

The Scars of Papatūānuku

NZCL 5-6 Visual Arts

Unit Plan

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Kaupapa Mahere
Subject Overview:

The Scars of Papatūānuku

Te Taumata i Te Marautanga o Aotearoa
NZ Curriculum Level:

5–6

Nga Pūkenga Matua
Key Competencies:

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

Wheako Whakaakoako
In this unit you are learning:

When we damage the land, we damage our mother, Papatūānuku. In this unit, students will be exploring our impact on the land through war and environmental disaster in both New Zealand and world history. It would be best if their work is related to an event that affected them or their family – e.g. my ancestor was a prisoner of war in World War Two, or my ancestral land was taken during the Land Wars, or a river near my home has been polluted by a big industry, or wetlands in my area have been destroyed affecting local birds, insects and plants. In this unit, they will develop their practical knowledge of printmaking and lino-printing techniques to create an artwork in response to the study of New Zealand artists, including Gabrielle Belz, and other printmakers Marilyn Webb, Jo Ogier, Robin White, Nigel Brown and Maggie Covell.

Ngā Whāinga Paetae
Achievement Objective(s):

- ✓ **UC – Understanding the Visual Arts in Context**
 - Investigate the purpose of objects and images from past and present cultures, and identify the contexts in which they were or are made, viewed and valued.
- ✓ **PK – Developing Practical Knowledge**
 - Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.
- ✓ **DI – Developing Ideas**
 - Develop and revisit visual ideas in response to a variety of motivations, observations and imagination, supported by the study of artists' works.
- ✓ **CI – Communicating and Interpreting**
 - Describe the ideas their own and others' objects and images communicate.

Horopaki me ngā Uara
Context and Values:

Contextual learning opportunities:

- ✓ Significance of Papatūānuku
- ✓ New Zealand Land Wars, Raupatu (land confiscation) and World Wars
- ✓ Environmental concerns / kaitiakitanga
- ✓ Art as activism

Values:

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

Rauemi Toi
Materials:

- Adobe Photoshop
- Scanner
- A3 wood or lino
- Carbon paper
- Pens
- Black marker pens
- A3 paper for printing on
- Newsprint
- Printing press
(use lino or wood runner guides so the press runs smoothly)
- Speedball rollers
- Hard roller (for printing without a press)
- Oil- or water-based flint
- Black ink
- Blue or brown ink (to cool or warm the black)
- Watercolour
- Craft knives
- Tissue or coloured paper for chine collé
- Photocopies of print
- More wood for multi-block process or for embossing

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

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

Further resources can be located within the 'Teaching and Learning Sequence' below.

Te Tiriti o Waitangi The Treaty of Waitangi

Students are actively encouraged to explore personal and national land use, war and environmental impacts as a main theme in this unit of learning, including significant ideas that form the basis of our country, such as Te Tiriti o Waitangi and colonisation. Students are introduced to these themes and ideas through the inclusion of various artist models and the analysis of the ideas in their work. Students should extend these ideas into their own work.

Extract from '[Māori and Environmental Law](#)', Environment Guide:

'The traditional Māori world view is notably different from the European. The very title tangata whenua, meaning "people of the land", highlights the pre-eminent importance of the environment to Māori identity. The linkages between the natural world and Māori are explained through genealogy, tribal narratives and mythology. These stories describe various parts of the living and non-living worlds as being ancestors of people living today. Collectively, these relationships are known as whakapapa, and they represent how Māori place themselves within the world, and how they understand and interact with everything around them.'

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

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

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

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

Participating and contributing: To understand established practice, students need to recognise that all art-making happens in context. When making art, students are participating in and contributing to wider artistic discourse.

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

Te reo Māori / Te ao Māori: Papatūānuku, whakapapa of creation, re reo Māori.

Social sciences: National identity/narrative and Te Tiriti o Waitangi.

Science ecology: Investigate the interdependence of living things (including humans) in an ecosystem.

Science evolution: Describe the basic processes by which genetic information is passed from one generation to the next.

Health: Investigate societal influences on the well-being of student communities.

Transferable skills, knowledge and ideas: Creative thinking, critique, refining ideas, communicating ideas to others clearly, making an artwork with a message.

**Momo Whakaako
Teaching and Learning Plan**

**Putanga ako –
Learning intentions**

From (prior learning):

Students will have previously completed L1 Drawing Units – exploring a personal theme about nature as subject matter and developing drawing from observation and skills using dry media. This unit is to extend and deepen their theme and subject matter and could be the last work on board 1.

To (learning intentions):

Students will develop their drawing observation skills and compositional skills, expanding on previous subject matter to include objects, people, animals, pattern, landscape, and transfer these into wet media (print).

**Aromatawai –
Evidence of success**

Assessment for learning:

Formative assessment of students' workbooks, including:

- Artwork analysis (artist model investigation) (CI/DI)
- Observational black-marker drawings (PK/CI)
- Developing ideas through drawing (PK/ DI)
- Photoshop composition
- Final design of woodcut or linocut

*Written and verbal feed-forward provided

Evidence of learning:

Summative assessment of students' final artworks, including:

- Final linocut print (CI/DI/PK)

Aromatawai –**Evidence of success**

One of the following selected as a way to extend the print:

- Print with watercolour, chine collé or printed repeatedly as a fabric or wallpaper; printed on a T-shirt and sold to raise funds for an environmental charity

*Grade for reporting and written feedback provided

Te Raupapa Ako**Teaching and Learning Sequence****Task (including links to NZC AOs):****Setting the context:**

Māori have strong spiritual bonds to the land, and to Papatūānuku, the Earth Mother. Begin by providing students with opportunities to engage in learning about Papatūānuku and the significance of Earth Mother for Māori.

Look at videos and The Scars of Papatūānuku Supplementary Material and Selected Sources document to help deepen students' understanding around the following issues relating to Papatūānuku:

Learning tasks:

1. Ask students to brainstorm an aspect of how people have negatively or positively impacted the land or sea. It can be a local or global issue.
2. Then have them analyse Gabrielle Belz's print *Page 35 July 3 1916, 2017* and the artwork detail from *Toi Tū Toi Ora: Contemporary Māori Art*. Around a printout of the image, get them to note all the features and symbols used and their meaning. Analyse another print artist from the slideshow. Ask students to use Gabrielle Belz's work and that of the second artist as models to help design their print.
3. After looking at and discussing the research above on the Land Wars and local environmental issues, have the students decide on an area of personal research. Get them to research ideas and imagery: collect 5–10 images to draw upon their own war memorial or environmental issue. Include symbolic imagery like Gabrielle Belz has.
4. Ask students to, talk with their whānau and friends at home. What stories do they know about how the land has changed? What animals, plants, fish, creatures do they remember in the area where they grew up that aren't around now? And/or what's still there, i.e. has been protected, restored, conserved? What has impacted that environment? What issues do they think affect our planet today? Use this to inform students' personal research.

5. Have the students draw 3–5 illustrations of the images they have collected using a black marker pen. Focus on drawing accurately and show form with line. Use hatching and cross-hatching.
6. Get the students to scan their drawings and create an A3 Photoshop document to develop compositional options for their print. Ask them to consider framing, mirror image, tessellation, symmetry, asymmetry, rotation. In Photoshop, using their own drawings and further imagery (simplified using the sketch/stamp filter tool), have them compose three compositions.
7. Ask them to select the best design after discussing it with their classmates and teacher.
8. Have the students transfer this design onto lino or wood. If using custom wood, seal the design onto the wood with a thin coat of water-based polyurethane (this keeps the drawing on the wood and makes the custom wood less flaky to cut). Use chisels to carve away the white part of the design.
9. Ask students to do a crayon rubbing on newsprint paper to check you have cut all the parts away and have cut deep enough.
10. Then have them print an A/P print and decide on their edition number. Make five at least. Prints need a clean border and even inking – not too light or flooded with too much ink and be square on the paper. Students can sign and edition their prints.
11. When their edition is dry, to extend their print try two of the following:
 - Hand colour with watercolour
 - Chine collé in the background
 - Use their block as a key block; decide on a colour range to cut further blocks to make a multi-plate colour print
 - Cut a woodcut frame, pattern or image to emboss around their print
 - Paper-cut one of their prints and raise it on foam blocks above the original print
 - Print their woodcut on a T-shirt to raise money for a charity
 - Create a digital repeated wallpaper out of their print in Photoshop
 - Or speak to their teacher and discuss how to extend their print

Resources

[‘Papatūānuku – the land’](#), Te Ara

[‘Papatūānuku – Aho Wahine: Book One \(English\)’](#), YouTube

Assessment Matrix	Curriculum Level: 5–6	Achievement Objectives: CI, DI, UC, PK
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Evidence of learning:	Basic	Proficient	Advanced
Communicating and interpreting	Ideas and art-making processes in artworks are identified and described in some detail.	Ideas and art-making processes in artworks are described in detail, and explanation is provided about how meaning is communicated.	Ideas and art-making processes in artworks are described in detail, full explanation is provided about how meaning is communicated, and understanding is applied in the creation of new artwork.
Developing ideas	Print demonstrates some understanding of artist model(s).	Print demonstrates understanding of artist model(s) and integration of some ideas.	Print demonstrates clear understanding of artist model(s) and the integration of ideas in the development of new creative alternatives.
Practical knowledge	Has used appropriate print techniques with some control of cutting media.	Has used a range of appropriate print techniques with good control of cutting creating form.	Has a refined use of appropriate print techniques with control and fluency creating 3D form in the woodcut.

Review

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