



THE ILLUSTRATED GUIDE TO
**ACHIEVEMENT
STANDARD**
91912

A resource for teachers developed in association with the Aotearoa New Zealand Association of Art Educators (ANZAAE) Te Rūnanga Hautū Mātauranga Toi o Aotearoa - June 2024.

ANZAAE acknowledges the educators and students who have contributed to this resource.

Key Considerations

1. Achievement Standard
2. Appropriate Māori Imagery and Information
3. The Other Cultural Context
4. What Practice Based Visual Arts Inquiry Looks Like
5. Drawing and Media Skills
6. Types of Annotations
7. Photography as Resource Gathering
8. Photography as an Analytical Tool
9. Formal Analysis of Art Works and Conventions
10. Research Purposes rather than Art Making
11. Strategies for Examination (Merit)
12. Strategies for Reflection (Excellence)
13. Sufficiency – How Many Pages are Required?
14. Possible Topic Approaches/Contexts
15. Assessment Guidelines
16. Unpacking the Standard
17. Conditions of Assessment

91912 (1.1)

Use practice-based visual inquiry to explore an Aotearoa New Zealand Māori context and another cultural context

| ACHIEVED | MERIT | EXCELLENCE |
|---|--|---|
| Use practice-based visual inquiry to explore an Aotearoa New Zealand Māori context and another cultural context | Use practice-based visual inquiry to examine an Aotearoa New Zealand Māori context and another cultural context | Use practice-based visual inquiry to reflect upon an Aotearoa New Zealand Māori context and another cultural context |

Explanatory Note 1 - Use practice-based visual inquiry to **explore** an Aotearoa New Zealand Māori context and another cultural context involves:

- identifying visual and cultural elements of the contexts
- recording visual and cultural information about the contexts using visual arts processes, materials, and techniques.

Use practice-based visual inquiry to **examine** an Aotearoa New Zealand Māori context and another cultural context involves:

- investigating specific visual and cultural elements of the contexts
- responding to visual and cultural information and making links between the contexts.

Use practice-based visual inquiry to **reflect upon** an Aotearoa New Zealand Māori context and another cultural context involves:

- reviewing visual and cultural information and considering the relationships between the contexts.

Explanatory Note 2 - As part of the evidence provided, ākonga must show that they have researched an *Aotearoa New Zealand Māori context*. An *Aotearoa New Zealand Māori context* acknowledges Māori culture as foundational, a living treasure, indigenous, and unique to Aotearoa New Zealand. In a Visual Arts context, our unique Māori foundations can be drawn upon through understanding concepts, kupu, narratives, tikanga, symbols, and patterns inextricably linked to mana whenua and the rich legacy of Māori visual culture.

Explanatory Note 3 - *Another cultural context* could include a student's own ahurea tuakiri, 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.

Explanatory Note 4 - A *practice-based visual inquiry* is practical and for the purpose of recording, not 'art making'. Examples of practice-based visual inquiry include details - alternative views – diagrams – annotations - drawing strategies to explore properties such as shape, texture, mass, & colour.

Shared Explanatory Note - This achievement standard is derived from The Arts Learning Area at Level 6 of *The New Zealand Curriculum*: Learning Media, MOE, 2007.

Appropriate Māori Imagery and Information

Teachers should ensure they and their students are working in a culturally safe space. This may include a discussion of things that are tapu (sacred) and things that are noa (not restricted).

It is useful to clearly identify specific cultural values, artforms, and functions associated with the subjects (buildings, objects, locations) being investigated. These include:

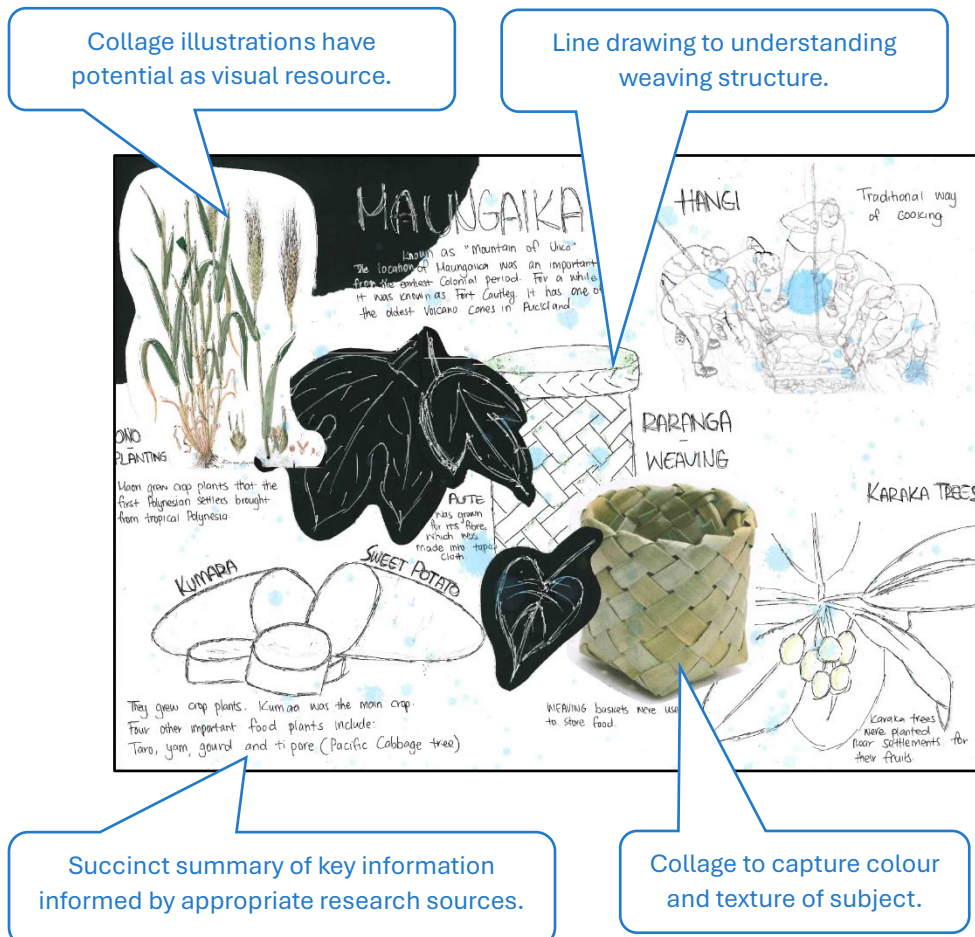
- **Cultural concepts/values** - Mahinga kai, Turangawaewae, Kaitiakitanga.
- **Specific artforms** - Toi Tūturu (Customary), Toi Whakawhiti (Trans-customary), Toi Rerekē (Contemporary).
- **Functions** – Adornment, shelter, transport, storage, protection.

The scope of Mātauranga Māori context investigations is affected by:

- Teacher expertise/knowledge and comfort with content and associated tikanga.
- Access to knowledge holders within the school and/or community.
- Students' prior knowledge from family/community and other learning areas.
- Local histories and cultural narratives in consideration with iwi and hapu.

Strategies for engaging with Māori contexts include:

- Drawing buildings/objects and locations of significance. (Care should be taken to respect local protocols around sacred sites and objects).
- Targeted drawing and documentation exercises relevant to the nature of subject matter (building/object/location).
- Providing selected resources and information from appropriate sources.
- Focus questions and guidance to strategies to find and process information.
- Formal lessons on specific cultural topics (e.g. Design and symbolism of Kowhaiwhai)
- Inviting local knowledge holders to present information.
- Visiting sites of cultural significance (location, Marae, gallery).
- Providing opportunity for students to investigate personal connections.



The Other Cultural Context

The second cultural context should be investigated with equal depth to the Māori context and should be personally relevant to the student.

Equal focus of both cultural investigations.

Both investigations should be allocated three to four weeks study. This typically involves four or more pages that gather imagery and information about historical events, symbolism, beliefs, physical and visual properties, and personal responses and connections to the objects, places and ideas.

For Merit, samples need to show **examination of BOTH** contexts in equal duration and depth. For Excellence, samples need to **reflect on relationships between contexts** and/or between themselves and contexts.

Personally relevant contexts.

Contexts where there is a strong visual or cultural overlap can enhance opportunity for making connections. Comparative investigations providing rich opportunities to identify similarities and differences include:

- Comparing building with building (Marae/Church)
- Pattern with pattern (Kowhaiwhai/Siapo)
- Place with place (Aotearoa/Korea)
- Object with object (containers, headwear, adornments, garments, weapons)

Selecting a second context that is **strongly relevant to the student** provides opportunity for higher levels of engagement and achievement. Possible relevant contexts include:

- Country or culture of origin.
- Sport or social interest (basketball, soccer, scouts, church group, music, video gaming).
- Family contexts (relatives, ancestral origins, holiday places, home).

Comparing Māori pounamu with Chinese Jade carving. Curvilinear style, technical facility, level of detail, adornment, value, symbolism, narrative, etc.

The image displays a student's comparative research project. On the left is a handwritten mind map titled 'MAORI ADORNMENT' with branches for 'Traditional Māori dress', 'Pounamu', 'Adorning the head', and 'Feathers'. The central page is titled 'GOAN Adornment' and lists items like 'Koon earrings', 'Paddi', and 'Kakoa'. Below this is a 'RELATIONSHIP' section with two columns of text comparing 'Looks to customs' and 'Looks to how it's worn'. On the right are four images: a green pounamu earring, a green pounamu pendant, a silver Goan earring, and a silver Goan pendant.

Comparing Māori adornment with Goan adornment in the specific context of a hair comb.

Both contexts are equally valued in terms of detail, time allocated, and depth of research.

What Practice-based Visual Arts Inquiry Looks Like

Practice based visual arts inquiry involves a range of drawing, gathering, and recording modes including observation drawing, diagrams, photography, collage, and annotations.

Each drawing mode is appropriate to the recording objective of the subject. For example:

- **line** (pencil, pen) is used to record structure
- **tone** (ink, paint, charcoal) is used to record form and mass
- **collage** (illustrations, brochures, maps, diagrams, internet imagery) to retain key graphic/pictorial resources
- **annotations** (measurements, labels, summaries, personal thoughts) to retain key information
- **photography** to capture different objects, viewpoints, details, light, atmosphere.

Hue/Gourds

Hue, the māori word for gourd, were used as vessels to hold water and preserve food, smaller gourds were eaten, while larger ones were made into hue.

Origins

Polynesian settlers to New Zealand brought two South American plants Kūmara and gourd. Māori ate young gourd or hue. Hallowed out, mature gourds were used as water flasks and to preserve and carry food. Empty gourds were also made into musical instruments.

Variations

There are 12 different types of gourd, each of them producing a range of different shapes, deciding whether it would be used for oils, water or food. One of the four varieties, the gourd tana huahua, is now extinct. Many hue are also covered in intricate carvings and many are also protected by woven baskets that included handles for easy carrying.

Process

Gourds require a long growing season. Seeds should be planted in the winter because of longer necks were them up and growing them on flat bottom, flat surface.

The best curing of the gourd is done on the plant, but can be moved once the plant has died back. Air movement is a key process to proper curing (six months), and they shouldn't be cut until after the curing process. If the hue is made well, they can last even be passed down as family heirlooms.

Example

This is a hue made from a calabash, a variety of gourd. It is from circa 1800-1900's and it was made and grown in New Zealand. The rope is made from muka, which is more from flax (harakeke).

Hue in art

Maori Oars, Peter Jean Casey, Oil on canvas, 760 x 500mm.

Girl with Gourd, Gottfried Lindauer, Oil on canvas, 83 x 65.4 cm.

Two Gourds, Theo Schoon, Photography, Gelatin silver print, 158 x 193 mm.

Acrylic paint to record the colour and shapes of Gourd patterns.

Pencil drawing to record the shape and form of the Gourd.

Line drawing to record the pattern and texture of the Gourd.

Collage of historical context (Theo Schoon)

Brief annotations in the students own words summarise origins, processes, key features, and social significance.

Additional contextualising collage imagery (internet sources) from a variety of perspectives (past and contemporary).

Drawing and Media Skills

The final 'shared' Explanatory Note states: This achievement standard is derived from the Arts learning Area at Level 8 of *The New Zealand Curriculum: Learning Media*, Ministry of Education, 2007.

This means that drawing and media skills should be commensurate with NZC Level 6. This is a degree of media control (blending, shading, edge consistency, etc.), draughting skills (fine motor control), and observational acumen (accuracy, proportion, scale, etc.).

However, in terms of Visual Arts research purposes, drawings need only be fit-for-purpose rather than fully finished art works. For example, a quick sketch of a still life may focus on perspective and placement rather than tone and shading. With landscape drawing, only sufficient areas need to be coloured and textured to capture the essential information about the subject.

Quick sketch to help identify different parts which are then identified in

Paint to record variable colours

Liquid paint to record the fluidity of the curving designs

Observation drawing recording the spatial and physical relationship between pendant and wearer. (Tone, volume, proportion, space)

Quick sketches recording design and structure of carvings. Focusing on shape, line and pattern rather than form or texture.

Colour pencil drawing focusing on physical and spatial relationships (light, shadow, perspective)

Greyscale pencil drawing focusing on tonal values.

Types of Annotations

Making informal notes of thoughts and reflections helps students to process what they see, read, and hear. This enhances opportunity for understanding and connection with cultural contexts. Annotating can include underlining, highlighting, circling, numbering, arrows, diagrams, quotes, sketches and written comments.

Appropriate annotations for practice-based visual inquiry include:

- Short and concise - single words, sentences (paragraph writing if appropriate to school culture).
- Note the significance of things ākonga discover.
- Help identify and clarify important images/ ideas.
- Emphasize connections to other learning.
- Reflect on new learning.
- Demonstrate visual art knowledge.
- Record new questions that arise.
- Identify areas of particular interest.
- Include personal responses.

Literacy and vocabulary

To support students who lack confidence in text-based tasks 'word banks' of art terminology and/or prompt questions for annotation may be provided. Regular, short periods of focused class time, specifically directed at annotating work in progress, may be useful.

Sufficiency of annotations

Copying large amounts of found text in the form of historical, biographical, or narrative sources is not necessary. The most important function of annotations is that they should: occur regularly in throughout the inquiry (not all at the end), be focused on key information, and include personal responses and connections with/between contexts.



This drawing is of my house from the garden, and on the right is a view of the mountains around it. These are really important places to me, because I spend a lot of time at home and skiing (when there is snow at the mountains). My parents designed the house and are members at the ski club.

In this drawing I have used willow charcoal and a dark black charcoal pencil. I have used lots of tone (and used a rubber to make light areas). I think the markmaking was good to show the details of the trees and bushes as well as the corrugated iron on the house.

Maiva spoke about how he feels in his tūrangawaewae which helped me choose my special places from my local community and wider area.

My house is, quite literally my home. I have spent most of my life there and I am proud of it because my parents designed it. It is where I can return to every day to feel happy + safe.

I am forever loyal to where my family goes skiing, the colours + plants are so familiar to me and it is where I connect with a wider community of skiers.

Photography as Resource Gathering

Photography is a great research tool for gathering primary source information and analysing it in an inquiry process. Photography approaches selected by kaiako will depend on the overall program plan, contexts being investigated, and level of student agency desired.

Photographs to gather source material

The emphasis in this approach is on recording specific information about places, objects and people. It is especially helpful for ākonga who find recording this level of detail with drawing media a challenge and includes:

- **visual elements:** shapes, colours, textures, forms, details, a range of viewpoints.
- **the location:** environments, places & spaces the subject is located in.
- **ephemeral aspects:** the same site in different weather, sounds and movement, qualities of light and reflective qualities of the subject (e.g. shiny pāua & matt wood of whakairo),
- **sequences of images:** how an object is made or used, the effect of time on the subject matter.

This approach is beneficial as an entry level point for students, encouraging them to explore a wider range of visual information with supporting 'prompts or a 'shooting script' than they might have independently sought out. Knowledge of photographic conventions/techniques is not required, making this approach readily accessible.

Figures are captured recording the landscape.



A range of information is gathered including signage and images from other

Objects of importance are clear-cut



Annotations explain the significance of these objects as personal Taonga

Photographic elements are integrated with other media about a significant place



Area is highlighted by a related photograph below

AWA - Ōpāwaho



Student has responded to a list of prompts about a place to gather a range of visual imagery and grouped/sized these when processing information

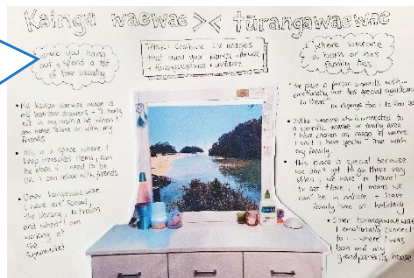
Photography as an Analytical Tool

This involves students using their own and others' photos, sorting or arranging the visual information into some meaningful order. Using photography as a thinking and linking tool can support higher levels of achievement. In these types of activities kaiako provide broad or open-ended prompts to direct students to organise photographs in different ways. This method works well where students have ready access to cameras at school and at home.

- **Conceptual/metaphorical prompts** broad provocations / ideas to encourage divergent thinking.
- **Combining/arranging** imagery with captions to explain connections.
- **Pairing/grouping** photographs with thematic relationships (art elements, ideas, cultural values/contexts).
- **Juxtaposing images** to contrast appearance/ideas/meanings.
- **Cutting/collage** to isolate key features, details, or textures.
- **Blurred motion/time lapse/super long exposure** to show movement and changes over time.
- **Panorama/ariel images (Drone)** to present wider view.
- **Microscope** or other scientific imaging tools (Infrared, radar, Xray, google translate image from Phone).
- **Preset phone filters** to reveal aspects of subject (colour, exposure, texture, sharpening, effects such as lens flare, vignetting, watercolour, cartoon, posterization, etc.).

This type of photography is beneficial as it elicits potentially rich image associations and thinking beyond the image as primary information. It empowers ākonga with greater agency as they make and explain their image choices and can scaffold into the more individual inquiry typical at Levels 2 and 3.

Broad prompts encourage personal responses related to a given task.



Student has cut out and layered imagery in response to prompts about place and whakapapa.

Capturing wind, motion, texture, and wider views.

KAIAPOI

Historic monument commemorating the pā and its history

Map of the pā drawn in 1870 - from Wikipedia

These are some shots from the site looking at close ups

There were lots of clouds and so I did a mash up in photoshop at school as there were lots of different shapes and textures in them

The Ngāi Tahu Atlas is an interactive map that tells you the meaning of place names and some of the history

It was really windy and after a panorama shot I thought about panning around the site to record the colours and make it seem windy

Using infographics and CGI to reveal properties of the subject.

Formal Analysis of Art Works and Conventions

The purpose of practice-based visual arts inquiry is to gather and process imagery and information to support art making. This differs from the **formal academic analysis focus of Art History** standards.

Appropriate formal analysis activities, that are explicitly linked to supporting practical investigations include:

- Analysis how cultural contexts and values influence the production process, style and function of objects and art works (reflecting upon cultural contexts).
- Analysis of how specific artists respond to personal and cultural influences in their work (and how this insight can support students' own art making).
- Analysis of photography conventions to support photographic investigations of subject matter.

Extended essay format analysis is more suited to assessment for Art History standards. For 91912, responses may summarise key information and insights in note or bullet point form. The primary focus of analysis writing should be on:

- The cause/effect relationships between cultural contexts and visual outcomes.
- The personal **use-value** of art making methods and ideas in relation to practical investigations.

Key pictorial conventions of documentary photography are identified as a guide for research photoshoots.

Bullet points to summarise potential pictorial and technical strategies of the artist model that can be adopted or adapted in student's own work.

11 ART DESIGN and PHOTOGRAPHY Layering: Putting images together
 Photomontage/Collage: Lots of photos in one frame
 Scale: Sizing

Ko wai au? Who am I?

TASK 3 - Photography conventions

Define the following technical terms:

- Wide landscape establishing shots: Wide picture of buildings or landscapes
- Various Viewpoints: Different angles
- Close up: Shows an object in more detail
- Cropping: Removing parts of a photograph
- Texture: The feel of a surface
- Pattern: Repeated design
- Panorama: Fitting everything in one frame
- Selective focus: Focuses on one thing
- Selective colour: A main colour
- Cyanotype: It is the exposure of light of transferring images onto photographic paper

Artist Model Observations to prepare for your own

Kenneth Josephson

- It uses a wide landscape establishing shot to show us the wide picture of buildings
- It uses layering. It layered some parts in colour
- It uses cropping. It cropped some of the photos out and placed it on top of the black and white photo
- There's a selective colour on the main photograph
- It uses collage to place every photo

Photo shoot time

Standing poses:

Hand poses:

Structural shots:

Photoshoot undertaken to practice applying specific documentary photography conventions.

Applying documentary conventions for the purpose of generating resource imagery for subsequent art making.

Research Purposes Rather than Art Making

Explanatory Note 4 states that “A *practice-based visual inquiry* is practical and for the purpose of recording, not 'art making'. Examples of practice-based visual inquiry include details - alternative views – diagrams – annotations - drawing strategies to explore properties such as shape, texture, mass, & colour.”

Drawings that exclusively focus on specific pictorial elements or structural properties clearly align with the research purpose of the standard. These include line drawings to analyse structure and tonal drawings to record form and volume. These drawings typically focus on the subject and are not concerned with figure/ground or compositional properties.

Visual expressions of relationships. Due to the cultural context comparative nature of the standard, making visual arrangements to explore the relationship between cultures, is a legitimate research activity. This will typically involve arranging cultural imagery with compositional relationships creating symbolic associations.

Annotating visual expressions of relationships. Including annotations or an explanation of how and why cultural images have been arranged in particular configurations ensures that the evidence operates within an inquiry purpose.

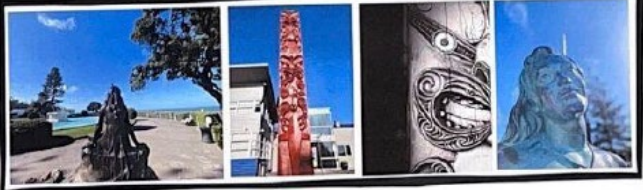
Overview of the intention of collage to show personal connection with both cultural contexts.

Collage with placement to visual illustrate relationships between contexts.

Visual Connection & Reflection
- Collage one -

Collage 1:

Throughout both these collages I wanted to show my connections to both sites and also how they connect together. In this first collage, I wanted to focus on my Tūrangawaewae and how both sites connect to that concept. I have included different pieces from my other tasks and also some new designs. These places are my Tūrangawaewae as they are where I feel I belong. Tūrangawaewae is one of the most well-known and powerful Māori cultural concepts, translated to 'A place to stand'. This is a place or places where we feel especially empowered and connected. I have shown this by using the maps of the two sites in the background, then I combined Pania and one of the pou to show they are connected, this image in the middle bringing the two places together as one. The Pou site at school is a place where I can be myself, learn and feel like I belong. Then when I chose my second site, Pania of the Reef, I knew that she also connected to this concept of a place to stand' because she is one of the most well-known attractions in Napier, which is my hometown, a place I have lived my whole life and have some many memories connected to. In particular, her placement along the Marine parade connects to many memories of me growing up. Another concept that represents my connection to these places is Whanaungatanga. This concept represents forming and maintaining relationships and strengthening ties between your whānau and community. I feel connected to this concept when talking about Pania because she represents the Napier community which my whānau are a part of and also my NGHS community, where I have my closest friends and strongest relationships within this school community. Both these places have affected who I am today and will forever be a part of my identity and personality. It is said our Tūrangawaewae are our foundation, our place in this world, our home, and for me, those places of Napier Girls High School and Napier city come together and have shaped who I am today.



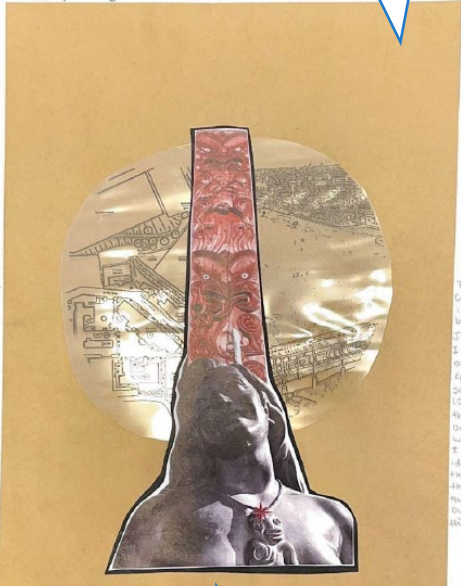
Inspiration Photos

Concepts used

Tūrangawaewae

Whanaungatanga

Collage 1 - 'my place to stand'



Map of Ngāis where pou are located.

both places connect my Māori culture and history.

The map in the background shows two sites of Napier Girls High where the pou are located (this map on the left) and Napier. This includes a view of the city and the pier which is along the Marine Parade. Pania is also located on this map. The two maps are brought together, Pania & the pou connected into one.

The map concept was inspired by a paper I did in high school in 11. His class was a city or landscape. The background was overlaid with a photo. I used this idea by having the maps in the background and arranged by pania and the pou.

pania pou - I decided to combine Pania and one of the pou in the center of this collage to symbolize their connection bringing my two sites together. This was important for me to portray as both these sites have such a big impact on who I am.

my Tūrangawaewae Place to Stand!

Annotations explaining the symbolic reasons for image selection and placement

Purpose is to formulate ideas and illustrate relationships rather than produce a finished artwork.

Strategies for Examination (Merit)

Explanatory Note 1 defines Merit as 'investigating specific and cultural elements of contexts' and 'responding to visual and cultural information and making links between the contexts.' This involves more detailed study of objects and information and making personal responses and connections with and between contexts. Different elements of examination include:

Practice-based specific investigation and responses:

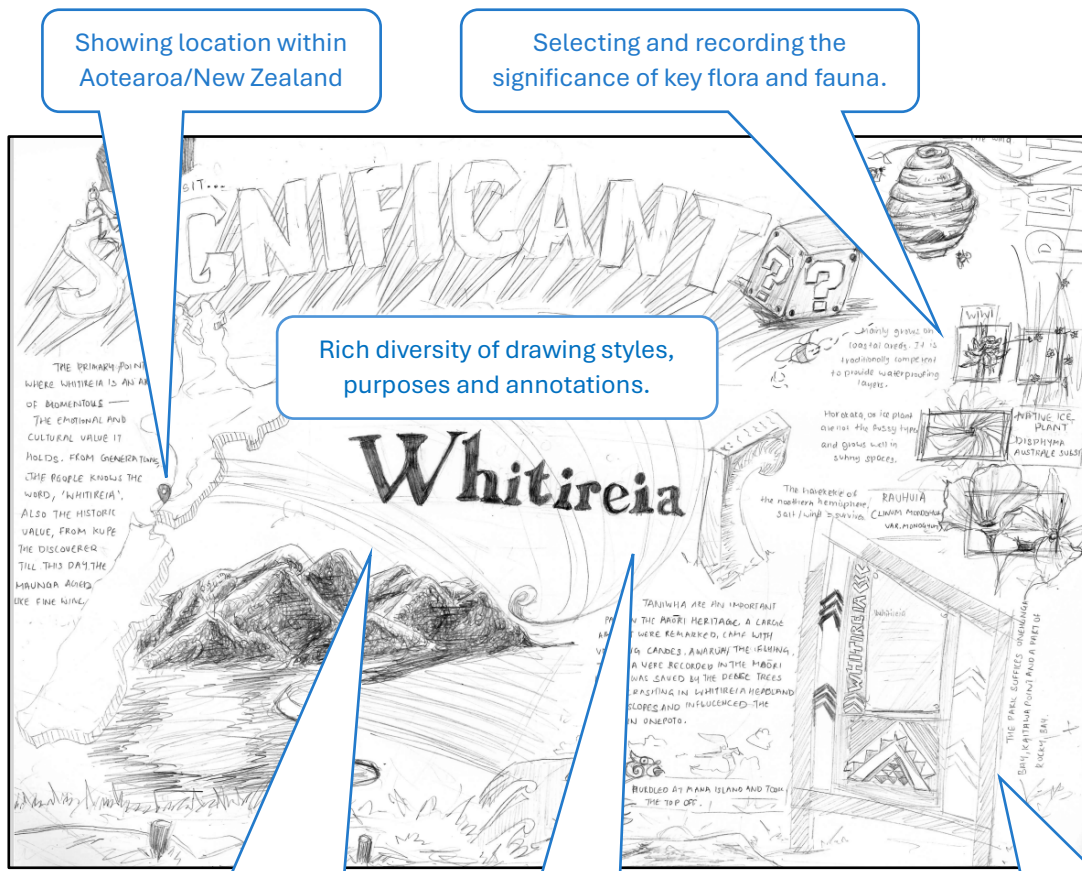
- Detailed drawing and diagrams of objects and imagery.
- Range of analysis drawing approaches (linear, tonal, structural, diagrammatic).
- Media aligned with analytical purpose (pencil for line, ink for tone).
- Observational accuracy and consistent control of media.

Analysis of information about each context:

- Providing detail descriptions of the significance of component parts.
- Making personal observations about aspects of contexts.
- Explaining the function of objects and how they are viewed/valued and/or what they symbolise.
- Using appropriate art and cultural terms to explain processes, protocols and philosophies.

Developing personal responses and making links with/between contexts.

- Venn diagrams / compare contrast tables.
- Answering guided questions or prompts individually.
- Arranging imagery to show cultural/aesthetic associations.
- Juxtaposing imagery to highlight differences.
- Annotations alongside imagery to explain links.



Strategies for Reflection (Excellence)

Explanatory Note 1 defines Excellence as “reviewing visual and cultural information and considering the relationships between the contexts”. This involves making connections between cultural contexts and/or between the contexts and themselves.

Graphic reflection strategies include:

- **Venn Diagrams** that include differences and similarities is a popular strategy. However, a simple list of surface similarities and differences does not constitute the ‘reflection’ needed for Excellence. Reflection involves more critical thinking about causes as to why things are similar/different, and what this means in terms of consequences. For example, the red, black and white of traditional kowhaiwhai is determined by available natural colours, where the introduction of synthetic paint enable contemporary arts (Toi Rerekē) to employ a much wider palette.
- **Network Maps** that visually represent connections between objects, places, and cultures shown through proximity and lines. Thickness or colour of the lines, along with reflective annotations, indicates the strength or nature of relationships.

Visual reflection strategies include:

Care should be taken to ensure that modifications to cultural imagery are done with respect and sensitivity.

- **Integrated compositions** that combine visual elements of both cultures. (Drawing, painting, collage, photomontage) Include symbolism generated through juxtaposition, scale, tone, colour, detail, placement, modification, and alignment.
- **Identity portraits** that use a selection and arrangement of cultural elements to represent the students’ personal connections with place, objects, and culture (ahurea tuakiri).
- **Visual overlays** that illustrate the visual relationships between cultural objects and patterns. Including the visual and/or stylistic similarities and symbolic meaning of patterns/objects.

Written responses to support visual reflection include:

- **Accompanying explanations** of a visual response (above) that explains why images have been chosen and arranged in certain ways (relationship symbolism). This provides opportunities for students to show deeper critical consideration of cultural content and personal relationships with objects, places and cultures. Annotations may be in essay or note form.
- **Autobiographical stories** that explain personal relationships with objects, places and cultures.

Maori Jade

- Found in the west coast sea (Te wai pounamu)
- Made of brownite, Serpentinite Stone, wood, bone, or flower jades
- Carved/shaped with a large hammer
- Pounamu are formed with 2 rocks under ground with high heat and pressure from the earth's crust can form a stone for a pounamu

china jade

- Found in Xinjiang
- Had to be cut with Cord and Sand acting as a abrasive
- Carved using a drill and Blended
- Stones can be white, green, cream, yellow, brown, grey, black, or mottled
- Modern day jade carving needs 2 main methods: Power drill, computer laser carving, or 3D replicate engraving
- Stone can be mottled due to the pressure of impurities, chiefly iron compounds

Personal Connection Maori:

Pounamu
I have personally never worn or owned one. But I have seen many people wear pounamus at school and around public areas. Most commonly I've seen people wear tenni at performances. When I see someone wearing one I think of them as strong because pounamus are extremely strong and valued despite the stone used for one, whether it be bone or stone.

Personal Connection to Other culture:

Jade stone
I chose this culture because it's where I am from and who I represent as. I had owned a few when I was younger but I never seemed to be able to keep them. They would always get lost at school or home. When I was wearing one I'd feel proud to represent my culture. When I see someone else wearing one I think of them as strong or valued since the stone is strong and highly valued.

This was the same jade stone I had when I was younger. I wore it for a few years in primary school. It was gifted to me when I was born by my grandma. I lost it in year 4 on a sports day, sadly I was never able to find it.

These images connect to my Turanga whānau as they relate back to my sense of identity - a place where I stand, where I feel strong and belong too. The overlapping of Maori in this collage represents and security. All of these images represent aspects of Ngāhi and my Samoan culture. Encased within the grounds of Ngāhi (the pa) there's also the knowledge (the pa) there's land that is gifted to us, and the knowledge that sits within the land. I also chose to add the map of my village Foleia as it resembles my role of belonging and unity. Another reason why I chose to overlay the images is because my learning and love for Ngāhi is situated by many thoughts being terminated daily by the pa's since it's to be the best that can be, to be consistent and to be responsible.

Venn diagram identifying common and unique features of each context.

Collage combining cultural elements with placement symbolising relationships.

Annotations of collage explaining the reasoning and symbolism of image selection and placement.

Explanations of personal connections with each context.

Sufficiency – How many pages are required?

The credit weighting of the standard is five credits which typically aligns with between eight and ten weeks of teaching and learning. What this means in relation to page numbers depends on several variables:

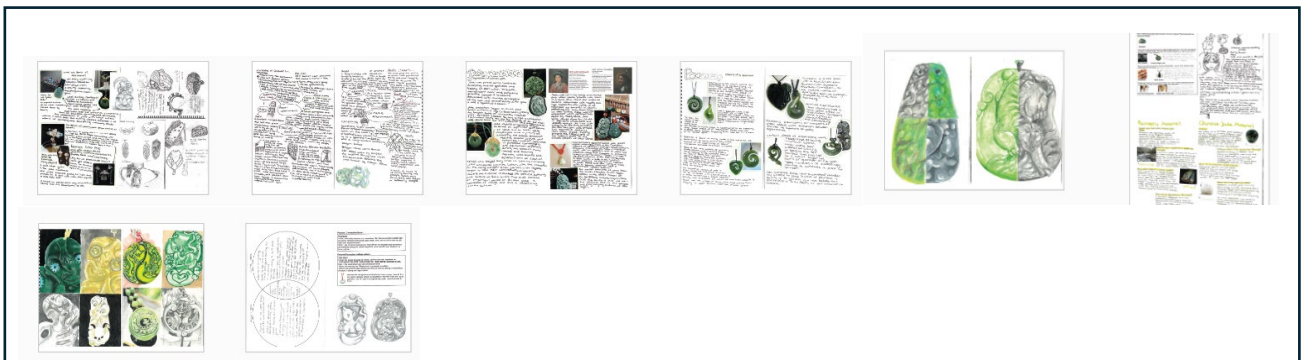
- the nature of written annotations (personal responses or researched information)
- collage elements and sizes
- type of drawing (quick sketches or detailed observation drawing)
- complex procedural evidence (photograms, technical drawings)
- photoshoots and print sizes.

Submissions may be short (8-10 pages) or long (12-20 pages) depending on the style of research. The 10 page maximum specified in the *Conditions of Assessment* is predicated on a dense style of page taking four or more hours. Unlike external standards, internal submissions are not bound by quantitative constraints.

Both styles of submission take the same amount of time and achieve at all levels of the standard. The approach taken is dependent on what is best suited to the students working style and strengths.

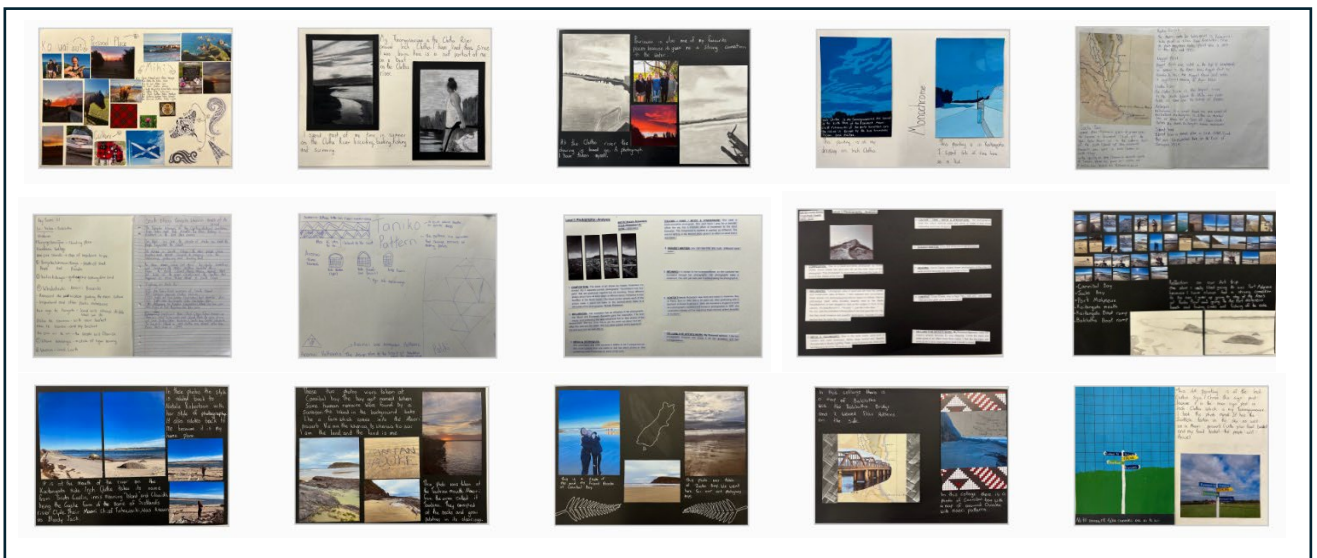
SHORT SUBMISSIONS (8-10 pages) tend to be dense information-rich pages with a range of practice-based research evidence modes on each page. Drawings are typically detailed with layered media and blending to show the form, colour and texture of subject matter. Annotations are concisely written, information rich, and literate. Collage elements are well selected and printed small so that four or more can be included on each page.

Each page typically takes three to four hours of class time (and additional homework) to complete.



LONG SUBMISSIONS (12-20 pages) tend to have more empty space on each page. Drawings are often quick sketches and large photo prints or collage elements may occupy significant areas of each page. Notes may be written in large images/handwriting, copied information, and/or unedited cut-and-paste information.

Some pages may take only one to two hours of class time (and additional homework) to complete.



Possible Mātauranga Māori Topic Approaches/Contexts

The selection of contexts and artforms is dependent on several variables.

- Teacher expertise, knowledge, and confidence with content.
- Students' scaffolded knowledge from prior Visual Arts and other learning areas.
- Local curriculum, cultural narratives, histories, and iwi considerations.
- Students' ahurea tuakiri and determining an appropriate degree of self-selection.

Teachers should ensure they and their students are working in a culturally safe space. This may include a discussion of things that are tapu (sacred) and things that are noa (not restricted).

Investigations around cultural concepts such as mahinga kai or tūrangawaewae allow students to pursue an area of personal interest within the broader topic. Student agency enhances engagement and achievement.

It is important to be clear about whether it is the histories, forms, functions, and/or cultural values associated with the topics that are being researched.

| TOPIC | CONTENT/SCOPE | MĀORI CONTEXT | OTHER CONTEXT |
|----------------------------------|--|--|--|
| Musical Instruments | Instruments, songs, entertainment, spirituality. | Waiata, pūtātara, pūkāea, kōauau | Guitar, videos, musical score, traditional songs/instruments from other cultures. |
| Weaving Textiles | Clothes, containers decoration, patterns, techniques, dyes, natural/synthetic. | Tāniko, tukutuku, piupiu, whiri, korowai, raranga, kakahu, kete. | Cloth, fashion, tartan, Siapo, Celtic knots, cross-stich, knitting, embroidery, tapestry, carpets, batik, fibre arts, flags. |
| Adornments | Comb, pendant, Tattoo, hairstyles, feathers, design, pattern. | Pounamu, raranga, moko, bone, stone, feather. | Jewellery, tattoo, piercings, hats, broaches, pendants, rings, bracelets, necklaces. |
| Watercraft | Canoes, navigation, migration, colonisation, recreation, war, competition, oars/sail. ships, | Waka, waka hourua, waka ama, mōkihi. | Sailing ships, kayaks, dinghies, technology, cultural designs, regattas, semaphore. |
| Design | Pattern, graphics, decoration, symbolism, simplification, geometry, stylisation. | Kowhaiwhai, whakairo, raranga, moko, pounamu. | Cultural patterns, symbols, ornamentation, typography, iconography, flags, heraldry, coat of arms, logo. |
| Architecture | Design, materials, structural elements, symbolism, function, fortifications, scale, | Wharenuī, waharoa, ruapekpeka, whare-whakairo. | Homes, churches, schools, clubs, memorials, civic building, bridges, towers. |
| Food | Growing, harvesting, storage, preparation, recipes, heat, presentation, flavour, colour. | Kai, hangī, mahinga kai, kai moana, karakia, whare kai. | Diet, culinary arts, national dishes, cutlery, plates, cups, pots, restaurants, farming, horticulture, packaging. |
| Narratives Spiritual Iconography | Mythologies, legends, histories, records, characters. | Local stories, whakatauki, Maui, Tane Mahuta, Ranginui & Papatuanuku, Poutini. | Bible, Buddhist allegories, Greek and Roman Mythology, cultural legends from personal ancestry. |
| Containers Vessels | Treasure boxes, storage containers, pots, vases, urns. | Hue lpu, waka huia, kete, pōhā. | Kava bowls, cups, pots, vases, puzzle/jewellery boxes, bags, purses, chests, cultural vessels. |
| Weapons | Shape, technology, uses, techniques, range, strategic applications, martial arts. | Patu, taiaha. | Musket, sword, machine gun, bow and arrow, cannon, knife, grenade, modern armaments, |

Also – Medicinal, Kites, Conservation, Greetings, Fishing, Games, Astronomy, etc.

Assessment Guidelines – 91912 (1.1) – 5 Credits

| | | A | M | E |
|--|--|---|---|---|
| Achieved Explore <i>Gathering, labelling, documenting</i> | Records information <ul style="list-style-type: none"> Labels/identifies isolated pieces of information Limited personal response to subject matter- <i>This is my sister; I like that car.</i> Some research related to primary topic in students own words. Locates and pastes information or relies on teacher handouts. Limited own information about second context. | | | |
| | Drawing as recording. <ul style="list-style-type: none"> Records the appearance of visual subjects appropriate to contexts Basic drawing skills. Some perspective and tone captured. Limited range of media and processes – pencil, photos, collage, blending, shading, etc | | | |
| | Teacher led outcomes <ul style="list-style-type: none"> Found images that relate to the context. Generic photographs of subject matter. Pages sparse with singular media or subject focus. Reliance on provided resources. | | | |
| Merit Examine <i>Recording variety, thinking, responding</i> | Responds to information <ul style="list-style-type: none"> Identifies connections between two contexts or between contexts and self. Annotates drawing/images with specific key information. Describes feelings and connections – <i>I feel connected because I was born here.</i> Makes some connections between visual elements and cultural information. Mainly uses own words to explain or respond to found information. More detail about second context and personal responses. | | | |
| | Drawing as exploring. <ul style="list-style-type: none"> Records aspects of subject matter – whole, detail, structure, colour, Observational skills demonstrate intention. Drawing focuses on key aspects of subject matter such as structure or form. Typically uses a variety of media – own photos, pen, colour, ink, paint, etc. Media and process appropriate to recording intention - e.g. shading for tone/form, line for structure/details. | | | |
| | Contributes some independent research <ul style="list-style-type: none"> Appropriate imagery related to different aspects of the contexts – some self-generated. Photographs a variety of aspects of the contexts. Fuller pages that regularly include drawing or annotated responses to subject matter. Often has a variety of media – words, drawings collage, etc. Adds own thoughts to teacher resources – Show engagement with own context. | | | |
| Excellence Reflect upon <i>Sustained, range/depth, personal investment</i> | Reflects on information to make connections <ul style="list-style-type: none"> Explains connections between two contexts and/or between contexts and self. Explains how and why objects and art works are made, viewed and valued. <i>Reflecting on the relationship between traditions/ideas/values of a cultural context and the visual expression of the context.</i> Annotations include personal reflections/intentions. Identifies cause/effect relationships between visual elements and contexts. Uses own words to reflect on multiple sources and explains personal connections with/between contexts. | | | |
| | Drawing as analysis and explanation. <ul style="list-style-type: none"> Uses drawing to investigate multiple aspects of subject matter – reveals understanding. Convincingly documents specific aspects of subjects. Clear exploratory intention or used to explain features of subject matter. Uses an appropriate selection of media – own photos, pen, colour, ink, paint, etc. Media/processes used with purpose to communicate key features of subject matter E.G. Watercolour for atmospheric qualities. | | | |
| | Independent engagement with personal research areas <ul style="list-style-type: none"> Locates (found imagery) from different sources, and generates (self-made), a range of imagery that informs an understanding of the contexts. Uses sound photography skills where appropriate to document key features of the contexts. Richly populated pages, typically multimedia, that include considered personal responses and makes connections between pictorial and cultural elements. A hot mess of happiness. Sustained independent investigation of contexts. High level of engagement with personally sourced information and imagery. | | | |

Unpacking the Standard

The purpose of this 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 a Māori context, and another cultural context.

Ākonga will explore the value of taonga within a mātauranga Māori context expressed 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 connections between people, places, and objects.

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 Aotearoa New Zealand's 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 connections between themselves and the Māori context observed.

At higher levels of achievement, ākonga will evaluate the relationship between the Māori context and another cultural context by citing specific visual and cultural elements. Ākonga will support their ideas with carefully selected evidence to demonstrate key points that support their conclusions. Evidence should focus on the relationships, similarities and juxtapositions of the contexts. This can be demonstrated through compositional or diagrammatic plans to illustrate how things connect.

Teachers should support ākonga to develop good practice around referencing and attribution of third-party content images included in their work.

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 Standard early in the year to build a bank of visual resources for ākonga to draw creative ideas from, in the practical art making 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 ākongā the opportunity to visually document and deepen their inquiry. Authentic student-driven visual inquiry supports ākongā 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 a student's own ahurea tuakiri, national, racial, or ethnic identity, and can include the diverse cultural practices therein. For example, in a te ao Māori context, Toi Rerekē could be investigated in relation to Toi Tūturu.

Ahurea tuakiri is a powerful context for ākongā 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 their own established cultures.

Conditions of Assessment

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 [\[NZQA\]\(https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/gathering-evidence-of-achievement/assessment-opportunities-in-schools/\)](https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/gathering-evidence-of-achievement/assessment-opportunities-in-schools/) 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 [\[Assessment Rules for Schools with Consent to Assess\]\(https://www.nzqa.govt.nz/providers-partners/approval-accreditation-and-registration/secondary-school-consent-to-assess/\)](https://www.nzqa.govt.nz/providers-partners/approval-accreditation-and-registration/secondary-school-consent-to-assess/). This link includes guidance for managing internal moderation and the collection of evidence.

Standard-specific Requirements

Submissions should consist of student-generated visual information.

Students will produce eight (minimum) to ten (maximum) A3 pages, or digital equivalent, of visual and written research related to Aotearoa New Zealand's Māori context, another cultural context, and their different visual aspects.

Submissions may be presented by the student in a range of forms. Examples include:

- annotated visual information
- oral presentations
- written information
- digital formats including audio and visual recordings.

The digital presentation assessment format allows the use of an accumulated total of no more than 2 minutes of digital video and/or audio files, embedded within the slides, in addition to static images, representing the requirements of the Standard.

Assessors should ensure student evidence at any achievement level respects the concepts, kupu, narratives, tikanga, symbols, and patterns inextricably linked to mana whenua and the rich legacy of Māori visual culture.

Assessor involvement during the assessment is limited to:

- determining the timeframe and deadline for the assessment in line with school's or learning centre's policy when enforcing timeframes and deadlines
- determining when students work on their assessment in and out of class
- monitoring students' progress closely and familiarising themselves with students' evolving work
- ensuring that the student's evidence is individually identifiable and represents the student's own work. This includes evidence submitted as part of a group assessment and evidence produced outside of class time.

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.

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](<https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/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] (<https://www.nzqa.govt.nz/providers-partners/approval-accreditation-and-registration/secondary-school-consent-to-assess/>).

Ensure that the student's evidence is individually identifiable and represents the student's own work. This includes evidence submitted as part of a group assessment and evidence produced outside of class time or assessor supervision. For example, an investigation carried out over several sessions could include assessor observations, meeting with the student at a set milestone, or student's use of a journal or photographic entries to record progress.