

Te Ara a Tāwhaki

NZCL 6–8 Visual Arts

Unit Plan

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<p>Kaupapa Mahere Subject Overview:</p>	<p>Te Ara a Tāwhaki</p>
<p>Te Taumata i Te Marautanga o Aotearoa NZ Curriculum Level:</p>	<p>6–8</p>
<p>Nga Pūkenga Matua Key Competencies:</p>	<ul style="list-style-type: none"> ✓ Managing self • Relating to others • Participating and contributing ✓ Thinking ✓ Using language, symbols and text
<p>Wheako Whakaakoako In this unit you are learning:</p>	<p>This unit explores the trans-customary approach by Reweti Arapere and his creative endeavour to capture the qualities of three prominent Māori leaders. We grow up with narratives of heroes who have inspired us to attain to extraordinary feats, whether they are/were real people or supernatural beings. In Arapere's body of work, he pays homage to those visionary Māori trailblazers of te reo (language), toi (art) and mātauranga (knowledge and teachings) whose activism and advocacy laid the foundations that informs his practice.</p>
<p>Ngā Whāinga Paetae Achievement Objective(s):</p>	<ul style="list-style-type: none"> ✓ UC – Understanding the Visual Arts in Context <ul style="list-style-type: none"> • Investigate the purpose of objects and images from past and present cultures, and identify the contexts in which they were or are made, viewed and valued. ✓ PK – Developing Practical Knowledge <ul style="list-style-type: none"> • Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes. ✓ DI – Developing Ideas <ul style="list-style-type: none"> • Develop and revisit visual ideas in response to a variety of motivations, observations and imagination, supported by the study of artists' works. ✓ CI – Communicating and Interpreting <ul style="list-style-type: none"> • Describe the ideas their own and others' objects and images communicate.

Horopaki me ngā Uara
Context and Values:

Contextual learning opportunities:

- ✓ An insight to Māori history and New Zealand’s colonial history
- ✓ The relevance of te reo Māori and knowledge
- ✓ Developing an understanding of customary and trans-customary Māori art

Values:

- Excellence
- Innovation, inquiry and curiosity
- ✓ Diversity
- ✓ Integrity and respect
- ✓ Equity
- Ecological sustainability
- ✓ Community and participation

Rauemi Toi
Materials:

- A4 sketchbook or paper
- Pencils, pens, permanent markers, paint, paint pens, spray paint
- Paintbrushes
- Adobe Illustrator/Photoshop, Procreate
- Graphic marker pens
- Recycled materials (might include but not limited to):
 - * Cardboard boxes
 - * Surplus house paint

Rauemi, Putunga Kōrero
(pukapuka, rauemi ipurangi)
Resources and Material
(books, websites, etc.):

[*Toi Tū Toi Ora: Contemporary Māori Art*](#), Auckland Art Gallery Toi o Tāmaki

Further resources can be found in the ‘Teaching and Learning Sequence’ section below, or in the ‘Selected Sources’ document.

Te Tiriti o Waitangi The Treaty of Waitangi

‘Kotahi te kōhao o te ngira e kuhuna ai te miro ma, te miro pango, te miro whero.’

‘There is but one eye of the needle, through which the white, black and red threads must pass.’

– Pōtatau Te Wherowhero, 1858

This unit of work acknowledges Te Tiriti o Waitangi through providing opportunities for students to:

- Engage in learning that stems from te ao Māori
- Understand the impact of our Aotearoa New Zealand colonial histories and the impact on Māori
- Understand Māori art across a continuum
- Engage in the learning of Māori kupu (words)
- Value the practices of customary, trans-customary and contemporary Māori art

Ngā Pūkenga Ako Matua / Ngā Pūkenga Whakawhiti Key Learning Competencies/ Transferable Skills

Thinking: Students think about why conventions are used and which conventions can be used for a particular outcome. Thinking and literacy are developed during the art-making process as students communicate and interpret meaning. The creation of art is a process that generates thinking as students inquire, self-reflect, analyse, make decisions and create.

Managing self: Whether making art as a means of self-expression or as a response to a proposal or social issue, visual arts students are supported to be aware of the context they come from and the context they are working in. This includes managing self – both in terms of valuing their own tacit knowledge, as well as understanding that their viewpoint is shaped by their own context and experience and is not universal.

Using language, symbols and text: Students use language, symbols and text in the production of their own art. They understand and use the discipline-specific language of art as they engage with the concepts and epistemic knowledge involved in the art-making process.

**Ngā Hononga ki ērā Atu
Wāhanga Ako
Cross-Curriculum Links**

Social studies: New Zealand / Māori history.

Visual literacy: Using the language of visual interpretation developed during the art-making process.

Te Reo Māori: Understanding kupu in the context of the whakataukī, waiata, narratives and pūrākau of Aotearoa.

Sustainability: The upcycling of used materials.

Research competencies: Specific internet and library skills.

Mathematics: Proportions and geometry translations.

Indigenous studies: Reclamation of identity and culture.

**Momo Whakaako
Teaching and Learning Plan**

**Putanga ako –
Learning intentions**

Students will:

- Learn about the key criteria for creating Māori art.
- Develop an understanding of the Māori art categories.
- Acquire an appreciation of the unique history of Aotearoa New Zealand and its impact on tangata whenua today.
- Learn about the hardship endured by Māori and the leaders who emerged from those particular periods.
- Explore, refine and communicate their own artistic ideas by responding to a prominent figure who reflects their identity, culture or ethnicity.

**Aromatawai –
Evidence of success**

Students will develop an understanding of the art-making process through the creative methods and conceptual exploration by Indigenous artists.

Based on the methodology of Reweti Arapere, students will create their own personal sculpture relating to their own identity.

Te Raupapa Ako Teaching and Learning Sequence

1. **Ngohe Tuatahi: Māori Art**
 - In this session, students will acquire an understanding of the three categories of Māori art as defined by Professor Robert Jahnke. It is important to emphasise the criteria for Māori art to be considered Māori art. A range of literacy strategies should be considered before the delivery of this session to assist the students with the activities being taught.

2. **Ngohe Tuarua: Māori Artist**
 - Place or project Reweti Arapere's *Poropiti Wairua, 2020*, *Poropiti Rongomau, 2020* and *Poropiti Toi, 2020*, on the wall. Use the 'Te Waiora Strategy' to deconstruct the composition and encourage the students to document/list/name what they see. Now invite the class to interpret the information the students documented/listed/named.

 - Get the class started on 'Assessment Activity', tasks 1 and 2.

3. **Ngohe Tuatoru: Traditional Māori Art**
 - Commence the session by working through and discussing the 'Representation in Art' document.

 - Return to 'Assessment Activity' and complete tasks 3, 4 and 5.

4. **Ngohe Tuawhā: Kaupapa**
 - Initiate a discussion around Te Tiriti o Waitangi to see what your class know about New Zealand's founding document. Show the video clip '[What's decolonisation?](#)', which explores the ill treatment of Māori and the ramifications that continue today. Finnian Galbraith's '[The importance of correctly pronouncing Māori words](#)' explores the importance of pronunciation, especially people's names and the use of te reo.

 - Return to 'Assessment Activity' and complete task 6.

5. **Ngohe Tuarima: Application**

Return to 'Assessment Activity' and complete the following:

 - Task 7: Using a similar methodology to Arapere, each student is to investigate a prominent figure (eg a mythological figure, scholar, prophet or superhero) that connects with their identity. Students could consider their genealogical links, gender or childhood influences. They then fill in the biography template of the chosen person.

 - Task 8: Have the class research and collect 10–12 images related to their chosen figure.

 - Task 9: Have the students consider how the attributes of their chosen figure could be conveyed through the findings in the research gathered. The students will then make their own sculptural figure.

Resources

Resources in this unit plan:

- 'What is Māori Art?'
- 'Māori Art Categories'
- 'Representation in Art'
- 'Te Waiora Strategy'
- 'Assessment Activity'

[Pākati Pakemana, Kereama Taepa](#), Auckland Art Gallery Toi o Tāmaki

[A Crucifixion, Reuben Paterson](#), National Gallery of Victoria

[Poorman, Beggarman, Thief \(Poorman\), Michael Parekōwhai](#),
Christchurch Art Gallery Te Puna o Waiwhetū

[ATA: a third reflection, Robert Jahnke](#), Pātaka Art + Museum
(see PDF catalogue)

[Gizzy Gothic, Tawhai Rickard](#), PAULNACHE

Reweti Arapere:

- ['Reweti Arapere'](#), Auckland Art Gallery Toi o Tāmaki
- ['Reweti Arapere Online Portfolio: About'](#), Reweti Arapere
- ['Reweti Arapere: Rangimatua'](#), The Dowse Art Museum

[Te Aka Māori Dictionary](#)

['Rongopai'](#), New Zealand History

['What's decolonisation?'](#), RNZ

['The importance of correctly pronouncing Māori words'](#), Finnian Galbraith/YouTube

Assessment Matrix	Curriculum Level: 6–8	Achievement Objectives: CI, DI, UC, PK
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Evidence of learning:	Basic	Proficient	Advanced
Communicating and interpreting	Learners have begun to compare and contrast the ways in which ideas and art-making processes are used to communicate meaning in selected objects and images.	Learners are able to cohesively communicate ideas and art-making processes with meaning, and featuring symbolic iconography, objects and images.	Learners are able to develop original artwork that communicates authentic ideas, meaning and art-making processes using specific iconography, objects and images.
Developing ideas	Learners have generated and developed ideas in response to a variety of motivations, including the study of established practice.	Learners have generated, developed and refined ideas in response to a variety of motivations, including the study of established practice.	Learners have generated, developed and refined original ideas in response to a variety of motivations, including the study of established practice.
Understanding the visual arts in context	Learners are able to identify and have begun an investigation to consider the relationship between the production of artworks and their contexts and influences.	Learners are able to investigate and consider the relationship between the production of artworks and their contexts and influences.	Learners are able to investigate and personally respond with consideration and depth to the relationship between the production of artworks, their contexts and influences with specific connection to the students' own authentic study of a prominent figure and own identity.
Develop practical knowledge	Learners have made a close emulation of Arapere's practice to convey their prominent figure.	Learners have carefully selected and applied iconography associated with their own prominent figure.	Learners have redesigned the iconography associated with their own prominent figure. They have also selected alternative materials that are conceptually more appropriate to their prominent figure.

Review

Consider how the unit will be reviewed. Student review? Staff review?