

Waitangi Rosary

NZCL 5 Visual Arts

Unit Plan

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Kaupapa Mahere Subject Overview:	Waitangi Rosary Botanical Plaster Casting Unit Plan
Te Taumata i Te Marautanga o Aotearoa NZ Curriculum Level:	5
Ngā Whāinga Paetae Achievement Objective(s):	<p>Develop practical knowledge (PK)</p> <ul style="list-style-type: none"> • Apply knowledge of selected sculpture conventions from established practice using appropriate processes and procedures (balance, mass, form, shape, composition, layering, scale, juxtaposition). <p>Develop ideas (DI)</p> <ul style="list-style-type: none"> • Generate, develop and refine ideas in response to a variety of motivations, including the study of established practice. <p>Communicate and interpret information (CI)</p> <ul style="list-style-type: none"> • Compare and contrast the ways in which ideas about 3D form, text and object, and art-making processes, are used to communicate meaning in selected objects and images in relation to Robert Jahnke's work <i>Waitangi Rosary</i> from the <i>Toi Tū Toi Ora</i> exhibition.
Wheako Whakaakoako In this unit you are learning:	<p>In this unit, students will explore Robert Jahnke's work <i>Waitangi Rosary</i>, as well as ideas about the power of language, and Te Tiriti o Waitangi and mātauranga Māori, when making plaster cast medallions or plaques. They will develop practical knowledge of sculpture techniques to create an artwork in response to the study of New Zealand artists, including Robert Jahnke, Colin McCahon, Ralph Hotere, Michael Parekōwhai, John Reynolds, John Pule, Virginia King and Brett Graham, whose artworks include 3D forms, text and symbols from our history, reflecting ideas about Te Tiriti o Waitangi, mātauranga Māori and environmental issues.</p>

Momo Whakaako

Teaching and Learning Plan

Putanga ako – Learning intentions

From (Prior Learning):

Students will have previously completed mixed-media drawing units.

To (Learning Intentions):

Students will develop their research and sculpture skills, using clay to create an impression mould and casting a medallion or plaque in plaster.

Aromatawai – Evidence of success

Assessment for Learning:

Formative assessment of students' workbooks, including:

- Artwork analysis (artist model investigation) (CI/DI)
- Planning sketches (PK/DI/ CI)

*Verbal feed-forward provided

Evidence of Learning:

Summative assessment of students' final artworks, including:

- Final plaster cast with text the correct way around (CI/DI/PK)

*Grade for reporting and written feedback provided

Horopaki me ngā Uara Context and Values:

We demonstrate our values in teaching and learning by:

Manaakitanga

- Use of te reo Māori
- Use of Māori artist models and artworks

Kotahitanga

- Inclusion of students' own culture and ideas

Pūmautanga

- Providing feed-forward for continuing improvement
- Deeper thinking is encouraged through rich questioning

Āarahitanga

- Students' learning needs are understood and met to foster excellence
- Critical reflection, review and evaluation

Values:

- Excellence
- Innovation, inquiry and curiosity
- Diversity
- Integrity and respect
- Community and participation

We value ako in everything that we do by:

- Co-construction of ideas and outcomes – students' ideas are valued and included in the learning
- Differentiation of in-class activities and outcomes

**Te Tiriti o Waitangi
The Treaty of Waitangi**

Students are actively encouraged to explore the power of language in art as a main theme in this unit of learning, including significant ideas and events that form the culture of our country, such as Te Tiriti o Waitangi, environmental issues and colonisation. This will include understanding the principles of Te Tiriti in providing partnership, participation and protection. Students are introduced to these themes and ideas through the inclusion of various artist models and the analysis of ideas in their work. Students should extend these ideas into their own work.

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

Thinking: Research, creativity, problem-solving

Relating to others: Increasing understanding of language and the Treaty

Using language, symbols and texts: In sculptural outcomes

Managing self: Developing ideas, resources, materials

Participating and contributing: Making and exhibiting work that engages with important ideas for our country

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

Te reo Māori

Social Sciences: National identity/narrative and Te Tiriti o Waitangi

Rauemi Toi**Materials:**

- Paper, pencil and pens for planning
- Research – on the Treaty, Robert Jahnke and plaster cast mould-making
- Rolling pins
- Cardboard for framing
- Plasticene
- Clay
- Buckets
- Water
- Plaster
- Sponges and dry brushes
- Plastic toys, plastic aquarium plants, seed heads, flowers, leaves, plants, cardboard or foam, or wooden or stamp letters

Te Raupapa Ako
Teaching and
Learning Sequence

1. **Demonstrate:** Have students make a mould for plaster casting. (Homework can be to collect materials for their own plaster casts.)
2. **Watch:** Students can watch the supplied clips on the Treaty of Waitangi.
3. **Think, Pair, Share:** What do students know about what has happened since the signing of Te Tiriti o Waitangi? Have them consider environmental issues and colonisation. What are the key words or ideas? What do the three Ps – Partnership, Participation, Protection – mean in relation to Te Tiriti o Waitangi?
4. **Analyse:** Students will analyse and make notes about the conventions and key ideas in Robert Jahnke's *Waitangi Rosary* and one other text-based artwork of their choice. They will develop their understanding of artist models' ways of working, their ideas, and compare them.
5. **Develop themes and ideas:** From the following list, ask students to select a topic to research: Tiriti o te Waitangi, Treaty claims, Treaty protests, Treaty settlements, the invasion of Parihaka, the Land Wars, te reo Māori, Matariki, tūrangawaewae, colonisation, superheroes and villains, nuclear testing in the Pacific, protecting New Zealand fisheries, kauri dieback, kaitiakitanga, mana, atua/gods, Māui, Māori rongoā/medicinal plants, cultural appropriation.
6. **Watch:** The supplied clips on plaster cast mould-making.
7. **Research:** Have students create a list of words in Māori and English related to their theme. They are to think of 10 objects that can be pushed into the clay to make an impression related to these words. Have them collect what they need to make an impression in the clay; eg, for Māori rongoā, they could use a toy stethoscope, a plastic syringe, kawakawa leaves and lettering to spell the word 'hauora'.

- Remember to follow tikanga when harvesting native plants. Māori usually say a karakia when harvesting leaves for use. In the karakia, thanks is given for the plant as well as asking that no harm come to the plant, to the harvester or to whoever will work with the cut material or the finished article. The karakia focuses the mind on the task at hand and acknowledges that plants are a taonga. The discarded leaves can be returned to the ground to compost, and be sure to cut the scraps into small pieces as composting takes a long time. Traditionally, plant scraps were returned to the ground near the bush they were cut from. A more recent trend is to compost the scraps in a place away from the original plant to avoid any unnecessary double-handling and the spread of pests and diseases.
8. **Organise your composition:** Using the plants, flowers, seeds and leaves, and any other objects available (eg 3D letters, Lego, toys, dolls, etc.), students can begin to arrange their work. (They can use clingwrap as a barrier between a given object and the clay; most items will need to be washed and soft objects like leaves might be destroyed in the process.)
9. **Make the plaster medallion:** Have the students follow these instructions:
- Roll out a piece of clay, ensuring that it has a flat surface.
 - Cut clay to the size of your desired tile; you will use these offcuts of clay to create a margin to hold the plaster later. (Remember to work backwards so your plaster cast comes out the right way.)
 - Lightly impress your frame so you can see where to place your objects.
 - Organise your object into your composition.
 - Place a piece of baking parchment on top of your clay tile and a glossy lifestyle magazine on top of that. Apply firm but gentle pressure with the rolling pin, remove magazine and parchment straight away, and check the indentations. At this stage, you can carefully press any objects that haven't gone in evenly but be gentle about this and try not to touch the clay.

- Carefully remove the objects without damaging the impression. (For leaves and fine seedheads, you can use a pair of tweezers, soft brush or sharpened ice cream stick to remove leftover bits.) Again, be careful not to touch the clay as this could alter the smoothness of the surface.
- Find existing frames or create a class set – this creates a barrier to keep the plaster in place once it is poured. Use your fingers to adhere these edging pieces to the tile so that it is proofed from possible leaks.
- Arrange the objects and text backwards so it transfers the right way. Push the frame into the clay so it forms a tight seal. You can add clay to the outside.
- Mix your plaster according to instructions – ratio 2:1 of plaster to water. The success of plaster is all in the mixing. Add the powder slowly and evenly as you would decorating a cake. Tap the bottom of your container to distribute the plaster, mixing with a spoon for the last third of the mix, but do this gently – the chief aim of mixing plaster is to avoid air bubbles.
- Pour the plaster mixture over your clay tile and leave to dry. This should take about 40 minutes at room temperature.
- When it feels set, gently lift away one of the side guards to check; when everything is set, remove all clay from tile. When the plaster is dry, flip and peel the clay away from the plaster cast.
- With some water from a bowl and a dishcloth, gently remove any remnants of clay from your plaster tile, remembering that a light touch is optimal as you don't want to dull any of your flower details.
- Leave to fully dry for a week. You can then sand around the edges for a straight tile. You can leave the clay effect or try cleaning it back to white or add paint to colour. You can add an acrylic medium to seal the final design.

10. Prepare an artist statement to go with your cast and exhibit.

Resources

'Waitangi Rosary Botanical Plaster Casting Education Resource', featuring Robert Jahnke and other text-based artists

['Waitangi Rosary'](#), Robert Jahnke, Auckland Art Gallery Toi o Tāmaki

['Principles of the Treaty of Waitangi – ngā mātāpono o te tiriti'](#), Te Ara

['Treaty principles developed by the Crown'](#), Te Ara

['Te Tiriti o Waitangi – living the values'](#), SchoolNews.co.nz

'Waitangi – What Really Happened' (Parts 1–7), YouTube

- [Part 1](#)
- [Part 2](#)
- [Part 3](#)
- [Part 4](#)
- [Part 5](#)
- [Part 6](#)
- [Part 7](#)

['AKO10I – Treaty of Waitangi Article'](#), YouTube

['Canvassing the Treaty | Sofia Minson'](#), NewZealandArtwork.com

'Canvassing the Treaty' is a thought-provoking documentary series following six New Zealand artists as they gain deeper insights into the Treaty of Waitangi and create cross-cultural collaborative artworks. Each episode is approximately 15 minutes long.

['Peap & Sofia Minson on CANVASSING THE TREATY Waitangi Art Documentary' \(abridged compilation\)](#), YouTube

- [Part 1](#)
- [Part 2](#)
- [Part 3](#)
- [Part 4](#)

Assessment Matrix	Curriculum Level: 5	Achievement Objectives: CI, DI, PK
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Achievement Objectives	Evidence of learning:	Basic	Proficient	Advanced
Communicate and interpret information (CI): Compare and contrast the ways in which ideas about text, language and power, and art-making processes, are used to communicate meaning in selected objects and images.	<ul style="list-style-type: none"> • Research • Artwork analysis (artist model investigation) • Final artwork 	Ideas and art-making processes in artworks are identified and described in some detail.	Ideas and art-making processes in artworks are described in detail, and explanation is provided about how meaning is communicated.	Ideas and art-making processes in artworks are described in detail, full explanation is provided about how meaning is communicated, and understanding is applied in the creation of new artwork.
Develop ideas (DI): Generate, develop, and refine ideas in response to a variety of motivations, including the study of an established practice.	<ul style="list-style-type: none"> • Artwork analysis (artist model investigation) • Developing ideas (drawing) • Final sculpture artwork 	The student tried an idea, which might look a lot like the artist models.	The student tried a few ideas before selecting one, or based their work on artist models; made decisions after referring to one source; solved the problem in a logical way.	The student explored several choices before selecting one; generated many ideas; tried unusual combinations or changes on several ideas; made connections to previous knowledge; demonstrated understanding problem-solving skills.
Develop practical knowledge (PK): Apply knowledge of selected sculpture conventions from established practice using appropriate processes and procedures (balance, mass, form, shape, composition, layering, scale, juxtaposition).	<ul style="list-style-type: none"> • Developing ideas (drawing/s) • Final plaster cast artwork 	The student has used appropriate sculpture techniques with some control.	The student has used a range of appropriate sculpture techniques with good control.	The student has a refined use of appropriate sculpture techniques, demonstrating control and fluency.

Review

Student review of unit of learning and reflection on learning: Microsoft form

Staff review of unit of learning and reflection on learning: Analysis of student achievement data, reflection on student review, adaption to learning programme as necessary