

**We Are the Land
and the Land Is Us**
**NZCL6-8 Visual
Arts Unit Plan**

This digital resource was produced by Auckland Art Gallery Toi o Tāmaki in association with Aotearoa New Zealand Association of Art Educators (ANZAAE), 2022. Copyright: artworks © as credited; text © as credited or Auckland Art Gallery Toi o Tāmaki.

Kaupapa Mahere
Subject Overview:

We Are the Land and the Land Is Us

Te Taumata i Te Marautanga o Aotearoa
NZ Curriculum Level:

6–8

Nga Pūkenga Matua
Key Competencies:

- ✓ Managing self
- ✓ Relating to others
- Participating and contributing
- ✓ Thinking
- ✓ Using language, symbols and text

Wheako Whakaakoako
In this unit you are learning:

This unit explores the importance of whenua (land), and how the people of the land, tangata whenua, have been embroiled in years of conflict, confiscation and colonisation, or raupatu. It focuses on the importance of connecting to our whenua through our local Indigenous narratives. This learning provides opportunities to engage with Aotearoa New Zealand's controversial Land Wars and introduces significant people, such as those who represented the Crown, and Māori prophets. It investigates how creative practitioners and artists such as Taika Waititi, Banksy and others use narratives to communicate political statements through the use of iconography and satire, irony and sarcasm, to create popular 'statement' artworks.

Ngā Whāinga Paetae
Achievement Objective(s):

- ✓ **UC – Understanding the Visual Arts in Context**
 - 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**
 - Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.
- ✓ **DI – Developing Ideas**
 - 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**
 - Describe the ideas their own and others' objects and images communicate.

Horopaki me ngā Uara

Context and Values:

Contextual learning opportunities:

- ✓ Māori history – the study of the Land Wars
- ✓ Iwi and hapū narratives – the study of rangatira past and present, and their involvement in raupatu and the Land Wars
- ✓ Iwi/hapū raupatu confiscation claims based on Te Tiriti o Waitangi
- ✓ Worldwide racial conflict – Black Lives Matter
- ✓ Economic and societal impacts – privilege and power

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, colour pencils, watercolour pencils
- Water brushes
- Photocopy of New Zealand banknotes
- Marker pens
- Design programme, e.g. Illustrator, Photoshop, Procreate

**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 located within the 'Teaching and Learning Sequence' below.

Te Tiriti o Waitangi The Treaty of Waitangi

‘Ko to maumahara kore ki ngā whakapapa o ōu mātua tīpuna, e rite ana ki te pūkaki awa kāore ōna hikuawa, ki te rākau rānei kāore ōna pukiaka’
‘To forget one’s ancestors is to be a brook without a source, a tree without roots; know where you come from.’

—Te Wharehuia Milroy

Extracts from [‘Treaty of Waitangi’](#), Te Ara: The Encyclopedia of New Zealand:

Native land

The Treaty’s promised protection of Māori land rights was ignored by successive governments. By 1870, almost the entire South Island had been alienated from Māori. The Native Land Court (later the Māori Land Court) converted tribally owned Māori land rights into Crown-granted titles, making the land easier to sell. By the early 1890s, around two thirds of the North Island had also been alienated, and land loss continued through the nineteenth and twentieth centuries.

The Māori King movement

Over the 1840s and 1850s, European settlement expanded and tensions over land worsened. Many tribes responded by strengthening their traditional tribal rūnanga (councils). In Waikato, tribes of the Tainui federation formed an alliance, aiming for tribal unity and drawing in tribes from other regions. In 1858, the Tainui chief Te Wherowhero was appointed head of this alliance and renamed Pōtatau, becoming the first Māori King. The aim of the King movement (Kīngitanga) was to retain land by withholding it from sale. The movement believed that the Māori King and British Queen could co-exist peacefully.

This unit of work acknowledges the learning of Te Tiriti o Waitangi’s ‘three P’s’: Partnership, Participation and Protection. Learners will engage with, analyse and develop their own understandings of these three key principles through a visual creative lens.

Focused questions are presented to help learners personalise their understandings and need to be collaboratively discussed in a noa learning environment. Wānanga questions include:

- How do the three P’s connect to whenua in our own community/hapū/iwi?
- What are the raupatu and settlement narratives from my community/hapū/iwi?
- How can I be an active contributor in the protection of whenua in my community/hapū/iwi?
- How can I participate in sharing the history of our local community/hapū/iwi whenua narratives?
- How has this learning influenced my personal views towards whenua?

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

Thinking: Thinking and literacy skills 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.

Relating to others: Relating to others in visual arts is demonstrated through collaborative art-making, communicating with an audience, and having an understanding of the social context art-makers draw on when making work.

Managing self: Whether making art as a means of self-expression or as a response to a proposal or social issue, visual arts students need 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.

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

Social studies: Māori history and global history.

Geography: New Zealand's raupatu locations.

Te ao haka: Understanding performances of kapa haka.

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

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

Momo Whakaako
Teaching and Learning Plan

**Putanga ako –
Learning intentions**

Students will learn the history and narratives of the land that the school, community, hapū and iwi connect to as tangata whenua.

Students will appreciate the unique history of Aotearoa New Zealand and its impact on our current climate for tangata whenua.

Students will investigate and respond to how New Zealand and international creators/artists have used narratives to inform the context, process and making of their art.

Students will explore, refine and communicate their own artistic ideas by responding to how art expresses identity, culture, ethnicity, ideas, feelings, moods, beliefs, political viewpoints and personal perspectives.

**Aromatawai –
Evidence of success**

Students will engage in creative art-making processes responding to a personal contextual inquiry into raupatu.

They will create a body of investigative drawings influenced by New Zealand and international artist models to produce a personal, refined piece of art.

These may include a digitally rendered dollar banknote, digital satirical advertising poster, or mixed-media (digital and printmaking) artwork.

**Te Raupapa Ako
Teaching and
Learning Sequence**
Mahi Kotahi: Raupatu (Local)

Introduction to Aotearoa New Zealand's Land Wars.

Select relevant videos, readings and visual literacy sources to establish a respectful and informed understanding of Raupatu and its place in Aotearoa New Zealand's history.

Respond and reflect through collaborative kōrero, using note-taking and worksheets on specific raupatu that are connected to the learners' and school's local whenua, including their hapū and iwi.

Wānanga about Te Tiriti o Waitangi.

Look at how artists (visual, music and performing) of Aotearoa have used our histories to communicate and express their artistic ideas through art-making.

Visual Literacy Learning Activity

Watch the kapa haka and music videos through different interactive methods:

1. Listen to the waiata (sound only)
Ask learners to write down a list of kupu (words) that they think identifies with what the waiata is about. Have students listen again and, instead of writing kupu, draw symbols as representations of their understandings of the waiata.
2. Watch the video with no sound (image only)
Does the student's list of kupu and symbols reflect the video they are viewing?
3. Watch the video with both sound and image
Look for visual symbols, images, colour, effects used to enforce kupu. Can students link their symbols and kupu with the video? What new symbols and/or kupu can they add?

4. Watch the video with sound, image and closed captions

Connect all four literacy strategies to make sense of the contextual message of the artists.

Students should then reflect on how this could be used in their own art-making.

Revisit and wānanga the links to Te Tiriti o Waitangi, connecting to the three P's: Partnership, Participation and Protection.

The following questions can be used to evoke an initial investigation through authentic brainstorming and sketches.

- How do the three P's connect to whenua in our own community/hapū/iwi?
- What are the raupatu and settlement narratives from my community/hapū/iwi?
- How can I be an active contributor in the protection of whenua in my community/hapū/iwi?
- How can I participate in sharing the history of our local community/hapū/iwi whenua narratives?
- How has this learning influenced my personal views towards whenua?

Raupatu (Worldwide)

Compare and contrast the conflict of raupatu in New Zealand with other worldwide atrocities and examine the impact on each nation's people.

Tohunga Toi: Taika Waititi

Taika Waititi is a creative practitioner and a self-taught painter and illustrator who identifies with the position of an 'outsider artist'.

Deconstruct the following statements written about Waititi:

- Outsider artist
- Creative practitioner
- A connoisseur of 'happy cinema'
- A creative practice that allows for the trauma of political and racial intolerance discussed through wit and humour, making it safe and pleasurable to view

Pātai:

- What do these statements mean?
- How do these statements reflect the movies, short films, illustrations and paintings that Waititi creates?
- Are there other examples of Waititi's creative work that are similar to these examples?
- What is the definition of 'satire'?

Use Waititi's examples of *Dirty Money* in the next phase to wānanga with students:

- How does Waititi use satire in *Dirty Money* to form a conversation with the viewer?
- How has Waititi intentionally juxtaposed political messages with the use of iconography, kupu and images of Crown and Māori figures (e.g. prophets) to portray his use of satire, wit and humour?

Deconstruct the iconography and text used in Waititi's *Dirty Money*:

- Who are the people represented in these notes?
- What do they represent?
- Why do you think Waititi has used these people?
- What message does Waititi convey in the artwork?
- How do you feel about his artwork?

Tohunga Toi: Banksy

Interpret, analyse and value the intended meaning. Use the artworks of Waititi and Banksy to compare and contrast the intended creative use of satire to communicate cultural discourse.

- Taika Waititi's [Dirty Money](#)
- Banksy's [Fake Note](#)

You can also compare the above with [English Intimidation](#), an etching print created in 1819 based on the hanging of both men and women after they had used forged money.

Dirty Money vs Fake Note vs English Intimidation

- What ideas are explored in each artist's banknote/artwork?
- What conversations of wit and humour are evident in the artworks?
- How effective has the message been portrayed?
- What iconography has been used to visually represent the ideas explored?
- How do you feel about these artworks?
- How can you relate to these based on your own personal experiences?

Drawing Exercise: Investigate Personal Iconography Through Sketches

This task allows opportunities for deeper thinking and analysis.

Students are required to use their research to inform their own satirical compositions in response to their understandings of raupatu, power and privilege.

Use the [Wheel of Power/Privilege](#) by Sylvia Duckworth to help learners explore deep critical thinking and to challenge social and cultural discourse around raupatu.

Ngā Toi Tohunga Comparison: Ngaahina Hohaia

Ngaahina Hohaia is a Māori artist whose works are politically charged and explore ideas of colonisation and cultural collision in Aotearoa New Zealand. Hohaia's creative practice includes sculpture, performance and moving image. Her work draws upon her Te Āti Awa, Ngāti Moeahu and Ngāti Haupoto whakapapa, often commenting on the events, injustices and legacy of Parihaka.

Ngaahina Hohaia's *Paopao ki tua o rangi*, 2009 is a multi-media installation that draws on the art of poi, waiata and photography to comment on the non-violent resistance to colonisation during the Parihaka land confiscations. Light-play accentuates different facets of the work: the photos projected into its centre, the poi made from reconstituted woollen blankets and the embroidered raukura upon them, as well as the soundtrack reminiscent of a pounding heartbeat, created by the artist's late father, Te Miringa Hohaia, come together to form a powerful ensemble.

'This installation navigates the events, injustice and legacy of Parihaka. During Parihaka's settlement, poi was revitalised to disseminate the philosophy of passive resistance and the spiritual teachings of Te Whiti and Tohu. When armed troops raided Parihaka on 5 November 1881, they were met by rows of children performing waiata and poi.'

Deconstruct the following statements describing the artists artwork:

- Atrocities of Parihaka
- Poi manu

Pātai:

- What visual art conventions and techniques are used to engage the viewer in the narrative of this artwork?
- What iconography is used to visually connect to the story of Parihaka?
- How is sound used to connect with the narrative of this artwork?

Paopao ki tua o rangi:

- What conversations of colonisation has Hohaia articulated in the artwork *Paopao ki tua o rangi*?
- How has sound and lighting been used by Hohaia to connect viewers to the work?
- How does *Paopao ki tua o rangi* make you feel?
- How can you relate to this artwork based on your own personal experiences?

Comparing thoughts and message:

- Both Waititi and Hohaia comment on colonisation and cultural collision. What is the difference between each artist's approach?
- Which do you find more effective and thought-provoking? Hohaia's or Waititi's? Why?

Kaupapa whaiaro

Students will create artworks in response to their own research that builds upon their initial sketches.

Innovative banknotes:

Students will design their own banknote, bank cards or mobile swipe application.

Learners will:

- Consider and create a visual satirical artwork that reflects the idea of raupatu
- Incorporate the use of appropriate kupu
- Develop appropriate satirical imagery to be drawn on top of printed banknote templates using different wet and dry media and techniques.

Digital design notes

Students will move their drawings into a series of digital banknotes, bank cards or a mobile swipe application using the available creative design suite (e.g. Adobe Photoshop).

Get students to visit and take photos of their local whenua sites. These may include sites of raupatu significance, such as Ihumātao, Ōpihi Whanaungakore and Rangiriri.

Students will incorporate these digital photographs to plan and develop a banknote, bank card or mobile swipe application to represent their chosen raupatu.

([Here](#) is a helpful Photoshop tutorial on how to create the banknote texture for their own notes.)

Extension digital painting, mixed media and printmaking

Students will further refine their initial drawings into satirical digital artworks in the form of a banknote, bank cards or mobile swipe application. Their artwork can include various artists' specific practices, processes, materials, techniques and technologies discovered during the research to create an artwork.

Potential Design outcomes could include:

- Digital illustration and painting
- Moving image with photography and sound
- Satirical propaganda posters
- Moving-image short film
- Performance art
- Sculpture installation

Resources:

Understanding raupatu/New Zealand Wars history:

[‘Legacy of raupatu persists despite settlements’](#), WaateaNews.com

[‘Treaty of Waitangi: What was lost’](#), Stuff.co.nz

[‘Raupatu: Land confiscations explained’](#), Re: News/YouTube

[‘The NZ Wars Collection’](#), RNZ

[‘The Aotearoa History Show’](#), RNZ

[‘NZ Wars: Stories of Tainui’](#), RNZ/YouTube

[‘The invasion of Parihaka and why it needs to be remembered’](#), The Spinoff/YouTube

Performing and visual arts:

[‘Five Māori Painters: Robin Kahukiwa’](#), Auckland Art Gallery Toi o Tāmaki/YouTube

[‘The Art and Money Project: Exploring the Nexus of Creativity and Capitalism’](#), Max Haiven

Kapa haka performances based on raupatu:

[‘2019 Te Matatini, Te Iti Kahurangi’](#), Māori Television (play from 5 mins)

[‘Te Iti Kahurangi makes bold political statement with performance’](#), Te Ao Māori News

[‘HAKA AT HOME Episode 1 - Te Iti Kahurangi’](#), HAKA LIFE, Facebook

[‘Te Pou o Mangatāwhiri - Whakaeke 2019’](#), Doug Petley/YouTube

New Zealand music influenced by the New Zealand Wars:

[‘Kai Tangata’ by Alien Weaponry](#), Napalm Records/YouTube

[‘Rua Kenana’ by Tuhoe](#), ChildOvDaMist2/YouTube

Racism – in New Zealand and worldwide:

[‘Three rangatahi sit down to talk about the Treaty of Waitangi’](#), Re: News, YouTube

[‘Land of the Long White Cloud’](#) (Pākehā Paralysis series), RNZ, YouTube

[‘Giving Nothing To Racism’](#), NZ Human Rights Commission, YouTube

[‘Akala perfectly explains the structural racism that still exists today in Britain’](#), alterglobalization, YouTube

[‘Owen Jones meets Akala | “The black-on-black violence narrative is rooted in empire”](#)’, The Guardian, YouTube

[‘Taika Waititi: The Art of Happy Cinema’](#), Robbie Delany, Craccum

[‘Taika Waititi and Ricky Gervais’ short film about cosmetic testing on animals will leave you in tears’](#), New Zealand Herald

Resources:

- [‘Taika Waititi’](#), Auckland Art Gallery Toi o Tāmaki
- [‘Dirty Money Series’](#), Auckland Art Gallery Toi o Tāmaki
- [‘The Bill’](#), Wikipedia
- [‘Te Rauparaha’](#), Ngāti Toa Rangatira
- [‘Te Kooti – Ringatū’](#), Judith Binney, Te Ara: The Encyclopedia of New Zealand
- [‘Te Kooti: Biography’](#), New Zealand History
- [‘Te Kooti’s War – Clashes of faith’](#), New Zealand History
- [‘Te Wepu’](#), Te Ara: The Encyclopedia of New Zealand
- [‘The Aotearoa History Show’](#) (Ep. 6: ‘New Zealand Wars [Part 2]’), RNZ
- [‘Banksy fake banknote artwork joins British Museum collection’](#), Esther Addley, The Guardian
- [‘English Intimidation’ political banknote](#), The British Museum

Other international artists who use banknotes:

- [‘Legal Tender’](#), Emily E. Erb
- [‘The Value of Silk | Emily Erb | TEDxRVA’](#), TEDx Talks, YouTube
- [‘The Art and Money Project: Exploring the Nexus of Creativity and Capitalism’](#), Max Haiven
- [‘Ngaahina Hohaia’](#), Auckland Art Gallery Toi o Tāmaki
- [‘Ngaahina Hohaia on Totes Maori’](#) (Ep. 22), Totes Māori, YouTube
- [‘Māori Moving Image – An Open Archive – a touring exhibition from The Dowse Art Museum’](#), Kirsty Dunn, Artbeat
- [‘Paopao ki tua o rangi’ \(short video excerpt\)](#), The Good Timeline, Facebook

Student examples:

- [‘Only surviving Maungatautari Bank cheque issued, 17 March 1905’](#), New Zealand History
- [‘Te Peeke o Aotearoa banknote’](#), Kerryn Pollock, Te Ara
- [‘Ko Te Peeke o Aotearoa’](#), Wikipedia Commons
- [‘A history of money’](#), Matthew Hutching, Newshub
- [“Gutted” participant lodges complaint after fake money event’](#), RNZ
- [‘The amount allocated to Treaty of Waitangi settlements is tiny, compared with other Government spending’](#), Andy Fyers, Stuff.co.nz
- [‘Unrest’](#), Shepard Fairey, Obey Giant
- [‘Paint It Black’](#), Shepard Fairey, Obey Giant
- [‘My Florist Is a Dick’](#), Shepard Fairey, Obey Giant

Assessment Matrix	Curriculum Level: 6–8	Achievement Objectives: CI, DI, UC, PK
-------------------	-----------------------	--

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 Raupatu.
Develop practical knowledge	Learners have used appropriate drawing and digital techniques with some control.	Learners have used a range of drawing and digital techniques with good control of cutting and creating form.	Learners have a refined use of appropriate drawing and digital techniques with control and fluency.

Review

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