

# Creating assessments that welcome ākonga Māori

## An introduction to *Ready for Partnership?*

New Zealand Assessment Institute Conference 2025

John Huria & Esther Smail



# Session waypoints

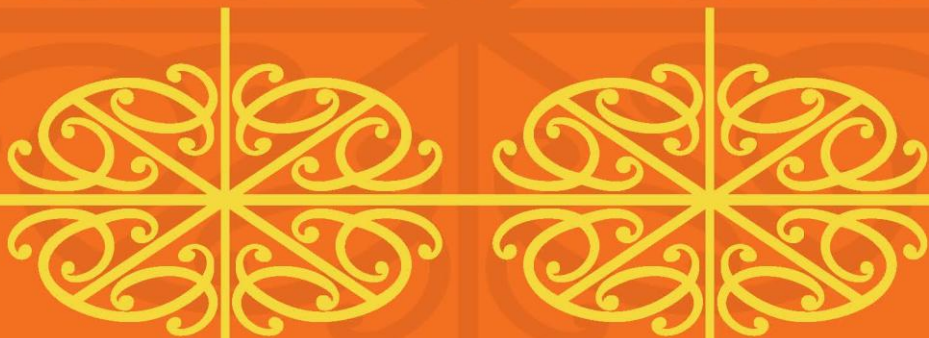
- Why *Ready for Partnership*?
- What's in *Ready for Partnership*?
- PATs & the PAT Refresh: Setting the scene
- PAT Pāngarau & *Ready for Partnership*?
- PAT Pānui & *Ready for Partnership*?
- Identifying opportunities for using *Ready for Partnership*?



# Ready for partnership?

A tool for creating  
written and visual texts  
in Aotearoa New Zealand

Maraea Hunia, John Huria,  
and Lorraine Spiller



**TE WĀHANGA**  
HE WHĀNAU MĀTAU HE WHĀNAU ORA  
 **NZCER**

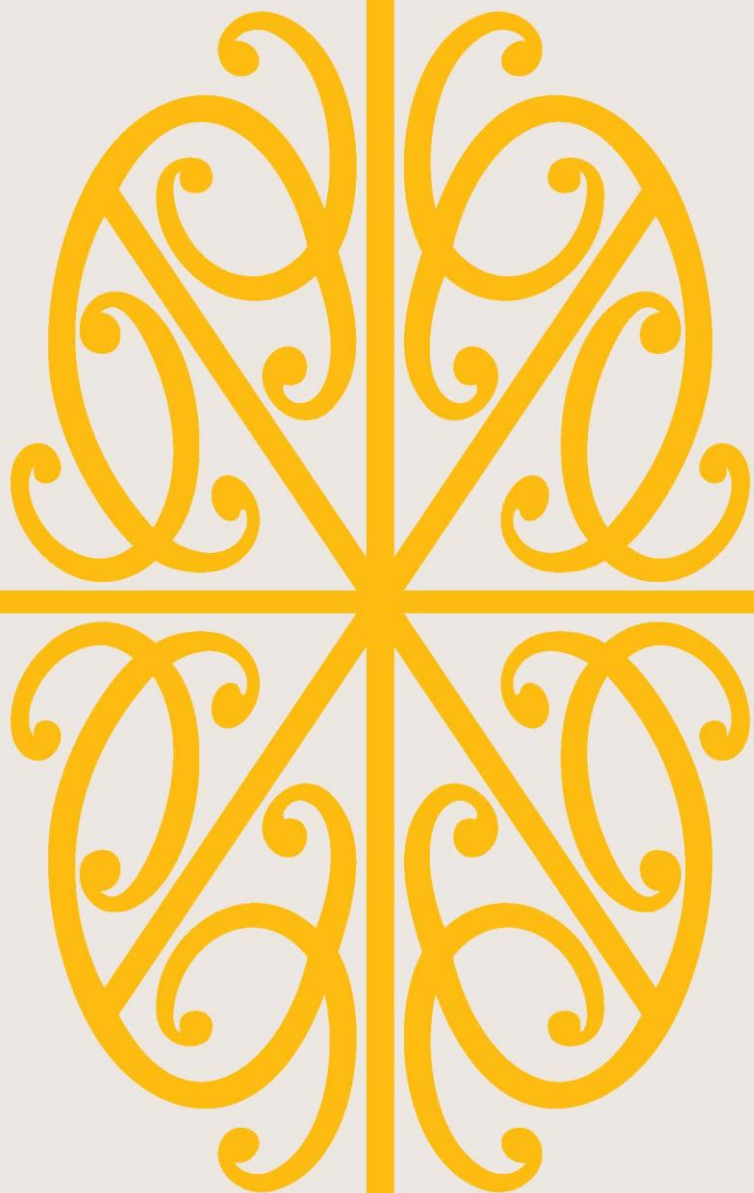






## Section 1. Lenses

1. Mātauranga Māori
2. Māori values
3. Mana Māori
4. Diverse Māori realities and contexts
5. Te reo Māori
6. New Zealand English and Māori English
7. Images and symbols



## 4. Diverse Māori realities and contexts

### Things to think about

*Am I creating a text that reflects and values diverse contemporary and past Māori realities and contexts?*

### Some reflective questions

*RQ = reflective question*

**RQ 1.** What opportunities will there be in the text for ākonga to recognise:

- themselves
- their hapū or iwi
- their tūpuna
- their diverse appearances
- their diverse names
- diverse genders
- their worlds?

# Your experiences of PATs

**I currently use PATs**

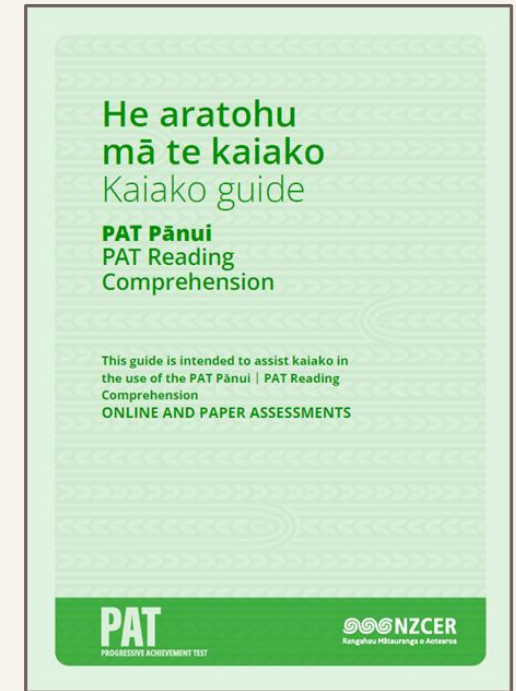
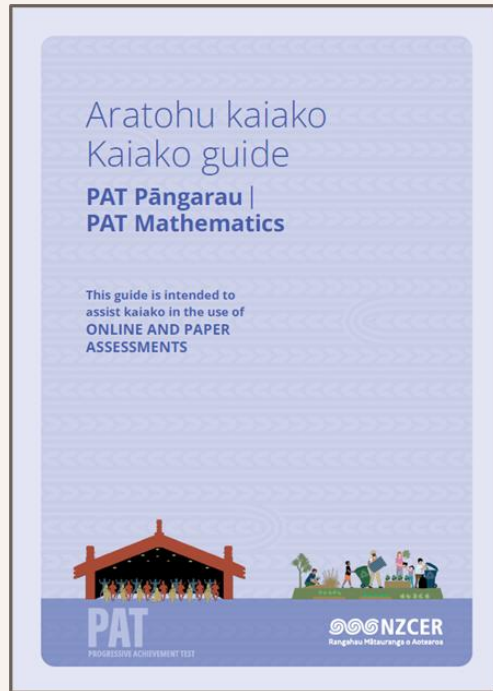
**I previously used PATs**

**I have experienced PATs through my tamariki**

**I did PATs when I was at school**

**Other**

# The PAT Refresh: Background





# PAT Pāngarau

## 2. Māori values

### Things to think about

*Am I creating a text that includes Māori values, such as manaakitanga, whanaungatanga, ako, whakapapa, kaitiakitanga, tuakana-teina, aroha, and utu and ea?*

*(NB: There may be different sets of values across iwi.)*

### Some reflective questions

*RQ = reflective question*

**RQ 1.** What are the opportunities to include Māori values in this text?

**RQ 2.** How can I include Māori values in this text?

**RQ 3.** How will I represent Māori values authentically in this text?

**RQ 4.** What can I learn about Māori values by including them in this text?



Ruby and Ihaia were helping in the wharekai. Ruby peeled  $x$  potatoes. Ihaia peeled  $x$  potatoes. How many potatoes did they peel altogether?

# PAT Pāngarau

## 4. Diverse Māori realities and contexts

### Things to think about

*Am I creating a text that reflects and values diverse contemporary and past Māori realities and contexts?*

### Some reflective questions

*RQ = reflective question*

**RQ 1.** What opportunities will there be in the text for ākonga to recognise:

- themselves
- their hapū or iwi
- their tūpuna
- their diverse appearances
- their diverse names
- diverse genders
- their worlds?

**RQ 2.** How will diverse Māori realities and contexts be represented?



At waka ama, Kahurangi wants to find out what brand of paddle most people use.

Which of these is the **best** question to ask in a survey?

# PAT Pānui

## Koro's Medicine

The first time I went to stay with Koro, Mum made me wear all new clothes. I felt small when I got off the bus. My new shoes made my feet sore and I was scared Koro wouldn't be there. But he was, with a big grin, waiting for me. He carried my case and held my hand as we walked. I was shy and wriggled my hand out of his. My feet hurt more and more, but I didn't know what to say and I started to cry.

Koro stopped. 'What's up mokopuna? Do you miss your mum?'

I shook my head.

'Come on tama, you can tell me.'

'I hate these shoes,' I said.

'Let's have a look,' said Koro. He took my shoes off gently. 'Auē! You have blisters. I've got something to fix that.'

At his whare, he collected some harakeke — flax. He scraped it and put the juicy bit on my blisters. It was slimy and cold.

'Don't I need proper medicine?' I said.

'Āe, this is proper medicine,' said Koro. 'It's rongoā — Māori medicine. Now we have to put these leftover bits back under the bush and show our harakeke some respect,' he said. 'This plant has all sorts of medicine in it.'

'But does the medicine really work?' I asked.

'How are your feet?' Koro asked back.

I thought about it. 'OK,' I said reluctantly.

'Ah,' said Koro and smiled.

From *Koro's Medicine*. © Melanie Drewery. Reprinted with permission. Huia Publishers.

Click Next to see the pātai



# PAT Pānui

## The Noble Art of Bombing (Manu)

A boy is poised on the side of a pool, his feet fixed to the top of a pair of rusted handrails, his weight balanced, his knees bent, the lifeguard distracted, one of his mates watching her and the rest egging him on. 'You got this, bro. Leshgo. Hurry Eo, 'fore she turns around.' A set of spotlights dot the concrete steps; for the boys, they are nothing more than a landmark, something to measure their manu against.

The young boy leaps, his thighs tensing and twisting as he lifts from the handrail, his league shorts (let's go Warriors!) glued to his skin, his whole frame sailing up, his hands — the empty water bottle — reaching for the heavens, his face stoic. He's done this before; in truth, today is his first day back since the last time he did it. This is the only rule the lifeguard upholds: a three-day ban for anybody caught doing bombs — she calls manu 'bombs' — from either the handrail or the wooden bench. Too many accidents, she reckons, too many children rushed off in ambulances. The boys think she's lying. And they're right. Pātea is small, anytime an ambulance leaves this place the whole town knows.

None but the young boy's mates and a few less-than-subtle admirers watch him soar through the air. Everybody else has seen it before — too many times to count. This is most true of those drying-off-on-the-concrete man-boys who have long graduated to doing bombs off the bridge when the tide is in; a sight that never fails to inspire uncertainty, fear, relief and awe. The young boy manus from the rusted handrails mostly as an act of rebellion, for the thrill of breaking the one rule you're not allowed to break and the risk of getting banned again and the props he gets from his peers and the girls.


For a moment, the young boy is floating, hanging as if in pause, as if time has stopped to adore him. Waves of admiration and envy wash over his mates. That boy's got hops, aye. This one will be mean as.

The young boy breaks the water with the base of his back, his body folded tight, his legs ready to kick out, his whole figure opening, the pool shooting up in a jet of water — he is truly the son of Tangaroa — the empty water bottle shooting up with it, clearing the top of the spotlights. Far out. Chur. Told you it'd be mean; Pohū's always been the man at doing manu.

From *Pātea Pools*. Adapted with permission. © Airana Ngarewa.

Click Next to see the pātai



Next 



# Mahi tahi

- Pick one of the PAT Pānui texts on your handout
- Use *Ready for Partnership?* to:
  - Identify which lens or lenses you think are represented in your text and why
  - Draft at least one comprehension question linked with your text



Ready for Partnership?

# He whakaaro anō

- Explain your role or what you do
- Share an idea about how you could use *Ready for Partnership?* in your role or mahi
- Time permitting, share an idea from your kōrero

# Whakakapi

- Pātai