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| MANTLE OF THE EXPERT PLANTITLE: Look after the last.... | \* HOOK: (What is a ‘theatrical’ or intriguing opening you could use to engage learners in your chosen area)Song? Learn as a group. Visit from Kaitiaki? Photo from history – make the Fr Fr. what are these people thinking/ Who is not present. What are their thoughts? |
| 1. TOPIC: What interests do you and the children have? What dimensions of the NZC do you wish to explore? (Brainstorm, then choose one idea to take forward)Telling the story of the Kahikatea tree felling in WaikatoRemnant forests – importance of these to natureWorking together vs working alone... | 2. ENTERPRISE: Who are people that might deal with this area professionally? (RESEARCH), Brainstorm then choose one idea to take forward (Use ‘possible enterprises’ grid’ here)Public Art experts – create large scale works3. PAST HISTORY: / EXPERT FRAME What past successes would this enterprise have enjoyed? What are they particularly renowned for? (Consider frame distance here)Just completed a Mural for township of RUSSELL showing significant dates in pioneer historyAlso created Anzac memorial sculpture in the past.  | 4. COMMISSION & CLIENT: What is an important job they might be asked to do & who would ask them to do it?HCC ask us to create a public art piece for the ‘Wintec wall’ on Anglesea street.They have been inspired by building projections seen overseas and online. However, in current climate, the budget is very tight and no new equipment is available. Thus we are limited to 30 seconds of projection time, using only the tools of standard powerpoint programme.After consultation with local stakeholders and iwi, the decision has been made to create the projection on the theme of “The History of The Kahikatea in Hamilton, Past and present”. This is a competitive tender process. We have today to come up with some initial ideas.HOWEVER – they do not want literal interpretation of the story – they would like us to abstract it.... | \* PERSPECTIVES: Which other people might have a vested interest or perspective on this issue. Who will they need to consider/work with?Kaitiaki of the forests (trying to deal with guardianship of fragments)Dairy industry – don’t want to be presented in a bad light due to ‘butter box’ angleConservationists – concerned to maintain eco-systems in remaining fragmentsCreatures who live within the fragmentsDairy farmers unwilling to negatively affect their productivity by fencing off fragment areas. |
| 5. TASKS: What would the company need to do to carry out the commission professionally? (Refer to generic tasks grid for some ideas here – others will emerge from the commission itself)Collect sample material from Kahikatea treesTake photos, observational drawingsResearch historical aspectsVisit site for final mural – take measurementsInterview different people for their storiesResearch other public projection projectsUpskill on how to use PPT effectivelyProfessional development on what it means to ‘abstract’ an image Professional development on how to make 30 seconds effective – structure – unity – colour – timing – principles and elements of visual artDoes the history of the wall / hill itself come into this? | 6. PRODUCTIVE and KEY TENSIONS: What are some issues that could arise? (Refer to Heathcote’s levels of tensions here)“What if.........”1. A representative of the dairy industry objects to the ‘negative’ depiction of that industry and lobbies for changes to the choice of images
2. We have to operate within a limited budget – we are asked to cut back to the bare minimum
3. Pressure of time – this is a tender process and there is another company working on this project too, and we hear their ideas are looking good!
4. Kaitiaki has concerns that projected images are not ‘real’ / tangible enough. How can we cherish and nurture shadows – can we please explain the purpose of ART making in the human world?
5. Council’s 10 year plan threatens the future of public art. Would we petition for the future maintenance of this art piece, or is it disposible?
6. Environmental lobby group challenge us to demonstrate our commitment to the remaining kahikatea strands – how will this art piece help?
7. Someone from our company ‘leaks’ our ideas to the competitors for the tender...?
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| MANTLE OF THE EXPERT PLAN CONTINUEDTITLE: |  |
| 7. POSSIBLE EPISODES: Sketch out a plan for possible episodes. The following may provide a basic ‘shape’ though is not the only sequence.....In planning for productive tensions, key tensions and multiple perspectives, refer to ‘Conventions’ list.Remember also to allow frequent opportunities for reflection HOOK – ESTABLISHING COMPANY –BUILDING SHARED PAST – BUILDING BELIEF –COMMISSION – INQUIRY – PRODUCTIVE TENSION– PRODUCTIVE TENSION RESOLVED - KEY TENSION – KEY TENSION RESOLVED – COMMISSION COMPLETED - REFLECTION* Hook (Photo from the past – draining wetlands – recreate as a still image. Hear the thoughts. Who is NOT represented here?)
* Establish company – through meeting convention – discussion of past successes. Designing office – minute particulars
* Commission delivered. Letter from Council
* Brainstorm ‘next steps’ to tackle this commission
* Building belief – watch film clip of building projections from overseas
* Plan route for field trip
* Travel to wall. Take measurements
* Travel to remnant bush. Collect samples. Observational drawings. Photographs. ENCOUNTER WITH TIR as KAITIAKI (masked) – tells of the enormous stresses of trying to be guardian of remnant forest. Complains that all people seem to do is take, drain, withdraw the life force from the land. Tells story of Cook’s people cutting down the trees for masts (mistaking Matai). Then choosing them for butter boxes. Asks them to include this in the story.
* Offers to show them others’ perspectives. Humans who consider themselves guardians too, in different ways. 1. Dairy farmer vs 2. environmentalist (students in role in pairs – a respectful conversation at the boundary of the land)
* Company returns to work on the commission.
* Skills teaching framed as ‘Professional development’ – abstracting, PPT, sequencing etc.
* Sharing of work in progress to ‘client’
* Continued work on project as individuals (submit as assignment)

8. LINKS TO CURRICULUM: Identify curriculum learning areas, AOs, strands, Key Competencies emerging from your plan.9. ASSESSMENT: Identify formative and summative assessment possibilities (keep these appripraite to the company frame)10. PRACTICALITIES: Identify practical requirements, resources, timeframes etc  |
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