

# NCEA Review and Maintenance Programme – 2026 updates

Review and maintenance work has been undertaken for all three levels of NZC NCEA for 2026. This pdf document contains the updated assessment materials for **Visual Arts Level 1**. In January 2026 the NCEA website will be updated with these changes for Level 1, and the pdf version will be removed as it will no longer be necessary. For Levels 2 and 3, assessment materials will be updated on TKI in January. For external assessment specifications, refer to the NZQA website.

## Subject: Visual Arts Level 1

Product	What's changed?
Conditions of Assessment across all internal standards	Updated to provide clearer guidance around authenticity.
AS1.1 91912 Unpacking	Changes made for clarity and consistency to align with changes to standard.
AS1.1 91912 Internal Assessment Activities	Changes made for clarity and consistency to align with changes to standard.
AS1.1 91912 IAA Assessment Schedules	Changes made for clarity and consistency to align with changes to standard.
AS1.2 91913 Internal Assessment Activities	Updated time recommendations for outcomes.
Subject Learning Outcomes	Changes made for clarity and consistency to align with changes to Achievement Standard 1.1.

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For 2026 Planning

## NCEA Conditions of Assessment across all internally assessed standards

Subject:	All NZC subjects
Achievement Standard:	All NZC internal Achievement Standards

The Conditions of Assessment across all Level 1 internally assessed standards have been updated to include clearer guidance about authenticity. Any changes to Standard Specific Conditions of Assessment will be shown separately within this document.

### Conditions of Assessment for internally assessed standards

These Conditions provide guidelines for assessment against internally assessed Achievement Standards. Guidance is provided on:

- specific requirements for all assessments against this Standard
- appropriate ways of, and conditions for, gathering evidence
- ensuring that evidence is authentic.

Assessors must be familiar with guidance on assessment practice in learning centres, including enforcing timeframes and deadlines. The [NZQA](#) website offers resources that would be useful to read in conjunction with these Conditions of Assessment.

The learning centre's Assessment Policy and Conditions of Assessment must be consistent with NZQA's [Assessment Rules for Schools with Consent to Assess](#). This link includes guidance for managing internal moderation and the collection of evidence.

### Gathering Evidence

Internal assessment provides considerable flexibility in the collection of evidence. Evidence can be collected in different ways to suit a range of teaching and learning styles, and a range of contexts of teaching and learning. Care needs to be taken to allow students opportunities to present their best evidence against the Standard(s) that are free from unnecessary constraints.

It is recommended that the design of assessment reflects and reinforces the ways students have been learning. Collection of evidence for the internally assessed Standards could include, but is not restricted to, an extended task, an investigation, digital evidence (such as recorded interviews, blogs, photographs, or film), or a portfolio of evidence.

Effective assessment should suit the nature of the learning being assessed, provide opportunities to meet the diverse needs of all students, and be valid and fair.

# Ensuring Authenticity of Evidence

Authenticity of student evidence needs to be assured regardless of the method of collecting evidence. This must be in line with the learning centre's policy and NZQA's [Assessment Rules for Schools with Consent to Assess](#).

Ensure that the student's evidence is individually identifiable and represents the student's own work. The evidence must be an accurate reflection of what the student independently knows and can do, according to the Standard being assessed. This includes evidence submitted as part of a group assessment, evidence produced outside of class time or without assessor supervision, and evidence produced with any use of generative artificial intelligence tools (GenAI). GenAI use should be carefully considered in the context of the Standard being assessed and its Conditions of Assessment, discussed with students before the assessment, and its use must be acknowledged. For example, an investigation carried out over several sessions could include:

- teacher guidance on the nature and extent of [acceptable GenAI use](#), if any
- assessor observations and conversations
- meeting with the student at set milestones or checkpoints
- the student's record of progress, such as photographic entries or any GenAI prompts used.

# NCEA Unpacking the Standard

Subject:	Visual Arts
Achievement Standard:	1.1 Use practice-based visual inquiry to explore an Aotearoa New Zealand Māori context and another cultural context
Credits:	5

## The intent of the Standard

The purpose of this Achievement Standard is for ākonga to participate actively and authentically in a visual inquiry. In this Achievement Standard, ākonga will use visual arts processes, materials, and techniques to record visual and cultural elements from an Aotearoa New Zealand Māori context, and another cultural context.

Ākonga will explore the cultural values of taonga within a defined mātauranga Māori context expressed in toi Māori. Toi Māori is inclusive of practices in toi Tūturu, and/or toi Whakawhiti, and/or toi Rerekē. Ākonga can also show their understanding of aesthetics in te ao Māori, Pacific cultures, other cultures, and local, historical, contemporary, and authentic contexts. Through the visual inquiry process, ākonga can explore the intergenerational knowledge and understanding of people, places, and objects. Learning can be enriched when there is connectivity between the two contexts.

Ākonga should approach this practice-based visual inquiry using visual arts knowledge and methods to generate understanding of an Aotearoa New Zealand Māori context and another cultural context. This assessment encourages ākonga to further explore their own cultural identity through a context of their choosing. This provides further opportunity for analysis and personal engagement with the art. Through recording, experiencing, and reflecting, ākonga will develop a deeper understanding of how artworks are made, viewed, and valued.

## Making reliable judgements

Ākonga will carry out a practical investigation to explore art making practices in two contexts. One will be an Aotearoa New Zealand Māori context, and one will be another cultural context of their own choosing. Each context forms part of the evidence and must have enough depth to make clear visual and written observations in response to both contexts. This can be demonstrated through compositional or diagrammatic plans.

At higher levels of achievement, ākonga will investigate and respond insightfully to both the Māori context and another cultural context by citing specific visual and cultural elements. Ākonga will support their thinking with their own carefully selected evidence to demonstrate key points that support their observations. Ākonga will document specific aspects of visual elements and be purposeful in which features they communicate. A visual response is an intentional way

of communicating meaning, where understanding is shown through considered use of visual elements such as composition, colour, texture, and symbolism, rather than simply aiming to make something that looks good. Ākonga will show independent engagement with personally sourced information and imagery that informs understanding of the contexts. Ākonga will use drawing to show understanding including multiple aspects of subject matter visually analysed as explanation.

Teachers should support ākonga to develop good practice around referencing and attribution of third-party content images included in their work, and the correct use of macrons for Māori terminology

Teachers should ensure that ākonga have full understanding as to the tikanga and cultural context by accessing, where possible, appropriate expertise, such as local iwi and kaumātua.

## Collecting evidence

The visual inquiry process is intended to run co-currently with other teaching and learning, and evidence towards all Achievement Standards can be collected throughout the year. Teachers may choose to offer this Achievement Standard early in the year to build a bank of visual resources for ākonga to draw creative ideas from, in the practical art making Achievement Standards.

Evidence may be presented by ākonga in a range of forms, including:

- drawing
- annotated visual information
- oral presentations
- written information
- digital formats
- audio and visual recordings
- a workbook.

## Possible contexts

Rich and real experience, as a key visual research technique, provides ākonga the opportunity to visually document and deepen their inquiry. Authentic ākonga-driven visual inquiry supports ākonga further to explore their own and other cultural contexts, and the foundations from which to develop artworks that communicate a specific intention.

Another cultural context could include the ahurea tuakiri of the ākonga, their national, racial, or ethnic identity, and can include the diverse cultural practices therein. For example, in an ao Māori context, toi Rerekē could be investigated in relation to toi Tūturu.

Ahurea tuakiri is a powerful context for ākonga to make connections to themselves and the artworks that they are observing and creating. It may also be interpreted within wider contexts of different groups, communities, or subcultures they may identify with, or through artistic movements that each have in their own established cultures.

# Standard Exclusions

This Standard has one or more exclusions, or Standards that assess the same or similar learning. These Standards are excluded against one another to prevent assessing the same learning twice. You can only use credits gained from one of these standards towards your NCEA qualification.

Find out more about the [NCEA Level 1 Exclusions List](#).

For 2026 Planning

# NCEA Internal Assessment Activity

Activity name:	Ngā taonga
Subject:	Visual Arts 1.1a
Achievement Standard:	91912
Credits:	5
Assessment Activity Version:	4

**Note to teacher: This Internal Assessment Activity may be used unchanged, or can be adapted by the teacher, ensuring that all requirements of the Achievement Standard are still met. This textbox should be removed prior to sharing the activity with your students.**

## What to do

You are going to do a practice-based visual inquiry to explore a Māori cultural context in relation to traditional taonga, and also explore the cultural context of objects that are significant to you.

You will:

- explore visual and cultural elements connected to the taonga you have recorded and your own significant objects using visual arts practices
- visually reflect and record your thoughts about the significance of your taonga and your chosen significant objects, showing how they connect to Māori cultural context
- explore the form, style, purpose, and context in which these objects were made. You can record information with drawings, photos, photocopies, diagrams, notes, video, and dialogue.
- record all of your research and investigations in your visual diary. This can be paper-based or digital.

You will do this task in three steps:

### Step 1: Ngā taonga Māori

- View at least three examples of traditional taonga. Your teacher will organise a class trip for you to do this.
- Record visual information about the taonga and label your images with the correct names and parts.

### Step 2: Your significant objects

- Choose up to three objects that are significant to you. Record visual information and label your images with the correct names and parts.
- Identify the different contexts, media, and techniques used to make these significant objects.
- Summarise at least one Māori cultural concept associated with your chosen significant objects.



### Step 3: Reflection

- Consider and summarise the things you have explored in Steps 1 and 2.
- Summarise at least one Māori cultural concept that relates to the chosen traditional taonga and one significant object of your choosing.
- Produce a series of images of the taonga you have explored with reference to the Māori cultural concepts associated with your chosen objects.
- Reflect through drawings and annotations how the Māori cultural concept you have chosen relates to your significant objects.

See the Student Resource for reflective activities and questions to guide you.

## How to present your learning

You will put together a visual diary or digital submission of mainly drawings, some investigative material, photos, annotations, reflections, and related recorded evidence.

A visual diary should be approximately 8-10 A3 pages, or 16-20 A4 pages.

A digital submission could include still images on a slideshow, edited video footage, or a combination of both. Digital submission cannot exceed two minutes.

## Timeframe

Step 1: Taonga visit and reflection — 15-20 hours.

Step 2: Investigation into other objects of cultural significance — 15-20 hours.

Step 3: Reflection — 4-8 hours.

## Getting started

Read through the Assessment Activity and think about what you would like to explore for each step.

Before your class trip, research information about the site you will visit and what is already known about the taonga you will see. Do you have any questions you could ask while you are there?

You are encouraged to kōrero with those that hold knowledge on the art forms you are learning about. This could include kaumātua, artists, curators, and historians. Your teacher will advise you on how to approach people respectfully.

You will need to have an understanding of established practice related to the taonga you will explore on your class trip.

To develop your understanding, select at least two traditional Māori artists who have made taonga similar to what you will see. (Your teacher will guide you to select these artists).

Identify the different contexts, media, and techniques that they used.

Summarise your understanding in your visual diary.

You will be exploring Māori concepts related to the taonga you will see. It would be helpful to understand something about these concepts before your class trip. Here are some questions you could think about for each concept:

- Whakapapa — what are the stories, history, people, and places associated with your chosen taonga?
- Tikanga — what were the protocols, procedures, and considerations when your taonga was made?
- Taonga tuku iho — what is the significance of these taonga to their owner and/or custodian?

You can work in a group or individually to access this knowledge.

You will need to present your inquiry individually for assessment.

## Student resources

### Visual information:

In this task you will record visual information in your visual diary. This could include:

- recording details about aesthetics, form, and function
- recording style, shape, scale, adornment such as feathers, colour, material, and purpose
- choosing media that is appropriate to the elements you are recording
- using tonal values to show form and mass, and/or linear elements to show structure and details
- labelling your images with the correct names and parts.

### Choosing your significant objects:

You will need to choose up to three objects that are significant to you, and reference visual and cultural information. These may be traditional or contemporary, from your own culture or another culture (this includes working with Māori taonga from a contemporary or trans-customary context). These objects may have value and special meaning in your home and/or community. They may have a particular function. They may be heritage items with sentimental meaning, or expensive items of great beauty such as kuleana, trinket boxes, jewellery, medals, artworks, vases, or antiques.

### Cultural information about Māori taonga and your chosen significant objects:

In this task you will explore complex visual and cultural ideas. You can use the questions below to guide your inquiry:

- What are the stories, history, people, and places associated with each taonga or object?
- What is the history of production, purchase, ownership, and use of each taonga or object?
- What were the protocols, procedures, and considerations when each taonga or object was made or presented?
- What is the significance of these objects to their owner and/or custodian if known?

## Reflection:

The following questions and activities could be helpful when you reflect on the cultural context of the traditional taonga you have recorded, and your own significant objects:

- Reflect on the aspects of whakapapa, tikanga, and taonga tuku iho associated with the taonga you have recorded.
- Think about the social and cultural ideas that relate to your chosen objects. What is the significance of what taonga and/or significant objects mean to their owners/custodians?
- Think about how have visual aspects, purposes, and meanings changed over time. What are the similarities and differences between traditional taonga and significant objects from another culture? How do taonga and/or significant objects relate to your own social or cultural environment?
- Make rough notes or visual diagrams to record your reflections.
- You could start with a Venn diagram (image or text) and/or use arrows to visibly connect elements including shape, form, line, colour, symbolism, materials etc.

## Teacher guidance

This Assessment Activity could be completed concurrently with other Visual Arts Achievement Standards.

Best practice would see each step for this Assessment Activity followed up by a separate task that would allow students to create evidence towards Achievement Standard 91913 and Achievement Standard 91914.

### Preparation

Before engaging students with this Assessment Activity, you will need to explore visual arts processes, materials, and techniques in class. Teachers will need to structure their programme so that students have engaged with established practice and key concepts before they start any assessment components. This could include learning techniques for recording visual information and representing their ideas in a visual diary.

In this Assessment Activity, students will begin with a practice-based inquiry into traditional Māori taonga.

You and your students will need to discuss the concept of taonga in te ao Māori. There are rich learning opportunities for connecting with cultural concepts that extend beyond the scope of this assessment activity. For this activity, 'taonga' refers to traditional Māori artefacts that are tangible and can be observed and visually recorded.

Examples of traditional taonga students may record include:

- whakairo, for example poupou, waka huia, pouwhenua, waka
- bone carving, pounamu
- korowai
- tukutuku
- toi uku, for example papa hou.

There are examples of taonga listed in the Teacher Guidance document for you to refer to.

Schools are encouraged to build relationships and kōrero with those that hold knowledge on these art forms, such as kaumātua, artists, curators, and historians.

Where possible, teachers are encouraged to organise a class trip for students to view Māori taonga. This could be at a local marae, pouwhenua, school setting, library, workshop, or museum.

You will need to consider the tikanga of any site you visit to ensure that learning and engagement is carried out respectfully and appropriately. If your students are approaching local knowledge holders, you will need to advise them on how to go about this respectfully. This could include advice on how to do an interview.

Ākonga can work in a group or individually to access this knowledge, but they will need to present their inquiry individually for assessment.

A holistic study of shape, purpose, aesthetics, style, and cultural significance of taonga will be documented in their visual diaries.

In the second phase of the inquiry, students will expand this to encompass other significant objects.

'Significant objects' are objects that are highly prized or have sentimental value. This includes objects that have a social or cultural value.

Students will need to communicate what they know and think about their chosen objects. Their ideas and opinions about different peoples, cultures, and values are essential to success in this assessment.

### Considerations

The emphasis of the assessment is to explore traditional Māori taonga and objects of significance to the student. You will need to guide students to choose objects that have whakapapa (lineage and storying) attached to their cultural value.

Cultural safety is vital when working within te ao Māori. For this assessment it is important to understand origins, placements, and reproduction of visual elements such as kōwhaiwhai and tāniko patterns. This includes the placement of a pattern on an object.

You and your students may need to discuss examples of where visual connections may be found across Māori and non-Māori cultures.

### Step 1: Ngā taonga Māori and established practice

Ideally you will be able to organise a class trip to view taonga. If this is not possible, you will need to change the student activity and supply images for students to work from. Alternatively, you could organise a virtual marae or museum trip.

You will need to find appropriate images of taonga for students to label. This could include diagrams drawn by the students.

Depicting specific taonga may be inappropriate for cultural and copyright reasons. There are online resources and other methods for providing generic images for students to label as suggested above.

You will need to lead discussions on visual elements such as whakairo and kōwhaiwhai patterning and their meanings. This extends beyond surface decoration to include the meaning, application methods, and the reasons why these were placed on taonga.

You will also need to discuss the form of the taonga, such as shape and materials (carved, painted, shaped like a boat, or other), purpose and function (for example, traditionally waka huia

were for keeping huia feathers or other personal adornments, but Todd Couper, for example, makes them for other reasons).

Your students will need support to select at least two traditional Māori artists who have made taonga similar to what they have recorded. You can use the list of resources at the bottom of this section as a starting point to guide them.

### Step 2: Other significant objects

You will need to help students identify and discuss contexts of significant objects from their own or another social or cultural environment that are of interest or may be important to them.

You and your students may want to consider a wider definition of significant objects, such as:

- jewellery boxes, treasure chests, Delftware, and family heirlooms
- kava bowl, ceremonial bowls, or tea pots
- ceramic pots or ceramic artworks
- triton or conch shell
- medals or trophies.

### Step 3: Reflection

Students should visually reference through diagrams, notes, arrows, etc, various elements of their taonga including shape, form, line, colour, symbolism, materials, etc.

When recording and demonstrating their interpretations of visual and contextual information for the taonga and their selected objects, students may use, for example, annotated collages, drawings, paintings, and other visual arts techniques.

### Making judgements

Evidence should focus on compositional or diagrammatic plans to illustrate how things connect to the taonga. For higher levels of achievement, the student's annotations will need to show informed understanding of Māori taonga and the significant objects that they have recorded.

### Helpful resources for this activity:

Toi Māori and whakairo books:

- Ellis, Ngarino (2016, March). *A Whakapapa of Tradition: One Hundred years of Ngati Porou, 1830-1930*.
- Smith, Huhuna (2011, April). *E Tu Ake: Māori Standing Strong*.
- Flintoff, Brian (2011). *Kura Koiwi: Bone Treasure*.
- Paama-Pengelly, Julie (2012, May). *Māori Art and Design*.
- Panoho, Rangihira (2015). *Māori Art: History, Architecture, Landscape & Theory*.
- Moko Mead, Hirini (2015). *Te Toi Whakairo: The Art of Māori Carving*.

Contemporary Māori artists:

- Todd Couper
- Davina Duke
- Ross Hemera
- Stevie Houkamau
- Manos Nathan
- Niki Nepia
- Baye Riddell
- Kareama Taepa
- Wi Taepa.

Ministry of Education video:

[Insights into kaupapa Māori: Taonga](#)  
[Insights into kaupapa Māori on Vimeo](#)

For 2026 Planning

# Visual Arts Assessment Schedule: Assessment Activity 1.1a

**Activity Title:** Ngā taonga

**Achievement Standard:** 91912 Use practice-based visual inquiry to explore an Aotearoa New Zealand Māori context and another cultural context

Achievement	Achievement with Merit	Achievement with Excellence
<b>Achievement Criteria</b>		
At the Achieved level, the student is able to use practice-based visual inquiry to explore an Aotearoa New Zealand Māori context and another cultural context	At the Merit level, the student is able to use practice-based visual inquiry to examine an Aotearoa New Zealand Māori context and another cultural context	At the Excellence level, the student is able to use practice-based visual inquiry to reflect upon an Aotearoa New Zealand Māori context and another cultural context
<b>Teacher Judgement</b>		
<p>At the Achieved level, the student is able to:</p> <ul style="list-style-type: none"> <li>• identify visual and cultural elements of traditional Māori taonga and another significant object</li> <li>• record visual and cultural information about the contexts using Visual Arts processes, materials, and techniques.</li> </ul>	<p>At the Merit level, the student is able to:</p> <ul style="list-style-type: none"> <li>• investigate specific details of the visual and cultural elements of traditional Māori taonga and another significant object using visual arts processes, materials, and techniques.</li> </ul>	<p>At the Excellence level, the student is able to:</p> <ul style="list-style-type: none"> <li>• respond insightfully to visual and cultural information of traditional Māori taonga and another significant object using visual arts processes, materials, and techniques.</li> </ul>

Overall level of achievement will be based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.



**For example** (description of possible student evidence for this activity)

Achievement	Achievement with Merit	Achievement with Excellence
<p>At the Achieved level, the student has:</p> <ul style="list-style-type: none"> <li>used visual arts processes, materials, and techniques to record visual and cultural elements of traditional Māori taonga and significant objects from another culture. <i>For example, basic drawing skills have been used to record the appearance of objects.</i></li> <li>researched cultural contexts of traditional Māori taonga and another significant object</li> <li>focused evidence. <i>For example, compositional or diagrammatic plans.</i></li> </ul>	<p>At the Merit level, the student has:</p> <ul style="list-style-type: none"> <li>demonstrated a range of still life visual arts processes, materials, and techniques to engage with and investigate specific visual and cultural elements of traditional Māori taonga and significant objects from another culture. <i>For example, drawing skills have been used to record objects from multiple perspectives — whole object and details of parts.</i></li> <li>included cultural, historical, or autobiographical information as a part of their investigation. <i>For example, analysis of artists and/or artworks.</i></li> <li>demonstrated understanding of context through study of Māori concepts, kupu, narratives, tikanga, symbols, and patterns.</li> </ul>	<p>At the Excellence level, the student has:</p> <ul style="list-style-type: none"> <li>selected and demonstrated consistent skills with a range of still life visual arts processes, materials, and techniques appropriate to the investigative purpose. <i>For example, drawing skills have been used to explore aspects of the object — mass, form, structure, colour.</i></li> <li>produced sustained responses that show a depth of information about cultural, social, and historical contexts including analysis of artists and/or artworks</li> <li>drawn on understanding of Māori concepts, kupu, narratives, tikanga, symbols, and patterns to deepen contextual inquiry.</li> </ul>

Overall level of achievement will be based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.



# NCEA Internal Assessment Activity

Activity name:	Noho marae
Subject:	Visual Arts 1.1b
Achievement Standard:	91912
Credits:	5
Assessment Activity Version:	4

**Note to teacher: This Internal Assessment Activity may be used unchanged, or can be adapted by the teacher, ensuring that all requirements of the Achievement Standard are still met. This textbox should be removed prior to sharing the activity with your students.**

## What to do

You are going to do a practice-based visual inquiry to show your understanding of a Māori cultural context on a marae, and another cultural context at a site of your choice. You will explore visual and cultural information connected to both sites using visual arts practices.

You will explore the form, style, purpose, and context of the visual information at each site. You can record information with drawings, photos, photocopies, diagrams, notes, video, and dialogue.

All of your research and investigations will be recorded in your visual diary. This can be paper-based or digital.

You will do this task in three steps:

### Step 1: Marae visit

- Your teacher will organise a class trip to your local marae.
- You will use visual arts processes, materials, and techniques to record visual and cultural information from the inside and outside of the whareniui. Make notes about function, materials, significant landmarks, the exterior, art, and artefacts.
- Summarise Māori cultural concepts associated with the visual information you have recorded.

### Step 2: Another site of cultural significance

- Visit or gather information about another site or place of cultural significance to you. Check your selection with your teacher.
- Record visual and cultural information about the site. This could be location, history, function, layout, protocols, people, spiritual significance, building materials, significant landmarks, interior, exterior, art, and artefacts.

### Step 3: Reflection

- Reflect on your visit to the marae and the site of your choice. Consider and summarise at least one Māori cultural concept that relates to a marae and is appropriate to the marae you have visited (the historical Māori site and the site of your choosing).

- Produce a series of images of the two sites you have explored, with reference to the Māori cultural concepts you have summarised.

See the Student Resource for reflective activities and questions to guide you.

## How to present your learning

You will put together a visual diary or digital submission of drawings, photographs, drawings, some investigative material, annotations, reflections, and related recorded evidence.

A visual diary should be approximately 8-10 A3 pages (16-20 A4 pages).

A digital submission could include still images on a slideshow, edited video footage, or a combination of both. Digital submission cannot exceed two minutes.

## Timeframe

Step 1: Marae visit and reflection — 15-20 hours.

Step 2: Investigation into another site of personal significance — 15-20 hours.

Step 3: Reflection — 4-8 hours.

## Getting started

Read through the task and think about what you would like to explore for each step.

Before your class trip, research information about the marae you will visit. What do you need to do to engage with the marae tikanga and processes, from pōwhiri through to poroporoaki?

Plan how you will record visual information including marae ātea, pou, landscape, and flora.

Do you have any questions you could ask while you are there? Decide how you will make notes about the kōrero from kaumātua, tangata whenua, and your teacher.

You are encouraged to kōrero with those that hold knowledge on the art forms and places you are learning about. This could include kaumātua, artists, curators, and historians. Your teacher will advise you on how to approach people respectfully.

You will need to develop your site-based drawing techniques that relate to landscape and still life.

You could explore light studies, tonal studies, textural impressions, and perspective studies. You could explore established practice in gestural and impressionist or plein air sketching as well as detailed studies.

You can work in a group or individually to access this knowledge.

You will need to present your inquiry individually for assessment.

# Student resources

## Visual information:

This assessment can be presented as a visual diary, journal, blog, or website. You could include:

- photographs
- audio and visual recordings
- sketches
- plans, diagrams, and maps
- gathered material (such as information pamphlets, tickets, articles)
- annotated artwork, structural elements, and visual features
- written or recorded thoughts, reflections, and conclusions.

## Choosing a site that is significant to you:

As well as your marae visit, you will need to visit a place of cultural significance to you. When you are choosing your site, think about:

- where you live, where you go to school, your church, the communities you live in
- what you enjoy such as sports, music, foods, theatres
- public buildings and sites such as urupā, courthouses, a town hall, parks, gardens, libraries.
- whether this place has artefacts or art on the outside (sculptures, patterning, or symbols)
- whether this place has artefacts or art inside the building (on walls, surfaces, or as objects).

## Cultural information about marae and your chosen significant site:

In this task you will explore complex visual and cultural ideas. You can use the questions below to guide your exploration and reflection for each site (the marae that you visit, and the site that you choose):

- What is the function of each site?
- What materials have been used? Why?
- What are the significant landmarks connected to each site? Think about landmarks that are significant to local hapū, iwi, or community.
- For buildings, are parts of the exterior seen in the artworks inside?
- What are the meanings associated with visual information at each site, such as patterns and colours on kōwhaiwhai, scale and materials used in sculptures? How are these displayed?
- What parts of each site did you connect with?

## Reflection:

The following questions and activities could be helpful when you reflect on the marae you have visited, and your own significant site:

- What are the similarities and differences between your local marae and your chosen site or place? Think about the function of the site, its history, significance, and location.
- Think about the use of symbolism, materials, displays, and meanings.
- What other observations or thoughts can you explore?
- Reflect on why these marae are significant. What visual references have been observed that connect you marae to your chosen Māori concept?
- Make rough notes or visual diagrams to record your reflections.

- Use diagrams and plans to show how things connect and contrast. Think about location, what the site is used for, who uses the site, foliage, images, or signage.

## Teacher Guidance

This Assessment Activity could be completed concurrently with other Visual Arts Achievement Standards.

Best practice would see each step for this Assessment Activity followed up by a separate task that would allow students to create evidence towards Achievement Standard 91913 and Achievement Standard 91914.

### Preparation

Before engaging students with this Assessment Activity, you will need to explore Visual Arts processes, materials, and techniques in class. Teachers will need to structure their programme so that students have engaged with established practice and key concepts before they start any assessment components. This could include learning techniques for recording visual information and representing their ideas in a visual diary.

In this Assessment Activity, students will carry out a practice-based inquiry into the visual and cultural information at two different sites: a marae, and a site of the student's choosing.

You and your students will need to discuss examples of where visual connections may be found both on the marae and in other cultural contexts. This could include looking at generic examples as a class before beginning the task.

The first step of the Assessment Activity involves a teacher-led field trip to a local marae.

Before the trip, you will need to talk to your students about:

- the tikanga attached to a marae
- the kōrero and visual language attached to the marae, including the interior and exterior of the wharehau
- how to engage appropriately with local iwi, organisations, kaumatua, experts, and knowledge holders during research elements of their task.

During the marae visit, you will need to encourage students to reflect on their surroundings and draw connections with their own cultural context. This will help them to select an appropriate significant site to explore later in the assessment task.

### Considerations

The emphasis of the assessment is to explore features of marae and a site of personal significance to the student. You will need to guide students to choose a site with features that they will be able to link to the features of the marae. These links could be visual, structural, functional, or even related to location.

Cultural safety is vital when working within te ao Māori. For this assessment it is important to understand origins, placements, and reproduction of visual elements such as kōwhaiwhai and tāniko patterns. This includes the placement of a pattern on an object.

You and your students may need to discuss examples of where visual elements may be found across Māori and non-Māori cultures.

## Step 1: Marae visit

You will need to follow your school's guidelines for organising an overnight field trip with appropriate permissions and safety measures.

You will need to consult with the marae about what is expected during the visit. Students must be prepared with information on protocols and what is needed for the noho marae such as:

- tikanga me kawa for the chosen marae including kaikaranga and kaikōrero, roles and responsibilities of a pōwhiri
- the pōwhiri process including waiata tautoko for your kaikōrero, koha, kai
- personal conduct and expectations during the noho
- what to bring, for example understanding the sleeping, washing, and eating arrangements and poroporoaki
- settling in (whakatau or whakawhanaungatanga)
- wānanga and oral histories
- structure of the wharenuī and layout of the marae
- manaakitanga and reciprocity.

Discuss appropriate ways of documenting and recording visual information at the marae. When and where is photography acceptable? If you are unsure, consult with the marae or conduct some background research.

Where a noho is not possible, schools are encouraged to complete a day trip to their local marae. This could extend to a school marae, tertiary marae (such as Te Kuratini at Massey University, or Te Whānau O Awatāhā at Auckland University of Technology), or public marae (such as Rongomaraeroa Te Papa). Appropriate tikanga will need to be observed during the daytrip.

## Step 2: Other sites or places of cultural significance

In the second phase of the inquiry, students will visit a site that is of significance to them such as their church, sporting location, a space of culture, or another community or school site. The space should have art or artefacts that students can view and easily record. Students will need to communicate what they know and think about both sites and the visual and cultural elements they have identified.

You will need to guide students on their choice of site, and to identify what they can record so that they have sufficient examples of visual and cultural information to work with. They will need to research and record this information in depth.

Visual and cultural information exists in a variety of places, spaces, and with various people. For example: the environment including rivers, hills, foliage, man-made landmarks such as buildings, road signs, or fences, as well as elements such as colours, textures, and patterns.

## Step 3: Reflection

You should support students to be deliberate and clear with the visual and contextual elements they observe in each of their studied sites. Students should visually reference (through diagrams, notes, arrows) visual elements including location, use of the site, who uses the site, foliage, images, or signage around the site.

When recording and demonstrating their interpretations of visual and contextual information for the marae and their selected place of significance, students may use annotated collages, drawings, paintings, and other visual arts techniques.

## Making judgements

Evidence should focus on compositional or diagrammatic plans to illustrate how visual elements connect to the marae and their chosen site. For higher levels of achievement the student's annotations will need to show informed understanding of a marae context and a site of their choosing through investigation of specific visual and cultural elements and how they connect to a Māori context.

## Helpful resources for this activity

Customary Māori art (established practice):

- Hiria Anderson
- Lyonel Grant
- Paki Harrison
- Hōne Taiapa

Marae and identity in a contemporary setting (established practice):

- Sandy Adsett
- Chris Bryant-Toi
- Robyn Kahukiwa
- Lisa Reihana
- Natalie Robertson
- Kelcy Taratoa
- Victor Te Paa
- Kura Te Waru Rewiri
- Cliff Whiting

Books:

- Brown, Deidre (2009). *Māori Architecture — From fale to wharenuī and beyond*.
- Huia Publishers (2015, July, 1). *Māori Carving: The art of recording Maori History*.
- McRae, Jane (2017, March). *Māori Oral Tradition*.
- Panoho, Rangihira (2015). *Māori Art: History, Architecture, Landscape & Theory*.
- Salmond, Anne (2009, June, 3). *Hui: A Study of Maori Ceremonial Gatherings*.

## Websites

[Te Ara Encyclopedia of New Zealand — Story: Te kawa o te marae](#)

# Visual Arts Assessment Schedule: Assessment Activity 1.1b

**Activity Title:** Noho marae

**Achievement Standard:** 91912 Use practice-based visual inquiry to explore an Aotearoa New Zealand Māori context and another cultural context

Achievement	Achievement with Merit	Achievement with Excellence
<b>Achievement Criteria</b>		
At the Achieved level, the student is able to use practice-based visual inquiry to explore an Aotearoa New Zealand Māori context and another cultural context	At the Merit level, the student is able to use practice-based visual inquiry to examine an Aotearoa New Zealand Māori context and another cultural context	At the Excellence level, the student is able to use practice-based visual inquiry to reflect upon an Aotearoa New Zealand Māori context and another cultural context
<b>Teacher Judgement</b>		
<p>At the Achieved level, the student is able to:</p> <ul style="list-style-type: none"> <li>identify visual and cultural elements of a marae and another significant place</li> <li>record visual and cultural information about the contexts using Visual Arts processes, materials, and techniques.</li> </ul>	<p>At the Merit level, the student is able to:</p> <ul style="list-style-type: none"> <li>investigate specific details of the visual and cultural elements of a marae and another significant place using visual arts processes, materials, and techniques.</li> </ul>	<p>At the Excellence level, the student is able to:</p> <ul style="list-style-type: none"> <li>respond insightfully to visual and cultural information of a marae and another significant place using visual arts processes, materials, and techniques.</li> </ul>

Overall level of achievement will be based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.



**For example** (description of possible student evidence for this activity)

Achievement	Achievement with Merit	Achievement with Excellence
<p>At the Achieved level, the student has:</p> <ul style="list-style-type: none"> <li>used visual arts processes, materials, and techniques to record visual and cultural elements of a marae and another significant place. <i>For example, basic drawing skills have been used with some perspective and tone captured.</i></li> <li>researched cultural contexts of a marae and another significant place</li> <li>focused evidence. <i>For example, compositional or diagrammatic plans.</i></li> </ul>	<p>At the Merit level, the student has:</p> <ul style="list-style-type: none"> <li>demonstrated a range of site based visual arts processes, materials, and techniques to engage with and investigate specific visual and cultural elements of a marae and another significant place. <i>For example, drawing skills have been used to focus on key aspects of subject matter such as structure or form.</i></li> <li>included cultural, historical, or autobiographical information as a part of their investigation. <i>For example, analysis of artists and/or artworks.</i></li> <li>demonstrated understanding of context through study of Māori concepts, kupu, narratives, tikanga, symbols, and patterns.</li> </ul>	<p>At the Excellence level, the student has:</p> <ul style="list-style-type: none"> <li>selected and demonstrated consistent skills with a range of site based visual arts processes, materials, and techniques appropriate to the investigative purpose. <i>For example, drawing skills have been used to unpack key elements of subject matter through different styles — line, shading, texture, perspective.</i></li> <li>produced sustained responses that show a depth of information about cultural, social, and historical contexts including analysis of artists and/or artworks</li> <li>drawn on understanding of Māori concepts, kupu, narratives, tikanga, symbols, and patterns to deepen contextual inquiry.</li> </ul>

Overall level of achievement will be based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.



# NCEA Internal Assessment Activity

Activity name:	Ko wai au? Who am I?
Subject:	Visual Arts 1.1c
Achievement Standard:	91912
Credits:	5
Assessment Activity Version:	4

**Note to teacher: This Internal Assessment Activity may be used unchanged, or can be adapted by the teacher, ensuring that all requirements of the Achievement Standard are still met. This textbox should be removed prior to sharing the activity with your students.**

## What to do

You are going to visit a local historic Māori site and a site of significance to you. You will explore visual and cultural information connected to both sites using Visual Arts practices. You will reflect on and visually record your thoughts about the significance of your two sites, and how these connect to Māori concepts of whenua.

You will explore the form, style, purpose, and context of the visual information at each site. You will use a range of photographic and visual art conventions to record information.

All of your research and investigations will be recorded in your visual diary. This can be paper-based or digital.

You will do this task in three steps:

### Step 1: Class trip

- As a class, visit a local historic Māori site.
- Record visual and cultural information about the site using photographic conventions you have learnt in class. This could include establishing shots of the landscape, close-ups of objects or textures, or short video clips that you can combine later.
- Gather objects such as leaves and shells to record using drawings, notes, rubbings (frottage), or any other appropriate methods. Do not destroy anything, and return them all before you leave.

### Step 2: Personal place investigation

- Think about the question: Ko wai au? Who am I?
- Choose a place that is important to you and investigate the history and culture special to your chosen place.
- Record visual information, annotations, notes and thoughts in your visual diary.
- Summarise at least one Māori cultural concept that relates to the whenua.

### Step 3: Personal place reflection

- Summarise at least one Māori cultural concept that relates to whenua and is appropriate to the whenua you have visited (the historical Māori site and the site of your choosing).

- Produce a series of images that show the two sites you have explored, with reference to the Māori concept/s you have summarised.
- You can work with landscape images, objects from the landscape, text from information sources or maps, diagrams, and other visual material.

See the Student Resource for reflective activities and questions to guide you.

## How to present your learning

You will put together a visual diary or digital submission of photographs, drawings, some investigative material, annotations, reflections, and related recorded evidence.

A visual diary comprising up to 8-10 A3 pages (16-20 A4 pages)

A digital submission could include still images on a slideshow, edited video footage, or a combination of both. Digital submission cannot exceed two minutes.

## Timeframe

Step 1: Historic Māori site visit and reflection — 15-20 hours.

Step 2: Investigation into another site of personal significance — 15-20 hours.

Step 3: Reflection — 4-8 hours.

## Getting started

Investigate landscape photography conventions by looking at established photographers such as Natalie Robertson, Conor Clarke and Lauren Semivan, Jasper James, Chevron Hassett, Rachael Rakena, and Soldiers Road.

You will use the conventions you have investigated to document and gather visual information about your site during the assessment task.

Conventions could include:

- viewpoint
- close-up
- wide angle
- aperture
- shutter speed
- exposure
- double exposure.

Note: the conventions listed above are different ways to record visual and contextual information from your site. They will be used for recording material, not for 'art making'.

Learn about relationships with the whenua such as:

- kaitiakitanga

- tangata whenuatanga
- tūrangawaewae
- mana motuhake.

#### Historic Māori site

- Investigate the history and culture of the Māori site you will visit. Why is it significant to your community or school?
- Record your findings in your visual diary

You can work in a group or individually to access this knowledge.

You will need to present your inquiry individually for assessment.

## Student resources

### Visual Information:

In this task you will record visual information in your visual diary. This could include:

- annotations
- sketches
- diagrams, plans, maps
- found material (pamphlets, maps, articles)
- written thoughts and reflections
- photographs.

During your site visits, take photos and document the site using photographic conventions you have learnt in class. Gather a wide range of resources so you have plenty of choices to work with. Ideas include:

- wide landscape establishing shots of the landscape, scenery, horizon, mountainscape, cliffs, land, ocean, trails, or tracks
- capturing objects within the park (trees, buildings, hills, people, animals, shells)
- close-ups (leaves, sections of trees, buildings, hills)
- textures (leaves, grass, tree branches, sand)
- natural patterns (waves, grass, wood)
- panoramas
- video (take many little video clips that you can combine later).

### Choosing a site that is significant to you:

Consider the question “Ko wai au — Who am I?” In this assessment task, you will need to explore a place of significance to you in relation to your own identity.

Places of significance may include:

- tūrangawaewae
- church
- home
- place of birth
- beach
- park.

There must be sufficient visual and cultural information at the site for you to record and draw inspiration from. Visual and cultural information could include buildings, artefacts, ornaments,

clothing, shells, leaves, infrastructure, landscape.

### **Cultural information about the local historic Māori site and your chosen significant site:**

You will find useful information on significant sites on your local city council website.

Investigate iwi, hapū, and whānau connections to the place. You could do this at whare wānanga, talking to whānau, family, or community members, and exploring universities, libraries, or museums.

You can access other online Māori resources through [Te Ara — The Encyclopedia of New Zealand](#).

You can use the questions below to guide your exploration and reflection about each site:

- What are the stories, history, people, and places associated with the site? What is its history of ownership, and use?
- What are the significant landmarks connected to the site? Think about landmarks that are significant to local hapū, iwi, community, and yourself.
- What are the meanings associated with visual information at the site such as patterns, colours, scale, materials, and structures.
- What parts of each site did you connect with?

### **Reflection:**

The following questions and activities could be helpful when you reflect on the connections between the local historic Māori site you have visited, and your own significant site:

- Reflect on at least one Māori cultural concept related to the whenua (such as kaitiakitanga, tangata whenuatanga, tūrangawaewae, mana Motuhake), and how these relate to the two sites that you explored.
- What are the similarities and differences between the two sites that you explored? Think about the function of the site, its history, significance, and location.
- Make rough notes or visual diagrams to record your reflections.
- Use diagrams and plans to show how things connect and contrast. Think about location, what the site is used for, foliage, who uses the site, images, or signage.
- You could start with a Venn diagram (image or text) and/or use arrows to visibly connect elements including shape, form, line, colour, symbolism, materials etc.

You may choose a whakataukī that talks about ideas related to the importance of land, to reflect the cultural information and significance of your sites. For example:

- 'Ko au te whenua, ko te whenua ko au' — 'I am the land and the land is me'
- 'Whatungarongaro te tangata, toitū te whenua' — 'Man will perish but the land remains'

Investigate the significance and meaning of whakataukī in order to understand how this links to your own identity and your connection to your significant place.

You may choose to present your reflection with:

- compositional drawings or painting studies
- collage or assemblage
- photographic constructions of digital montage.

# Teacher guidance

This Assessment Activity could be completed concurrently with other Visual Arts Achievement Standards.

Best practice would see each task for this Assessment Activity followed up by a separate task that would allow students to create evidence towards Achievement Standard 91913 and Achievement Standard 91914.

## Preparation

Before engaging students with this Assessment Activity, you will need to explore Visual Arts processes, materials, and techniques in class. Teachers will need to structure their programme so that students have engaged with established practice and key concepts before they start any assessment components. This could include learning techniques for recording visual information and representing their ideas in a visual diary.

For this Assessment Activity, students will need to have an understanding of photographic conventions and a range of tactile recording techniques such as pencil, charcoal, ink, frottage, and cyanotype.

Key concepts for students to engage with include personal relationships between people and the land. They will need to have an understanding of Māori concepts connected to the whenua. Suggested concepts include:

- kaitiakitanga
- tangata whenuatanga
- tūrangawaewae
- mana motuhake.

You should discuss these concepts with your students before they start the Assessment Activity, and at each stage of the activity. Examples of questions you could ask your students include:

- What does kaitiakitanga mean when you visit a significant site?
- What is your response to the land?
- What does kaitiakitanga mean for you in relation to a place/site you have chosen that is significant to you?

In this Assessment Activity, students will begin with a visit to a local site that is of historical and cultural significance to Māori, in your community or school. This could be located offsite such as a national park, awa, maunga, historical battle site, community building, or within or connected to your school (such as school marae). The place may be offsite such as a national park, within the community, within or connected to your school, such as school marae.

Your students will need to investigate the history and culture of the Māori site they will visit, including why it is significant to your community or school.

You and your students will need to discuss concepts relating to the whenua before visiting any sites. This should include discussions about tikanga and cultural considerations when visiting a historically significant site.

This is a good opportunity for schools to engage with local iwi, organisations, kaumātua, experts, city councils, museums, and knowledge holders.

## Considerations

The emphasis of the assessment is to explore features of a local historic Māori site and a site of personal significance to the student. You will need to guide students to choose a site with features that they will be able to link to the Māori site that they have visited. These links could be visual, structural, functional, or even related to location or personal experiences.

Cultural safety is vital when working within te ao Māori. For this assessment it is important to understand origins, placements, and reproduction of visual elements such as kōwhaiwhai and tāniko patterns. This includes the placement of a pattern on an object.

You and your students may need to discuss examples of where visual connections may be found across Māori and non-Māori cultures.

### Step 1: Class trip

You will need to follow your school's guidelines for organising a field trip with appropriate permissions and safety measures. If this is not possible, you will need to change the student activity and supply images for students to work from. Alternatively, you could organise a virtual trip.

Your students will need to capture visual and cultural information from the site using the techniques you have explored in class, including photography.

Your students could also gather objects such as leaves and shells to record using drawings, notes, rubbings (frottage), or any other appropriate methods. Make sure that they know not to destroy anything, and to return them all before you leave.

If possible, students can make a cyanotype on the site visit.

Note that the purpose of using a range of photographic conventions in this assessment is for recording visual and contextual information from the chosen site. Students should avoid simply photographing examples of listed conventions that do NOT relate to the site or do NOT provide visual or contextual information.

Depending on the site that you visit, it may not be appropriate to photograph material that is culturally significant. If you are unsure, consult with local iwi or conduct some background research so that you can advise your students appropriately.

### Step 2: Personal place investigation

Individually, students will visit a site that is of significance to them such as their church, sporting location, a space of culture, or another community or school site. Students will need to communicate what they know and think about both sites, and how this shapes who they are as people and their ahurea tuakiri. Their observations and reflections about how people and cultures connect to the whenua (sites) is essential to success in this assessment.

You will need to guide students on their choice of site, and to identify what they can record so that they have sufficient visual and cultural information to work with. Students will need to research and record this information in depth, in order to draw informed reflections on both sites.

Visual and cultural information exists in a variety of places, spaces and with various people, for example, the environment including rivers, hills, foliage, man-made landmarks such as buildings, road signs or fences, as well as elements such as colours, textures, patterns.



### Step 3: Reflection

Students should visually reference (through diagrams, notes, arrows) various elements of the whenua including location, use of the site, who uses the site, foliage, images, or signage around the site.

When recording and demonstrating their interpretation of visual and contextual information for the whenua and their selected site, students may use annotated landscape images, objects from the landscape, text from information sources or maps, diagrams, and other visual material.

### Making judgements

Evidence should focus on compositional or diagrammatic plans to illustrate how buildings and sites connect to the whenua. For higher levels of achievement the student's annotations will need to show informed understanding of a significant Māori site and another significant site that they have recorded.

### Helpful resources for the activity

#### Artists:

- Sandy Adsett
- Chris Bryant-Toi
- Conor Clarke
- Chevron Hassett
- Jasper James
- Rachael Rakena
- Lisa Reihana
- Natalie Robertson
- Lauren Semivan
- Kelcy Taratoa
- Kura Te Waru Rewi
- Cliff Whiting

#### Books:

- Brown, Deidre (2009). *Māori Architecture — From fale to wharenuī and beyond*.
- Huia Publishers (2015, July, 1). *Māori Carving: The art of recording Maori History*.
- Panoho, Rangihira (2015). *Māori Art: History, Architecture, Landscape & Theory*.
- Adsett, Sandy & Whiting, Cliff (1996, January, 1). *Mataora: The Living Face: Contemporary Maori Art*.
- McCredie, Athol (2015, November, 15). *New Zealand Photography Collected*.
- Smith, Huhuna (2002, October, 10). *Taiāwhio: Conversations with Contemporary Māori Artists*.

#### Websites:

[Te Ara Encyclopedia of New Zealand](#) — Historic places

[Soldiers Rd](#)

[Kelcy Taratoa](#)

# Visual Arts Assessment Schedule: Assessment Activity 1.1c

**Activity Title:** Ko wai au? Who am I?

**Achievement Standard:** 91912 Use practice-based visual inquiry to explore an Aotearoa New Zealand Māori context and another cultural context

Achievement	Achievement with Merit	Achievement with Excellence
<b>Achievement Criteria</b>		
At the Achieved level, the student is able to use practice-based visual inquiry to explore an Aotearoa New Zealand Māori context and another cultural context	At the Merit level, the student is able to use practice-based visual inquiry to examine an Aotearoa New Zealand Māori context and another cultural context	At the Excellence level, the student is able to use practice-based visual inquiry to reflect upon an Aotearoa New Zealand Māori context and another cultural context
<b>Teacher Judgement</b>		
<p>At the Achieved level, the student is able to:</p> <ul style="list-style-type: none"> <li>identify visual and cultural elements of a local place of historical significance and a place of personal significance</li> <li>record visual and cultural information about the contexts using visual arts processes, materials, and techniques.</li> </ul>	<p>At the Merit level, the student is able to:</p> <ul style="list-style-type: none"> <li>investigate specific details of the visual and cultural elements of a local place of historical significance, and a place of personal significance, using visual arts processes, materials, and techniques.</li> </ul>	<p>At the Excellence level, the student is able to:</p> <ul style="list-style-type: none"> <li>respond insightfully to visual and cultural information of a local place of historical significance, and a place of personal significance using visual arts processes, materials, and techniques.</li> </ul>

Overall level of achievement will be based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.



**For example** (description of possible student evidence for this activity)

Achievement	Achievement with Merit	Achievement with Excellence
<p>At the Achieved level, the student has:</p> <ul style="list-style-type: none"> <li>used site based visual arts processes, materials, and techniques to record visual and cultural elements of a local place of historical significance and a place of personal significance. <i>For example, photography has been used to record a series of images from selected sites.</i></li> <li>researched cultural contexts of a local place of historical significance and a place of personal significance</li> <li>focused evidence. <i>For example, compositional or diagrammatic plans.</i></li> </ul>	<p>At the Merit level, the student has:</p> <ul style="list-style-type: none"> <li>demonstrated a range of site based visual arts processes, materials, and techniques to engage with and investigate visual and cultural elements of a local place of historical significance and a place of personal significance. <i>For example, photography has been used to record a variety of images from different perspectives from selected sites such as wide views, details, and physical relationships.</i></li> <li>included cultural, historical, or autobiographical information as a part of their investigation, such as analysis of artists and/or artworks</li> <li>demonstrated understanding of context through study of Māori concepts, kupu, narratives, tikanga, symbols, and patterns.</li> </ul>	<p>At the Excellence level, the student has:</p> <ul style="list-style-type: none"> <li>selected and demonstrated consistent skills with a range of site based visual arts processes, materials, and techniques appropriate to the investigative purpose. <i>For example, photography has been used to record a range of images from the sites, that provide alternative options for subsequent art making.</i></li> <li>produced sustained responses that show a depth of information about cultural, social, and historical contexts including analysis of artists and/or artworks</li> <li>drawn on understanding of Māori concepts, kupu, narratives, tikanga, symbols, and patterns to deepen contextual inquiry.</li> </ul>

Overall level of achievement will be based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.

# NCEA Internal Assessment Activity

Activity name:	Tūrangawaewae zine
Subject:	Visual Arts 1.2a
Achievement Standard:	91913
Credits:	5
Assessment Activity Version:	4

**Note to teacher: This Internal Assessment Activity may be used unchanged, or can be adapted by the teacher, ensuring that all requirements of the Achievement Standard are still met. This textbox should be removed prior to sharing the activity with your students.**

## What to do

You are going to produce a significant resolved zine that includes a whakataukī or kupu Māori to visually communicate your personal relationship with a site of historical significance.

Before starting this Assessment Activity, you will:

- visit a site of historical significance
- generate a wide range of visual resources to work with when you create your zine
- select a whakataukī/whakatauākī or kupu Māori that reflects your personal relationship with the site
- explore typography, photographic, and drawing imagery
- explore zine processes, materials, and techniques.

See 'Before you start' and 'Student resources' for guidance.

### Assessment Activity: Resolved zine

Zine size — one A3 page (approximately 165mm x 210mm) folded into eight.

Use the most successful designs from your in-class experiments to develop and produce your final zine.

#### Step 1: Plan your zine

- Identify the key conventions of zines and select the processes, materials, and techniques you will use.
- Create a layout plan of the template you will use for your zine.
  - Your layout plan should show how you will organise the text and content across the eight surfaces of the zine.
  - Check that the text and page layout is appropriate to the folding format of your zine.

- Create two concepts for possible covers for your zine.

#### Step 2: Develop your ideas

- Reflect on and refine the strongest features of your work so far. Use your most successful ideas to create the final page designs for your zine.
- Use appropriate processes, materials, and techniques to incorporate type and image.

#### Step 3: Produce your resolved zine

- Produce a significant resolved zine that shows skilled management of production process and procedures.
- Print it as an A3 page and then fold and construct your final zine. (You can practise making this first with a blank piece of paper, following zine folding instructions.)
  - Your final submission must include some evidence that shows your research and development (decision-making). This evidence can be taken from the work you did to plan and develop your zine.

## How to present your learning

The outcome will be one A3 page (including images and text), folded and constructed into a zine. The folded zine size is 165mm x 210mm.

You must also submit supporting evidence that shows the research and development (decision-making) involved in producing the artwork. This evidence is not directly assessed, however, it is necessary to show intentionality and inform the resolved artwork.

You might include:

- your photographic imagery, notes, and drawings from the site
- investigation of established design practice
- typography experiments using ideas from your established practice investigation
- modified drawing and photographic images and typography experiments
- zine concepts for covers
- developments for final zine
- design works which explore combining selected typography experiments.

## Timeframe

Your teacher will provide details of:

- planning and preparation (approximately 20 hours of class time)
- final resolved zine (approximately 20 hours of class time).

## Getting started

This Assessment Activity combines multiple skills and ideas in a resolved artwork.

A significant resolved artwork is a single substantial work. The final artwork needs to effectively communicate an idea or narrative with the appropriate scale, depth, duration, and technical finish.

Before you start the final artwork, you will need to:

- select a local site of historical significance to visit (where possible)
- generate photographic and drawing imagery
- investigate typographic design and zine conventions
- consider your personal relationship with the site through whakataukī/whakatauākī or kupu Māori that relate to ideas of the whenua.

Below are suggested activities you could do to develop your skills and ideas before you begin the final Assessment Activity.

### **Suggested preparation:**

#### **Visit a site and generate resource imagery**

As a class, visit a local site of historical significance.

At the site you could:

- generate a wide range of visual resources so you have plenty of material to work with
- take photos and document the site using a range of photographic conventions and visual art processes
- consider whakataukī/whakatauākī or kupu Māori that relate to ideas of the whenua at the site you have visited. Use these ideas to inform the imagery you gather.

### **Typography research**

#### **a) Look at established practice in Aotearoa New Zealand**

Look at established practice and research artists who work with conventions using type. See 'Student resources' for a list of artists.

Think about what you can learn from these artists and how it could influence your zine. Attach two examples of their work onto an A3 page and annotate their work.

#### **b) Look at established international practice**

Select one or two designers or designs styles from an international context to research. See 'Student resources' for a list of artists.

On an A3 page, attach examples of their work and make brief annotations about the conventions they have used and how you could apply these to your zine.

### **Whakataukī in typography**

Look at selected whakataukī/whakatauākī or kupu Māori that relate to ideas of the whenua or your own culture. Develop your ideas from this and explain your connection to your space or site.

You could do this by:

- selecting a whakataukī/whakatauākī that has meaning to you
- making notes about what you think this means in relation to the site and yourself
- experimenting with expressive ways you can use typography to communicate your whakataukī/whakatauākī and the ideas behind it.

Experiment with type using a range of hand-made or digital processes. (Consider the conventions you looked at in your research.)

## Student resources

A zine is a non-commercial magazine-like publication. It uses imagery, text, formatting, and layout to communicate subject matter and self-expression. Unlike a book, the images in a zine do not have to end on the page, they can be continuous and wrap the publication, or they can be sectioned. Consideration can be given to how the zine will look both folded and unfolded.

Note: You may use images gathered from Achievement Standard 91912 and use class resources provided by the teacher along with images generated from your site visit.

Examples of information to gather on your site visit:

- Information about the environment such as:
  - textures (leaves, grass, tree branches, sand)
  - natural patterns (waves, grass, wood)
  - surrounding landscape (hills, horizon, sea)
  - atmospheric mood (light, clouds).
- Recordings of text elements such as:
  - street signs, information on signs or monuments.

Photographic conventions used to document a site could include:

- wide-angle lens, establishing shots of the landscape, scenery, horizons, mountains, cliffs, land, ocean, trails, tracks
- capturing objects within the site (trees, buildings, hills, people, animals, shells)
- close-ups (leaves, sections of trees, buildings, hills)
- panoramas.

Visual Art conventions used to record the environment could include:

- drawings, observational notes, rubbings (frottage), or any other appropriate methods.

Questions you could ask when analysing examples of established practice:

- What typographic conventions have they used? How have they used these conventions (for example, font types, size, angles, upper or lower case, colour, layering or overlapping, text hierarchy)?

- What processes, materials, and techniques did they use to produce the work?
- What is the meaning and interpretation of the work?
- What ideas might I use in my work? What images have I already made that I can use?

Examples of techniques for experimenting with typography and imagery include:

- desaturating or saturating images
- opacity and blending layers of images and type
- creating visual spaces for type over images.

### Combining whakataukī and imagery

Extend your ideas about your whakataukī/whakatauākī by combining your type experiments with imagery (drawings, mark making, photographs). Explore the idea of language being a mark.

- Using ideas from your investigation of artists, generate a series of four A4 sized design works which combine selected typography experiments with your imagery from the site and expressive mark making techniques.
- Select the ideas and art making conventions that you would like to use when you make your zine. For example, the position of front and back, page orientation/pagination, and double page spreads.

## Teacher Guidance

### Timeframe

The timeframe for this Assessment Activity will be affected by the teaching and learning programme. You should give guidance and check progress on:

- gathering visual material
- researching established practice
- developing concepts and imagery
- planning, developing, and producing a zine.

The final artwork should be completed in approximately 20 hours of class time, but this timeframe can be adjusted for the learning needs of your students.

Your students will need to submit a resolved zine, with supporting evidence showing research and development.

The teaching and learning programme will need to include time for students to explore ideas and generate their skills with established processes, materials, and techniques associated with zines.

### Teaching and learning programme

Note: The emphasis of the assessment is to use key conventions of established practice to produce a significant resolved artwork.

This Assessment Activity could be taught concurrently with other Visual Arts Achievement Standards. **Note that the resolved artwork for this Achievement Standard cannot be used as evidence for Achievement Standard 91915.**

This Assessment Activity allows the student to engage in learning that connects to local contexts, and to demonstrate an understanding of connections that can exist between people, places, and objects. Students should investigate established practice from traditional, contemporary, and emerging Aotearoa New Zealand and international photography and design artwork. They should use this to produce a zine informed by appropriate photographic, design, and zine conventions.

### Established art conventions

#### Teachers should:

- provide examples that show how works are created in relation to specific sites, places, or concepts. Examples should also include techniques for combining text and image to help students with their proposal.
- facilitate students to use Visual Art processes, materials, and techniques to develop their imagery and text and clarify their ideas
- facilitate students to identify and analyse key conventions of the appropriate established practice and how these can be used to add meaning
- support students to share ideas and support iterative decision-making.
- Before engaging students with the Assessment Activity, you will need to explore the following:
  - Digital editing — you will need to conduct a tutorial focusing on type tools and use of layers in digital editing software.
  - Māori kupu — discuss with your students the ideas or message that their whakataukī/whakatauākī or kupu Māori convey, and how they could visually portray this through purposeful selection of text and imagery. Refer to the Glossary and Teacher Guidance attachment.
  - Zine folding — provide students with instructions on how to fold a zine. Diagrams are available online.

#### Site selection

The 'Before you start' section of the Assessment Activity outlines the steps your students could follow during the teaching and learning programme. You can adjust these steps to suit your programme and the needs of your class.

As part of this section, students will need to select a site that they can visit to record imagery, photograph or film, and collect objects. If you organise a class fieldtrip to a site, you will need to follow your school's guidelines with appropriate permissions and safety measures.

To develop good practice around cultural safety, teachers should ensure that students have full understanding of the relevant tikanga and cultural milieu by accessing appropriate expertise.



Teachers should also help students develop good practice around referencing and attribution of third-party content images included in their work, and guide students on how to conduct themselves visiting public spaces.

## Helpful resources

Established practice from an Aotearoa context include:

- Joseph Churchward
- Klim Type Foundary
- Colin McCahon
- Michael Mulipola
- Johnson Witehira.
- Established practice from an international context include:
- Neville Brody
- David Carson
- Adam Frutiger
- Bauhaus
- Swiss typography.
- New Zealand Zine artists:
- Wellington Zine Fest
- Isobel Joy Te Aho-White
- Louie Zalk-Neale
- Inside OUT KŌARO
- Darcy Woods Art.
- Books:
- Biel, Jo (2017, January, 1). Make A Zine! (3rd Edition): Start Your Own Underground Publishing Revolution.
- Biel, Jo (2003, January, 16). Stolen Sharpie Revolution: A DIY Resource for Zines Book.
- Victionary (2018, December, 3). Flora & fauna: Design Inspired by Nature.
- Watson, Esther (2008, January, 1). Whatcha Mean, What's a Zine?: The Art of Making Zines and Mini-comics.



# NCEA Internal Assessment Activity

Activity name:	Layered landscape artist's book
Subject:	Visual Arts 1.2b
Achievement Standard:	91913
Credits:	5
Assessment Activity Version:	4

**Note to teacher: This Internal Assessment Activity may be used unchanged, or can be adapted by the teacher, ensuring that all requirements of the Achievement Standard are still met. This textbox should be removed prior to sharing the activity with your students.**

## What to do

You are going to produce a significant resolved artist's book that visually communicates your personal connection to a site that is significant to you or your local community.

Before starting this Assessment Activity, you will:

- visit a local site of your choosing
- generate a wide range of visual resources to work with when you create your artist's book
- identify an artmaking discipline that you will use in your artist's book and explore the relevant materials, processes, and techniques of the discipline (such as printmaking, watercolour, mixed media)
- explore artist's book processes, materials, and techniques.

See 'Before you start' and 'Student resources' for guidance.

### Assessment Activity: Resolved artist's book

Artists' book size — six pages A5-A4 (or a digital video of up to 120 seconds).

Use the most successful outcomes from your in-class experiments to develop and produce your final artist's book.

#### Step 1: Plan your artist's book

- Identify the key conventions of an artist's book and select the processes, materials, and techniques to use in your book.
- Select a cultural concept to be a theme in your work.
- Select images generated from your work around your site that effectively communicate your connections with the site.

- Select text elements you gathered that effectively communicate your connection with the site.
- Select techniques and conventions that communicate your relationship with the site.
- Trial combining the various images you have selected/chosen with the different text elements you have chosen.

### Step 2: Develop your ideas

- Create a mind-map to explore combinations of image and text to best reflect your connection to the site.
- Refine and produce a storyboard/slideshow with the combination of image and text from above. Choose up to 6 images. It should indicate what your final work will be like.
- Refine your use of the relevant artmaking processes, materials, or techniques you will be using on your final artist's book.

### Step 3: Produce your resolved artist's book

- Produce a significant resolved artist's book that shows skilled management of relevant artmaking processes, materials, and techniques.
- Create or print your resolved pages, combine them in order, and construct your final book. Fold or bind it appropriately.
- Your final submission must include some evidence that shows your research and development (decision-making). This evidence can be taken from the work you did to plan and develop your artist's book.

## How to present your learning

The outcome will be an artist's book of 6 x pages A5-A4 (or digital video of up to 120 seconds).

You must submit supporting evidence that shows the research and development (decision-making) involved in producing the artwork. The evidence is not directly assessed, however it is necessary to show intentionality and inform the resolved artwork.

You might include:

- imagery, notes, and drawings from the site
- text elements relating to the site
- investigation of established practice related to the relevant artmaking you have selected
- evidence of trialing and refining use of relevant artmaking processes, materials, and techniques
- trialing and combinations of imagery and text
- story board or slideshow plan of your artist's book (paper or digital).

# Timeframe

Your teacher will provide details of:

- planning and preparation (approximately 20 hours of class time)
- final resolved artist's book (approximately 20 hours of class time).

## Getting started

This Assessment Activity combines multiple skills and ideas in a resolved artwork. A significant resolved artwork is a single substantial work. The artist's book needs to effectively communicate your idea or narrative with the appropriate materiality, depth, duration, and technical finish.

Before you start the final artwork, you will need to:

- select a site that you or your community are personally connected to
- generate a range of imagery from the site
- investigate established art making conventions you will use in your artist's book
- develop an idea or narrative that you will communicate through your artwork.

Below are suggested activities you could do to develop your skills and ideas before you begin the final Assessment Activity.

### Suggested preparation:

#### Visit a site and generate resource imagery

Choose a site in consultation with your teacher. You should select a site that is easy for you to get to.

The site could be:

- urban, such as in a city or village (home or school)
- natural, such as one with bush, sea, or a farm
- a historic site such as a pā, cemetery, or town hall.

At the site you could:

- generate a wide range of visual resources so you have plenty of material to work with
- document the site using a range of drawing conventions and visual art processes.

### Investigating context

After your site visit, discuss and select a cultural concept that could be a theme for your artwork.

Examples of possible cultural concepts include:

- kaitiakitanga
- tangata whenua

- whakapapa
- mana motuhake
- mauri
- wāhi tapu
- haa
- wairua
- atua
- taonga tuku iho
- vaka
- alofa.

### Investigating established practice

Look at examples of established practice that show how artworks were created in relation to specific sites, places, or concepts. Look at the strategies combining text and image.

On an A3 page, attach examples of their work and make brief annotations about the conventions they have used and how you will apply these to your book.

You should outline:

- the ways you will link the site to the key concepts you will use in your book
- how and why these concepts relate to the selected site
- how and why your selected text elements relate to the selected site.

## Student resources

An artist's book is visual and combines a range of art making practices into one format. It can be folded, bound, or digital. It uses visual material to communicate a message and show the tangible qualities of the art making practices. An artist's book uses visual information instead of the written or formatting qualities of a zine.

Note: You may use images gathered from Achievement Standard 91912 and use class resources provided by the teacher along with images generated from your site visit.

Examples of information to gather on your site visits:

- Information about the environment such as:
  - textures (leaves, grass, tree branches, sand)
  - natural patterns (waves, grass, wood)
  - surrounding landscape (hills, horizon, sea)
  - atmospheric mood (light, clouds).
- Recordings of text elements such as:
  - alphanumeric letters, symbols, characters, and numbers

- found poetry, letters, articles, data, or other sources.
- Whakataukī/whakatauākī, karakia, texts, documents, diagrams, data.
- Annotations on why you have chosen this site.

Visual Art conventions used to record the environment could include:

- photographs, sketches, washes, pen and ink, rubbings (frottage), cyanotype observational notes, or any other appropriate methods.

Questions you could ask when analysing examples of established practice:

- What artist's book conventions have they used? How have they used these conventions (for example, colour, texture, subject matter symbols, narrative)?
- What processes, materials, and techniques did they use to produce the work?
- What is the meaning and interpretation of the work?
- How were the works created in relation to specific sites, places, or concepts, and how is this evident in the use of text and image such as hierarchy of images, layering, transitions, etc?
- What ideas might I use in my work? What images have I already made that I can use?

### Combining concepts and imagery

- Explore the idea of intention and how this can be represented in an artist's book through choices in image placement, order, and relationship. For example:
  - temporally (time of day, seasonal)
  - spatially (placement within the space)
  - thematically (image, colour, tonal progression)
  - linked through prose (supporting whakataukī, poetry).
- Consider how the use of colour, tone, and mark making can unify and support the intention.

Create a mind-map to explore combinations of image and text that communicate your connection to the site.

Your mind-map should outline:

- the relevant formal art conventions and digital conventions of your art making practice
- how these conventions and techniques might inform your own significant work.

Paper-based and digital conventions include:

- processes (printing, frottage, wash, ink, video, animation, cyanotype)
- technical (camera, viewpoint, lighting, digital effects, soundtrack)
- elements (line, colour, pattern, text)
- layering (opacity of media, wash, collage, digital).

# Teacher Guidance

## Timeframe

The timeframe for the Assessment Activity will be affected by the teaching and learning programme. You should give guidance and check progress on:

- gathering visual material
- researching established practice
- developing concepts and imagery
- planning, developing, and producing an artist's book.

The final artwork should be completed in approximately 20 hours of class time, but this timeframe can be adjusted for the learning needs of your students.

Your students will need to submit a resolved artist's book, with supporting evidence showing research and development.

Your teaching and learning programme will need to include time for students to explore ideas and generate their skills with established processes, materials, and techniques associated with artist's books, and the art discipline of their choice.

## Teaching and learning programme

Note: The emphasis of the assessment is to use key conventions of established practice to produce a significant resolved artwork.

This Assessment Activity could be taught concurrently with other Visual Arts Achievement Standards. **Note that the resolved artwork for this Achievement Standard cannot be used as evidence for Achievement Standard 91915.**

This Assessment Activity allows the student to engage in learning that connects to local contexts, and to demonstrate an understanding of connections that can exist between people, places, and objects. Students should investigate established practice from traditional, contemporary, and emerging Aotearoa New Zealand and international landscape artwork. They should use this to produce an artist's book (paper-based or digital) informed by appropriate practical or digital moving image conventions.

This Assessment Activity has been written so students or teachers can select the artmaking conventions used in the artist's book, for example, printmaking, painting, or photography.

## With your class:

- Decide what discipline your students will use in their artmaking and explore the appropriate processes, materials, and techniques related to this discipline (for example, printmaking, watercolour, mixed media). Spend time with your class exploring and refining these processes, materials, and techniques.
- Explore text elements such as:
  - letters, symbols, characters, and numbers

- found poetry, data, or other sources
- text that relates to the site or speaks to what the student would like to communicate about the site — this will inform subsequent artmaking
- whakataukī, poems, karakia, letters, documents, diagrams, and data.

## Established art conventions

### Teachers should:

- provide examples that show how works are created in relation to specific sites, places, or concepts. Examples should also include techniques for combining text and image to help students with their proposal.
- facilitate students to use Visual Art processes, materials, and techniques to develop their imagery and text and clarify their ideas
- facilitate students to identify and analyse key conventions of the appropriate established practice and how these can be used to add meaning
- support students to share ideas and support iterative decision-making.

Students will need to understand different ways of sequencing images and how this influences the way they are perceived. Teachers should explore the idea of intention and how this can be represented in an artist's book through choices in image placement, order, and relationship.

For example, students might sequence images:

- temporally (time of day, seasonal)
- spatially (placement within the space)
- thematically (image, colour, tonal progression)
- linked through prose (supporting whakataukī, poetry).

## Site selection

The 'Before you start' section of the Assessment Activity outlines the steps your students could follow during the teaching and learning programme. You can adjust these steps to suit your programme and the needs of your class.

As part of this section, students will need to select a site that they can visit to record imagery, photograph, or film, and collect objects. Ideally, this would be a local, easily accessible, physical site. For students overseas or with accessibility issues, a site could be researched online, such as virtual marae like Rongomaraeroa (Te Papa). If an online site is used, teachers should monitor carefully for plagiarism, copyright and sourcing their own original imagery.

If you organise a class fieldtrip to a site, you will need to follow your school's guidelines with appropriate permissions and safety measures.

To develop good practice around cultural safety, teachers should ensure that students have full understanding of the relevant tikanga and cultural milieu by accessing appropriate expertise.

Teachers should also help students develop good practice around referencing and attribution of third-party content images included in their work, and guide students on how to conduct themselves visiting public spaces.

## Helpful resources



### New Zealand site specific or place-based artists:

- Brown, Warwick (1998). *Ian Scott*.
- Godman, Llyod (1989). *Last Rivers Song: Photographs of the Clutha and Kawarau*.
- Hotere, Ralph and Cullbert, Bill (1991). *Aramoana Pathway to the Sea*.
- Kahukiwa, Robyn (1985). *Ko Hikurangi Te Maunga Ko Waiapu Te Awa Ko Ngāti Porou Te Iwi*.
- Noble, Anne (1982). *The Wanganui: Photographs of a river*.
- Shepard, Michael (1991). *A corner of some Foreign Field that is forever New Zealand*.
- Webb, Boyd (1997). *Wakatipu*.

### New Zealand layered text art/artists:

- James Smith, Peter (2018). 'Longitude'.
- McCahon, Colin (1969). 'Victory over Death'.
- Robertson, Natalie (1998). 'Te Kooti Road' - The prophets'.

### Examples of artists' books (Aotearoa New Zealand):

- Hartill, Toni (2018). *Mementoes of a Lost Forest*.
- Janus Press (2016). *Silences Between — Moeraki Conversations*.
- Loney, Alan (2009). *Max Gimblett — Searchings*.
- Tuwhare, Hone (2007). *Twelve poems — interpreted by seven Dunedin printmakers*.
- Walker, Celia (2019). *Footfall, solar plate and digital prints*.

### Examples of artists' books (international):

- Cavalieri, Angela (2005). *Inri*.
- Milojevic, Milan (2000). *Borges bestiary*.
- Osowski, Francis and Leonie (2004). *Gladiator Queen*.

### Artists working in digital media:

- Yang Fudong.
- William Kentridge.
- Nathan Pohio.
- Lisa Reihana.
- Rachel Rakena.
- AES+F.
- Chinese shadow puppetry.
- Tacita Dean.
- Yang Yongliang.

# NCEA Internal Assessment Activity

Activity name:	Portraying our people installation
Subject:	Visual Arts 1.2c
Achievement Standard:	91913
Credits:	5
Assessment Activity Version:	4

**Note to teacher: This Internal Assessment Activity may be used unchanged, or can be adapted by the teacher, ensuring that all requirements of the Achievement Standard are still met. This textbox should be removed prior to sharing the activity with your students.**

## What to do

You are going to produce a significant resolved paint or sculptural installation designed for a specific location that visually communicates identity and culture, connecting people and place.

Before starting this Assessment Activity, you will:

- visit a site of your choosing
- spend time developing your own personal perspective on the idea of "Portrayals of our people"
- generate a wide range of visual resources to work with when you create your installation
- explore painting and sculpture processes, materials, and techniques.

See 'Before you start' and 'Student resources' for guidance.

### Assessment Activity: Resolved installation

Paint or sculptural installation size — appropriate in scale and media to chosen location.

Use the most successful outcomes from your in-class experiments to develop and produce your paint or sculptural installation.

### Step 1: Plan your installation

- Identify the key conventions of sculpture or paint and select the processes, materials, and techniques to use in your installation.
- Select a person to portray in your work and create a mind-map that identifies key cultural concepts and information related to this person and the site of your installation.
- Select images generated from your work around your site and your person that effectively portray a narrative around your person and site.
- Select techniques and conventions that communicate your relationship with the site.

- Draft a series of (at least four) paint or sculptural concepts for your installation. These may include rough sketches, working over photos of your site, mock-ups, and maquettes.

### Step 2: Develop your ideas

- Reflect on and refine the strongest features of your work so far. Use your most successful concepts to create a final design/plan/concept/mock-up for your installation.
- Refine your use of relevant paint or sculpture processes, materials, or techniques you will be using to produce your final installation.

### Step 3: Produce your resolved installation

- Produce a resolved installation that shows skilled management of related paint or sculptural production process and procedures.
- Create your final installation in its intended location. If you cannot produce your final due to scale, resource, or access constraints, produce a scaled-down maquette and present it with a collaged photo to represent it in its intended location.

Your final submission must include some evidence that shows your research and development (decision-making). This evidence can be taken from the work you did to plan and develop your installation.

## How to present your learning

The outcome will be a significant resolved paint or sculptural installation in a specific location, or a maquette with a collaged photo to represent it in its intended location.

You must submit supporting evidence that shows the research and development (decision-making) involved in producing the artwork. The evidence is not directly assessed, however it is necessary to show intentionality and inform the resolved artwork.

You might include:

- imagery, notes, and drawings from the site
- investigation of established practice related to the relevant artmaking you have selected
- mind-map and visual research into chosen person
- evidence of trialling and refining use of relevant paint or sculptural processes, materials, and techniques
- design/plan/concept/mock-up of final installation (paper or digital).

## Timeframe

Your teacher will provide details of:

- planning and preparation (approximately 20 hours of class time)
- final resolved installation (approximately 20 hours of class time).

# Getting started

This Assessment Activity combines multiple skills and ideas in a resolved artwork. A significant resolved artwork is a single substantial work. Your painting or sculptural installation needs to effectively communicate your idea or narrative with the appropriate materiality, depth, duration, and technical finish.

Before you start the final artwork, you will need to:

- select a site and person to portray that holds significance to you or your community: socially, historically, culturally, personally
- generate a range of imagery from the site and of your person
- investigate established art making conventions you will use in your installation
- develop an idea or narrative that you will communicate through your artwork.

Below are suggested activities you could do to develop your skills and ideas before you begin the final Assessment Activity.

## Suggested preparation:

### Visit a site and generate resource imagery

Think about/discuss:

- culture and identity, the correlation of the two and how these are expressed visually in public artworks
- developing your own perspective on how cultural identity is portrayed in local sites (for example: marae, Polyfest, Tāmaki Makaurau Kapa Haka Regionals, church, Mangere Maunga, Ihumātao, school, home, shopping centre, local street or park, night markets).

### Site investigation

You are to decide on a site that would be appropriate for a paint or sculptural installation. The site should have significance to you and/or your local community.

Visit the site individually, in pairs, groups, or as a class. Photograph the site from at least six different perspectives or angles (or both).

### Investigating person and context

a) Decide on who you would like to appear in your painting or installation. This person should have significance to the site and/or to you and/or your community.

For example: chiefs, kaumātua, leaders, community officials, or pioneers. These could include beings from the mythical or spiritual realm.

b) Source photos or images of this person through a variety of sources — old photographs, museums, books, or digital resources. Before using any images, you will need to check that you have permission. Depending on the image and who is in it, this could be from the subject of the image, the copyright holder of the image, or the cultural custodians of the image.

## Investigating established practice

Look at examples of established practice that show how artworks were created in relation to specific sites, places, or concepts. Look at the strategies for combining text and image.

On an A3 page, attach examples of their work and make brief annotations about the conventions they have used and how you will apply these to your book.

You should outline:

- the ways you will link the site to the key concepts you will use in your installation
- how and why these concepts relate to the selected site
- how and why these concepts relate to your person.

## Student resources

An installation is large-scale and can be mixed media. Installations can be designed for a specific space to create a dialogue between the artwork and its audience. Installations include the purposeful placement of objects or elements beyond the constraints of a flat surface.

Note: You may use images gathered from Achievement Standard 91912 and use class resources provided by the teacher along with images generated from your site visit.

Examples of information to gather on your site visit:

- Record of the place/space the artwork is intended to be produced on, such as a wall, building, or water tank.
- Information about the surrounding environment.

Visual Art conventions used to document a site could include:

- sketches, washes, pen and ink, rubbings
- photographs and video that capture the site from a range of angles and perspectives
- observational notes and annotations.

Questions you could ask when analysing examples of established practice:

- What painting or sculptural conventions have they used? How have they used these conventions (for example, scale, use of space, material, subject matter, narrative)?
- What processes, materials, and techniques did they use to produce the work?
- What is the meaning and interpretation of the work?
- How were the works created in relation to specific sites, places, or concepts and how is this evident?
- What ideas might I use in my work? What images have I already made that I can use?

Developing ideas mind-map:

- Who will be portrayed?
- How will they be portrayed?
- Is the narrative private or public?

- Who is the intended audience?
- Where is the appropriate place to install the work (public or private)?
- What is the outcome (paint or sculptural installation)?

Examples of information to gather when researching your person:

- Images of your person (photographs, paintings).
- Images including photos or symbols related to the person in terms of personal, social, historical details.
- Copies of documents related to the person including quotes or references.

Techniques you could use to plan your resolved installation:

- Compositional studies/plans that combine the various visual elements you have recorded. These may include physical or digital collages.
- Technical drawings that show the space or place (surface) your installation will appear in as well as the finished concept/imagery.
- Physical or digital collages that show the space or place (surface) your installation will appear in as well as the finished concept/imagery.
- Mock-ups, maquettes for your concepts against their intended setting (place and space).

As part of your plans, you could consider and annotate:

- how the portrayed identity of the depicted person changes when integrated or juxtaposed against different locations
- what media you need for the final outcome and what skills
- how you will access your selected site.

NOTE: If you cannot produce your final due to scale, resource, or access constraints, you will need to create the work to scale and display it in a way that references the site. You will need to digitally collage an image of your work onto an image of the site to show your intention.

## Teacher Guidance

### Timeframe

The timeframe for this Assessment Activity will be affected by the teaching and learning programme. You should give guidance and check progress on:

- gathering visual material
- researching established practice
- developing concepts and imagery
- planning, developing, and producing an installation.

The final significant artwork should be completed in approximately 20 hours of class time, but this timeframe can be adjusted for the learning needs of your students.

Your students will need to submit a resolved installation, with supporting evidence showing research and development.

Your teaching and learning programme will need to include time for students to explore ideas and generate their skills with established processes, materials, and techniques associated with paint or sculptural installations.

### Teaching and learning programme

Note: The emphasis of the assessment is to use key conventions of established practice to produce a significant resolved artwork.

This Assessment Activity could be taught concurrently with other Visual Arts Achievement Standards. **Note the resolved artwork for this Achievement Standard cannot be used as evidence for Achievement Standard 91915.**

This Assessment Activity allows the student to engage in learning that connects to local contexts and to demonstrate an understanding of connections that can exist between people and culture. Students produce a resolved paint or sculptural installation designed for a specific location that communicates the identity and culture of the subject(s). Students should investigate established practice from traditional, contemporary, and emerging Aotearoa New Zealand and international installation artwork. They should use this to produce an installation informed by appropriate painting or sculpture conventions.

This Assessment Activity has been written so students select the outcome. It can be adapted so a whole class may create a similar outcome — for example, students working in groups to create a large-scale paint installation.

### Established art conventions

Teachers should:

- provide examples that show how works are created in relation to specific sites, places, or concepts. Examples should also include techniques for combining text and image to help students with their proposal.
- facilitate students to use Visual Art processes, materials, and techniques to develop their imagery and text and clarify their ideas
- facilitate students to identify and analyse key conventions of the appropriate established practice and how these can be used to add meaning
- support students to share ideas and support iterative decision-making.

Students will need to understand the relationship between images and their location, for example if we see the school kapa haka leader's pūkana image from Polyfest set against the background of Ihumātao, how does the message change when that same image is integrated onto an image of their marae, and how does it change again when they are juxtaposed over an image of the school rugby field or the night markets?

Ideas you could explore with your students include:

- What type of artworks do we see in public or private spaces?
- How are those artworks documented?
- Who is the primary audience and who is the secondary audience?

Examples of a range of artworks that explore public and private space, as well as public and private narratives, should be provided in class.



## Site selection

The 'Before you start' section of the Assessment Activity outlines the steps your students could follow during the teaching and learning programme. You can adjust these steps to suit your programme and the needs of your class.

As part of this section, students will need to select a site that they can visit to record imagery, photograph or film, and collect objects. If you organise a class fieldtrip to a site, you will need to follow your school's guidelines with appropriate permissions and safety measures. Consider sites that are easily accessible to students, such as close to school, their homes, parks, or places they visit, so that they can return to the site if needed.

For "portraying our people", consider a trip to the local museum, gallery, or historic places where imagery may be housed. Alternatively, schools may invite local knowledge holders or those they may want to portray into school to share stories, and historical and visual information with students. You could team up with the social sciences department or other areas of your school that may have historical information and imagery, or cultural narratives to draw from.

To develop good practice around cultural safety, teachers should ensure that students have full understanding of the relevant tikanga and cultural milieu by accessing appropriate expertise.

Before your students use any images, you will need to check that they have appropriate permission. Depending on the image and who is in it, this could be from the subject of the image, the copyright holder of the image, or the cultural custodians of the image. Images in the public domain can be used without obtaining permission but should still be treated with respect.

Teachers should also help students develop good practice around referencing and attribution of third-party content images included in their work, and guide students on how to conduct themselves visiting public spaces.

## Helpful resources

Paint and sculptural installations:

- Flox (2017). *'Street Prints Mauao'*. Swoon (2018). *'The Canyon: 1999-2017'*.
- Gellis, Yvette (2019). *'Painting installation: 18th Street Campus, Santa Monica'*.
- Hutchinson, Lonnie (2016). *'Kakapo Cloak'*.
- Iran, Mashhad (2018). *'Days of bliss and woe'*.
- Parekowhai, Michael (2017). *'The Lighthouse: Tu Whenua-a-Jura'*.
- Rapira Davies, Shona (1988). *'Nga Morehu'*.
- Yodmanee, Pannaphan (2018). *'In the aftermath'*.

# Visual Arts NCEA NZC Level 1

## Subject Learning Outcomes for Assessment

Companion to the Visual Arts Learning Matrix

### What are the Subject Learning Outcomes and how can I use them?

Subject Learning Outcomes identify the knowledge and skills that students need to be ready for assessment. Subject Learning Outcomes are informed by the Achievement Standards. They should be used in conjunction with the full suite of NCEA materials. For guidance on assessment criteria, please also refer to the Achievement Standards, Unpacking, and External Assessment Specifications or Conditions of Assessment as appropriate.

Subject Learning Outcomes do not replace any documents. This includes the External Assessment Specifications and Conditions of Assessment. All NCEA materials need to be used to fully understand the requirements of each Achievement Standard and to plan a robust teaching, learning, and assessment programme. Subject Learning Outcomes should not be used to make assessor judgments. The Achievement Standard and the Assessment Schedule for Internal Assessment Activities are used to make such judgments.

Subject Learning Outcomes, alongside other key documents, make clear to teachers what to include in their teaching and learning programmes and what student capabilities to check for, in the lead up to assessment. Each Subject Learning Outcome does not need the same amount of teaching time.

All learning should connect with students' lives in Aotearoa New Zealand and the Pacific. Teachers or students usually select the contexts. As such, contexts are not always specified in the Subject Learning Outcomes. Examples may be provided to illustrate topics and contexts, but they are not prescriptive.

Students are entitled to teaching that supports them to achieve higher levels of achievement. Subject Learning Outcomes mainly align with outcomes for the Achieved level. However, outcomes for higher levels of achievement are also included.

The knowledge and skills in the Subject Learning Outcomes are the expected learning that underpins each Achievement Standard. Students will draw

on this learning during assessment. It is important to note that assessment is a sampling process so not everything that is taught will be assessed.

**Achievement Standard 1.1 (91912): Use practice-based visual inquiry to explore an Aotearoa New Zealand Māori context and another cultural context (5 Credits)**

What is being assessed	Subject Learning Outcomes
Recording of visual and cultural elements, using a range of art making methods and techniques	<p>Students are able to:</p> <ul style="list-style-type: none"> <li>• use practice-based research methods to gather and record visual and cultural information from an Aotearoa New Zealand Māori context and another cultural context.</li> <li>• use a range of visual arts processes, materials, and techniques to record information. For example, drawing to record the appearance of objects and/or photographs to show details. <ul style="list-style-type: none"> <li>○ for higher levels, students will select art making conventions appropriate to their recording intention to investigate elements of their inquiry, and in their reflections show insight when responding to visual and cultural information.</li> </ul> </li> <li>• access local and/or other sources to engage in a practice-based visual inquiry.</li> </ul>
Working within an Aotearoa New Zealand Māori context	<p>Students are able to:</p> <ul style="list-style-type: none"> <li>• record visual and cultural elements with the use of correct tikanga and cultural safety.</li> </ul>

**Achievement Standard 1.2 (91913): Produce a significant resolved artwork appropriate to established art making conventions place (5 Credits)**

What is being assessed	Subject Learning Outcomes
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<p>Production of a significant resolved artwork appropriate to established art making conventions</p>	<p>Students are able to:</p> <ul style="list-style-type: none"> <li>• identify specific design and production conventions appropriate to their selected established practice.</li> <li>• use media and techniques relevant to the art making conventions they have selected to produce a significant resolved work. <ul style="list-style-type: none"> <li>○ <i>for higher levels of achievement, students are able to work with control by consistently managing media and techniques relevant to the art making conventions, or skillfully managing for fluency.</i></li> </ul> </li> <li>• apply the appropriate conventions for the style or type of artwork being created.</li> <li>• refine their use of specific conventions to create a single significant artwork. This includes being given adequate scope and time, learning a new skill, engaging in workshops, accessing expertise. Artworks will be reflective of the <u>depth</u>, scale, and duration required to produce a significant <u>resolved</u> outcome.</li> </ul>
<p>Applying conventions to communicate an intention</p>	<p>Students are able to:</p> <ul style="list-style-type: none"> <li>• create a significant resolved artwork that communicates an idea or narrative. <ul style="list-style-type: none"> <li>○ <i>for higher levels of achievement, students will be able to communicate their artistic intent through purposeful selection of visual imagery and art making conventions. For example, students looking at traditional raranga may choose to explore contemporary practices and select different materials, scale, or presentation methods when resolving their final outcome.</i></li> </ul> </li> <li>• reference established practice in relation to art making conventions. <ul style="list-style-type: none"> <li>○ <i>for higher levels of achievement, students will understand how established practice applies to the way an artwork is created, viewed, experienced, and valued. This includes the specific characteristics and constraints, stylistic intent, processes, materials, and techniques unique to the artwork.</i></li> </ul> </li> <li>• have ownership of their art making intention.</li> <li>• evidence the development process of their resolved artwork. For example, research, planning, testing, and the final resolved artwork.</li> </ul>
<p>Working within an Aotearoa New Zealand Māori context</p>	<p>Students are able to:</p> <ul style="list-style-type: none"> <li>• use appropriate tikanga to support their outcome when working within a toi Māori context. For example, raranga, kōwhaiwhai, whakairo.</li> </ul>

## Achievement Standard 1.3 (91914): Explore Visual Arts processes and conventions to inform own art making (5 Credits)

What is being assessed	Subject Learning Outcomes
Exploration of visual art processes and conventions	<p>Students are able to:</p> <ul style="list-style-type: none"> <li>• explore processes, materials, and techniques to produce options for development. This includes experimenting with materials, trialling processes and techniques, creating unexpected outcomes.</li> <li>• work with one or more art making processes. This could be within the same discipline or cross-disciplinary. For example, within painting (single discipline), these could be watercolour, ink, and acrylic paint, or cross-disciplinary could be drawing, painting, and printmaking. <ul style="list-style-type: none"> <li>○ for higher levels of achievement, students will investigate three or more art making processes, materials, and techniques and evaluate Visual Arts conventions to inform and refine their use of selected processes, materials, and techniques. For example, research into and application of new materials and processes, material testing to refine their art making.</li> </ul> </li> </ul>
Connect their application of processes and conventions to develop their art making intention	<p>Students are able to:</p> <ul style="list-style-type: none"> <li>• develop their work through the application of Visual Arts processes and conventions.</li> <li>• demonstrate their development process. For example, through inclusion of compositional drawings, documentation of material testing, annotations, or diagrams to show their thinking.</li> <li>• respond to an art making intention through developing their use of Visual Arts processes and conventions. <ul style="list-style-type: none"> <li>○ for higher levels of achievement, students will use an iterative process to refine their art making intention, reflecting on experimental work to extend ideas and create further options for development. They will connect their exploration with the ideas, narratives, or moods they wish to convey within their work. For example, use of subject matter and symbolism.</li> </ul> </li> </ul>
Working within an Aotearoa New Zealand Māori context	<p>Students are able to:</p> <ul style="list-style-type: none"> <li>• access, and evidence the use of specific Visual Arts processes and conventions, with the use of correct tikanga and cultural safety.</li> </ul>

## Achievement Standard 1.4 (91915): Create a sustained body of related artworks in response to an art making proposition (5 Credits)

What is being assessed	Subject Learning Outcomes
Production of finished related artworks in any Visual Arts discipline	<p>Students are able to:</p> <ul style="list-style-type: none"> <li>• use art making conventions to create a set of related artworks.</li> <li>• select and use media, processes, materials, and techniques according to an intended purpose.</li> <li>• use established practice to build on visual ideas and refine technical and pictorial conventions in resolved works. <ul style="list-style-type: none"> <li>○ <i>for higher levels of achievement, students demonstrate control, by selecting and confidently using media and art making conventions relevant to the art-making intention, or skillfully manipulating media and art making conventions for an intended purpose to demonstrate fluency.</i></li> </ul> </li> </ul>
Applying Visual Arts conventions to problem-solving and creating a body of related artworks	<p>Students are able to:</p> <ul style="list-style-type: none"> <li>• develop a sustained body of related artworks and communicate ideas in response to an art making proposition using processes, materials, and techniques.</li> <li>• select, edit, and arrange work to form a cohesive body of related artworks in response to an art making proposition. For example, artworks that have been created to be viewed in sequence are presented accordingly, and scale is used to highlight a student's decision making with larger, more refined works presented at the end of the submission.</li> <li>• use thematic, stylistic, and technical approaches to form connections between artworks in response to their art making proposition. <ul style="list-style-type: none"> <li>○ <i>for higher levels of achievement, students will develop ideas by showing reflection in the editing and ordering of artworks. Works are presented in a logical order, with scale and position used to build thematic, stylistic, and technical connections from start to finish. Students clarify ideas by strategically selecting, editing, refining, and ordering artworks to enhance thematic, stylistic, and technical connections.</i></li> </ul> </li> </ul>