. Movements and gestures were used to replace the swaying of bodies and to go with the words. In addition, costumes were introduced to suit cultural expectations of respect. For example, men no longer performed topless, but were given garlands of flowers for the top and <i>sisi</i> for their waist. They no longer used mako just for the entertainment of the king and nobles during harvest celebrations. Mako is now performed for weddings, birthdays, and even as entertainment for tourists in hotels.</p>