

Art permeates society and culture. It is part of our daily lives and experience. It has the potential to enrich and inform. Art education is concerned with learning skills and knowledge that enable us to understand and participate in this important field of human activity and enterprise. It involves two components: making art and responding to art.

Making art offers opportunities for developing abilities of personal and social expression through a range of visual media, forms and techniques. Responding to art involves developing an appreciation and understanding of the art of others, and the ways art works are looked at, valued and thought about.

This chapter reports the results of four art tasks administered to individual Māori students in both general education settings and Māori immersion settings. All four tasks involved making art. Five tasks involving responding to art were administered to individual Māori students in both types of setting, but are not reported here because less than 70 percent of the students in Māori immersion settings completed these tasks. As indicated in Chapter 2, the Māori language one-to-one interviews took longer for most students, and as a consequence the final few tasks in these interviews often were omitted. Unfortunately, the responding to art tasks were all scheduled near the end of the interviews.

Students worked independently in the four art making tasks. The time allowed for working on each task was standardised. Students were not expected to produce finished work within the time available, and consequently the marking did not use completion as a criterion.

National monitoring results are reported task by task so that results can be understood in relation to what the students were asked to do. To allow comparisons of performance between the 1999 and 2003 assessments, however, two of the four art making tasks have been designated *link tasks*. Student results for these link tasks are presented here, but the tasks are described only in general terms because they will be used again in 2003.

The work produced by students was assessed using marking guides designed by experienced art education professionals. These specified key attributes to be evaluated. After the attributes had been carefully marked, a global rating was given to reflect an overall judgement. Examples of student work have been included to show the range of responses obtained. They are chosen from works that were given high, middle range, and low global ratings. The commentaries provided with the examples in the middle range describe features, impressions and merits

observed in the work, helping to explain their strengths and weaknesses.

The performance of Māori students in general education and Māori immersion settings can be compared on the four art making tasks. Students in Māori immersion programmes scored statistically significantly higher on the crayon and pastel task, while Māori students in general education scoring statistically significantly higher on the both the pencil drawing task and the collage task. There was not a statistically significant difference on the painting task, although the scores for students in Māori immersion programmes appeared somewhat higher. These comparisons must be viewed with caution, for the reasons discussed in Chapter 2.



Teti — Teddy (Pencil Drawing)

Approach: Independent

Time: 10 minutes

Focus: By careful observation, students can use drawing processes to describe the main features and form of a displayed object.

Resources: Per student: teddy & cork base, cloth; 4B pencil; 1 B4 cartridge paper; drawing base board. *No erasers.*

English instructions:

On each student's desk place one 4B pencil and one teddy positioned on checked cloth as shown in the photo.

Note: Place the model in the centre of the student's table, behind the drawing board. Note that the teddy is to remain in its assigned position throughout the drawing activity. This is important for scoring purposes.

In this activity I want you to make a drawing of the teddy sitting on the checked cloth just as you see it in front of you.

Before you start you might like to have a closer look at the teddy. You can do that now.

Allow students to hold and examine the model. Then ensure that the model is placed back in the correct position.

It is important that you don't touch the teddy or change its position while you are making your drawing. Make sure it is in the same position all the time.

Try to make your drawing of the teddy as real as possible. Just as you see it.

It's a good idea to start with very light lines, then to make them clearer when you are satisfied with the way you have drawn them.

You don't need to use a rubber. Just change your lines if you need to.

You have 10 minutes to make your drawing. I want you to spend all of that time on your drawing so that it's as good as you can make it. Don't worry if you don't actually finish your drawing in 10 minutes. Just do your very best work.

I will let you know when you have 5 minutes left.

You can start your drawing as soon as I have given you your paper.

Give each student their paper and drawing board.

When 5 minutes have elapsed:

You've had half the time for making your drawing and you have 5 minutes left. Use all of the time so that your drawing is as good as you can make it.

When time is up:

It's time to finish now. I want you to stop work, put your things down, and look at your paper.

Māori instructions:

Ki runga i te tēpu o ia ākongā whakatākotohia tētahi pene rākau 4B me tētahi teti kei te noho i runga i tētahi papanga whai tapawhā, pērā i te whakaahua.

Tēnā: whakanohoa te tauira, i te pokapū [centre] o te tēpu a te ākongā i muri i te papa tā. Tēnā anō, ka noho te teti ki tōna ake nohanga i te wā o te mahi tā. He mea motuhake tēnei mō te tikanga o te whai tapeke [scoring].

Nā, ko tāu mahi, ko te tā i te teti e noho ana i runga i te papanga whai tapawhā, kia rite tonu ki tāu e kite ana, i mua tonu i a koe.

I mua i tō tīmatanga, ki te pīrangi koe ki te āta titiro ki te teti, me tirohia ināiane.

Tukuna atu ngā ākongā ki te pupuri, ki te āta titiro hoki ki te tauira. Kātahi te kaiako ka āta whakanoho anō te teti, ki tōna ake nohanga tika.

I a koe e tā ana i tō whakaahua, kaua e pā atu, e neke rānei i te nohanga o te teti, he mea tino motuhake tēnei. Kia mau tonu ki tōna nohanga tika, i te wā katoa. Me whai kaha koe, kia tūturu rite tō whakaahua ki te tauira. Me hāngai tika ki tāu e kite ana. He whakaaro pai ki te timata i ngā rārangi māmā i te tuatahi, kātahi ka āta tā i te wā kua tau tō hiahia.

Hei aha kē te rapa. Ki te hiahia koe, me whakarerekē noa ngā rārangi.

Tekau meneti āu ki te tāi tō whakaahua. Me whakapau pai koe i te wā, kia puta ai tō whakaahua tino papai. Kaua e āwangawanga, mena kāore e oti i a koe i te tekau meneti. Ko te mea nui, ko te whakapau kaha, kia puta ngā painga e oti ai i a koe.

Ka whakamōhio atu ahau, ina, e 5 meneti kei te toe.

Me timata koe ina ka hoatu ahau i tō pepa.

Hoatu he pepa me te papa tā ki ia ākongā.

Kia pau ngā meneti e 5.

Kua pau te hauruatanga o te wā, ana, e 5 meneti kei te toe. Whakapaua tēnei wā kia tino ātaahua rawa tō whakaahua.

Kia pau te wā:

Kāti, me mutu tō mahi ināiane.

Waihotia o taputapu, ana, me titiro koe ki tō pepa.



		% responses	
		GEd	MI
Key attributes:	(0 low – 3 high)		
main features:	main body part and features observed and recorded; different parts appropriately shaped and in reasonable proportions.	1.9	1.5
3-dimensional quality:	shading / perspective – as indicated by treatment of checked cloth	1.5	1.1
detail:	fine detail of features observed and included; appropriate tonal marking (texture, pattern and line)	1.6	1.0
expressiveness:	lifelike quality; confident treatment; enriched through subtle individual interpretation	1.8	1.2
Global rating:	(0 low – 5 high)	2.55	1.9

Commentary:

Overall, the ratings obtained by MI (Māori Immersion) students were statistically significantly lower than those obtained by GE (General Education) students.

MID RANGE EXEMPLARS

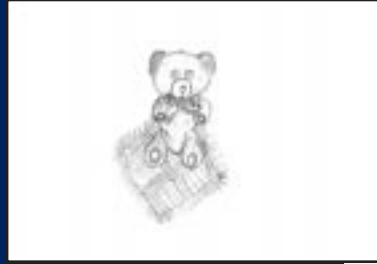


This boldly patterned teddy accounts for most of the texture and pattern features of the subject in a schematic manner. The form is strongly outlined in a confident manner. The textural style is shown in bold randomised hair marks and ordered checks in the fabric. There is no apparent attempt at tone and only a rudimentary grasp of proportion. Textured Teddy remains perched on his patterned cloth with his patterned scarf fluttering. As can be seen from the scale of the drawing it is a little tentative in size. There is an internal coherence in this work with an individualised expressive effect achieved from the emphasis on patterning.

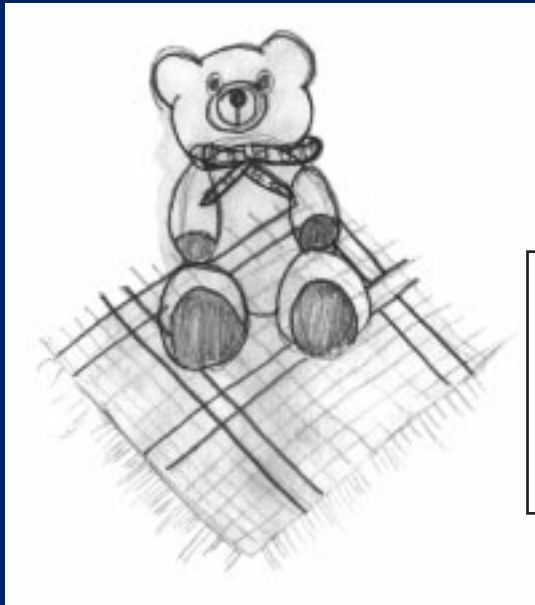
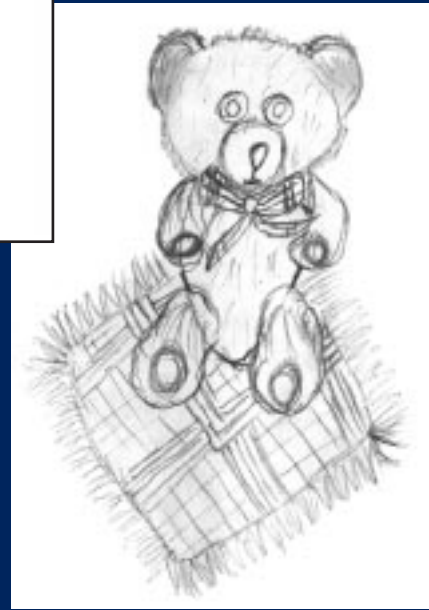


Care has been taken to render the plump proportions and arrangement of the limbs. The scale and accuracy of proportions is confident, with indications that the drawer has self-corrected and strengthened some lines in preference to others. The ovals of the front arms describe their spatial disposition. The slight inclination of the head and subtle emphasis to mouth, eyes and ears give an alert expression. The form is strengthened by some soft shading in the deeper recesses of the body. The smooth form of the body is contrasted by some vigorously textured hatching which loosely describes the patterned draped cloth. Teddy sits believably within this textured surface.

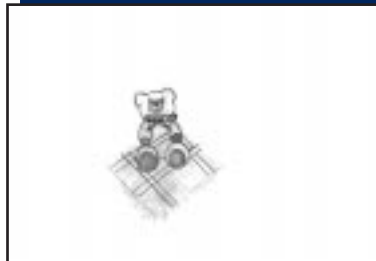
MID RANGE EXEMPLARS



Overlapping, texture, and relative proportions are all suggested in this drawing. There is some smudged tone on the ears. The cloth is shown in bird's-eye view. The overall equal tone of all the mark making creates a lack of focal points and contrast in the drawing. This makes every part of the drawing equal in its bid for our attention. Consequently it appears to float upwards; differing textures and patterns become diffuse rather than boldly stated. This gives an impression of tentativeness and a mood of timidity in the bear.



This is an example where the drawer has established a flattened view of the cloth first and then superimposed the bear. The lines used are emphatic and enclosing with no attempt at tone to indicate depth or roundness. The subtlety of the form has been reduced to some circular and ovoid equivalents which are useful in establishing initial proportions but remain unmodified in the final drawing. This gives the drawing a somewhat formulaic response lacking the freshness of an observed experience.



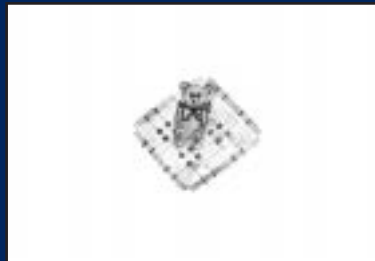
Given the time available this is a rather incomplete drawing. No attention is given to tone, texture or detail apart from some very faint shading on the ears. However, there is a clearly concentrated effort at the minor variations of form based on observation. There is a reversal of the overlapping of arms and legs and simplification of the leg view. The decisive emphatic line suggests confidence reinforced by the accuracy of the overall proportions.



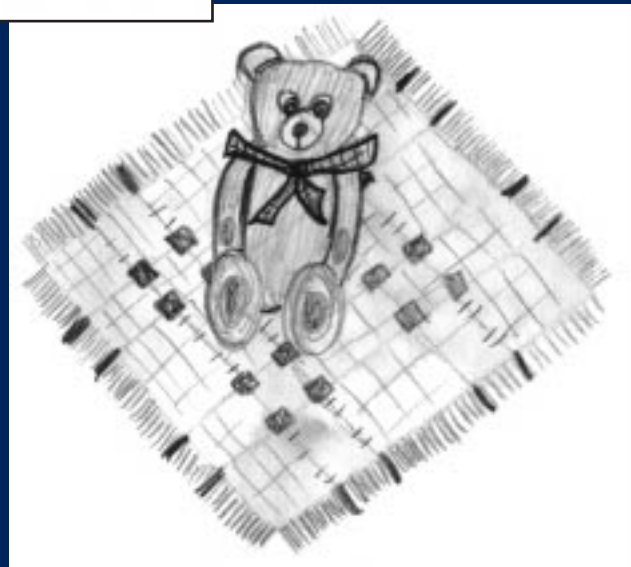
MID RANGE EXEMPLARS



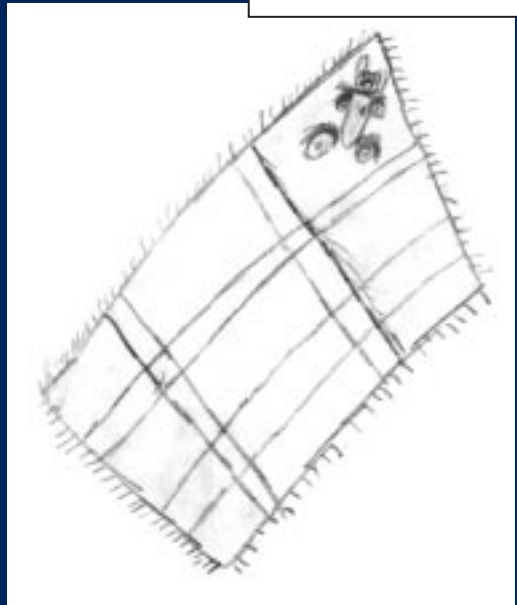
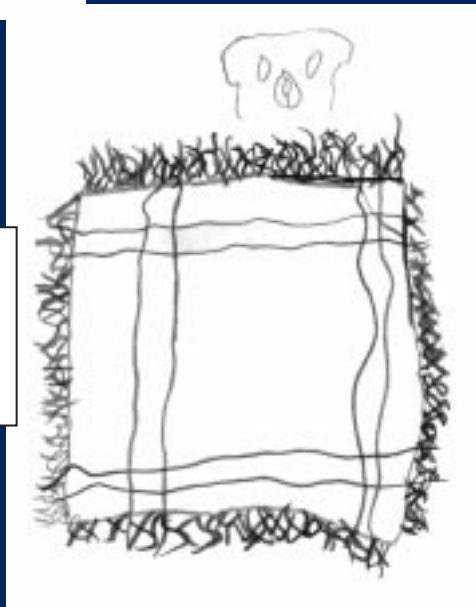
The drawer has described the bear and cloth independently of each other which suggests difficulty with the handling of illusion of depth by overlapping. The cloth is given a bird's eye view while the bear is frontal. Each is given form by line. Only two varieties of line are used: a soft focus grey and a more emphatic dark line used more for pattern than describing tone. The feet are distorted to completely conceal any view of the lower limbs, thus simplifying the challenge of the observational task. The way the feet overlap the upper paws, however, does indicate the beginnings of depth illusion. The relative proportions of bear and cloth have been maintained.



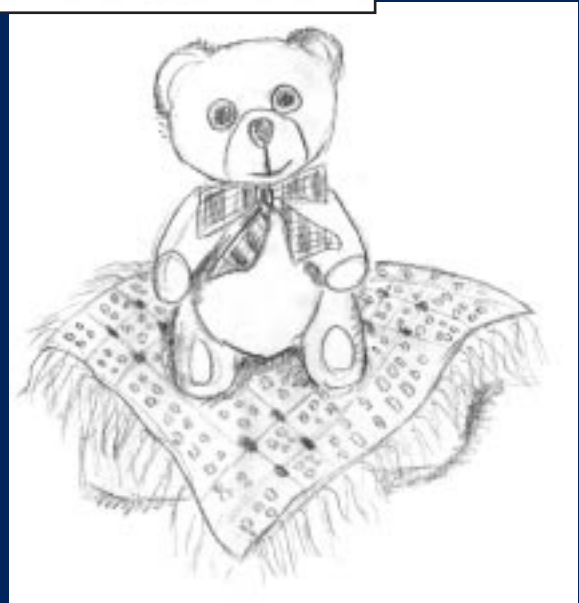
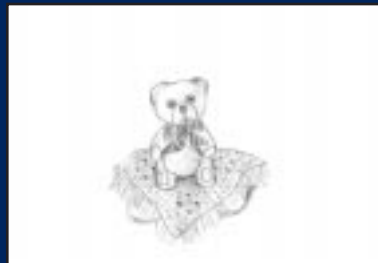
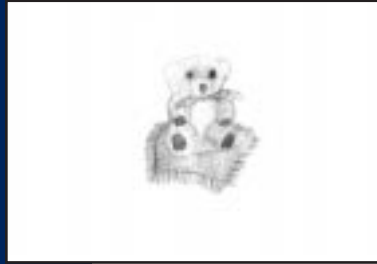
Teddy sits centrally placed inside a flattened perspective of the draped patterned cloth. In order to render pattern, a birds-eye view of the cloth has been taken and a frontal view of the bear added over the top. This is a common response in children's work to the problems of illusionistic space. Each element is shown in its completeness even though the student knows about overlapping as a means of describing depth. The form is given strong outline with a suggestion of overall tone and texture without variety in the mark making. Tones are handled in a stepwise system as light, medium or dark without searching for the variety inside each of those areas. The size of the drawing does not give much opportunity for more detailed observation of surfaces and tone. The central placement with crisp presentation suggests confidence.



LOW RANGE EXEMPLARS



HIGH RANGE EXEMPLARS



Te Kararehe o te Ana — Cave Creature (Crayon & Pastel Drawing)

Approach: Independent

Time: 20 minutes

Focus: Students can produce an expressive coloured drawing based on an imaginative idea, using skills of composition and media effects.

Resources: Video containing words on screen and voice-over. Per student: set of 12 oil pastels; set of 12 soft crayons; 1 sheet of B3 grey sugar paper; cardboard under-surface; tray for crayons.

English instructions:

On each student's table place a sheet of grey sugar paper on a cardboard under-surface, and a set of 12 pastels and 12 crayons arranged tonally on a tray.

Show video tape.

Cave Creature video script.

In this activity you are going to draw a picture of a make-believe cave creature.

You will have your own set of crayons and pastels to work with. Try to use both the crayons and pastels in ways that make your colours and shapes look strong, bright and really effective. You can get different effects in your colours and shapes by using crayons and pastels over the top of each other. You can blend, mix and rub different colours in all sorts of interesting and unusual ways.

Now let's think about that make-believe cave creature — your very own special cave creature that comes from your own ideas and imagination. A cave creature that glows big, bright and colourful.

Imagine that at night your creature lives in a huge hollow cave at the edge of a steamy, swampy pool of weedy water. During the daytime it likes to stomp and stalk through the bushes and grasslands, and to cool off in a pool of slimy mud, muck and water that surrounds its cave.

Let's pay attention to the creature you are going to draw. It's a strange kind of creature, because in one way it helps to protect the swampy pool and everything that lives in it, but in another way it can be scary and frighteningly fierce. As well as being a good protector, it can also be an awesomely powerful beast that none other would like to tackle or challenge.

Think about what your cave creature might look like. Think about the size and shape of its body, and think about the parts of its body — its eyes, its nose, its mouth, its teeth, its tongue and its powerful jaws. This cave creature is going to look strong, fierce, alert and full of energy? It's a creature that can bellow an enormous and spine-shivering roar that will make attackers twitch and tremble?

Think about its spine, its tail, its legs and claws. This creature can stomp and splash and thrash its way through the mucky pool as well as run, prance, grab and shake with great power and speed?

Māori instructions:

Whakatakotoria ki runga i te tēpu o ia ākongā tētahi papakāri ā-raro [cardboard undersurfaces] kei runga tētahi pepa huka kerei, tētahi huinga piakano hinu 12, ngā piakano 12, e tātai ā-tae ana i roto i te paepae.

Whakaaturia te rīpene ataata.

Te Kararehe o te Ana

Ko tā koutou mahi, he tā whakaahua o tētahi tino kīrehe noho ai i tētahi ana.

Whakamahi ai koutou i āu ake penehinu me ētahi piakano, mā te tuhura i ēnei, kia kitea ētahi āhuatanga whaitake, pēnei i te muramura me te hahae mai o ngā tae mō ngā āhuahanga ka hiahia e koe, ā, e wana ai te titiro ā-karu. E rerekē ai āu tae mō āu āhuahanga, tuhuratia āu rawa tā, mā te whakapaparanga o ētahi ki ētahi atu, mā te whakaranu, mā te muku, mā te aha noa. Ka mau te wehi.

Na! Me whakaaro ake ki tēnei tūmomo kīrehe — nāu anō tāu, ka puta noa mai i ōu mahara, i ōu whakaaro auhatanga o te hinengaro. Me tino whakanikohia tēnei kīrehe kia tino kanapa mai, kia muramura mai hoki i te huhua o ngā tae.

E huri ōu whakaaro ki te po noho ai tō kīrehe i roto i tana ana i te tahataha o tētahi repo, matomato nei te tupu o te otaota me te rere o te korohū. Tae atu ki te awatea ko ia tēnā me tōna tino kaingākau ki te takatakahi, ki te mōkihi haere i waenga uru rākau me ngā pātiti hoki, ā, ki te hia whai hauhau, arā anō tētahi punawai kī nei i te paru hāwaniwani me te wai rere noa ana, huri noa i tōna ana.

Anā, me huri te titiro ki te tino kīrehe ka hangaia nei e koe. Kātahi nā te kīrehe rerekē me ōna taha e rua. Ko tētahi taha ōna he āta manaaki i tōna taiao, ngā rawa ētaha whakamataki, taratutū nei. Hāunga tonu, ahakoa tōna ngākau manaaki nui, na te ihi, te wana me te wehi o tōna tū taikaha, e kore ai tētahi atu e hia whakapātaritari atu, e whiu wero atu rānei ki a ia.

Me hoki mai te whakaaro ināianei ki te āhua o tēnei tūmomo kīrehe. Tērā, ko tōna rahi me ngā āhuatanga o ōna wāhanga ā-tinana — ōna karu, tōna ihu, tōna waha, ōna niho, tōna ārero me te kaha o tōna kauae. Kāore e kore mā tōna tinana e whakaari mai i tōna kaha, tōna tarawetiwi me te hihiko o te pūngao. Ki te papā mai te waha, turituri katoa te āo, wiriwiri kau ana ētahi kaituki, i te kaha haruru o tēnā waha.

Tēnā! Pēhea hoki te whakaaro ki tōna tuarā, tōna whiore, ōna waewae me ōna matihao. Taea tonu e tēnei kīrehe te takatakahi, te pōhutuhutu o ngā waewae i a ia ka whakawhiti atu i tetahi punawai paruparu me tōna āhei anō ki te oma tinana i te hohoro o tana haere.

By now you will be thinking hard about the shape, colours, body parts and body patterns of your wonderful cave creature – a cave creature that will seem to have almost magical powers to protect and attack.

No one has ever seen a real live cave creature of this kind, so no one can ever say that your drawing is right or wrong. But try to make it special, interesting, and as big as you can make it, so that it fills your paper.

You need to work quite quickly to do as much as you can in 20 minutes.

Remember — bright, glowing colours and a wonderfully big and powerful cave creature.

When there is 5 minutes to go, remind students of the time remaining.

Kāti rā, i tēnei wā, tērā pea kua tau kē ētahi whakaaro mō te whakaritenga āhuahanga, momo tae, wāhanga ā-tinana me ētahi tauira hoki hei whakakākahu i tēnei kīrehe āu — he tino kīrehe rerekē — puta ohore noa mai ōna āhuatanga, āra, ko tōna taha tinana ko tōna taha wairua, me i kore, e kitea tahi tonu taha rerehua.

Kāore he tangata kua kite noa i tēnei tūmomo kīrehe no reira, kāore e taea e tētahi te kī, kei te tika tō mahi, kei te hē rānei. Hangaia tō kīrehe kia tūturu mīharo, kia tata kī tonu tō pepa i a ia.

Me whakapau kaha koe kei oti ai tō whakaahua i roto i te rua tekau meneti.

Kia maumahara — whi runga i tōna rahi, tōna ake mauri me te huhua o ngā tae ka whakamahia e koe.

Kia tae ki te 5 meneti i mua o te mutunga, ka whakamahara atu ki ngā ākonga mō te wā kei te toe.

	% responses	
	GE ^d	MI
Key attributes: (0 low – 3 high)		
expressiveness: image appropriate to task (cave creature); strength, vitality, colour, movement, dynamism, imagination, avoidance of cliché	1.1	1.3
composition: use of whole pictorial space; appropriate context; arrangement of images; balance	1.1	1.3
detail: finer features included; use of line, texture, pattern, colour blends	1.15	1.35
use of media: technical control of media; exploiting a range of mark making	1.15	1.2
Global rating: (0 low – 5 high)	1.7	2.25

Commentary:

Overall, the ratings obtained by MI (Māori Immersion) students were statistically significantly higher than those obtained by GE (General Education) students.

MID RANGE EXEMPLARS

This work is characterised by bold filling of the page and strongly applied pastel. The duck billed creature may owe much to “Australiana” in its choice of colouring and pattern. The confident heavy black outline tends to flatten the design. Although no attempt has been made to give the swampy context, the creature’s form seems well adapted to that environment. The way it moves around the page is assured.



The body is boldly patterned and strongly decorative. In contrast to the body, the head feels a little pale and insipid, lacking the strong colour and defined features of the rest of the creature. This lack of continuity tends to fragment the reading of the image as a whole. The suggested movement in the tail probably arises from the need to fill the space on the paper rather than any intention to suggest drama. There are no indications of the context where this creature lives. Colours are used very discretely with no attempt to blend.

MID RANGE EXEMPLARS

A ferocious evil grin has nasty pointy teeth and crossed bloodshot eyes. The pastel is energetically scribbled to give a damp furry appearance. Main features are emphatically outlined in contrast to the soft body. While understanding contrast and depicting some stereotypical fierceness, the drawing lacks development of either form or context. Children exposed to many years of drawing “monsters” will often resort to their previous schema without elaboration. This could indicate failure of the task to inspire new challenges as much as any apparent limitations in the drawing itself.



The bold graduated colour on the tail suggests the potential power of this student's work. However, much of the remainder of the drawing is filled with small linear patterns. In terms of overall design the creature has a pitbull like ferocious head with spiky ornamentation. Given more time to develop both the form and context this creature might become boldly original and vibrantly alive.

One of the many “bug-eyed spotty monsters” this task inspired! Imaginative tasks can generate these kinds of solutions when there are no opportunities for directed observation of actual creatures in motion. There is conscious use of bold colour patterning as well as mixed colour in the paler areas which could be either wings or background. The drawing appears to be growing from the centre outwards while remaining strictly frontal in pose. A developed background would enhance the potential drama. The limbs are “sausage-like” and non-threatening in their formlessness.



LOW RANGE EXEMPLARS



HIGH RANGE EXEMPLARS



Art Link Tasks

ART LINK TASK 1: COLLAGE

Approach: Independent

Time: 30 minutes

Focus: Students can compose a picture creating, selecting and assembling shapes, colours and textures in ways that give expressive impact.

Resources: Video. Per student: set of 6 papers; scissors; gluestick; base sheet.

Description:

The teacher administrator briefly described the theme for the collage picture before showing a one minute stimulus video which showed a sequence of images appropriate to the task.

After the students had watched the video, the teacher further explained the scope of the task in a way intended to stimulate students' thinking and ideas.

Commentary:

Overall, the ratings obtained by MI (Māori Immersion) students were statistically significantly lower than those obtained by GE (General Education) students.

		% responses	
		GEd	MI
Key attributes:	(0 low – 3 high)		
expressiveness:	image relevant to the task; expressiveness, fantasy, imagination	1.7	1.5
composition:	unity; balance, but not necessarily symmetry	1.9	1.7
detail:	finer features included; variety of shapes; use of textural and tonal contrast (e.g. torn/cut, textured/plain, light/dark, narrow/wide, delicate/bold)	1.7	1.0
use of media:	edge quality; use of overlap, overlay, folding, crushing, 3-dimensionality	1.6	1.1
Global rating:	(0 low – 5 high)	2.6	2.1

ART LINK TASK 2: PAINTING

Approach: Independent

Time: 45 minutes

Focus: Students can create an expressive painting from an imaginative idea, showing a variety of shapes, detail, colour mixing and spatial effects.

Resources: Video and video cue card. Per student: B3 blue sugar paper; A1 polythene desk cover; flat no 6 brush; flat no 8 brush; rounded no 16 brush; white chalk; sponge; 6-hole palette; mixing card; plastic cup; water; set acrylic paints: white, yellow, green, scarlet, blue, purple.

Description:

Before painting, the teacher administrator explained to students the materials available and the theme for the painting.

Following the teacher's explanation and guidance, students watched a 1 minute 45 second stimulus video which showed a variety of photographic images. The images combined to give a strong sense of colour and context.

While students were not expected to produce a finalized painting during the task session, they were encouraged to use their time to full advantage.

Commentary:

While MI (Māori Immersion) students obtained generally higher ratings than GE (General Education) students, the overall difference was not statistically significant

		% responses	
		GEd	MI
Key attributes:	(0 low – 3 high)		
expressiveness:	relevant image; development of mood; objects and symbols, originality, avoidance of cliché	1.5	1.6
composition:	depth – overlapping, receding space; variety of shapes; coherence	1.5	1.5
detail:	finer features included; diversity of objects, symbols (preserving coherence); appropriate use of textures, patterns	1.0	1.25
use of media:	appropriate use of tools; choice and mixing of colours; control of paint, confidence	1.4	1.6
Global rating:	(0 low – 5 high)	2.1	2.5