

Review of Achievement Standards

Visual Arts Assessment Activity 1.4B – Teacher Guidance

Kupu Māori

Hā: breath, essence, taste, breathing.

Kaitiakitanga: guardianship, stewardship

Karakia: refers to ritual or ceremonial incantations

Mana motuhake: separate identity, autonomy, self-government, self-determination, independence, sovereignty, authority - mana through self-determination and control over one's own destiny.

Mauri: literally meaning life force or life principle, acknowledges the need to respect and care for all things, both animate and inanimate objects (including: plants, rivers, mountains and people) based on the way in which all things on earth are inter-related and dependent on each other

Tangata whenua: local people, hosts, indigenous people - people born of the whenua, i.e. Of the placenta and of the land where the people's ancestors have lived and where their placenta are buried.

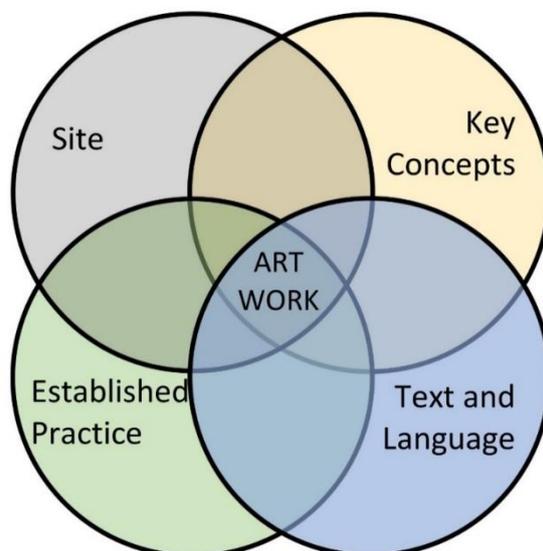
Taonga tuku iho: heirloom, something handed down, cultural property, heritage.

Wahi tapu: sacred place, sacred site - a place subject to long-term ritual restrictions on access or use, e.g. A burial ground, a battle site or a place where tapu objects were placed.

Wairua: spirit, soul - spirit of a person which exists beyond death. It is the non-physical spirit, distinct from the body and the mauri. To some, the wairua resides in the heart or mind of someone while others believe it is part of the whole person and is not located at any particular part of the body.

Whakataukī: refers to proverbs, prophecies, genealogy or combinations of each

For this Assessment Activity, students need to learn to amalgamate these concepts:



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Before students begin this activity they will need to select a site that they can visit to record sound take photographs collect objects. Ideally this would be a local, easily accessible, physical site although for an overseas student a site could be researched online. If an online site is used, teachers should monitor carefully for plagiarism and copyright issues for students who are not sourcing their own original imagery. The site could range from a historic pā site to a cemetery in the Hukataramea Valley.

Discuss site selection with your students to help them choose appropriately.

For the assessment, students need to select the media and skills most applicable, relevant or fitting to their art-making intention and use them with fluent control to resolve a final work.

You should provide feedback regularly to your students as they sift through all of the materials and images gathered at the initial site visit and make decisions about whether additional materials need to be gathered through an additional visit to the site including; objects, imagery (e.g. time-lapse), and sounds.

Encourage students to use the art-process of action and evaluation to support decision-making about their work.

Guidelines for Tasks

Task 1:

Provide background information for discussion in class to help the students create a proposition for their significant artwork.

Examples of possible foundational concepts:

- Kaitiakitanga
- Boundary/Boundaries
- Tangata whenua
- Whakapapa
- Mana motuhake
- Mauri (lifeforce)
- Wāhi tapu
- Haa - breath (Boyd Webb)
- Wairua
- Atua
- Taonga tuku iho

Examples of text elements:

- text can include alphanumeric letters, symbols, characters, numbers.
- This could include found poetry, data or other sources.
- It will relate to the site or speak to what the student would like to communicate about the site - this will inform subsequent art-making.
- This could include; whakataukī, poems, karakia, letters, texts or documents, diagrams, data.

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Task 2:

You may need to provide examples of established practices that show how other works were created, in relation to specific sites/places and concepts to help students with their proposal, for instance:

Examples of site specific/place based work:

- Anne Noble 'Wanganui River' (wairua)
- Ralph Hotere and Bill Cullbert - 'Aramoana Pathway to the Sea' (kaitiakitanga)
- Lloyd Godman 'Last Rivers Song' (Clutha River conservation),
- Boyd Webb 'Wakatipu' (wāhi tapu/Hā)
- Robyn Kahukiwa 'Ko Hikurangi Te Maunga Ko Waiapu Te Awa Ko Ngāti Porou Te Iwi'

Example artworks for layered text:

Typography: Colin McCahon 'Victory over Death', Natalie Robertson 'Te Kooti Road' -The prophets, Peter James Smith, 'Longitude'.

Task 3:

Students will need to study the use of art media and processes in established practices to mind-map, and clarify how their images may transition from one image to the next in order to create a sequence.

Formal elements; colour key, tone, texture, subject matter will be discussed in relationship to authentic contexts.

Discuss the use of sound, including appropriate copyright and differences between music video conventions where the sound drives editing decisions compared with moving image conventions.

For this task students should:

- Consider how formal elements such as contrast, layering, soft and hard transitions, colour palette, sound, pacing, and hierarchy of images – abstract or figurative – can be used to add meaning.
- Share ideas in conference with peers/teacher to support ongoing decision-making and technical exploration about which media and skills are most applicable, relevant, or fitting to the art-making intention.

Established practices of artists working in moving image include:

- Yang Fudong - 'Seven Intellectuals in a Bamboo forest'
- William Kentridge, Coco Chanel animation (Inside Chanel)
- Nathan Pohio
- Lisa Reihana
- Rachel Rakena
- AES+F
- Chinese shadow puppetry
- Tacita Dean
- Yang Yongliang

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Task 4:

In this task, students will use the techniques and conventions demonstrated to create a slideshow that indicates to the teacher what the final work might be like. It is not "resolved" as such, but could allow students to achieve and maybe gain merit depending on performance level.

Task 5:

This is the student's FINAL work clarified and refined to show proficient use – i.e. selecting a particular kind of transition, colour, effect, or sound combined to create a final work originating from Task 3 but could end up being quite different according to the creative process.