



Pedestrian safety in my local community

Visual arts unit plan Years 9 and 10. Updated 2023.

This unit plan contains a complete list of learning experiences that teachers can use for planning. The package from the Waka Kotahi Education Portal also contains example lesson plans for Years 9 and 10.

Outline

Walking by foot is a safe and healthy way to travel. Students will explore safe solutions using creative and playful advertising strategies. The focus is to increase awareness of basic safety rules such as: how to approach crossing the road, using zebra crossings and using automated traffic light systems where available, avoiding distractions such as phones.

Students will use the design process to produce artwork that is positive, light-hearted, humorous and educational.

Year 9 students will create road signage and Year 10 students will produce a poster.

Theme

The unit will entertain surreal, futuristic and 'wacky' ideas to capture young people's attention. Students will use advertising techniques such as exaggeration to encourage young people to embrace being a safe pedestrian. For example, pole vaulting over the traffic wearing high visibility gear such as fluorescent orange clothing to ensure motorists can see you. The artwork will advertise a positive message. (Note: It would be inappropriate for students to choose a catastrophe theme for this unit.)

Students will explore Surrealist ideas to create design work that is innovative, humorous and engaging for their target audience.

Key understanding: Through advertising, I can contribute to making my local environment safer for pedestrians.

Driving question: How can I make my local environment safer for pedestrians?

- Describe safe pedestrian behaviour.
- Explain how we can minimise risks for pedestrians.
- Predict what might happen if pedestrians had safe environments and made safe choices.
- Reflect on the changes you have made to improve pedestrian safety for yourself and your community.

Curriculum links

Values: Innovation, diversity

Key competencies: thinking, relating to others

Achievement objectives

Select the NZC achievement objectives that best match the abilities of your students.

Level 4 Visual arts

Students will:

Developing practical knowledge

- Explore and use art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.

Developing ideas

- Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.

Communicating and interpreting

- Explore and describe ways in which meanings can be communicated and interpreted in their own and others' work.

Understanding the visual arts in context

- Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.

Level 5 Visual arts

Students will:

Developing practical knowledge

- Apply knowledge of selected conventions from established practice, using appropriate processes and procedures.

Developing ideas

- Generate, develop, and refine ideas in response to a variety of motivations, including the study of established practice.

Communicating and interpreting

- Compare and contrast the ways in which ideas and art-making processes are used to communicate meaning in selected objects and images.

Understanding the visual arts in context

- Investigate and consider the relationship between the production of artworks and their contexts and influences.

Learning intentions

Choose which learning intentions best suit your students.

Level 4 Visual arts

- Explain how my local area could be safer for pedestrians.
- Identify pedestrian safety issues within my local environment.
- Sequence ideas using the design process.
- Reflect on art-making processes and explain my visual ideas in relation to pedestrian safety.
- Generate creative ideas and revisit successful processes to develop further.
- Select appropriate images relating to pedestrian safety.
- Create artwork that follows the requirements of a design brief.
- Use design principles to investigate pedestrian safety.
- Explore a range of methods and ideas.
- Use text and images to convey a positive pedestrian safety message.
- Choose an appropriate context in which my work can be viewed and valued.
- Reflect on the improvements I have made to pedestrian safety for myself and my community.

Level 5 Visual arts

- Explain how my local area could be safer for pedestrians in a variety of traffic situations.
- Investigate pedestrian safety issues within my local environment.
- Sequence ideas using a methodical design process.
- Reflect and analyse art-making processes and explain my visual ideas in relation to pedestrian safety.
- Develop and refine successful creative ideas and methods to explore further.
- Select relevant images relating to pedestrian safety.
- Create artwork that follows the requirements of a design brief.
- Identify and discuss Surrealist ideas and methods.
- Use specific design principles to investigate a pedestrian safety sub-topic.
- Use text and images to convey a positive pedestrian safety message.
- Consider the context in which my work can be viewed and valued.
- Reflect on the improvements I have made to pedestrian safety for myself and my community.
- Predict how my target market will respond to my final poster.

Learning experiences

Select the learning experiences that best match the abilities of your student and that support your learning intentions. You may choose to structure these learning experiences within an inquiry cycle as a means of achieving effective thinking and action outcomes. Developing students' action competence is a key outcome of road safety education.

Year 9, level 4

This unit involves Year 9 students identifying as a class a local area on which they will focus to improve the safety for pedestrians. Students will each choose a specific issue within the chosen area and design a road sign related to that issue.

Research

Introduce the topic of pedestrian safety and outline the project.

Read over the design brief together and discuss the constraints on the project.

Invite a guest speaker or hold a video conference with an expert from a local advertising agency to explain: the role of a design brief; how designers interact with clients; and the process they follow from brainstorming to the final output of work.

Identify the final context which student signs would be viewed and valued.

Students use a Star Chart Organiser to create a class brainstorm for the topic of pedestrian safety.

Story star diagram

For example: transport, people, environments, hazards, shapes, colours, textures and road features.

To open up a discussion about designing for a specific target market and advertising with a positive message, watch this Air New Zealand safety video:

Mile-high madness with Richard Simmons

Ask students to write down the words Richard Simmons repeats and discuss the humorous elements in the video. Describe how Richard Simmons uses catch phrases linking aerobics with flight safety. E.g. 'Fit to fly' and 'grab and pull'.

Discuss how students can use humour in their own design work to capture people's attention. Students describe the outfits in the video and come up with ideas for exaggerated outfits that pedestrians could keep them super safe.

Divide class into small groups and pose a relevant 'What if' question. E.g. 'What other creative ways could you travel across the road?' Groups must come up with imaginative responses. E.g. 'I could transform myself into a pedestrian crossing lollipop and walk across.'

Students use 'Think, Pair, Share' to identify areas in their local environment they believe could be hazardous for pedestrians. E.g. railways, school driveways, busy urban areas, high-speed zones, bus lanes, bus tunnels, complex traffic systems, blind corners, driver or pedestrian distractions.

As a class, brainstorm solutions for making these areas safer. E.g. Pedestrian crossings, walking lane, signage, mirrors on blind corners, designating more areas in the school for students to sit, create more rules around sitting too close to cars, parents only drop children off at the front gate to avoid traffic jams, scooters parking only in back entrances.

Ask a local police officer either to come in or talk or to video conference with the class about pedestrian safety and discuss the specific issues in your region of New Zealand.

As a class, decide on the local area that would most benefit from having signs installed to help pedestrians keep safe. (If designing for a school, investigate if the signs can actually be made and discuss with appropriate communities.)

Target market

Give students a range of pedestrian safety topics to choose from based on the ideas from the brainstorming above.

Students individually select ONE specific issue for the unit.

Using their chosen issue, students draw up a table with columns and answer the following questions:

1. What is your chosen issue? E.g. *Pedestrian safety in our school driveway.*
2. Describe in detail the environment you have selected. E.g. *Traffic systems, sounds, people, transport, hazards, colours, textures, pathways.*
3. Who is your target market? E.g. *Students aged 12–15 years.*
4. Describe how to be a safe pedestrian in your chosen environment. E.g. *Walk on the outside curve of the blind corner up the hill.*
5. Describe the changes in the environment that may impact on your target market. E.g. *Time of day, weather, special events at school that increase traffic, road works.*
6. What text will your sign include to keep your target market safe? E.g. *'Caution – shared driveway'.*

Use the websites below to strengthen students' knowledge of their chosen local pedestrian issue:

[The Official New Zealand Road Code](#)

[Walking \(Waka Kotahi\)](#)

[Pedestrian safety advice \(TrackSAFE\)](#)

Show students examples of international pedestrian signs and traffic systems. Share stories and experiences of being a pedestrian in other countries. Discuss the use and importance of contrast, and using clear text that is easy to read (normally white, sans serif fonts). Explain to students why flat graphics are used for signage. E.g. Image and text need to be instantly communicated; the instructions should be super easy to understand for a wide audience.

Show examples of symbols, logos and stencilled graphics that use block colour.

Quiz the class on which colours Waka Kotahi uses for its signs and other traffic-related features. E.g. Stop signs, give way signs, pedestrian crossings, parking limit signs, speed limit signs, traffic lights, road works.

[Main types of signs \(Waka Kotahi\)](#)

Image bank

Compare and contrast examples of quality images and pixelated images:

[Image resolution \(Wikipedia\)](#)

Explain copyright and plagiarism and how students can legally use images in their work:

[Copyright in schools – for students \(TKI\)](#)

E.g. Students must acknowledge their sources when using images for research.

In pairs students cut and paste a range of raw high-quality images relating to pedestrian safety (not yet manipulated). (Teacher either provide books or photographs to photocopy and share with the students).

- Traffic systems. E.g. *Traffic lights, zebra crossings, police officer directing traffic, roundabouts, courtesy crossings, road islands, signage, yellow lines.*
- Transport. E.g. *People crossing the road, cars, vans, trucks, buses, cyclists, motorised scooters, kick scooters, segways, skateboarders.*
- Fun ways to travel from A to B. E.g. *Walking, pogo stick, flying fox, parachute, catapulting.*

Concepts

Students produce a page of sketches from photographs or life. E.g. *Roads, signage, car parts, shapes, patterns, pedestrian symbols.*

Discuss the idea of deconstructing and pulling apart images in relation to:

[The Cog advertisement by Honda \(YouTube\)](#)

Show examples of artists who use animate and inanimate combinations. E.g. *Barry Cleavin, David Plunkert, Skizzomat, Clara Mata, Jesse Draxler.*

Discuss and give examples of how students could use animate and inanimate combinations on their signs.

Students collage a series of animate and inanimate combinations using images relating to their pedestrian safety issue. E.g. A traffic light with legs. Ask students to annotate their work, explain their idea and identify why they have chosen certain images.

Typography

Demonstrate ways in which students can combine text and image. E.g. *Replace a letter with an image, change the shape of the font to morph into an image.*

Students create a page of drawings in which they experiment with text and images, inspired by the artist models they have been shown. Give class demonstrations or prepare exemplars to help students build up a range of options that they can experiment with.

Discuss legibility in the context of transport and the need to be able to read information instantly. Discuss font size, composition and the need for clean, white space.

Suggestions for processes to explore:

- Hand-draw existing fonts; adapt letter forms to shapes inspired by transport graphics such as sharp lines, road signs, stripes, arrows.
- Write text inside shapes relating to pedestrian safety such as road cones, footprints, zebra crossings.
- Replace a letter with an image or flat shape such as a pedestrian crossing lollipop, a car wheel, a scooter.
- Trace fonts using a light table or window. Use graphic felts, rulers, graph paper.

Development

Evaluate text and image concepts with individual students and decide which will be the most successful to develop into their final sign.

Final

Students trace their final chosen combination to create a stencil. (Trace outlines on a window or light box or use transparent paper.)

Compare and contrast artist model examples of stencils that are successful and not so successful. E.g. Discuss positive and negative space, contrast, spacing, shape and size.

Demonstrate how to create punch-outs and use processes such as sponging or using thinned paint in a spray bottle.

Students choose a coloured background (e.g. yellow with a cyan stencil or the reverse) or a shiny reflective Duraseal with fluorescent paper. Student should reinvent new colour schemes from existing signage.

Students check that their designs meet the brief.

Students annotate their final sign with a description of their overall idea and their target market.

Students annotate their work with their reflections on the positive impact their signs will have on the safety of local pedestrians.

Photograph final signage in the intended context.

If designing for a school environment, present the most successful signs to the Board of Trustees or school principal to explore the possibility of having the signs erected.

Year 10, level 5

Outline

Students working at Level 5 of the New Zealand Curriculum will identify a local area that poses a risk to pedestrians. This unit comprises a campaign that aims to encourage pedestrians to reflect on the way they currently cross the road in urban areas. Each student will come up with their own slogan and supporting images to create a dynamic poster. Students will explore Surrealist ideas to create playful, humorous and entertaining posters that engage their target audience.

This unit could be easily adapted to address another vehicle safety issue. Students could also look at bus shelter advertisements, t-shirts or stills of television advertisements.

Research

Introduce the topic of pedestrian safety and outline the project.

Read over the design brief together and discuss the constraints for the project.

Invite a guest speaker or conduct a video conference with an expert from a local advertising agency to explain: the role of a design brief; how designers interact with clients; and the process they follow from brainstorming to the final output of work.

Students sequence prepared laminated cards to show the correct order of the design process. (Research, concepts, development, evaluation and reflection, final.)

Students create an in-depth class brainstorm for the overall topic of pedestrian safety. E.g. *Subject matter, shapes, colours, surrounding environment, textures, road features.*

To open up a discussion about designing for a specific target market and advertising with a positive message, watch this Air New Zealand safety video:

[Mile-high madness with Richard Simmons](#)

Discuss the use of repetition in advertising and how this technique helps engrain a message in people's minds. Ask students to describe what style of language and imagery has been used in the video to capture the audience's attention. Students identify the purpose and style of the Air New Zealand video. They also describe Air New Zealand's target market and why the company has used humour to deliver the message.

Describe how Richard Simmons uses catch phrases linking aerobics with flight safety. E.g. 'Fit to fly' and 'grab and pull'. Discuss why Air New Zealand has used this particular style and why it is so effective.

Compare the idea behind the Air New Zealand video with the students' pedestrian safety campaign. Describe how both aim to be entertaining yet informative and both have an underlying important safety message.

Students describe the outfits in the video and sketch and write down or discuss ideas for exaggerated outfits that would keep them safe crossing the road.

Show the 'Morning Billy' Toyota advertisement as an example of humorous and playful advertising technique:

[Toyota Believe Bach ad \(YouTube\)](#)

Divide the class into small groups and pose a relevant 'What if' questions to engage students with playful solutions to the risk areas they have identified.

- What if you had to design the wackiest outfit you could think of to attract attention so you are more visible when approaching a pedestrian crossing?
- What would that outfit be?
- What other creative ways could you travel across the road?

Groups must come up with imaginative responses. E.g. *'I could transform myself into a pedestrian crossing lollipop and walk across.'*

Students use Think, Pair, Share to identify and analyse areas in their local environment they believe could be hazardous for pedestrians. E.g. *railways, private and commercial driveways, busy urban areas, high-speed areas, bus lanes, complex traffic systems, bus tunnels, blind corners, areas with many distractions.*

As a class, brainstorm and discuss solutions for making these areas safer. E.g. *School environment; pedestrian crossings, walking lane, signage, mirrors on blind corners, designating more areas in the school for students to sit, create more rules around sitting too close to cars, parents only drop children off at the front gate to avoid traffic jams, scooters parking only in back entrances.*

Quiz class to test knowledge on which colour palettes Waka Kotahi uses for signs and other traffic-related features. Students analyse why Waka Kotahi uses these particular colour systems to code signage.

Main types of signs (Waka Kotahi)

Ask a local police officer either to come in or talk or to video conference with the class about the pedestrian safety and discuss the specific issues in your region of New Zealand.

Students individually choose ONE of the local areas identified above for their design poster.

Target market

Using their chosen issue, Students draw up a table with columns and answer the following questions:

1. What is your chosen issue? E.g. *Staying alert as a pedestrian.*
2. Describe in detail the environment you have selected. E.g. *Traffic systems, sounds, people, transport, hazards, colours, textures, pathways.*
3. Who is your target market? E.g. *Busy workers rushing across the road on Lambton Quay in Wellington.*
4. Describe how to be a safe pedestrian in your chosen environment. E.g. *Stand back from the kerb, look left, look right then cross when it is safe to do so.*
5. Describe factors that may pose additional risk to pedestrians in your chosen environment. E.g. *Weather, driver behaviour, change to road systems.*
6. What do you want people to think about when they look at your poster? What is the purpose of the poster? E.g. *People need to use pedestrian crossing systems where available.*

Use the following resources to strengthen students' understanding of their chosen topic, environment and target market:

[The Official New Zealand Road Code](#)

[Walking \(Waka Kotahi\)](#)

[Pedestrian safety advice \(TrackSAFE\)](#)

Image bank

Compare and contrast examples of quality images and pixelated images. Talk to students about how internet images are usually low in quality, 72 dots per Inch, to allow fast upload and show them how to search quality.

[Image resolution \(Wikipedia\)](#)

Describe the difference between working with an appropriated image and working with a copyright image. Explain copyright and plagiarism and how students can legally use images in their work:

[Copyright in schools – for students \(TKI\)](#)

For example, students must acknowledge their sources when using images for research.

Extension option: Students could take their own photographs for homework where possible. Explain that they will have stronger ownership of images and more flexibility in using them for their work if they can photograph their local environment. You could also set up a photo-shoot in which students take photographs together as a class.

In small groups students collate a range of raw, high-quality images (not yet manipulated) relating to their chosen issue from books, the internet or photographs they have taken from the list below:

- a) Traffic systems. E.g. *Traffic lights, zebra crossings, police officer directing traffic, courtesy crossings, roundabout, road islands, signage, yellow lines.*
- b) Transport. E.g. *Pedestrians, cars, vans, trucks, buses, cyclists, motorised scooters, kick scooters, segways, skateboarders.*
- c) Animals that are related to the students' issue. E.g. *Speed – cheetahs and snails.*
- d) Creative ways of getting from A to B. E.g. *Walking, pogo stick, flying fox, parachute, rocket skates, catapult.*

These images should have a relationship to the students' specific issue.

Students could also photocopy or scan images of historic transport to use in their work. Discuss nostalgia and how transport has changed over the generations. Students could interview their parents or grandparents about their journeys to school and how times have changed.

Show students examples of international transport systems or share stories about crossing the road in another part of the world with a different system for pedestrians. Collect images or use a Venn diagram to compare and contrast the experiences with New Zealand transport system:

[The famous Shibuya crossing in Tokyo \(YouTube\)](#)

Slogan

Students write down their pedestrian safety issue at the top of their workbook page for reference. Explain the purpose of a slogan.

Give students an example slogan. For example, if the issue is using pedestrian crossings ... 'unless you can convince a cheetah, cross on a zebra'.

Establish boundaries for the use of slang and appropriate language as a class.

Give students examples of positive slogans. Take examples from:

[Waka Kotahi marketing campaigns](#)

Recap on the lesson where students analysed the Air New Zealand safety video, 'Mile-high madness with Richard Simmons' (using simple language that will be catchy and appeal to teenagers). Give students a further list of pedestrian words which they could use to get them started on creating their slogan.

Suggest futuristic-inspired sentence starters. E.g. *'In the future ...', 'In the meantime ...', 'For now ...', 'While gravity rules ...', 'Until cars are made from jelly ...', 'Unless you can transform (or morph) into a ...', 'Unless you can convince a ...'*

Encourage peer discussion in small groups and give constructive feedback to enable students to communicate their key message. Give individual feedback to students and share successful slogans with the whole class.

Students (individually) select their final slogan.

Artist models

As a class, identify and briefly discuss key ideas of Surrealism. E.g. *Dreams or day dreams – images getting muddled, locations changing, people or creatures 'morphing'.*

Show students a range of collages (two-dimensional or three-dimensional) and paintings in which animate and inanimate combinations have been used. E.g. *(Historical) Salvador Dali, Max Ernst, Rene Magritte;*

(Contemporary) Barry Cleavin, Julien Pacaud, Skizzomat, Nazario Graziano, Ciara Phelan, Mario Wagner, Eduardo Recife.

Discuss scale shifts, transformation and dislocated images.

Compare and contrast ideas and processes used by the historical and contemporary artist models (above). Teacher decides which processes students will use to create their poster. E.g. *Hand-cut collage, digital collage or a mixture of both.*

Students could watch Franz Ferdinand's music video 'Take Me Out' and identify where Surreal ideas have been appropriated in a contemporary context:

[Take Me Out \(YouTube\)](#)

Students' paste examples of relevant Surrealist works in their workbooks for later reference.

Concepts

Demonstrate or prepare an exemplar to illustrate how students can combine people with vehicles, car parts and road equipment.

Students produce a page of sketches from their earlier raw image collection and any additional images they have sourced. E.g. *Roads, transport, pedestrians, signage, car parts, shapes, patterns, symbols.*

Explain that students will draw partial sections of the images such as a car door or a pedestrian crossing lollipop.

Discuss the idea of deconstruction and single pieces making up a complex system. Show 'The Cog' advertisement by Honda:

[The Cog advertisement by Honda \(YouTube\)](#)

Students create a page of animate and inanimate collages relating to their slogan. E.g. *An image of people with darts for their legs to accompany the slogan, 'Be smart, don't dart'.*

Students annotate their collages and link their ideas back to pedestrian safety. (They use a photocopier or scanner to scale images and produce multiple copies of their chosen images if required.)

Students create compositional sketches exploring their ideas for their full poster. Discuss relevant design principles. E.g. *Scale, cropping, white space and repetition.*

Discuss what transport systems may look like 200 years from now. Encourage students to consider compositions that are wacky, surreal and futuristic.

As a class, discuss movies and television programmes that explore futuristic themes. E.g. *Back to the Future on time travel; Inception where the environment shifts and transforms; Harry Potter where the staircases rotate and cars can fly in the sky; The Jetsons; Futurama.*

Explain how these ideas could be used in their posters. E.g. *Defying gravity, transforming a space and morphing from one image to another.*

Encourage playful, bizarre and wacky ideas and help students make links from their work to the Surrealist collages that they have analysed. E.g. *People crossing the road with extended traffic light legs (Salvador Dali); flying fox; pole vaulting in a reflective, inflated, full-piece suit; jumping up and down on a pogo stick inside a safety bubble; marching with a drum; jogging wearing 16 pairs of glasses to stay super focused; walking on a tightrope with a tube that protects the pedestrian from falling; being shot from a cannon wearing a full Velcro suit onto a Velcro wall.*

Discuss with individual students their ideas and ask them to annotate their collages. When talking with individual students, reiterate that they are exaggerating positive safe behaviour.

Working in pairs, students reflect on how their target market may respond to their ideas.

Students identify connections between their ideas and the artist models studied. E.g. Paste in relevant artist model and describe their ideas.

Colour

Show examples of limited colour palettes and how designers use colour to emphasise particular elements on the page. E.g. Julien Pacaud.

Students select a limited colour palette. E.g. Grayscale + 1 warm and 1 cool colour.

Students justify how their colour scheme relates to their chosen issue.

Typography exploration

Explain that each student's slogan and image will need to work together to form a key message on the final poster. (Refer students back to their earlier investigations in the Surreal theme explored in the slogan. E.g. *'Unless you can convince a cheetah, cross on a zebra.'*)

Students paste examples of typography that would integrate well with their images into their workbooks. Discuss and share examples of how to integrate text and image together successfully. Students could use cut coloured paper or three-dimensional text.

Remind students that legibility is very important in the context of transport. E.g. Drivers need to be able to read information instantly from moving vehicle.

Students create a page experimenting with typography inspired by the artist models they have been shown. Give class demonstrations or prepare exemplars to help students build up a range of options that they can experiment with. From the list below, select the combination of processes that best suits your students:

- Hand-draw existing fonts found in design books, adapt letterforms to shapes inspired by transport graphics such as sharp lines, road signs, stripes, arrows.
- Write text inside shapes relating to pedestrian safety such as road cones, footprints, zebra crossings.
- Replace a letter with an image or flat shape such as a pedestrian crossing lollipop, a car wheel, a scooter.
- Cut letters from newspaper, old maps, photographs, texture relating to roads (Dada. Hannah Hoch, Eduardo Recife).
- Trace fonts using a light table or window. Simplify letterforms or combine different fonts within one word.
- Dip old window-wiper blades into ink and drag across page; cut out letterforms from the texture created.
- Use printmaking techniques such as stencils, monoprints, potato stamps, spray paint (Banksy).
- Slice up photocopied text and shift text to misalign (Rosalie Gascoigne).
- Use graph paper to rule up fonts in pencil and block in negative space, overlap letter and alter the leading and kerning of fonts (spacing).
- Build up texture using white paint and pencil, scribbled pen. Paint with bamboo stick and Indian Ink. (Eduardo Recife).
- Create watercolour backgrounds to scan and overlay text in Adobe Photoshop, Illustrator or In-Design.
- Use transparent Duraseal to overlay flat block colour (Skizzomat).
- Use graphic felts, rulers.

Development

Show students examples of workbook pages that develop, revisit and refine ideas.

Students analyse their ideas and drawings to date and produce a series of quick (10-minute) thumbnail sketches to pull their ideas together.

Students could develop their work into a three-dimensional collage. (there is an example of a series of lesson plans available for this option). (Refer to artist models such as Ciara Phelan and Peter Madden.)

Decide on final colour palette.

Students create options for a final poster using their most successful collage techniques to date. Try out different images, colours and compositions. (Keep layers separate and consider different compositional arrangements.)

Students reflect on appropriate use of design principles and compositional conventions. E.g. Positive and negative space, grid, overlapping, clarity, white space, balance, harmony, legibility.

Final poster

Students discuss their final ideas with a range of people in their local community including their teacher, other members of school staff, peers, caregivers.

Discuss font size, composition and the need for clean, white space in relation to the context in which the posters will be viewed.

Students check their designs meet the requirements of the brief. E.g. Check images are of high quality, legal and of appropriate resolution.

Print out or photocopy final poster design on A3 paper.

Students annotate their final poster with a brief description of their chosen environment, user behaviour and key message.

Justify the choice of composition, colour and image.

Identify the relationship between image and slogan.

Context

Students identify the context in which their poster could be viewed and valued.

Investigate the possibility of displaying the posters in the local community.

Photograph each final poster in the context in which it would be viewed and valued.

What if questions – Years 9 and 10

(Teachers or students could also invent their own what if questions.)

What other systems could be invented so that cars, buses and cyclists would not have to stop for pedestrians? E.g. *Overhead tunnels or a machine that picks up the car and carries it over the pedestrian crossing.*

What if the footpath was a different colour or made from a material to make it more interactive and exciting? E.g. *Glitter or lighting similar to the floor in the Air New Zealand video.*

What if cars in the future were made out of a material that was softer and less harmful to people such as candy floss or jelly? Which of these softer materials would make an entertaining image for a poster?

What wacky outfits could you wear to make sure the vehicles on the road could spot you better when you use a pedestrian crossing? E.g. *A multi-reflective, full-length onesie.*

What sports equipment could you use to transport yourself super safely across the pedestrian crossing? E.g. *Pole vault from one side to the other wearing a high-visibility suit and parachute.*

In the future, if there were no limitations on how you cross the road safely, how could you cross? E.g. *Fly on a hover board, or ride on the back of a racing cheetah.*

Resources – books

Cutting Edges: Contemporary Collage by R. Klanten, H. Hellige and J. Gallagher (Gestalten, 2011)

[Collage: Assembling Contemporary Art](#) by Blanche Craig, ed. (Black Dog, 2008)

The Bicycle, Save the Children. Harper Collins. (2011).

Typography 30 designed by Werner Design Works (Type Directors Club, 2008–2009).

Illusive: Contemporary Illustration and its Context by R. Klanten and H. Hellige, eds. (Gestalten, 2005).

Illusive 2: Contemporary Illustration and its Context by R. Klanten and H. Hellige, eds. (Gestalten, 2007).

Playful Typography: Ephemeral Lettering and Illustrative Fonts by H. Hellige and R. Klanten, eds. (Gestalten, 2009).

Tangible: High Touch Visuals by S. Ehmann, M. Huebner and R. Klanten, eds. (Gestalten, 2009).

Assessment

Below is an example of an assessment rubric. Insert your own requirements for evidence in the left-hand column.

Year 9 learning area: visual arts			
Evidence	Achieved	Merit	Excellence
	I can list hazards in my local environment.	I can describe hazards in my local environment.	I can explain and discuss hazards in my local environment.
	I have selected appropriate images and text to use in my artwork to convey a positive pedestrian safety message.	I have selected relevant images and text to use in my artwork to convey a positive pedestrian safety message.	I have selected highly relevant images and text to use in my artwork to convey a positive pedestrian safety message.
	My text and images are easy to read and my stencil demonstrates understanding of positive and negative space.	My text and images are clear and easy to read and demonstrate a good understanding of positive and negative space.	My text and images are clear, easy to read and demonstrate a solid understanding of positive and negative space.

Year 10 learning area: visual arts			
Evidence	Achieved	Merit	Excellence
E.g. Brainstorming, class discussions.	I can identify hazards in my local environment and offer solutions to improve the safety of others in my community.	I can describe hazards in my local environment and offer solutions to improve the safety of others in my community.	I can analyse specific hazards in my local environment and offer solutions to improve the safety of others in my community.
E.g. Final poster	I have used design principles, such as layering and scale, to demonstrate an understanding of the techniques used by selected artist models.	I have explored a range of design principles, such as layering and scale, to demonstrate a clear understanding of the techniques used by selected artist models.	I have extended my ideas using a range of design principles, such as layering and scale, to demonstrate a strong understanding of the techniques used by selected artist models.
	I selected appropriate text and images to use in my artwork to convey a positive pedestrian safety message.	I selected relevant text and images to use in my artwork to convey a positive pedestrian safety message.	I selected highly relevant text and images to use in my artwork to convey a positive pedestrian safety message.