



# ANZAAE

Aotearoa New Zealand Association of Art Educators

Te Rūnanga Hautū Mātauranga Toi O Aotearoa

# 91912 & 91913 Assessment Ideas

These one-page activities are bare-bones outlines of contexts for 91912 and 91913.

## Important Notes:

**Contexts can (or should) be modified to suit local opportunities and expertise.**

**Additional resources and support materials should be developed to support delivery.**

**Time allocations are equivalencies and should be adapted for the local school context.**

## 1.1 – Tāniko & Tukutuku - Geometric Patterns

### Visual Arts Achievement Standard 91912

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91912 (1.1). More detailed and specific instructions would be required for use with students.

**NB: Time allocations are equivalencies – Research may occur throughout the year to support practical investigations.**

**Two Inquiry Contexts** – Investigate the history and symbolism of geometric patterns in Māori tāniko / tukutuku and other cultures. Finger-weaving, Scottish tartan, Chinese embroidery, Arab lattices, Roman mosaics. **It is recommended that students may select the second pattern context most closely related to their own identity.**

#### Visual Arts Inquiry Media and Methods (1x A3 page)

Introduction to methods for exploring contexts in following tasks including:

**Gathering (Scrapping/Bookings)** – found images, materials, diagrams, quotes, annotations, illustrations showing processes.

**Drawing Media** – Pencil, pen, paint to record raw materials, colours and designs of patterns, objects adorned with the patterns.

**Digital Media** – video, audio, photography, digitally generated imagery.

**Annotations** – narratives, visual features, cultural significance.

### Context 1 – Māori Tāniko & Tukutuku

Requirement of Explanatory Note 2  
(3x A3 pages - 4 weeks)



#### Ngā tūmaka materials & techniques (1x A3 page)

Sketches of raw materials (harakeke, tōtōto, pūpūpū, kōkō, kōkō), processes/techniques and garments/panels-how and why these artforms were traditionally made.

#### Major patterns and meanings (1x A3 page)

Diagrams of patterns showing their symbolic origin or associated meanings. Photos and colour media detailing wood, harakeke, feathers, pigments, shells.

#### Contemporary use of Māori patterns (1x A3 page)

Collage, photos and sketches of a range of non-traditional uses of these patterns or materials. Add annotations about your thoughts on how these artforms have been adapted/appropriated.

#### Reflect on cultural contexts with personal responses: (2 weeks – 2x A3 pages)

- Visually summarise similarities and differences between patterns and how they communicate cultural ideas.
- Juxtapose patterns with images from your everyday life and ahurea tuakiri to create meaning.
- Create a design combining symbolic shapes/ideas from your inquiry in a way that creates a pattern. Explain how this visually, symbolically, or culturally shows your inquiry learnings.

#### Assessment Requirements:

- **Cultural Inquiry:** document a range of **visual imagery / cultural information** about a Māori and another context.
- **Visual Arts Methods:** Use drawing and digital media to record imagery and information related to contexts.
- **Personal Response:** Comparisons, juxtaposed imagery, created patterns show personal opinions and insight.

| Achieved   | Merit  | Excellence   |
|--|--|--|
| Visual imagery and information is documented to <b>explore</b> patterning in a Māori and another context including the media, techniques and related cultural values/narratives. | A range of visual imagery and cultural information is documented to <b>examine</b> both contexts to show understanding of <b>specific details</b> (particular patterns, symbols) and the cultural significance & meanings within each context. | Visual imagery and cultural information is documented to <b>reflect upon</b> the use and meaning of patterns in Māori and another culture. <b>Personal connection &amp; insights</b> are made to symbolic pattern use. |

## 1.2 – Character Design

### Visual Arts Achievement Standard 91913



This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

**Proposal/Scope** – Produce a resolved character. This could be as a 3D CAD rendering, multiple views drawings, or physical model. (2D drawing or CAD = A2 multi-view character page, 3D modelling = 150mm or larger)

#### Conceptual (Design) Conventions

- Specific style or genre (anime, fantasy, children's, horror, Sci-Fi, street art, humorous, post-apocalyptic).
- Pose, expression, accessories.
- Strong silhouette.
- Characterisation – exaggerated features
- Narrative – backstory, personality, powers, purpose.

#### Technical (Production) Conventions

- Media skills appropriate to production mode – drawing, CAD, modelling (fimo, assemblage)
- Level of complexity and detail (figure/accessories).
- Body language, gesture, expression to support the personality and narrative.
- Colour palette, blending, highlights, layering, etc.



#### Research (2 weeks) – 3x A3 pages

**Established Practice** – Draw 2 characters from 3 designers – make notes about stylistic features.

**Topic Research** – Identify a theme/topic – gather images

**Proposal** – List the key properties of your character (species, clothing, props, personality, role, key features, special powers, backstory, name)

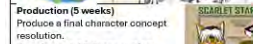


#### Development (3 weeks) – 3x A3 Pages

**Observation drawings** – Form the gathered images, draw different views your subject using line, tone, and colour.

**Concept Planning** – Create at least TEN different (B&W) versions of your subject.

**Concept Refinement** – Choose the best one (or two) and make more finished plans in full colour.



#### Production (5 weeks)

Produce a final character concept resolution.

**Drawing or CAD Presentation page** including multiple views and different poses. May include details and props.

**3D Model** – documented from multiple angles. Fully painted or multi-media (for cloths and props)



**Assessment Requirements:** Character design outcomes for AS91913 need to be:

- **Finished** (completes with all parts appropriate to the chosen XXXXX text).
- **Sustained and significant** (substantial in terms of scale, scope, complexity, etc.)
- **Clear purpose** (specific intention).
- **Clearly defined visual arts context** (specific established XXXX conventions).
- **Merit and Excellence** grades are determined by how successful the outcome has been designed (ideas, sophistication, complexity) and produced (skills, control, fluency). Also, personal style and independent innovation.
- **Supporting evidence** to show the original and development of ideas is required.

| Achieved  | Merit   | Excellence   |
|---|---|--|
| Resolved (Finished) Presentation page (drawing, digital), or 3D model of the final character. | Resolved to a consistent level including clearly communicated character features and production values. | Unique character outcome (not emulation) that effectively communicates personality and narrative with fluency of techniques. |

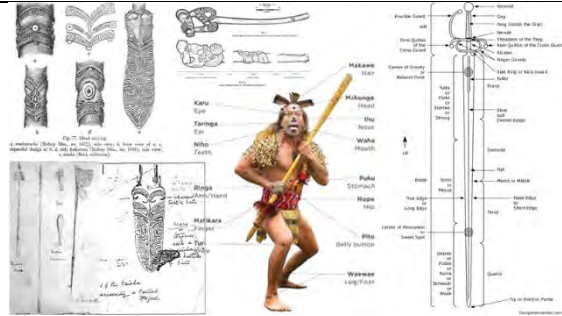
# 1.1 – Hākinakina / Sports

## Visual Arts Achievement Standard 91912

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91912 (1.1). More detailed and specific instructions would be required for use with students.

**NB: Time allocations are equivalencies – Research may occur throughout the year to support practical investigations.**

**Two Inquiry Contexts** – Investigate traditional Māori sport/game activities including Kī-O-Rahi (ball sport), Tī Rākau (stick games), Para Whakawai (weapons) and water sports (waka, fishing, swimming). *It is recommended that students select an aligned sporting context most closely related to their own identity e.g. Taiaha/Fencing.*



### Visual Arts Inquiry Media and Methods (1x A3 page)

Use Visual Arts methods to explore and examine images/information about **your chosen sport/activity**.  
**Gathering (Scrapbooking)** - Imagery and cultural material: images, materials, references, diagrams, labels, quotes.  
**Drawing Media** – Pencil, pen, painting (sketching, line, shading) for shape, form, pattern, texture, colour, details.  
**Digital Media** – Photography – imagery (plus audio and text) – tone, form, colour, effects, time, information.  
**Annotations** – About histories, narratives, visual features, technical processes, symbolism, cultural significance.

### Examples of other aligned contexts with equivalent cultural values



#### Māori Context – Kī-o-Rahi Ball

Traditional Māori ball game, combining elements of netball, handball, and rugby played on a circular field with two teams. Rules vary from regions points are scored by touching markers (pou) or hitting a central target (tupu) with the ball (ki).



#### Other Context; Rugby

Students should gather images (balls, boots, uniforms, posts, fields, strategy diagrams, photoshoots of games, etc.) and make notes about the history of rugby and their own association / connection with the game.



#### Māori Context – Taiaha

Long-staff weapon, used for combat and as a symbol of status and authority. Involves both striking and thrusting. Features include a head (upoko) and tongue (arero). Feather and dog hair adornments (tauri) were added for aesthetic and distraction purposes during combat. Often named & passed down through generations.



#### Other Context – Fencing (Swords)

Long metal blades used for cutting or thrusting. Evolved from simple daggers to sophisticated weapons, reflecting advancements in metallurgy and warfare. Swords transitioned from being primarily tools of combat to symbols of power and status. Fencing evolved from military training to a sport, particularly during the Renaissance, with the development of fencing schools and specific techniques.

**Research into Cultural Contexts (5x A3 Pages):** Document **TWO** more pages from the Māori context and **THREE** pages from your chosen sport context. (Can be three pages on one sport or a page each of three sports). Pages should include drawings (black and white and colour), photographs or printed images, and annotations about the visual features, techniques and cultural significance (history, narrative, symbolism).

**Reflect upon Cultural Contexts (4x A3 Pages):** Page 1 – Use drawings and notes to summarise the visual similarities and differences between traditional Māori and modern equipment/objects of the same sport. Page 2 – Same for history and rules surrounding that activity/sport and your relationship with the sport. Page 3 – Explore visual ideas (2 or 3 concept drawings) that visual express relationships between cultural versions. Page 4 - Produce a final colour version of your visual integration with an explanation for each part of the image.

### Assessment Requirements:

- **Cultural Inquiry** – Gather a range of **visual imagery / cultural information** related to a Māori and another context
- **Visual Arts Methods** – Use drawing and digital media to document imagery and information.
- **Personal Response** –Comparative analysis & juxtaposed imagery to show personal engagement and insight.

| Achieved   | Merit   | Excellence  |
|--|---|---|
| Variety of visual imagery and cultural information is documented to <b>explore</b> Māori and another cultures' visual, cultural and functional features* of a sporting activity. | <b>Range</b> of visual imagery and cultural information is documented to <b>examine</b> Māori and another cultures' features of a sport activity <b>in detail to show understanding of the cultural significance &amp; function* of each.</b> | <b>Wide range</b> of visual imagery and cultural information is documented to <b>reflect upon</b> Māori and another cultures' features of a sport activity in detail to show understanding & <b>making personal connections &amp; insights.</b> |

\* construction, adornment, usage, techniques, value, and symbolism


# 1.1 – Hue - Gourds

## Visual Arts Achievement Standard 91912

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91912 (1.1). More detailed and specific instructions would be required for use with students.

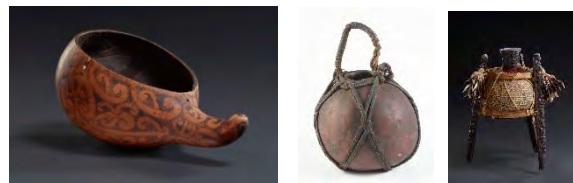
**NB: Time allocations are equivalencies – Research may occur throughout the year to support practical investigations.**

**Two Inquiry Contexts** – Investigate hue artifacts to examine traditional methods of preservation and their various uses/appearance. Compare this with the use of gourds as contemporary art objects in Māori artist's practices. Alternative aligned contexts provided below (with equivalent cultural values).

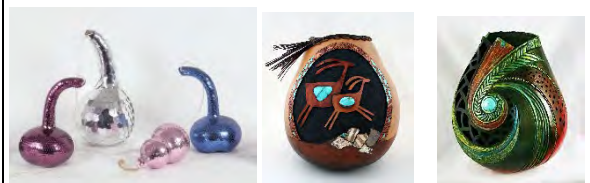


**Visual Arts Inquiry Media and Methods (1x A3 page):**  
Intro to visual methods for exploring contexts in following tasks such as:  
**Gathering (Scrapbooking)** – found images, materials, diagrams, quotes, annotations, illustrations of water and other objects/imagery of relevance.  
**Drawing Media** – Pencil, pen, coloured pencils, chalk pastels, wet media  
**Digital Media** – video, audio, photography, incantations, spoken word poetry.  
**Annotations** – narratives, symbolism, cultural significance, ceremonial practices, tikanga and kawa notes.

**Context 1 – Toi Tūturu**  
Requirement of Explanatory Note 2  
**(3x A3 pages - 4 weeks)**




**Context 2 - Toi Rerekē / Contemporary**  
Student selected vessel from own cultural context.  
**(3x A3 pages – 4 weeks)**




**Hue general exploration (2x A3 pages)**  
Use the Te Papa Online collections and visual arts methods to record details like shape, form colour, surface ornamentations, other materials.  
**Hue cultural information (1 x A3 page)** investigate more widely to document areas of interest which could include; gourd cultivation/preparation their various uses as tools, vessels, musical instruments, pūrākau related to their place in te Ao Māori.

**Gourds in other contexts (2x A3 pages)**  
Investigate gourds as contemporary art forms such as Rueben Patterson's work and contemporary visual arts approaches in other cultures such as native American.  
**Comparative ideas (1 x A3 page)**  
Compare how contemporary artists use gourds in relation to the materials, traditional motifs and decorations. Consider how the artworks differ in function and cultural value from traditional hue.

**Examples of other aligned contexts with equivalent cultural values**




**Māori Context - Taonga pūoro - hue puruhau**  
'Whistling' Gourds used as wind instruments alongside Taonga pūoro made from plants, bone, shell and wood.



**African Shekere – percussion 'shaker'**  
gourds and their construction. Traditional instruments made from natural materials  
The role of musical instruments in community and cultural practices.



**Māori Context – Ipu whenua**  
Cultural practices related to placenta, ipu whenua made from hue and contemporary eco-friendly versions



**Balinese 'Pengtungan kau'**  
In the context of Bayung Gede where placentas are hung in coconut shells in a sacred place.

**Reflect on cultural contexts with personal responses: (2 weeks – 2x A3 pages)**

- Visually summarise similarities and differences between the use of gourds across both contexts.
- Juxtapose and combine images to express the cultural importance of gourds for a selected purpose.
- Create a gourd design that visually communicates cultural information about your ahurea tuakiri.

**Assessment Requirements:**

- **Visual Arts inquiry** recording a range of **visual imagery / cultural information** about a Māori and another context.
- **Specific details inform comparative examination** of the significance of water to beliefs and cultural practices.
- **Reflection through** comparisons, juxtaposed imagery, and original design show personal opinions and insight. opinions informed by a review of the visual inquiry.

| Achieved  | Merit   | Excellence  |
|---|---|---|
| A range of visual and cultural information is documented to explore Māori use of hue and mirrored with an inquiry into another context. | Hue in a Māori context and another context are examined in detail. Comparative forms, functions, and/or cultural links symbols, narratives, are identified between objects. | Specific, visual and cultural details (forms, imagery, symbols, narratives, functions, etc.) are documented with personal responses that reflect on the uses and cultural significance of dried gourds. |

# 1.1 – Kararehe Ika Manu / Birds Fish Animals

## Visual Arts Achievement Standard 91912

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91912 (1.1). More detailed and specific instructions would be required for use with students.

**NB: Time allocations are equivalencies – Research may occur throughout the year to support practical investigations.**

**Two Inquiry Contexts** – Investigate the graphic stylisation/geometric simplification, of creatures (real and mythological) as symbols for cultural narratives/values in the context of carving, tattoo, and graphic art works (Kōwhaiwhai, Tapa, Batik, Heraldry). For example: Taniwha/Dragon (reptiles) or Mania/Phoenix (birds).

*It is recommended that students select the second creature context most closely related to their own identity.*

**Introduction to Visual Arts Inquiry Media and Methods (1x A3 page):**

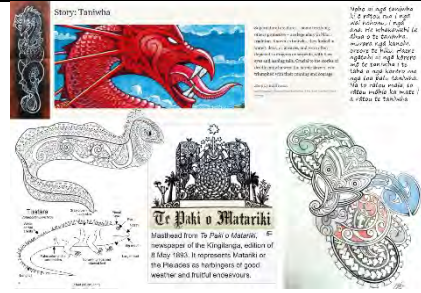
Use Visual Arts methods to explore Taniwha images/information.

**Gathering (Scrapbooking)** - Imagery and cultural material: images, materials, references, diagrams, quotes.


**Drawing Media** – Pencil, pen, painting (sketching, line, shading) for shape, form, pattern, texture, colour, details.

**Digital Media** – Photography, moving imagery (plus audio and text) – tone, form, colour, effects, time, information.


**Annotations** – About histories, narratives, visual features, technical processes, symbolism, cultural significance.




**Examples of other aligned contexts with equivalent cultural values**




**Māori Context: Mangopare**  
A symbol of strength, courage, and tenacity. A significant design element in Kōwhaiwhai representing the attributes needed for success and overcoming challenges.




**Other Context; Pacific tapa, carving, tattoo**  
In Polynesia, **turtle designs** symbolise navigation, endurance, and connection to the ocean and ancestors. Known as *honu* or *fonu*, turtles are sacred creatures representing **long life, fertility, and spiritual guidance**. Often stylized across Polynesian tattoo and textile traditions



**Māori Context: Taniwha**  
Living in waterways, Taniwha have various forms, including reptilian, dragon-like, or other animals like sharks or whales. Can be guardians (kaitiaki) of a tribe, or dangerous creatures that harm humans.



**Other Context: Buddhist Temple Dragon**  
Dragons at the entrances of Buddhist temples symbolise protection, power, and spiritual wisdom. These benevolent creatures guard sacred spaces from evil and negative forces. Associated with rain and water, they represent prosperity, transformation, and the dynamic energy of enlightenment.



**Māori Context: Manaia**  
The Manaia is known as a messenger between the earthly world and the realm of spirits. It acts as a guardian, offering protection and guidance in a form embodying interconnectedness of the natural world. The bird/sky, fish /sea, human/earth, symbolises balance and harmony within the environment.



**Other Context: Welsh Dragon**  
The Welsh Dragon (*Y Ddraig Goch*) originates from ancient Celtic mythology. Adopted as a national emblem by the 5th century, it symbolizes strength, bravery, and protection. Narrative of Merlin and the battling red and white dragons in the *Mabinogion*.

**Research into Cultural Contexts (5x A3 Pages):**

Document **TWO** more examples from the Māori context and **THREE** from your chosen cultural context. Each example should fill an A3 pages with drawings (black and white and colour), photographs or printed images, and annotations about the visual features, technical properties and cultural significance (narrative, symbolism, characteristics).

**Reflect upon cultural contexts (4x A3 Pages):**

Page 1 – Use drawings and notes to summarise the similarities and differences between the visual features of both animals (Colour, texture, patterns, style, main elements, etc.)

Page 2 – Same for history, narratives and symbols. What function do these animals have in society?

Page 3 – Draw 3 concepts of either A) the animals meeting each other, or B) or invent your own animal.

Page 4 - Produce a final colour design of the meeting image (or new animal) with full explanation of the story.

**Assessment Requirements:**

- **Cultural Inquiry** – Gather a range of **visual imagery / cultural information** related to a Māori and another context
- **Visual Arts Methods** – Use drawing and digital media to document imagery and information.
- **Personal Response** –Comparative analysis & juxtaposed imagery to show personal engagement and insight.

| Achieved   | Merit  | Excellence   |
|--|--|--|
| Variety of visual imagery and cultural information is documented to <b>explore</b> representation of animals in both contexts in terms of narrative symbolism and design features. | <b>Range</b> of visual imagery and cultural information is documented to <b>examine</b> representation of animals in terms of narrative symbolism and design features <b>in detail to show understanding of the design features and cultural significance of each.</b> | <b>Wide range</b> of visual imagery and cultural information is documented to <b>reflect upon</b> representation of animals in terms of narrative symbolism/design features in detail to show understanding and <b>make personal connection &amp; insights about each.</b> |

# 1.1 – Kōwhaiwhai / Cultural Graphics

## Visual Arts Achievement Standard 91912

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91912 (1.1). More detailed and specific instructions would be required for use with students.

**NB: Time allocations are equivalencies – Research may occur throughout the year to support practical investigations.**

**Two Inquiry Contexts** – Investigate the graphic stylisation/geometric simplification and symbolism of natural objects (plants/animals) in the context of Kōwhaiwhai and other cultural graphics such as Heraldry, Batak, or Siapo. *It is recommended that students select the second pattern context most closely related to their own identity.*

**Introduction to Visual Arts Inquiry Media & Methods (1x A3 page):** Use Visual Arts methods to explore Kōwhaiwhai images/information. **Gathering (Scrapbooking)** - Imagery and cultural material: images, materials, references, diagrams, quotes.

**Drawing Media** – Pencil, pen, painting (sketching, line, shading) for shape, form, pattern, texture, colour, details.

**Digital Media** – Photography – imagery (plus audio and text) – tone, form, colour, effects, time, information.

**Annotations** – About histories, narratives, visual features, technical processes, symbolism, cultural significance.

### Examples of other aligned contexts with equivalent cultural values

#### Māori Context: Puhoro



Found predominantly on waka indicating speed, agility, and water skill. Reminiscent of folded fishing nets. One of the few kōwhaiwhai patterns that uses straight lines.



#### Other Context; Siapo - Samoa

Traditional design elements are typically plant or animal motifs or other images from Samoan life. Common examples include *fa'a'ali'ao* (trochus shell), *fa'a'aveau* (starfish), and *fa'a masina* (rolled pandanus leaves). Design motifs are typically presented within a grid created by rectangular or oblong sections.

#### Māori Context: Kōwhai ngutu kākā



Often has a central line dividing the pattern into distinct sections. Flowers of the kākā -beak span each side, the fronds stylised into looped back koru.



#### Other Context: Batak - Indonesia

Batak patterns from North Sumatra feature stylized geometric forms, lizards, spirals, and zigzags representing protection, fertility, and cosmic balance. These motifs often appear in wood carvings, textiles, and architecture, especially on traditional houses (*rumah adat*), linking the spiritual and ancestral world.

#### Māori Context: Ngutu kura



The red beak of the parrot, associated with oral ability, speech, song. It can also suggest a relationship with the moon, seasons, times of month and for some whales.



#### Other Context: NZ Coat of Arms (Heraldry)

**Top left:** Four stars of the Southern Cross, symbolizing New Zealand's location.  
**Top right:** A golden fleece, representing the country's pastoral farming industry.  
**Bottom left:** A sheaf of wheat, symbolizing the agricultural industry.  
**Bottom right:** Crossed hammers, representing the mining industry and industrial activity.

**Research into Cultural Contexts (5x A3 Pages):** Document **TWO** more examples from the Māori context and **THREE** examples from your chosen cultural context. Each example should fill an A3 pages with drawings (black and white and colour), photographs or printed images, and annotations about the visual features, technical properties and cultural significance (narrative, how it is used symbolism).

**Reflect upon cultural contexts (4x A3 Pages):** Page 1 – Use drawings and notes to summarise the similarities and differences between the visual features of both cultural patterns (Colour, complexity, geometry, detail, repetition, etc.)  
 Page 2 – Same for history, narratives and symbols. Where are these artworks placed and what do they mean?  
 Page 3 – Draw 3 concepts combining patterns to show how you connect with them - or how they reflect each other.  
 Page 4 - Produce a final colour design of the pattern integration with full explanation of the narrative/symbolism.

#### Assessment Requirements:

- **Cultural Inquiry** – Gather a range of **visual imagery / cultural information** related to a Māori and another context
- **Visual Arts Methods** – Use drawing and digital media to document imagery and information.
- **Personal Response** –Comparative analysis & juxtaposed imagery to show personal engagement and insight.

| Achieved   | Merit  | Excellence   |
|--|--|--|
| Variety of visual imagery and cultural information from both contexts is documented to <b>explore</b> cultural graphics in terms of narrative symbolism and design features. | <b>Range</b> of visual imagery and cultural information is documented to <b>examine</b> cultural graphics (narrative symbolism and design features) <b>in detail to show understanding of the design features and cultural significance of each.</b> | <b>Wide range</b> of visual imagery and cultural information is documented to <b>reflect upon</b> cultural graphics in terms of narrative symbolism/design features in detail to show understanding and <b>make personal connection &amp; insights about each.</b> |

# 1.1 Pūrākau - Heros

## Visual Arts Achievement Standard 91912

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91912 (1.1). More detailed and specific instructions would be required for use with students.

**NB: Time allocations are equivalencies – Research may occur throughout the year to support practical investigations.**

**Two Inquiry Contexts** – Investigate contemporary graphic novels and illustrated books about legends, myths and heroic tales from Māori and other cultures. (Pop-culture, Dungeons&Dragons /Online games/Marvel superheroes). *It is recommended that students select the second ocean vessel context most closely related to their own identity.*

|  |   |
|--|---|
|  | <p><b>Introduction to Visual Arts Inquiry Media and Methods</b></p> <p>Use media and conventions related to illustration &amp; graphic novels to gather images and information (<b>2 weeks – 2x A3 pages</b>)</p> <ul style="list-style-type: none"> <li>• <b>Gathering (Scrapbooking)</b> – found imagery and cultural material: images, , diagrams, labels, quotes, story boards/panes.</li> <li>• <b>Drawing Media</b> –Pencil, pen, (sketching, line, shading) for shape, form, pattern, texture, colour (ink, paint, coloured pencil).</li> <li>• <b>Digital Media</b> – drawing as above, 3D rendering, texture effects, characterisation, environments. moving image/sound.</li> <li>• <b>Annotations</b> - Attributions, AI, references, narrative details, visual features, technical processes, cultural significance.</li> </ul> |
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### Context 1 - Māori Pūrākau – Maui /Turi

Requirement of Explanatory Note 2  
**(3x A3 pages - 4 weeks)**



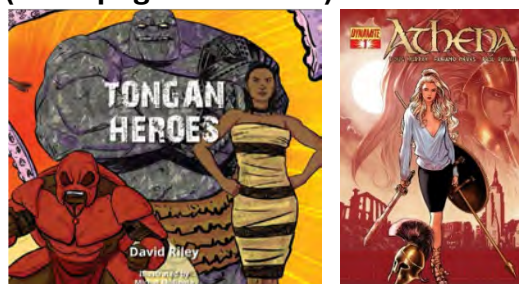
**Plot (1x A3 page)** Create a storyboard of the story arc of 1-2 pūrākau about Maui or Turi) and main plot elements.  
[Maui - Legends of the Outcast/Turi - Maui Studios](#)

**Characters (1 x A3 page)** Depictions of individuals found (trad/contemporary) and student generated, associated clothing, objects and cultural symbolism.

**Related places/environments of interest (1 x A3 page)**  
Collages/cartoons/sketches of Te Waka a Māui, Aoraki, waka, voyaging, landscapes, sea creatures.

### Context 2- Cultural Stories and Heros

Student selected storyfrom own cultural context.  
**(3x A3 pages - 4 weeks)**



**The story (1x A3 page)** Independently document a plot from your ahurea tuakiri (ancestry, culture, interests) in a storyboard/comic strip or series of pictograms.

**Characters (1x A3 page)** Main heroes, villains, tricksters, immortals, voyagers? Choose 1-2 to explore, costumes, accessories, objects and cultural symbolism.

**Places, environments and symbolism 1x A3 page)** Note any specifics related to cultural icons, symbolism, customs, costumes.

### Reflect on cultural contexts with personal responses: (2 weeks – 2x A3 pages)

- Compare features of storytelling across contexts- protagonists, plot-twists etc. and how they reflect a culture.
- Juxtapose imagery to reflect on how cultural narratives can be upheld by underpinning comics and graphic novels.
- Sketch original concept designs to reimagine a sci-fi / goth / punk /steampunk version of an established character based on your inquiry. Include accessories and features that relate to their cultural significance and annotate. Use what you have learned from inquiry into both contexts, your ahurea tuakiri and your interests to guide you.

### Assessment Requirements:

- **Visual Arts inquiry** into visual and cultural elements of both contexts are documented using visual arts methods (media and techniques). Accompanying annotations provide additional cultural information.
- **Specific details support informed comparative studies** by drawing attention to important visual and cultural elements—for example, the role of costume and props.
- **Reflection on contexts**, imagery and annotations show personal insights and responses to character archetypes and underlying cultural messages.

| Achieved   | Merit   | Excellence  |
|--|---|---|
| Pūrākau and stories from another context are <b>explored</b> using visual art media and techniques to document a range of visual and cultural information. | Pūrākau and stories from another context are <b>examined</b> including a range of visual and cultural <b>details and comparative</b> juxtapositions (differences/similarities). | Pūrākau and cultural storytelling is <b>reflected upon</b> and <b>personal responses</b> show insight into the relationships between character properties and cultural information. |

# 1.1 – Tāniko & Tukutuku - Geometric Patterns

## Visual Arts Achievement Standard 91912

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91912 (1.1). More detailed and specific instructions would be required for use with students.

**NB: Time allocations are equivalencies – Research may occur throughout the year to support practical investigations.**

**Two Inquiry Contexts** – Investigate the history and symbolism of geometric patterns in Māori tāniko / tukutuku and other cultures. Finger-weaving, Scottish tartan, Chinese embroidery, Arab lattices, Roman mosaics. *It is recommended that students may select the second pattern context most closely related to their own identity.*



### Visual Arts Inquiry Media and Methods (1x A3 page)

Introduction to methods for exploring contexts in following tasks including:  
**Gathering (Scrapbooking)** – found images, materials, diagrams, quotes, annotations, illustrations showing processes.

**Drawing Media** – Pencil, pen, paint to record raw materials, colours and designs of patterns, objects adorned with the patterns.

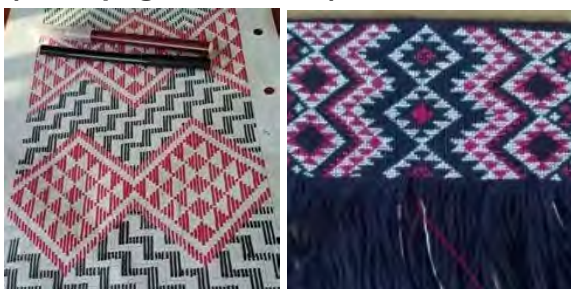
**Digital Media** – video, audio, photography, digitally generated imagery.

**Annotations** – narratives, visual features, cultural significance.

### Context 1 - Māori Taaniko & Tukutuku

Requirement of Explanatory Note 2

**(3x A3 pages - 4 weeks)**



#### Ngā toi muka materials & techniques (1x A3 page)

Sketches of raw materials (harakeke, toetoe, pingao, kiekie), processes/techniques and garments/panels-how and why these artforms were traditionally made.

#### Major patterns and meanings (1 x A3 page)

Diagrams of patterns showing their symbolic origin or associated meanings. Photos and colour media detailing wood, harakeke, feathers, pigments, shells.

#### Contemporary use of Māori patterns (1 x A3 page)

Collage, photos and sketches of a range of non-traditional uses of these patterns or materials. Add annotations about your thoughts on how these artforms have been adapted/appropriated.

### Context 2- Ukrainian Embroidery (Example)

Student selected patterns from own cultural context.

**(3x A3 pages - 4 weeks)**



#### Embroidery materials & variations (1x A3 page)

Document the colours, fabrics and threads used originally for religious and royal purposes, note distinctive regional variations and commonalities.

#### Major patterns and meanings (1 x A3 page)

Diagrams of patterns showing the symbols and meanings within the embroidery and their function as protective talismans.

#### Contemporary embroidery patterns (1 x A3 page)

Document contemporary uses of these patterns and/or create an example of your own. You could include video, for example footage of your own embroidery in progress with a voiceover explaining the process.

### Reflect on cultural contexts with personal responses: (2 weeks – 2x A3 pages)

- Visually summarise similarities and differences between patterns and how they communicate cultural ideas.
- Juxtapose patterns with images from your everyday life and ahurea tuakiri to create meaning.
- Create a design combining symbolic shapes/ideas from your inquiry in a way that creates a pattern. Explain how this visually, symbolically, or culturally shows your inquiry learnings.

### Assessment Requirements:

- **Cultural Inquiry:** document a range of *visual imagery / cultural information* about a Māori and another context.
- **Visual Arts Methods:** Use drawing and digital media to record imagery and information related to contexts.
- **Personal Response:** Comparisons, juxtaposed imagery, created patterns show personal opinions and insight.

| Achieved   | Merit  | Excellence   |
|--|--|--|
| Visual imagery and information is documented to <b>explore</b> pattern-making in a Māori and another context including the media, techniques and related cultural values/narratives. | A range of visual imagery and cultural information is documented to <b>examine</b> both contexts to show understanding of <b>specific details</b> (particular patterns, symbols) and the cultural significance & meanings within each context. | Visual imagery and cultural information is documented to <b>reflect upon</b> the use and meaning of patterns in Māori and another culture. <b>Personal connection &amp; insights</b> are made to symbolic pattern use. |

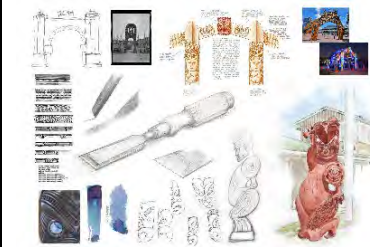
# 1.1 – Waharoa - Gateways

## Visual Arts Achievement Standard 91912

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91912 (1.1). More detailed and specific instructions would be required for use with students.

**NB: Time allocations are equivalencies – Research may occur throughout the year to support practical investigations.**

**Two Inquiry Contexts** – Investigate the history & symbolism of gateways as both visual symbolic structures as well as philosophical/spiritual spaces. E.g. memorial archways, Stargate, Arc de Triomphe, standing stones.  
*It is recommended that students select the second gateway context most closely related to their own identity.*



### Introduction to Visual Arts Inquiry Media and Methods

Methods for recording contexts to explore **toi tūturu (customary) waharoa**:

**Gathering (Scrapbooking)** – found images, materials, diagrams, quotes, annotations, illustrations showing processes.

**Drawing Media** – Pencil, pen, paint to record raw materials, colours and designs of patterns, objects adorned with the patterns.

**Digital Media** – video, audio, photography, digitally generated imagery.

**Annotations** – narratives, visual features, cultural significance.

### Context 1 - Māori Waharoa

Requirement of Explanatory Note 2

**(3x A3 pages - 4 weeks)**



### Context 2- Paifang (China) / Torii (Japan)

Student selected gateway from own cultural context.

**(3x A3 pages - 4 weeks)**



**Waharoa then and now (1xA3 page)** Record visual details of traditional (toi tūturu) and contemporary (toi rerekē) waharoa, places they are found; marae, civic art installations entrances to national parks.

**Waharoa features (1xA3 page)** Select 1-2 waharoa and draw details of the materials, structure, colours iconographic/symbolic elements, whakairo details.

**Waharoa cultural practices (1xA3 page)** Note cultural values and practices related to these particular entrances and contemporary examples that depart from traditions e.g. their use to restrict and manage the flow of a visiting group.

**Paifang /Torii exploration (1xA3 Page)** Sketch examples and locations of notable gateways, labelling the main features / parts, colours and ornamental/cultural features.

**Paifang /Torii forms (1xA3 page)** Look at traditional and contemporary gateways noting differences and similarities in structure, symbolic colour, form, design, location as well as other cultural iconography/symbolism.

**Cultural practices / meaning (1xA3 page)** Make drawings, diagrams and notes about the related cultural traditions, and functions of these gates such as dividing cities into precincts (fang) or symbolising the transition from the mundane to a sacred space (Torii).

### Reflect on cultural contexts with personal responses: (2 weeks – 2x A3 pages)

- Visually summarise similarities and differences between the contexts and how they embody a cultural identity.
- Juxtapose/arrange imagery from your ahurea tuakiri that you could use as a portal to receive visitors or mark an entrance to a special place, experiment with structures and visual symbolism.
- Draft a gateway design and explain how this visually, symbolically, or culturally shows your inquiry learnings.

### Assessment Requirements:

**Visual Arts inquiry** – visual and cultural elements of both contexts are documented using visual arts methods (media and techniques). Accompanying annotations provide additional cultural information.

• **Specific details inform comparative studies** the examination of particular visual and cultural elements supports informed comparative studies such as focusing on the significance of symbolic gateway elements to beliefs.

• **Reflection on contexts** imagery and annotations show insight into the significance of portals within cultures.

| Achieved   | Merit  | Excellence  |
|--|--|---|
| Document visual imagery and information to <b>explore</b> Māori waharoa and Paifang/Torii including the construction, related cultural practices, and symbolism. | <b>Document a range</b> of visual imagery and cultural information to <b>examine</b> specific gateways <b>in detail</b> to show understanding of their cultural significance in both contexts. | <b>Document a range</b> of visual and cultural information to show the significance of entranceways across cultures. <b>Personal reflection &amp; insights</b> are evident in a personal gate concept design. |

# 1.1 – Wairua, Spirituality, Beliefs & Values

## Visual Arts Achievement Standard 91912

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91912 (1.1). More detailed and specific instructions would be required for use with students.

**NB: Time allocations are equivalencies – Research may occur throughout the year to support practical investigations.**

**Two Inquiry Contexts** Investigate the cultural and environmental significance of water across both contexts. Students can investigate waterways, ceremonies, beliefs and cultural practices related to water including their ahurea tuakiri (with equivalent cultural values). Examples of other spiritual /values-based inquiries are below.

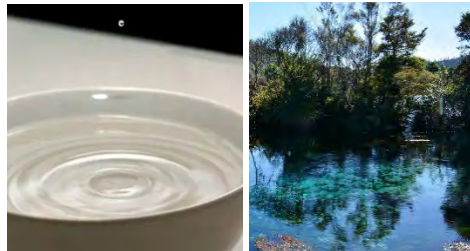


### Visual Arts Inquiry Media and Methods (1x A3 page)

Intro to visual methods for exploring contexts in following tasks such as:  
**Gathering (Scrapbooking)** – Found images, materials, diagrams, quotes, annotations, illustrations of water and other objects/imagery of relevance.  
**Drawing Media** – Pencil, pen, coloured pencils, chalk pastels, wet media.  
**Digital Media** – Video, audio, photography, incantations, spoken word poetry.  
**Annotations** – Narratives, symbolism, cultural significance, ceremonial practices, tikanga and kawa notes.

### Context 1 – Wai in te Ao Māori

Requirement of Explanatory Note 2  
**(3x A3 pages - 4 weeks)**



#### Wai exploration (2x A3 pages)

Traditional values/cultural symbols and imagery related to water, media experiments recording qualities of water and natural origins of water.

#### Wai, symbolism/beliefs (1 x A3 page)

Juxtapositions and combinations of images showing the relationship between spirituality and water for example, the cultural significance of water at ūrupa, and blessings, related pūrākau, and whakatauki.

### Context 2- Water in another belief system

Student selected belief from own cultural context.  
**(3x A3 pages - 4 weeks)**



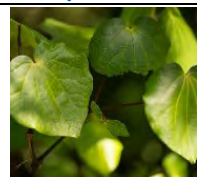
#### Exploration of water in other contexts (2x A3 pages)

Values/cultural symbols and imagery related to water, media experiments recording how water is contained and used in another belief system

#### Water as a spiritual element (1 x A3 page)

Juxtapositions and combinations of images showing comparisons and links related to water, across contexts such as baptisms, cleansing and worship practices and could also involve protection of water sources.

### Examples of other aligned contexts based around beliefs and values



#### Māori Context - Kawakawa

Kawakawa in te Ao Māori is important in multi-faceted ways. Used for both medicinal and a range of ritual purposes such as tikanga related to tangihanga as wreath headdresses - symbols of mourning.



#### Example – American Indian sage

Used in medicinal and ceremonial ways to cleanse, purify and protect. The use of sage varies from tribe to tribe. It is mostly known for its use in the practice of ‘smudging’ tight bundles are lit for purifying using the smoke.



#### Māori Context – Kotahitanga me Kaitiakitanga

Inquiry into unity, togetherness, and solidarity collective action and achieving unity when coming together. Kaitiakitanga represents the responsibilities of guardianship and stewardship.



#### Example – Faith based worship values of unity, and guidance or collective actions

This could include ceremonial or spiritual practices, stewardship of the environment or community group actions for example, community-led restoration of local wetlands.

### Reflect on cultural contexts with personal responses: (2 weeks – 2x A3 pages)

- Visually summarise similarities and differences between cultural beliefs and practices related to water.
- Juxtapose and combine images from your inquiry to express your findings symbolically.
- Create a design that visually, encapsulates **‘water is life’ or another phrase/whakatauki from your inquiry.**

### Assessment Requirements:

- **Visual Arts inquiry** recording a range of **visual imagery / cultural information** about a Māori and another context.
- **Specific details inform comparative examination** of the significance of water to beliefs and cultural practices.
- **Reflection through** comparisons, juxtaposed imagery, and original design show personal opinions and insight.

| Achieved   | Merit  | Excellence   |
|--|--|--|
| Water in a Māori and another context is <b>explored</b> including its visual qualities and <b>cultural significance and practices.</b> | <b>Specific details</b> of water in both contexts are <b>examined</b> and show comparative understanding of the cultural significance & practices. | <b>Personal reflection</b> / insights are made from a <b>review of the inquiry</b> related to the spiritual significance of water across cultures. |

# 1.1 – Waka – Ocean Vessels

## Visual Arts Achievement Standard 91912

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91912 (1.1). More detailed and specific instructions would be required for use with students.

**NB: Time allocations are equivalencies – Research may occur throughout the year to support practical investigations.**

**Two Inquiry Contexts** – Investigate how symbolic artforms from Māori and other cultures express cultural narratives within the structural design of ocean-going vessels. Dragon boats, Pacific, Norse, Kon Tiki, Greek galleons. *It is recommended that students select the second ocean vessel context most closely related to their own identity.*



**Introduction to Visual Arts Inquiry Media and Methods**  
Use Visual Arts methods to gather images and information about about the **origins and history of Māori Waka** and **another Ocean Vessel context. (2 weeks – 2x A3 pages)**

- **Gathering (Scrapbooking)** - Imagery and cultural material: images, materials, references, diagrams, labels, quotes.
- **Drawing Media** – Pencil, pen, painting (sketching, line, shading) for shape, form, pattern, texture, colour, details.
- **Digital Media** – Photography – Imagery (Plus audio and text) – tone, form, colour, effects, time, information.
- **Annotations** – About histories, narratives, visual features, technical processes, symbolism, cultural significance.

### Context 1 - Māori Waka

Requirement of Explanatory Note 2  
**(3x A3 pages - 4 weeks)**



**Waka construction (1x A3 page)** – Sketches of structure, form, functions of waka tētē, waka taua, waka hourua.  
**Waka artforms/materials (1 x A3 page)** – Photos and colour media detailing wood, harakeke, feathers, pigments, shells, specific whakairo, kōwhaiwhai.  
**Waka pūrakau and symbolism (1 x A3 page)** – Collage, storyboards, cartoons, sketches documenting Te Waka a Māui, Kupe’s voyage, Aoraki and the waka Āraiteuru, manaia, whales, taniwha, migration and voyaging.

### Context 2- Norse/Viking Longboat

Student selected vessel from own cultural context.  
**(3x A3 pages - 4 weeks)**



**Longboat construction (1x A3 page)** - sketches of form, structure, functions of Karvi, Snekkja, Skeid and Drakker.  
**Longboat artforms/materials (1x A3 page)** – photos and colour media detailing wood, wool, wax, knotwork, interwoven animals, scrollwork, carved wood,  
**Longboat legends and symbolism 1x A3 page)** – storyboards sketches, cartoons documenting Skidbladnir, Hringhorni, Cnut’s invasion of England, dragons, serpents, trade and Viking funeral rites.

### Reflect on cultural contexts with personal responses: (2 weeks – 2x A3 pages)

- Consider the uses of ocean-going vessels in both contexts – sketch similarities and differences to compare.
- Juxtapose imagery (collage / mixed media) to reflect on how cultural narratives underpin the form of vessels.
- Sketch some original concept designs for your own vessel that include a function (migration, recreation, navigation, trade, legendary voyage) form and cultural symbolism. Use what you have learned from both contexts, your ahurea tuakiri and stories, games, popular culture you are interested in to guide you.

### Assessment Requirements:

- **Visual Arts inquiry** – visual and cultural elements of both contexts are documented using visual arts methods (media and techniques). Accompanying annotations provide additional cultural information.
- **Specific details inform comparative studies** the examination of particular visual and cultural elements supports informed comparative studies such as focusing on the significance of symbolic prow elements to beliefs.
- **Reflection on contexts** imagery and annotations show insight into the significance of vessels within cultures.

| Achieved   | Merit   | Excellence   |
|--|---|--|
| Waka and ocean vessel contexts are <b>explored</b> using visual art media and techniques to document a range of visual and cultural information. | Waka and ocean vessel contexts are <b>examined</b> using visual art media and techniques to document a <b>range</b> of visual and cultural information <b>in detail</b> . | Waka and ocean vessel contexts are <b>reflected upon</b> using visual art media and techniques to document <b>and respond to</b> a wide range of visual and cultural information with <b>insight</b> . |

# 1.1 – Whatu Kākahu / Cloak

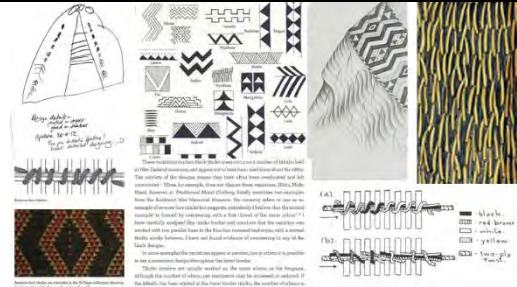
## Visual Arts Achievement Standard 91912

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91912 (1.1). More detailed and specific instructions would be required for use with students.

**NB: Time allocations are equivalencies – Research may occur throughout the year to support practical investigations.**

**Two Inquiry Contexts** - Investigate traditional methods of construction, adornment and function for ceremonial cloaks. Whatu kākahu align with ceremonial robes from other cultural contexts such as the Hawaiian 'Ahu 'ula (Feather Cloak), Scottish Clan Tartans, Japanese Imperial Kimono (Sokutai), etc.

*It is recommended that students select the second ocean vessel context most closely related to their own identity.*



**Visual Arts Inquiry Media and Methods (1x A3 page):**  
 Use the following methods to explore Korowai images/info.  
**Gathering (Scrapbooking)** - Imagery and cultural material: images, materials, references, diagrams, quotes.  
**Drawing Media** – Pencil, pen, painting (sketching, line, shading) for shape, form, pattern, texture, colour, details.  
**Digital Media** – Photography – Imagery (Plus audio and text) – tone, form, colour, effects, time, information.  
**Annotations** – About histories, narratives, visual features, technical processes, symbolism, cultural significance.


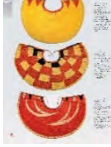


### Context 1 – Māori Kākahu



### Context 2 – Student selected



**Examples of other aligned contexts with equivalent cultural values**

|   |  |
|---|--|
|  <p><b>Māori Context – Korowai</b><br/>Typically, woven flax (harakeke), adorned with hukahuka (tassels). Traditionally worn by chiefs and people of rank, signifying mana, prestige, authority. Can be decorated with materials like feathers or muka (flax fibre).</p>                             |  <p><b>Example - Hawaiian 'Ahu 'ula</b><br/>The 'ahu 'ula (feather cape or cloak, literally "red/sacred garment for the upper torso, with mahiole - feather helmet, were symbols of the highest rank of the chiefly class. Made from a woven netting decorated with bird feathers.</p>                              |
|  <p><b>Māori Context – Kahu Huru</b><br/>Feather cloaks, highly prized for their beauty and craftsmanship. Feathers are often arranged in intricate patterns and may include feathers from various native birds: kiwi, kererū, kākā. Symbolic of connection to nature &amp; the spiritual realm.</p> |  <p><b>Example – Indian Lehenga Wedding Dress</b><br/>Vibrant colours - red, gold, green, royal blue, symbolizing happiness, prosperity, luck. Fabrics - velvet, silk, and organza – luxurious. Intricate embroidery, zari work, sequins. The dupatta draped over the head and shoulders completes the garment.</p> |

**Research into Cultural Contexts (5x A3 Pages):** Document **TWO** more examples from the Māori context and **THREE** examples from your chosen cultural context. Each example should fill an A3 pages with drawings (black and white and colour), photographs or printed images, and annotations about the visual features, technical properties and cultural significance (narrative, how it is used symbolism).

**Reflect upon cultural contexts (4x A3 Pages):** Page 1 – Use drawings and notes to summarise the similarities and differences between the cultural uses and histories of the different cloaks and your relationships with both. Page 2 – Same for visual elements (patterns, structure, materials. Page 3 – Produce 3 ideas of a personal cloak that combine elements of each and explain what all the parts mean. Page 4 - Produce a final colour design with full explanation.

**Assessment Requirements:**

- **Cultural Inquiry** – Gather a range of **visual imagery / cultural information** related to a Māori and another context
- **Visual Arts Methods** – Use drawing and digital media to document imagery and information.
- **Personal Response** –Comparative analysis & juxtaposed imagery to show personal engagement and insight.

| Achieved   | Merit  | Excellence   |
|--|--|--|
| Variety of visual imagery and cultural information is documented to <b>explore</b> Māori and another culture’s properties and features of ceremonial cloaks. | <b>Range</b> of visual imagery and cultural information is documented to <b>examine</b> Māori and another culture’s properties and features of ceremonial cloaks <b>in detail to show understanding of the cultural significance &amp; function of each.</b> | <b>Wide range</b> of visual imagery and cultural information is documented to <b>reflect upon</b> Māori and another culture’s properties and features of ceremonial cloaks in detail to show understanding and <b>make personal connection &amp; insights with each.</b> |

# 1.2 – Playing Card Design

## Visual Arts Achievement Standard 91913



This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

|  |  |  |
|--|--|--|
| <p><b>Proposal/Scope</b> – Produce a set of <b>EIGHT cards (or more) front and back</b>. They <b>MUST</b> contain image <b>AND</b> text. Can be a standard deck (Ace, King, Queen, Jack), tarot cards, artist trading cards, or an entirely new card game.</p>   |  |  |
| <p><b>Artist Models</b> – Standard deck (Hearts, Clubs, Spades, Diamonds), Tarot, Pokémon, Baseball cards, UNO, Dixit, Phone cards, Dungeons and Dragons, memory cards, artist trading cards.</p>  |  |  |
| <p><b>Conceptual (Design) Conventions</b></p> <ul style="list-style-type: none"> <li>• Consistent size and orientation with common back.</li> <li>• Series consistency - layout, typography, visual style.</li> <li>• Symbolism or rules are resolved and explained.</li> </ul>  | <p><b>Technical (Production) Conventions</b></p> <ul style="list-style-type: none"> <li>• Fully functional prototype on medium thickness card.</li> <li>• Digital or hand made skills are consistent.</li> </ul>   |  |
|  | <p><b>Research (2 weeks – 2 x A3 Pages)</b></p> <p><i>Established Practice</i> – Select <b>EIGHT</b> different cards (real world or images). Copy each and list their design features.</p> <p><i>Topic Research</i> – Decide on a card proposition and theme. Standard deck or alternative deck. Gather images and modify them for card graphic purposes. Drawing or digital.</p> <p><i>Proposal</i> – Brief outline of the thematic ideas, design concepts, rules.</p>  |  |
|  | <p><b>Development (3 weeks – 3 x A3 Pages)</b></p> <p><i>Generating Concept Ideas</i> – (1x A3) – Draw at least 20 <b>VERY</b> different ideas for playing card images, words &amp; numbers.</p> <p><i>Refining Card Ideas</i> – (1x A3) Refine the best ideas into a cohesive design style in black and white (normal card size).</p> <p><i>Drafting final card designs</i> – (1x A3) – carefully draw and <b>COLOUR</b> at least <b>FOUR</b> final designs at A5 size. <b>This stage can be hand drawn or digital.</b></p> |  |
|  | <p><b>Production (5 weeks)</b></p> <p>Produce the final set of <b>EIGHT</b> card designs including a common back design. For hand made cards, produce them A5 or larger and then digitally reduce them and print onto normal playing card size with medium thickness cardboard (Prototypes).</p>   |  |
| <p><b>Assessment Requirements: Playing Card</b> outcomes for AS91913 need to be:</p> <ul style="list-style-type: none"> <li>• <b>Finished</b> – Complete set of <b>EIGHT</b> printed (with common back design) cards.</li> <li>• <b>Significant</b> – Resolved and substantial in terms of stylistic complexity and coherency (must be a set).</li> <li>• <b>Clear purpose</b> – Align with traditional deck of cards, information cards, etc – or rules for the game explained.</li> <li>• <b>Merit and Excellence</b> -Grades are determined by the success of the outcome, both design (ideas, sophistication, complexity) and production (skills, control, fluency).</li> <li>• <b>Supporting evidence</b> -Show the original development of personal ideas is required (At least 5x A3 pages).</li> </ul> |  |  |
| <p><b>Achieved</b></p>   | <p><b>Merit</b></p>  | <p><b>Excellence</b></p>   |
| <p><b>Resolved (finished</b> – digitally printed front and back at normal card size) set of <b>EIGHT</b> cards with a unified style and clear playing purpose.</p>   | <p>Resolved set of printed cards show <b>control</b> of design principles, stylistic unification and production conventions specific to card design.</p>   | <p>Resolved set of printed cards show <b>fluency</b> with design principles, stylistic unification and production conventions to produce a unique and engaging set of cards.</p> |

# 1.2 – Character Design

## Visual Arts Achievement Standard 91913



This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

**Proposal/Scope** – Produce a resolved character. This could be as a 3D CAD rendering, multiple-view drawings, or physical model (2D drawing or CAD = A2 multi-view character page. 3D modelling = 150mm or larger).

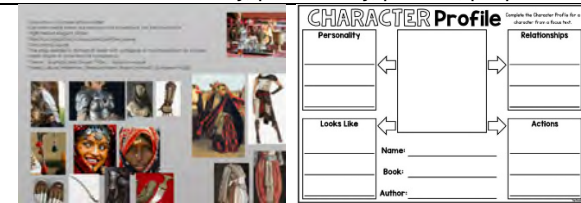
**Artist Models** – (Go BEYOND direct emulations of Anime and Manga) = Jin Kim, Ashley Wood, Mariano Vidal, Akio Sugino, Stephen Silver, Misery (Tania Thompson), Doug TenNapel, Tim Burton, Peter de Sève.

### Conceptual (Design) Conventions

- Specific style or genre (anime, fantasy, children’s, horror, Sci-Fi, street art, humorous, post-apocalyptic).
- Pose, expression, accessories.
- Strong silhouette.
- Characterisation – exaggerated features.
- Narrative – backstory, personality, powers, purpose.

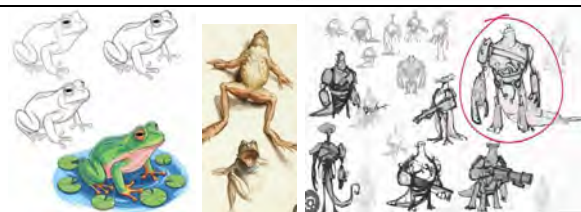
### Technical (Production) Conventions

- Media skills appropriate to production mode – drawing, CAD, modelling (Fimo/Sculpy, assemblage).
- Level of complexity and detail (figure/accessories).
- Body language, gesture, expression to support the personality and narrative.
- Colour palette, blending, highlights, layering, etc.



### Research (2 weeks) - 3 x A3 pages

**Established Practice** – Draw 2 characters from 3 designers -make notes about stylistic features.  
**Topic Research** – Identify a theme/topic – gather images.  
**Proposal** – List the key properties of your character (species, clothing, props, personality, role, key features, special powers, backstory, name).



### Development (3 weeks) – 3x A3 Pages

**Observation drawings** – Form the gathered images, draw different views your subject using line, tone, and colour.  
**Concept Planning** – Create at least TEN different (B&W) versions of your subject.  
**Concept Refinement** - Choose the best one (or two) and make more finished plans in full colour.

### Production (5 weeks)

Produce a final resolved character concept (May be 2 or 3D, or both)

#### Drawing or CAD Presentation page

including multiple views and different poses. May include details and props.

**3D Model** – documented from multiple angles. Fully painted or multi-media (for clothes and props)



**Assessment Requirements:** Character design outcomes for AS91913 need to be:

- **Finished** -Complete with all parts appropriate to the chosen XXXXX context.
- **Sustained and significant** -Substantial in terms of scale, scope, complexity, etc.
- **Clear purpose** -Specific intention.
- **Clearly defined visual arts context** -Specific established XXXX conventions.
- **Merit and Excellence** - Grades are determined by the success of the outcome, both in terms of design ideas (sophistication, complexity) and production skills (control, fluency).
- **Supporting evidence** -To show the original and development of ideas is required.

| Achieved  | Merit   | Excellence   |
|---|---|--|
| <b>Resolved (finished)</b><br>presentation page (drawing, digital), or 3D model of the final character. | Resolved to a consistent level through <b>control</b> , including clearly <b>communicated</b> character features and production values. | Unique character outcome (not emulation) effectively <b>communicates</b> personality and narrative with <b>fluency</b> of techniques, personal style and independent innovation. |

# 1.2 - Cultural Landscape Painting

## Visual Arts Level 1 - Achievement Standard 91913



This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

|   |  |  |
|---|--|--|
| <p><b>Proposal/Scope</b> - Create a large-scale painting using complex visual strategies to represent the cultural and historical significance of a specific landscape.</p>   |  |  |
| <p><b>Artist Models</b> – Peter J Smith, Ian Scott, Shane Cotton, Colin McCahon, Jason Hicks, Robert Ellis, Michael Shepherd, Georgia O’Keefe, Kay WalkingStick, Rita Angus.</p>  |  |  |
| <p><b>Conceptual (Design) Conventions</b></p> <ul style="list-style-type: none"> <li>• Inserts, linear overlays, juxtaposition, grid.</li> <li>• Collage, montage, assemblage.</li> <li>• Black and white, sepia, full colour (past/present).</li> <li>• Symbolism and iconography.</li> <li>• Repoussoir, vignetting, staffage, text.</li> </ul>   | <p><b>Technical (Production) Conventions</b></p> <ul style="list-style-type: none"> <li>• Drawing accuracy and edge fidelity.</li> <li>• Symmetry, asymmetry, balance.</li> <li>• Blending, glazing, dry brushing, layering.</li> <li>• Compositional principles and negative space.</li> <li>• Framing, mounting.</li> </ul>  |  |
|   | <p><b>Research (2 weeks – 4x A3 pages + Proposal Statement)</b><br/> <i>Established Practice</i> – 2x A3 artist model pages – identify key pictorial and stylistic conventions, make technical emulations of selected areas.<br/> <i>Topic Research</i> – 2x A3 drawing/painting studies from site, key cultural/historical objects &amp; information.<br/> <i>Proposal</i> – Short statement/notes summarising narrative and/or symbolic intentions of the landscape.</p> |  |
|   |  | <p><b>Development (2 weeks – 2x A3 pages)</b><br/> <i>Planning</i> – 1x A3 page of 4 compositional options.<br/> <i>Painting studies</i> - 2x A4 painting or colour pencil studies (revised or combined versions initial options).</p> |
| <p><b>Production (6 weeks – A1 or larger artwork)</b><br/>         Produce the final painting A1 or larger on hardboard, MDF, or canvas.</p>  |  |  |
| <p><b>Assessment Requirements</b></p> <ul style="list-style-type: none"> <li>• <b>Finished</b> - All areas completed to the highest level of technical finish.</li> <li>• <b>Sustained and significant</b> – Large scale (A1 or larger) with substantial pictorial narrative or symbolism.</li> <li>• <b>Clear purpose</b> – Statement explains the conceptual/narrative purpose and symbolic elements.</li> <li>• <b>Clearly defined visual arts context</b> – Painting materials/techniques - Specific cultural/historical theme.</li> <li>• <b>Supporting evidence</b> -To show the original and development of ideas is required.</li> <li>• <b>Merit and Excellence</b> – Successful communication of ideas and fluency/facility with produced skills. May include personal style and independent innovation.</li> </ul> |  |  |
| <p><b>Achieved</b></p>  | <p><b>Merit</b></p>  | <p><b>Excellence</b></p>   |
| <p><b>Resolved (finished)</b> artwork that <b>applies pictorial and technical conventions</b> to <b>communicate ideas</b> related to cultural landscape painting.</p>   | <p>Resolved artwork shows <b>control</b> of compositional principles, symbolic relationships and media skills to communicate <b>specific</b> ideas related to a <b>particular cultural landscape</b>.</p>  | <p>Resolved artwork shows <b>fluency</b> with compositional principles, symbolic relationships and painting media skills appropriate to <b>effectively</b> communicate specific ideas related to a particular cultural landscape.</p>  |

# 1.2 – Animated Flipbook (Kineograph or Gif)

## Visual Arts Achievement Standard 91913



This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

**Proposal/Scope** – Create a functional flipbook that communicates a specific message or story. There must be at least 50 pages and can be **hand-drawn or digital** for physical (book) or digital (gif) outcomes.

**Artist Models** – Anime, Edward Muybridge, William Kentrige, Terry Gilliam, flipboku.com, theanimationguys.com

### Conceptual (Design) Conventions

- Narrative progression (start, middle, end)
- Gif = start and finish must align precisely.
- Colour, tonal, stylistic consistency, personal style
- Special effects and/or surprises and/or humor.

### Technical (Production) Conventions

- Media – Pencil, paint, collage, photography, CGI.
- Smooth image sequencing – micro-changes between aligned images
- Construction precision for page size and binding
- Digital gif – smooth cyclical transition

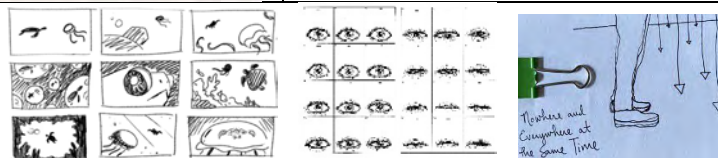


### Research (2 weeks – 2x A3 pages)

**Established Practice (A3 page)** – Explore two different animation artist models (B/W, full colour, digital, photographic). Make notes about their stylistic features and produce two emulations of their style with different objects.

**Topic Research (A3 page)** – Take photos or make observation drawings of objects that will be included in your animation. Use drawing of digital means to modify these for the flipbook animation purposes (simplification, stylisation, graphic properties)

**Proposal** – Summarise the narrative or communicative intention (100-300 words).



### Development (2 weeks – 2x A3 pages)

**Planning** – Create two different 9 panel storyboard options.

**Technical Trial** – Create a 24-page clip bound **line prototype** to practice transitions & refine the narrative.

### Production (5 weeks – 50+ page bound flip book or 3-6 second Gif)

Produce the final flip book or Gif. Consider the media (drawing, collage, digital), style (graphic, simplified, painterly) and storyline (how does it start and finish?)

**Assessment Requirements** Flip book outcomes (Gif outcome will be different) for AS91913 need to be:

- **Finished** - Complete and functions properly. Shows visual arts media skills (paint, pencil, digital) at NZC L6.
- **Significant** – A substantial artwork in terms of stylistic resolution.
- **Clear purpose** – Effectively communicates a specific storyline or message.
- **Merit and Excellence** - Grades are determined by how successful the animation communicates the idea (narrative structure, sophistication, complexity) and quality of production skills (control, fluency). This may also include a personal style and independent innovation.
- **Supporting evidence** - To show the origin and development of ideas, and refinement of the resolved artwork.

| Achieved  | Merit   | Excellence   |
|---|---|--|
| <b>Resolved (finished)</b> animation that applies sequencing and stylistic conventions specific to the flip book context. | Resolved artwork shows <b>control</b> of sequencing principles, stylistic properties and production conventions to support a specific communicative intention within the animation context. | Resolved artwork shows <b>fluency with</b> sequencing principles, stylistic properties and production conventions to support a specific communicative intention <b>effectively</b> within the animation context. |

# 1.2 – Identity Installation Artwork

## Visual Arts Achievement Standard 91913



This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

**Proposal/Scope** – Produce a multipaneled multimedia installation that communicates the theme of cultural identity. Must include at least THREE distinct sections and be larger than 400mm in height and width.

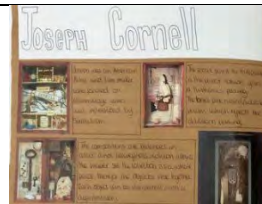
**Artist Models** – Catholic Altarpieces, Joseph Cornell, Adrian Lee Kellard, Betye Saar, Thomas Lanigan-Schmidt

### Conceptual (Design) Conventions

- Framed multi-panel format (triptych, polyptych)
- Hinged or connected panels (like traditional altar wing)
- May include collage/assemblage elements.
- Identity – cultural, personal, historical, sporting, etc.

### Technical (Production) Conventions

- Assemblage/fabrication skills – precise joins.
- Drawing skills – accuracy.
- Painting skills – blending, layering, edges.
- Multi-media skills – related to those selected.

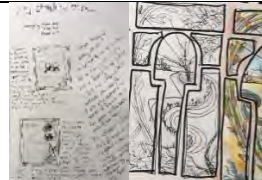


### Research (2 weeks 2x A3 pages)

**Established Practice** – Select two of the artist models listed. Use drawing and annotations to document their key pictorial and technical conventions.

**Topic Research** – Gather imagery and information about your chosen identity topic (culture, personality, sport).

*Write a statement about your topic (100-200 words).*



### Development (3 weeks – 2x A3 pages)

**Concept Planning** – Produce four concept ideas for your installation. Note materials and symbolic features.

**Maquette** – Make a small-scale model (A4 size) of your final design using paper and cardboard.

**Final Design** – Draw a final design plan (A4 size) for your identity installation.



### Production (5 weeks)

Produce the final identity installation artwork. It must include sculptural and painted elements and have at least three significant pictorial components. Include an artist's statement (100-300 words) explaining the thematic intention and any symbolic elements.

**Assessment Requirements:** Identity Installation Painting outcomes for AS91913 need to be:

- **Finished** – Fully resolved and all parts technically complete
- **Significant** - Substantial in terms of scale, scope, complexity, etc.
- **Clear purpose** – Clear thematic intention: cultural identity, personal narrative, historical figure, sporting hero, etc.
- **Merit and Excellence** grades are determined by how successful the outcome has been designed (clarity of ideas) and produced (skills, control, fluency). This may also include a personal style and independent innovation.
- **Supporting evidence** to show the original and development of ideas is required (At least 4x A3 pages).

| Achieved  | Merit  | Excellence   |
|---|--|--|
| <b>Resolved (finished)</b> multimedia installation artwork that <b>applies pictorial and multimedia technical conventions</b> to support the chosen identity <b>intention</b> . | Resolved multimedia installation shows <b>control</b> of pictorial properties, symbolic elements and fabrication/media skills to communicate <b>specific</b> identity intention. | Resolved multimedia installation shows <b>fluency with</b> pictorial properties, symbolic elements and fabrication/media skills to <b>effectively</b> communicate specific identity intention. |

# 1.2 – Mandala Painting

## Visual Arts Achievement Standard 91913



This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

|   |   |  |
|---|---|--|
| <p><b>Proposal/Scope</b> – Produce a 1-meter diameter (or square) Mandala (Yantra) painting. The content may be geometric abstraction, figurative, culturally specific, or personally symbolic.</p>   |   |  |
| <p><b>Artist Models</b> – Kalachakra Mandala (Buddhism), Yantra Symbols, Rosary Windows, Crop Circles, Aztec Calendars, Mehndi Henna designs, Coin design, Renaissance Tondo painting, Carl Jung, Stephen Meakin, Sol LeWitt.</p>   |   |  |
| <p><b>Conceptual (Design) Conventions</b></p> <ul style="list-style-type: none"> <li>• Geometry, symmetry, repetition, rotation.</li> <li>• Cultural/spiritual/personal/psychological symbolism.</li> <li>• Abstraction / figurative.</li> <li>• Colour/tonal values and relationships.</li> </ul>  | <p><b>Technical (Production) Conventions</b></p> <ul style="list-style-type: none"> <li>• Geometric precision.</li> <li>• Design complexity.</li> <li>• Technical consistency.</li> <li>• Painting techniques – blending, layering, flat colour.</li> </ul> |  |
|   |   | <p><b>Research (2 weeks – 2x A3 pages)</b><br/>Mandala Research - Document imagery and information (symbolism) relating to at least FOUR styles of mandala design from different cultures. Drawings, collage, annotations.</p> |
|   |   | <p><b>Development (3 weeks – 3x A3)</b><br/>Page 1 - 8 or more concept ideas<br/>Page 2- 2 concept options with annotations about symbolism.<br/>Page 3 – Final design with detailed symbolism explanation</p>                 |
| <p><b>Production (5 weeks)</b><br/>Produce the final Mandala painting (1 meter square or 1 meter diameter circle) on hardboard or MDF. The grade will be determined by the level of conceptual symbolism, design complexity and technical resolution.</p>   |   |  |
| <p><b>Assessment Requirements:</b> Mandala Painting outcomes for 91913 need to be:</p> <ul style="list-style-type: none"> <li>• <b>Finished</b> – All parts painted to an appropriate level.</li> <li>• <b>Sustained and significant</b> – Substantial in scale, detail and conceptual ideas.</li> <li>• <b>Clear purpose</b> - Specific symbolism outlined in artist statement.</li> <li>• <b>Clearly defined visual arts context</b> – Can be aligned with specific cultural convention, personal, or pure abstract.</li> <li>• <b>Merit and Excellence</b> - Grades are determined by how successful the outcome has been conceived (symbolism), designed (complexity) and produced (technical skills, control, fluency).</li> <li>• <b>Supporting evidence</b> - To show the original and development of ideas is required (at least 5x A3 pages).</li> </ul> |   |  |
| <p><b>Achieved</b></p>  | <p><b>Merit</b></p>   | <p><b>Excellence</b></p>   |
| <p><b>Resolved (finished)</b> mandala painting that <b>applies pictorial and technical conventions</b> to support a <b>conceptual or symbolic intention</b>.</p>  | <p>Resolved Mandala painting shows <b>control</b> of pictorial properties, symbolic elements and painting technical skills to communicate <b>specific conceptual or symbolic intention</b>.</p>   | <p>Resolved Mandala painting shows <b>fluency</b> with pictorial properties, symbolic elements and painting technical skills to <b>effectively</b> communicate <b>specific conceptual or symbolic intention</b>.</p>           |

# 1.2 – Moving Image

## Visual Arts Achievement Standard 91913



This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

|  |  |  |   |
|--|--|--|---|
| <p><b>Proposal/Scope</b> – Produce a 60 second Moving Image outcome with a specific communicative purpose.</p>   |  |  |   |
| <p><b>Photography</b></p> <p>Lens-based</p> <p>Short Film / Movie Trailer</p> <p>Music Video</p> <p>Documentary</p> <p>Flipbook</p>  | <p><b>Painting</b></p> <p>Drawing-based</p> <p>Animation (ink, chalk, paint, etc)</p>  | <p><b>Design</b></p> <p>Digital-based</p> <p>Gaming</p> <p>Promotional Information</p> <p>Rotoscoping</p> <p>Motion Graphics</p>   | <p><b>Creative Arts</b></p> <p>Appropriate to context</p> <p>Claymation</p> <p>Cut-out Animation</p> <p>Performance</p> <p>Installation / Kinetic Art</p> |
| <p><b>Design Conventions</b></p> <ul style="list-style-type: none"> <li>• Intention: information drama, humour.</li> <li>• Identified audience.</li> <li>• Theme, symbols, allegory</li> <li>• Narrative progression – hook, build, finish (sting / call to action).</li> <li>• Storyboarding.</li> </ul>  |  | <p><b>Production Conventions</b></p> <ul style="list-style-type: none"> <li>• Process – video, claymation, stop motion, drawing animation, digital animation.</li> <li>• Camera/filmic conventions – focus, DoF, viewpoint, zoom, pan, close-up.</li> <li>• Physical elements – actors (pose, gesture, dialogue), costume, props, setting.</li> <li>• Lighting – ambient, studio, multiple light sources, (mood/drama/tone).</li> <li>• Postproduction – digital effects, colour modification, text/soundtrack.</li> <li>• Editing conventions – cut, dissolve, montage, juxtaposition, pace, continuity.</li> <li>• Soundtrack – appropriated/own music, dialogue, sound effects.</li> <li>• Text – title/credits, typographic elements (insert, overlay).</li> </ul> |   |
|  |  | <p><b>Research (2 weeks – 2x A3 pages)</b></p> <p><b>Established Practice</b> – Analyse moving image examples from a SPECIFIC GENRE. (drama, motion graphics, promotional, etc.) Make notes about the IDEAS (narrative, intention, symbolism) and how this is achieved using METHODS (technical effects, sequencing, imagery, style, etc).</p> <p><b>Topic Research</b> – Gather information and imagery about the chosen topic. This may include people, history, places, objects, images, etc.</p> <p><b>Proposal</b> - Statement of intent (theme, story, purpose).</p>   |   |
|  |  | <p><b>Development (3 weeks – 1x A3 + 5-10sec video)</b></p> <p><b>Technical Trial</b> – make a short 5-10 second moving image outcome to test the tools and techniques such as making component images, directing actors, camera focus/lighting, and editing software.</p> <p><b>Storyboard</b> – Draw a storyboard of the key moments in the moving image. Use your technical trial to evaluate how feasible your storyboard ideas are and revise if need be.</p>   |   |
| <p><b>Production (5 weeks)</b></p> <p>Produce the final 60 second moving image outcome related to a specific MI genre, communicating a specific idea.</p>  |  |  |   |
| <p><b>Assessment Requirements:</b> Moving Image outcomes for AS91913 need to be:</p> <ul style="list-style-type: none"> <li>• <b>Finished</b> (complete with all parts appropriate to the chosen moving image context).</li> <li>• <b>Sustained and significant</b> (at least 60 seconds)</li> <li>• <b>Clear purpose</b> (specific intention or message).</li> <li>• <b>Clearly defined visual arts context</b> (specific MOVING IMAGE GENRE conventions).</li> <li>• <b>Merit and Excellence</b> grades are determined by how successful the outcome has been designed (ideas, sophistication, complexity) and produced (skills, control, fluency). Personal style and independent innovation.</li> <li>• <b>Supporting evidence</b> to show the original and development of ideas is required.</li> </ul> |  |  |   |
| <p><b>Achieved</b></p>   | <p><b>Merit</b></p>  | <p><b>Excellence</b></p>   |   |
| <p><b>Resolved (finished)</b> video that applies production and sequencing conventions to communicate a specific message.</p>  | <p>Resolved video shows <b>control</b> of production and sequencing elements to successfully communicate the intended message.</p> | <p>Resolved video shows <b>fluency with</b> production and sequencing elements to effectively communicate the intended message with personal style.</p>  |   |

# 1.2 – Paper Mâché Mask

## Visual Arts Achievement Standard 91913



This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

**Proposal/Scope** – Produce a themed paper mâché mask that can be worn by a person. The content may be culturally specific or based on an animal or some other thematic theme (fictitious character or hero/villain).

**Artist Models** – Venetian, African, India, Chinese, Japanese Oni, Mexican Day of the Dead, Animal, Gas Masks, etc.

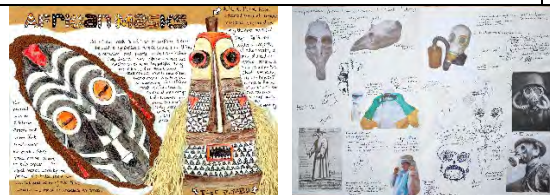
**Theme Ideas** – Dia de los Muertos, Chinese New Year Dragon, Filipino Dinagyang, Animals, Taniwha, etc.

### Conceptual (Design) Conventions

- Cultural forms, patterns and symbols.
- Conceptual theme and narrative features.

### Technical (Production) Conventions

- Structural modelling and strength.
- External features and additional textural elements.
- Painting design and skills (edges, detail, complexity).



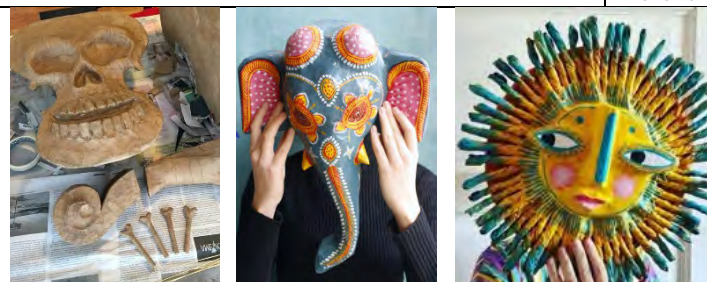
### Research (2 weeks – 2x A3 Pages)

**Established Practice** – Document the visual, technical and symbolic conventions of two different types of masks.  
**Topic Research** – Select and explore imagery and information about your chosen mask theme. (  
**Short Proposal** –summarising your mask theme.



### Development (3 weeks – 2x A3 pages)

**Concept ideas** – Produce EIGHT different mask ideas. These may on your topic or totally new ideas.  
**Planning drawings** – Draft a lined/shaded drawing of your final design (A4). Produce a colour painted version showing colour. Include notes about additional materials and story of the mask (symbolism/narrative).



### Production (5 weeks)

Produce a full-size paper mâché mask. Document the production stages (A3 page of progress images) throughout the process and take photographs of details from a variety of viewpoints.  
 Include a 100–200-word artist statement about the theme of the artwork (cultural aspects, symbolism, story, narrative).

**Assessment Requirements** – Paper Mache Mask outcomes for 91913 need to be:

- **Finished** - Completed and sufficiently robust to be worn without falling apart.
- **Significant** – Full size mask demonstrating sustained skills with fabrication and painting techniques.
- **Clear purpose** – Communicates a specific theme, identity, cultural convention, or narrative.
- **Merit and Excellence** - Grades are determined by how successful and innovative the outcome is in terms of design properties (ideas, sophistication, complexity) and produced skills (control, fluency).
- **Supporting evidence** - To show the original and development of ideas is required (at least 5x A3 pages).

| Achieved  | Merit   | Excellence   |
|---|---|--|
| <b>Resolved (finished)</b><br>functional mask that communicates a specific thematic idea. | Resolved mask that shows <b>control</b> of design ideas and fabrication techniques to communicate a specific thematic idea. | Resolved mask that shows <b>fluency with</b> design ideas and fabrication techniques to <b>effectively</b> communicate a specific thematic idea. |

# 1.2 – Planar Head Sculpture

## Visual Arts Achievement Standard 91913



This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

**Proposal/Scope** – Produce a life size head (may include neck and shoulders) cardboard sculpture based on the analytical conventions of Cubism and Constructivism to communicate an idea (identity, emotion, structure)

**Artist Models:** Naum Gabo, Pablo Picasso, Henri Laurens, Amedeo Modigliani, Loomis vs Reilly vs Asaro methods.

### Conceptual (Design) Conventions

- Analysis of the structure/planes of the human head.
- Design principles – balance, movement.
- Expressive qualities – identity, personality, humour.

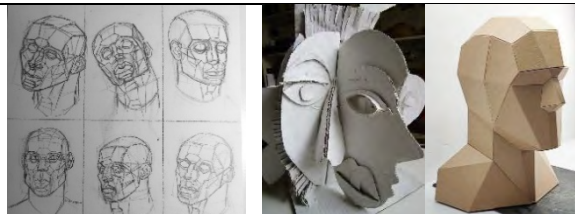
### Technical (Production) Conventions

- Fabrication skills – edge fitting, geometry, regular curves, clean joins.
- Painting – application, tonal range to enhance form.
- Structural integrity – strength, balance.



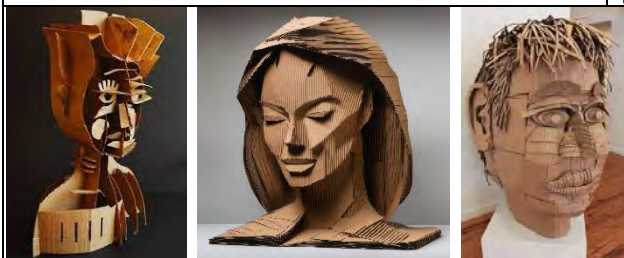
### Research (2 weeks – 2x A3 pages)

**Established Practice** – Artist model research into two chosen models – identify key features.  
**Head Analysis** – Make three head drawings using methods of Loomis, Reilly and Asaro. Make a line and tonal drawing of yourself or a friend/relative.



### Development (3 weeks – 2x A3 pages)

**Planning** – (1x A3 Page) Six concept ideas for head sculpture options that communicate an idea.  
**Technical Trials** – (2x models documented on an A3 page) Select two options and make a two small three-dimensional prototypes with light card. Make notes about the constraints/improvements of the construction process, and how well it communicates your ideas.



### Production (5 weeks)

Produce a life sized resolved cardboard sculpture head. Write an artist statement about the intention, scope or theme of your work. For example, it may be a portrait of a famous person, friend or relative showing their personality. Or it may be a general theme or expression such as happiness or anger. Or it may be a formal abstract analysis of the human head.

**Assessment Requirements:** Planer Head Sculpture outcomes for AS91913 need to be:

- **Finished** - Completed and sufficiently strong/stable to stand on its own.
- **Significant** – At least life-sized and demonstrating sustained skills at Level 6 of the NZC.
- **Clear purpose** – Communicates a specific idea (formal analysis, specific person or personality trait/expression).
- **Merit and Excellence** grades are determined by how successful the outcome has been designed (ideas, sophistication, complexity) and produced (skills, control, fluency).
- **Supporting evidence** to show the original and development of ideas is required (at least 5x A3 pages).

| Achieved   | Merit   | Excellence   |
|--|---|--|
| <b>Resolved (finished)</b> planer head sculpture that is self supporting and communicates a specific idea. | Resolved planer head that shows <b>control</b> of design ideas and fabrication techniques to communicate a clear intention. | Resolved planer head that shows <b>fluency with design ideas and</b> production conventions effectively communicates a personal intention. |

# 1.2 – Woodcut Zine

## Visual Arts Achievement Standard 91913



This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

|  |  |   |
|--|--|---|
| <p><b>Proposal/Scope</b> – Produce a woodcut (or lino cut) eight panel zine.</p>   |  |   |
| <p><b>Artist Models Woodcuts</b> – German expressionist woodcuts, Phillip Clairmont, Nigel Brown, Vanessa Edwards.<br/> <b>Artist Models Design</b> – Bauhaus, Saul Bass, Paula Scher, David Carson, Shane Hansen,</p>   |  |   |
| <p><b>Conceptual (Design) Conventions</b></p> <ul style="list-style-type: none"> <li>Clearly defined conceptual intention, theme, or narrative. For example, whakatauki, song, poem, or narrative message.</li> <li>Stylistic continuity.</li> <li>A3 block size divided into 8 pages.</li> <li>Includes text and images.</li> <li>8-page folding system – pagination.</li> </ul>  | <p><b>Technical (Production) Conventions</b></p> <p><b>Zine Conventions:</b></p> <ul style="list-style-type: none"> <li>Cover, back page, DPS (2/3, 4/5, 6/7)</li> <li>Text Image relationships</li> </ul> <p><b>Woodcut Conventions:</b></p> <ul style="list-style-type: none"> <li>Reverse text and legibility</li> <li>Positive/negative balance</li> <li>Cutting techniques, variety, precision and inking consistency.</li> <li>Two colours (with registration) will enhance opportunity for Excellence.</li> </ul> |   |
|  | <p><b>Research (3 weeks) - 3x A3 pages</b></p> <p><i>W1 - Established Practice</i> – Woodcut – style, technique<br/> <i>W2 - Established Practice</i> – Zine Design – layout, typography. Make notes about key features of print and design conventions.<br/> <i>W3 - Topic Research</i> – Select a whakatauki, song, or poem. Gather images associated with that topic on a mood board.</p>   |   |
|  | <p><b>Development (3 weeks) 2x A3 pages</b></p> <p><i>Technical Trial</i> – Make a single A6 (75 x 110mm) block including image and text elements. Print and make notes about what went well and how it could be improved.<br/> <i>Planning</i> – Draw sixteen different panels including DPS options. Select the best panels to make your final design.</p>   |   |
| <p><b>Production (5 weeks)</b><br/>         Produce the final eight-page Zine.<br/>         Printed onto A3 paper and then cut and folded into a zine prototype.<br/>         Document the process. Show the unfolded whole Zine and then folded page by page.<br/>         Two colour versions with appropriate tonal balance (thirds) and precise registration will enhance opportunity for Excellence.</p>  |  |   |
| <p><b>Assessment Requirements:</b> Zine outcomes for AS91913 need to be:</p> <ul style="list-style-type: none"> <li><b>Finished</b> (printed and assembled with appropriate technical skills).</li> <li><b>Sustained and significant</b> (complexity of text/image relationships).</li> <li><b>Clear purpose</b> (successfully communicates the message/narrative).</li> <li><b>Merit and Excellence</b> - Grades are determined by the success of the outcome in terms of design ideas (sophistication, complexity) and production skills (control, fluency). This may also include a personal style and independent innovation. Two colour versions (with correct registration &amp; tonal values) help show Excellence fluency.</li> <li><b>Supporting evidence</b> - To show the original and development of ideas is required.</li> </ul> |  |   |
| <p><b>Achieved</b></p>   | <p><b>Merit</b></p>  | <p><b>Excellence</b></p>  |
| <p><b>Resolved</b> (finished) Zine that applies sequencing and stylistic conventions specific to Zine and design pagination and woodcut process conventions.</p>   | <p>Resolved Zine shows <b>control</b> of sequencing principles, stylistic properties and design/print production conventions supports the specific message/narrative.</p>  | <p>Resolved Zine shows <b>fluency</b> of design sequencing/style and production conventions to support the specific message/narrative with a coherent personal style.</p> |