National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard

Visual Arts Level 1

This exemplar supports assessment against:

Achievement Standard 91913

Students are able to produce resolved artwork appropriate to established art making conventions

An annotated exemplar is a sample of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade.

New Zealand Qualifications Authority

To support internal assessment

© NZQA 2023

Grade: Achieved
For Achieved, the student needs to produce a resolved artwork appropriate to established practice. This involves using media and techniques relevant to an art making practice. The conception and design (pictorial arrangements and structural properties, rather than the field of design) need to be informed by a related set of conventions. This student's evidence presents a finished outcome appropriate to the specific context of a Zine. The planning pages that emerge out of the 91912 investigation identify a specific thematic intention. The whakatauki "He toka tū moana" ("A rock standing firm in the sea") is reflected through the shoreline imagery. Exploring the deeper philosophy and values of the whakatauki (cultural beliefs providing inner strength) would enhance opportunity to show the deeper understanding needed for higher levels of achievement. The layout of pages with the top row upside down shows the student understands the pagination requirements of the eight-panel folded Zine structure. However, more subtle opportunities (such as making use of double page spread folds) have been overlooked in favour of more straight forward single panel sections. The rounded typography forms relate well to the organic pictorial elements to form a consistent personal style. Ownership and engagement are also demonstrated by the use of self-generated photographic and drawing elements. This places the outcome securely within the Achieved grade range. To enhance opportunity to show the level of consistent control required for Merit, further refinement of layout conventions appropriate to the design context is needed. For example, being more selective and conscious of negative space would help to avoid crowding in most panels. Greater precision in text and graphic elements would also enhance opportunity to show a more convincing level of consistent 'control'.

© NZQA 2023

Achieved
NZQA Intended for teacher use only

Small leaf

Giant leaf

Using natural resources as rubbings at Ngāti Toa.

Next time I'll use objects with an easier surface to capture detail through

Fluffy stick

Stick

Flower

Bark

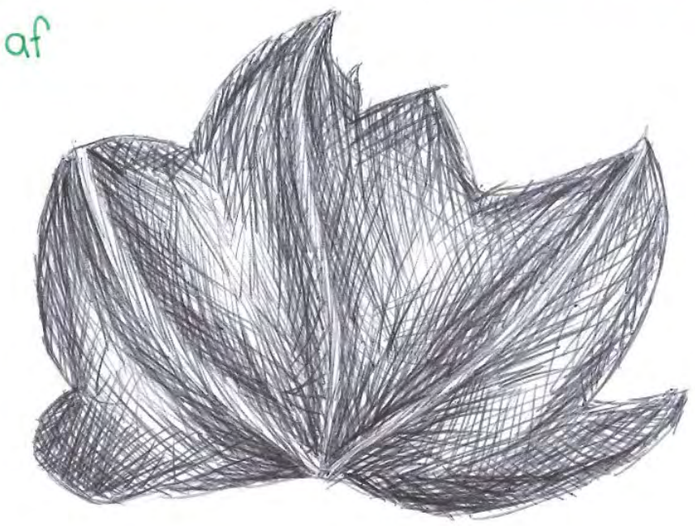
PROCESSES

Using natural resources found laying around at Ngāti Toa to capture rubbings. I placed the object under the paper, grabbed a black crayon. I then laid the crayon flat & started rubbing hard enough for detail to show. This is how My rubbings were created.

DETAIL

Cross Hatching

Leaf



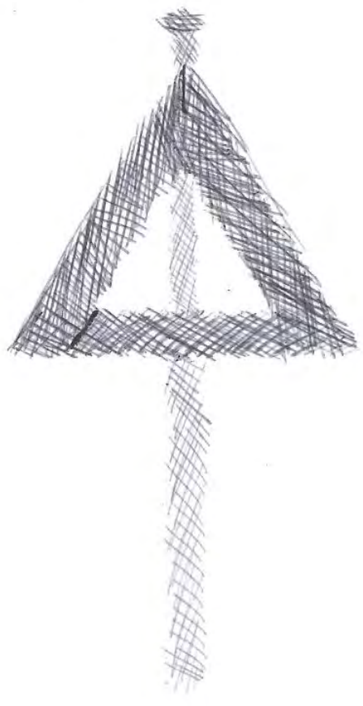
PROCESSES-CROSS HATCHING

To create these, I needed to choose 1 or 2 items at Ngāti Toa. I was allowed to outline in pencil, then go over ladd pen. I used cross hatching to capture shadowl contrast This is how they were created.

Negative Space

Leaf

These objects were found either laying around (nature), or is still in use (the post).



Post

PROCESSES-NEGATIVE SPACE

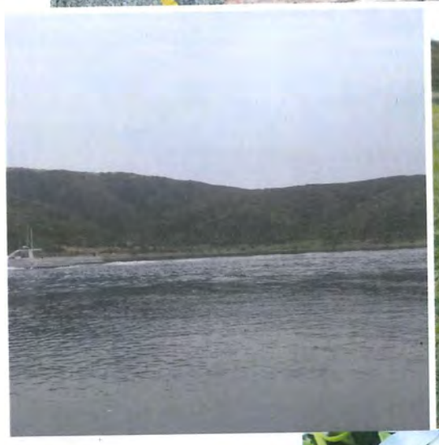
To create this, I needed to choose 1 or 2 items at Ngāti toa. Firstly, I needed to outline my objects & leave the inside blank to create negative space. I then shaded the background a little to further intensify the negativity. This is how they were created.

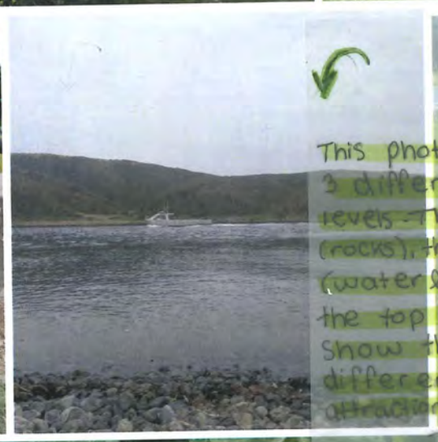
Flower

NGĀTI TOA PHOTOS

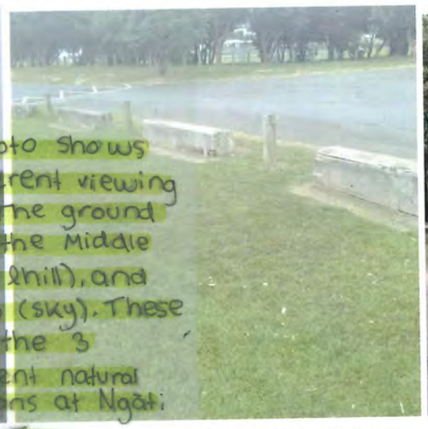
This photo shows the rough texture of tree bark. This photo provides clear bright lighting, dull colouring, and the detail is distinctly visible.

This photo captures the convention "Man-Made". This is a navigational marker that indicates there is something hazardous underwater.





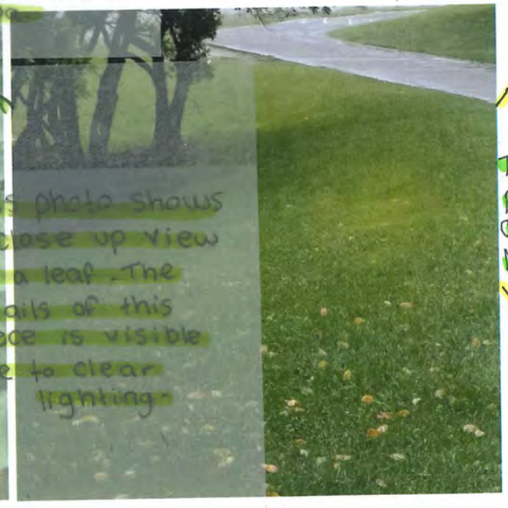
This photo shows 3 different viewing levels. The ground (rocks), the Middle (water & hill), and the top (sky). These show the 3 different natural attractions at Ngāti Toa



This photo captures photography convention "one point perspective". The trees & fences lead us down the road & points us in one direction.

This photo shows a clear viewing perspective of a flower. The colouring is visible & the lighting is bright which provides detail.

This photo shows a close up view of a leaf. The details of this piece is visible due to clear lighting.



PROCESSES

Taking a range of photos using different conventions at Ngāti Toa.

I like the colouring of certain photos. Next time, I'd try to go during better weather to capture better lighting

TOPKIE

HE TOKA TŪ
AHA OM
A ROCK
STANDING FIRM
N
THE SEA

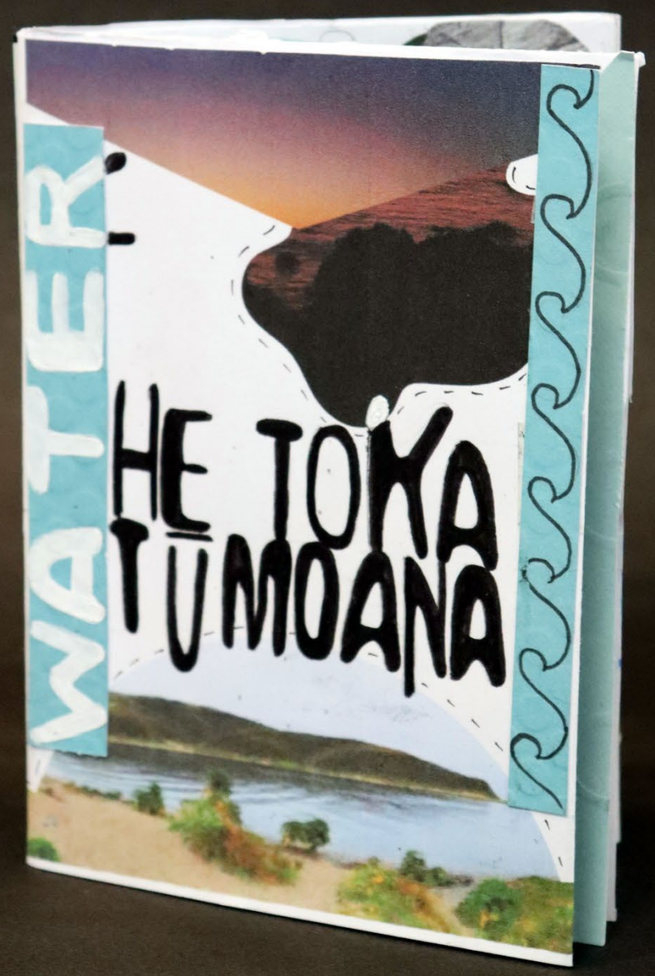
WATER

HE TOKA
TŪMOANA

A F
ROCK STANDING
R
M
S
IN THE
A

TE

ROTO


WATER
HE TOKA TŪMOANA

A
ROCK STA
IN TH

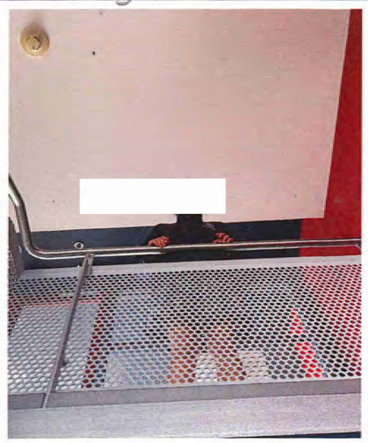
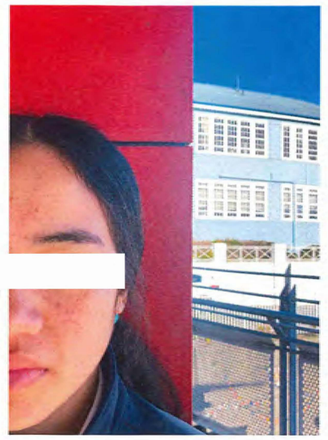
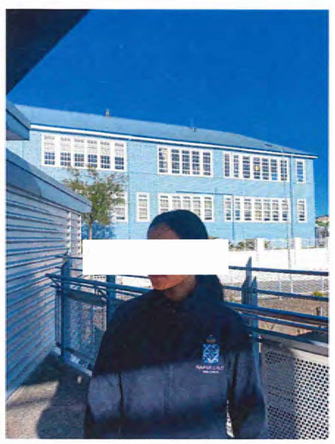
Grade: Merit
For Merit, the student needs to produce a resolved artwork with control appropriate to established practice. This involves consistently managing design and media conventions relevant to the identified art making practice. The large scale and cultural identity theme are sufficiently sustained, significant, and contextually specific to meet the standard. The sustained research, testing, and planning evidence has resulted in the effective communication of the intention and appropriate management of media skills. Potential source imagery is generated on page 1 and image associations are explored on page 2. These are further developed in the collage on page 5, with annotations explaining the symbolic reasons underpinning the juxtaposition of visual elements. This reflects the level of thematic intentionality typically needed for Merit. Artist model solutions to the identity theme are explored on pages 6-7. This provides pictorial options and ensures that established practice is evident in the final outcome. The pictorial strategies of Beau Frank are employed in the composition planning on page 9. Painting techniques are tested on page 10 to ensure an appropriate level of media control. The final A2 size painting is a sustained and significant outcome that shows control of conceptual ideas and technical skills. For Excellence, the outcome would need to show a higher level of fluency in the design and execution. This may involve more personally innovative pictorial ideas beyond the artist model, and/or greater facility in the rendering of components such as the hair texture, tones in clothing, and surface quality in the background.

© NZQA 2023

Task 1

Merit

NZQA Intended for teacher use only

Low angle	High angle	close up	extreme close up
			
			
profile	3/4	over the shoulder	Looking away

Collage 1: Mixed media

Annotations:- I used the colour turqoise as its the colour of the ocean in the cook Islands which is where I'm from. It's also a colour of nature. I also put in a image of a river to support the theme of water. I used a bubble wrapper to get the texture of circles in my image to make it more interesting. The coconut trees are added into this artwork because coconut trees usually grow in tropical places such as the Cook Islands. As you can see at my head, I have added ~~patterns~~ cultural cook island, Samoan patterns, showing this artwork is also based on my culture.

Collage 2: Geometric Collage

Annotations: I have used two images for this collage. The first image (base) is an image of the sunset in Rarotonga at the beach. I chose this image as its the landscape of the place I was born.
The second image, (which I have placed on top, and cut out some of the diamonds to make ~~image~~ image 1 visible), is a photo of my brother, cousin and me. I find myself very family orientated which is why I chose this photo with my family in it.

Collage 3: Digital Sgraffito

Annotation:

This collage, I first used oil pastels to colour in my chosen background of a river in Taupo (which was ~~a very~~ a very fun experience). I then used black paint to cover it. After doing 1 coat of paint, I used a hairdryer to dry the paint to go in with a second layer. I then used an art tool to scratch away the black paint to form my image of me and my sister. I used this photo of me and my sister as my sister is very important to me. I then scratched the outside of me and my sister to make my background visible.

Collage 4: Symmetry

Annotations: In this collage, I used a photo of myself as main photo. I also used a sunset in Rarotonga as thats ~~where~~ where I was born. I also put in a flower head kai as thats what we wear in Cook Islands. The same as the pink flower and shell necklace.
And for my last image I used, is my mum dancing in Cook Island culture.
My mum is my favourite dancer.

Public Space/Public Narrative.	Public Space/Private Narrative.	Private Space/Private Narrative.	Private Space/Public Narrative.
image 1	image 2	image 3	image 4

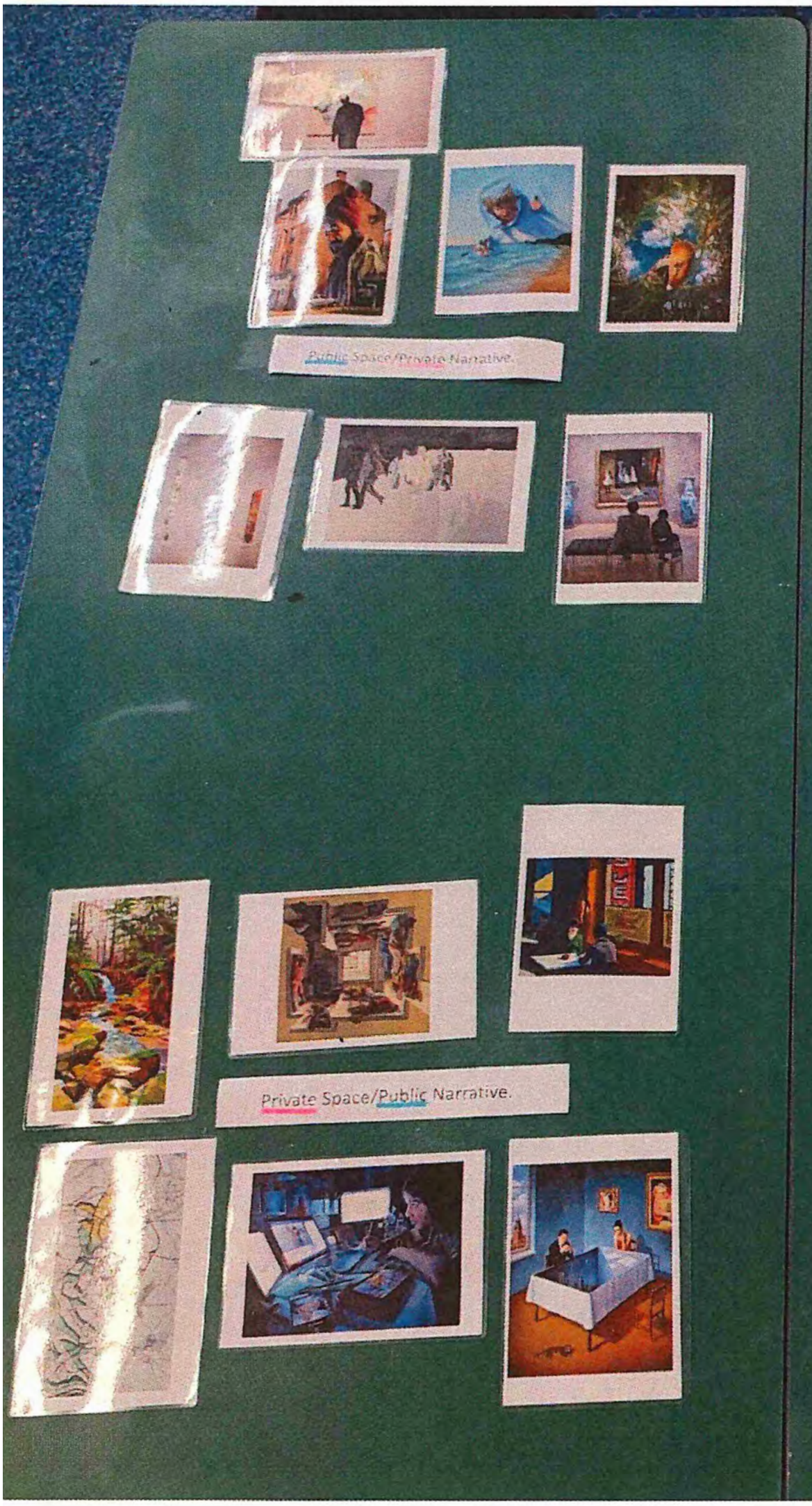
switch

Annotations:

- for image 2 even though the artwork is located in a public space, allowing everyone to see it. The artwork is of the man having a private interaction with the birds. Therefore having a private narrative.
- for image 4., the picture is in a private space (in the girls ~~of~~ bedroom). it is also a private narrative because the image is of a girl in her room by herself.

- What do you think is meant by Public AND private narrative?:

I learnt that artworks can have different meanings wether its a public or private narrative. For example, artwork 2 is painted in a public space but the picture is of a man having a private interaction with the bird meaning it has a private narrative. In image 1 it ~~has~~ is it is a public narrative because the image is painted of a public area where everyone can be.

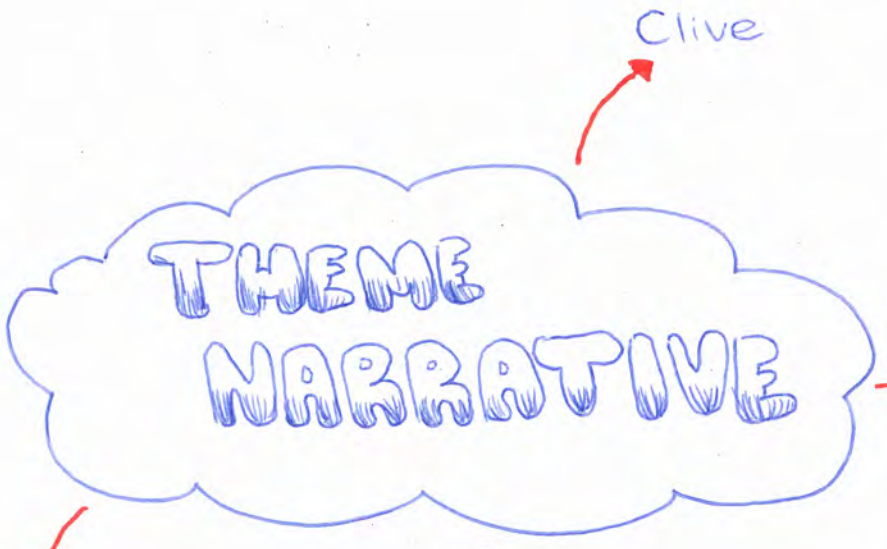

Public Space/Private Narrative.
Private Space/Public Narrative.

Private Space/Private Narrative.
Public Space/Public Narrative.

Task 4: Planning

THEME:

* Theme means the central topic or message of something.
* A theme binds the content together/people, places, objects.



outcome:

Painted 'Double exposure' combining person & place.

Clive, New Zealand

Rarotonga, Cook Islands

Samoa

Aitutaki, Cook Island

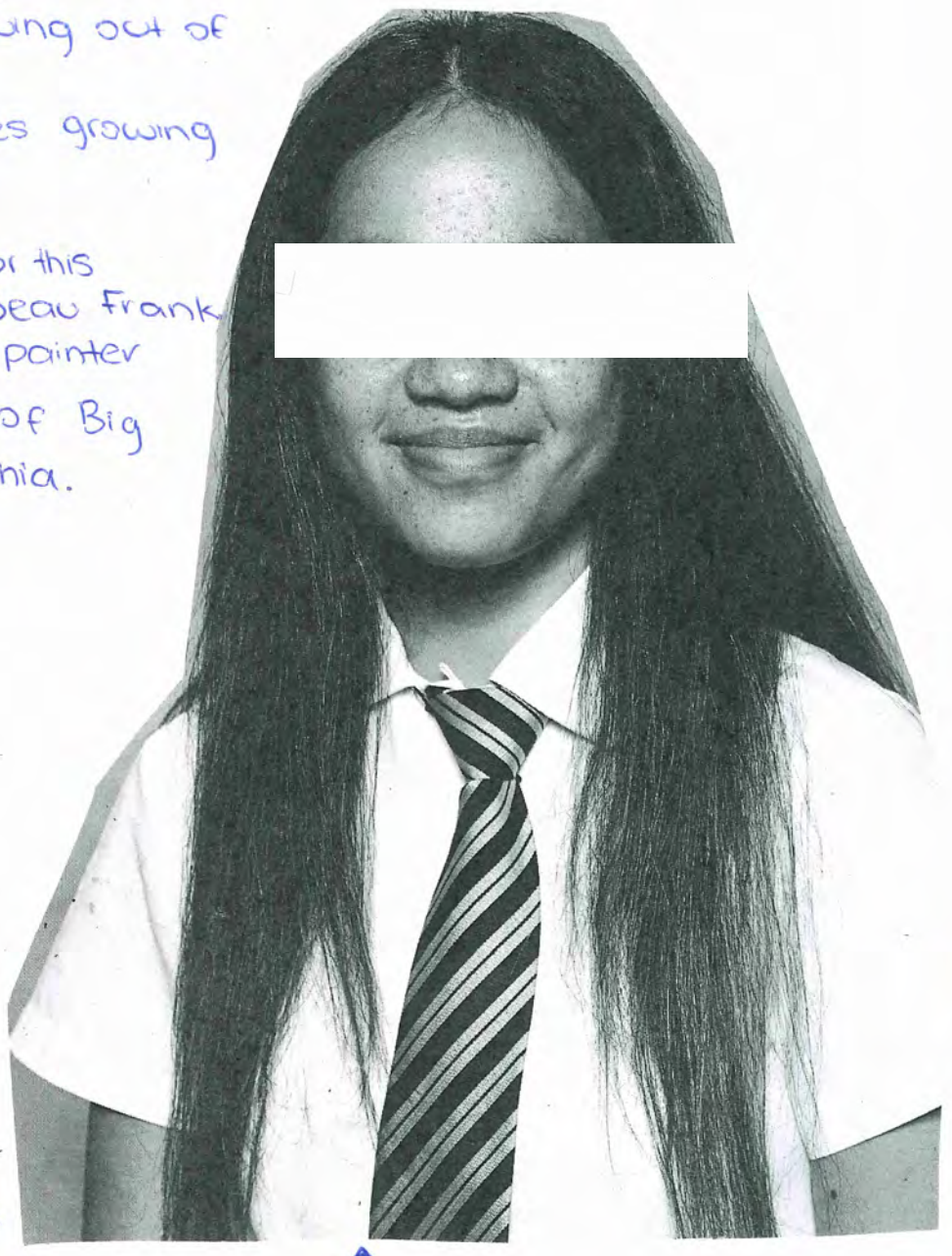
MY NARRATIVE:

I've chosen Aitutaki, which is one of the 15 islands in the Cook Islands. The Cook Islands is where I was born and Aitutaki is one of my highlights from my childhood. Although this is a public space as everyone is able to visit and see Aitutaki, it has a private narrative as I have a personal connection with this island.
I might combine my artwork with Aitutaki using its nature symbolizing a memory about the island. Aitutakis landscape and nature is most important to me, with its beautiful turqoise lagoon and white sand beaches. This island holds very special memories which is also the reason why I want to choose this island.

ESTABLISHED PRACTICE

* Artist model
- Black and white potraits.
- Coloured landscape
- Have one eye visible
- Maybe have ~~one~~ the water flowing out of face.
- Tree branches growing past face.

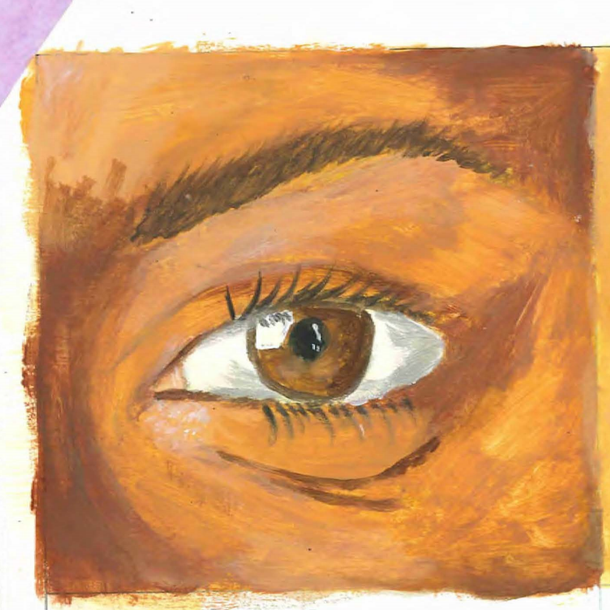
- The artist for this potrait is Beau Frank. He is an oil painter based out of Big Sur, California.



Things to change:
* Change into a black and white potrait to let the landscape colours pop out.
* Make coconut tree a bit smaller

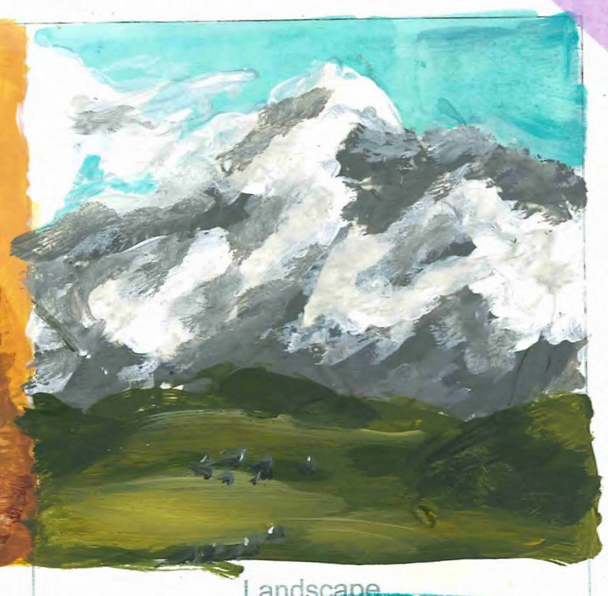
SKETCHES:

* Changes
- Switched eyes
- Removed coconut trees.



Eye

Mouth



Landscape

Smooth

Dry Brush

Thick

Grade: Excellence
For Excellence, the student needs to produce a resolved artwork with fluency appropriate to established practice. This involves skilfully managing design and media conventions relevant to the identified art making practice. Excellence evidence is characterised by a strong sense of thematic purpose, highly resolved design conventions, and consistent facility with technical skills. The comprehensive research and planning, and highly successful final Zine, places this evidence securely within the Excellence grade range. The supporting pages include exploration of typography principles, study of artist model strategies, the personal development of typographic components, and original photo-shoots to gather resource imagery. This sustained preparation has resulted in an informed understanding of design conventions and a wide range of options for personal development. The resolved artwork presents innovative application of layout, graphic, and type conventions to form a stylistically cohesive work. Zine conventions of pagination, sequencing, and double page spreads are seamlessly applied. The management of scale, negative space, selective colour, and text/image relationships is highly resolved. The Zine clearly links to the specific location of Auckland, and involves a wide range of consistently refined and effective visual strategies. This exemplifies the fluency requirement of the criterion for Excellence.

© NZQA 2023

Excellence
NZQA Intended for teacher use only

Task One

Selecting your images from the class trip (Mount Victoria, North Head)

Insert 15 - 20 images on the next slide that show the following:

- wide-angle lens, establishing shots of the landscape, scenery, horizons, mountains, cliffs, land, ocean,
- trails, tracks etc
- capture objects within the park (trees, buildings, hills, people, animals, shells etc)
- close ups (leaves, sections of trees, buildings, hills etc)
- textures (leaves, grass, tree branches, sand etc)
- natural patterns (waves, grass, wood etc)
- panoramas

Task Two

Researching about typographic conventions and what this means

3. Match the sentence below to the terms on the right:

The quick brown fox jumped over the lazy dog

The quick brown fox jumped over the lazy dog

The quick brown fox jumped over the lazy dog

serif (Roman)

sans serif

script

4. Match the sentence below to the terms on the right:

THE QUICK BROWN FOX JUMPED OVER THE LAZY DOG

The quick brown fox jumped over the lazy dog

The quick brown fox jumped over the lazy dog

The quick brown fox jumped over the lazy dog

The quick brown fox jumped over the lazy dog

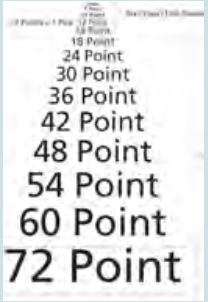
italicised

bold

light

condensed

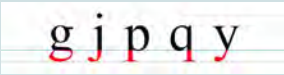
Extended



1. What does the word typography mean?

Typography is the art of arranging letters and text in a way that makes the copy legible, clear, and visually appealing to the reader

2. What do the words on the right about type mean? Find image examples to include with each word.



6. Search examples of fonts that fit the following descriptions. You can copy and paste from the internet

Typefaces all create certain moods and associations in the reader / viewer e.g.

- ➔ Roman / serif fonts tend to be associated with more formal and traditional pieces of typography.
- ➔ Certain types of script are also associated with a similar mood (think traditional wedding invitations)
- ➔ Modern typefaces tend to be simplified, curved, streamlined and bold i.e. no fuss or decoration.
- ➔ Typographers often use handwritten styles to create a more personal intimate feel.
- ➔ The idea of distorting and layering letters is quite new and a very contemporary use of typography. A fairly recent trend is for lettering to communicate meaning by their appearance rather than their content.

traditional script

handwritten

a typeface influenced by street art / graffiti

gothic/medieval font

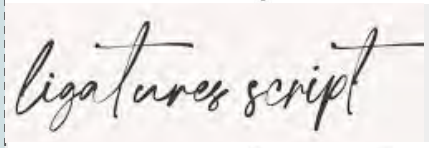
Circus font

machine like

appearance a simple

modern typeface

traditional Roman



Task Three, part a

Typography research - artists and designers from Aotearoa

Name: Sarah Maxey

Maxey used a cursive-style font for ‘Sentimental’, which represents a feeling of femininity and elegance, with their “hand-written” element provoking creativity. The slightly angular font could be used to express excitement and dynamism. In contrast to ‘Journey’, the colours used are much more vibrant.

Maxey incorporates imagery of a maze for ‘Journey’ to symbolize the different paths taken during a journey. Compared to ‘Sentimental’, the overall atmosphere of ‘Journey’ seems more strict and rigid, which is supported by the colour scheme of monochromatic colours.

The work conveys a visual contrast between the two words, ‘Sentimental’ and Journey’. With ‘Sentimental’ having a more free-spirited mood and ‘Journey’ being more meticulous.

I can use the idea of using different fonts and colours to express a certain message within a word, as well as the overall composition of the texts.

Name: Catherine Griffins

Griffins uses a variety of different sized fonts throughout her work. She uses 2 main fonts, such as ‘Solo’ and ‘Space’ having straighter lines. She uses rounder ascenders and descenders in comparison to the other words. Her name is also set in a 90 degree angle with the rest of the words parallel to each other.

Monochromatic colour are used in this piece, with gray as the background and the fonts being white and black. Other characters of different languages are also incorporated in the work.

The piece conveys rather futuristic imagery with the components set up abstractly to create a machine-like atmosphere.

I could use the way Griffins composes her text at different angles. I could also add shapes with different widths and opacities to create sequencing in my piece.

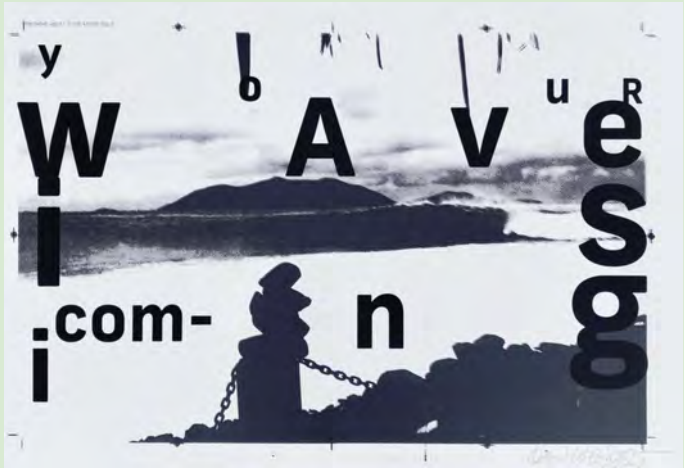
Name: David Carson

Carson utilises a variety of fonts and sizing in this piece. He incorporates bold modern fonts alongside typewriter like fonts. With the words “Fundamental’ and “It’s all”, he uses larger sized fonts to emphasis the more prominent sounds of the word, similar to how we would pronounce it. Carson also changes the kernings of the words, such as “Skill”. This could have been made to highlight the importance of this word as it is the main topic of the quote.

Carson created took this piece at his workplace, incorporating his old-school computer, a photograph and cups, which he overexposed in the piece. Carson uses an intuitive approach with creating his pieces.

I can borrow the idea of making emphasised sounds of words more bold and visible, as well as the different kernings Carson used in his work.

Name: David Carson



Carson uses the same font for this piece, with variation in size and spacing of letters. He uses capitalisation with different letters, almost imitating a wave. The text in the piece frames the image, with the stacked rocks symbolizing the letter “i”.

Carson uses a monochromatic colour scheme with this piece, with the waves overexposed. A stone bridge and leaves also adds to the composition of the piece.

I can incorporate the different placements of letters in my own work. As well as the subtle shapes that the words create.

Task Four

Looking at whakataukī/whakatauakī (proverbs) that relate to your own culture

Whakataukī/Whakataukī

Selected Māori proverbs. Choose **one** to investigate from this list.

Whakataukī - a proverb, where the origin or author is unknown
Whakatauakī - a proverb, where we know the origin/author

Whatu ngarongoaro te tangata, toitū te whenua "Man perishes but the land remains"

Ko au te whenua, ko te whenua ko au "I am the land, the land is me"

He urunga oneone, mau tonu "To rest on human support is unreliable, to rest on terra-firma is sure"

Ka mate te kāinha tahi, ka ora te kāinga rua "When one house dies, a second lives"

Ko taku reo taku mapihi mauria "My language is the window to my soul"

Ko ia kāhore nei i rapu, tē kitea He who does not seek will not find

He iti kahurangi Small in size is contrasted with great in value or beauty

Kua hua te marama Something has completed a full cycle

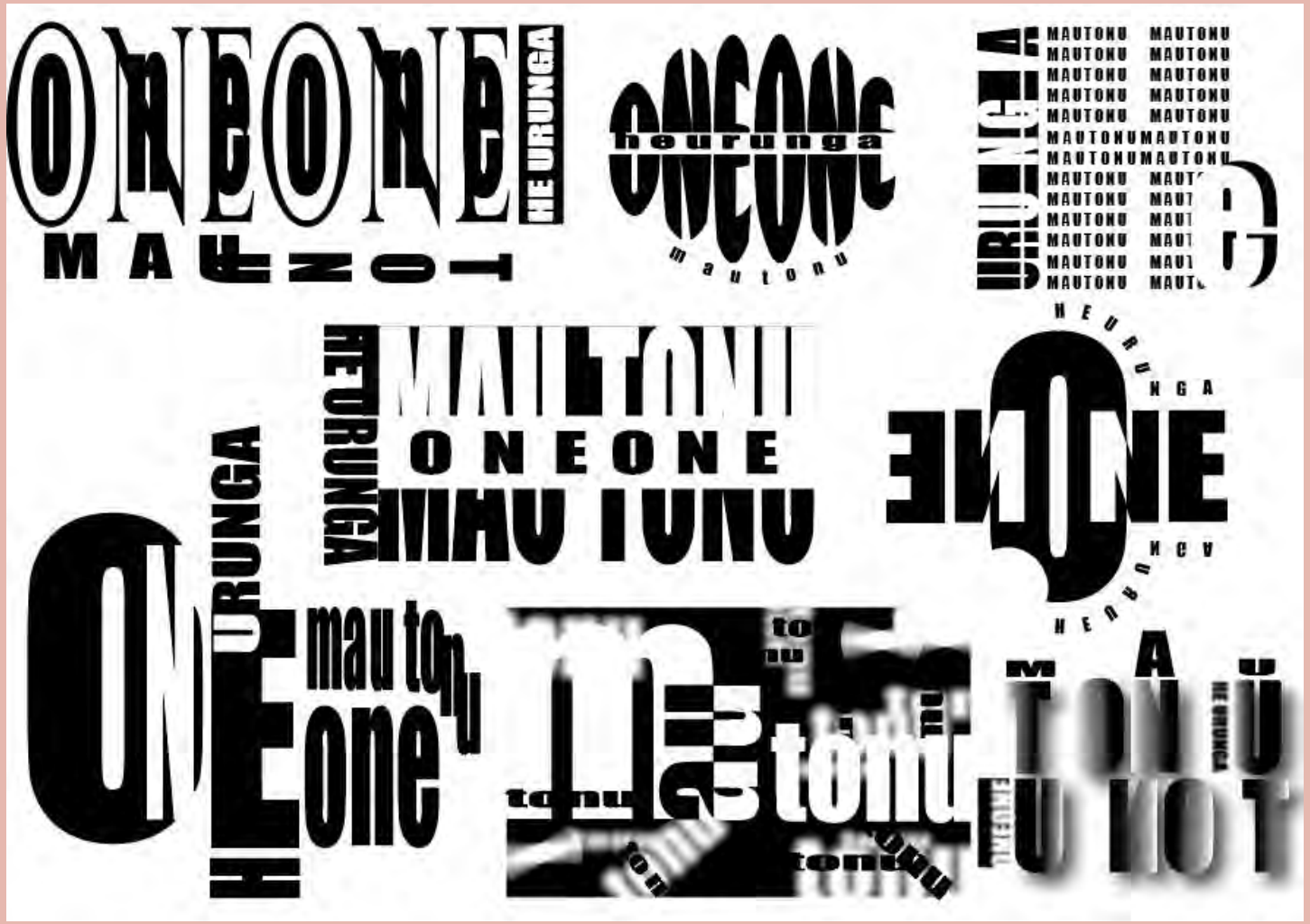
Mauri tū mauri ora An active soul is a healthy soul

He maonga āwhā Calm after the storm

He urunga oneone, mau tonu

"To rest on human support is unreliable, to rest on terra-firma is sure"

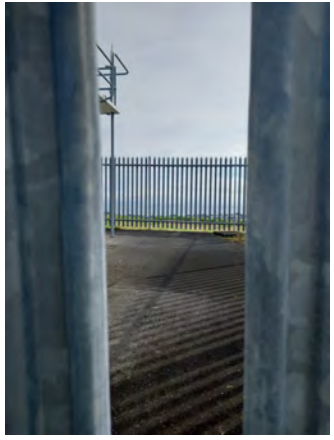
I think this proverb tries to indicate that human support, such as skin and man-made materials, is not permanent, while terra-firma, meaning the land and the natural environment, is forever and permanent. We can find support and reliability in nature, in contrast to humanity, where it is prone to change or betrayal.


ONEONE
HE URUNGA
MAUTONU
heurunga
mautonu
MAUTONU
ONEONE
HE URUNGA
mau tonu
one
tonu
HE URUNGA

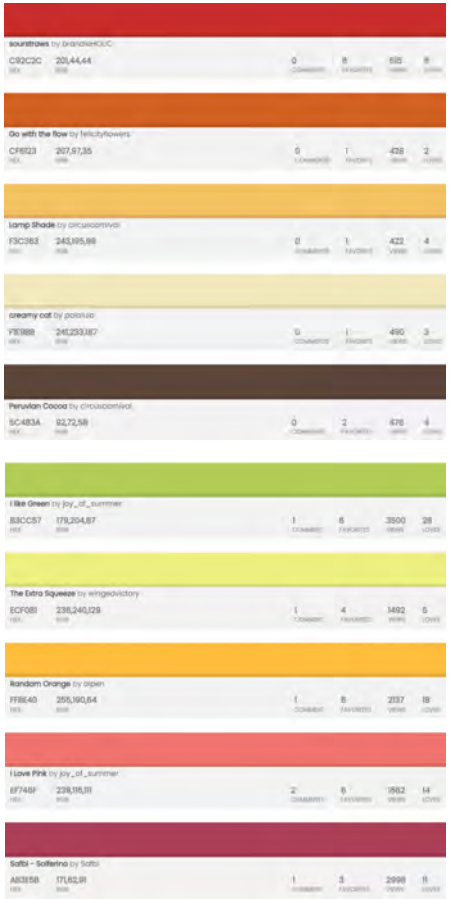
Task Five

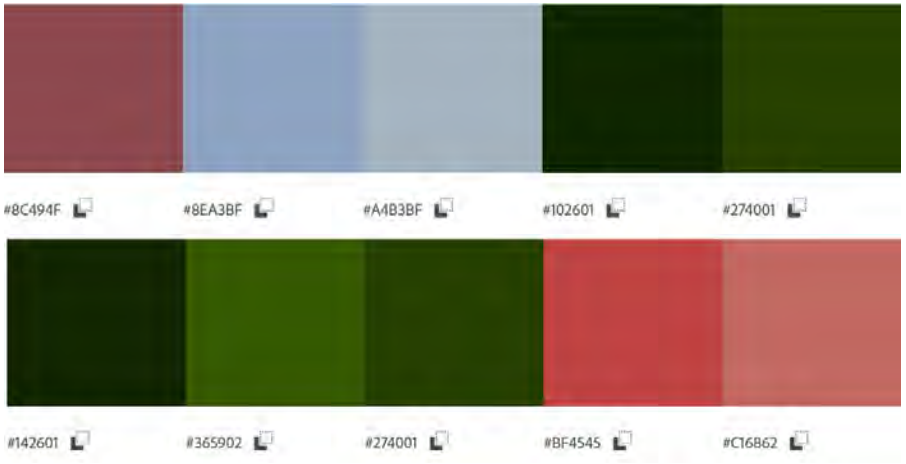
Whakataukī + imagery

- Choose 12 photos from your Maunga and personal space photoshoots that are somehow related to your whakatauki
- On the next slide include your 12 photos as well as your chosen colour palette.



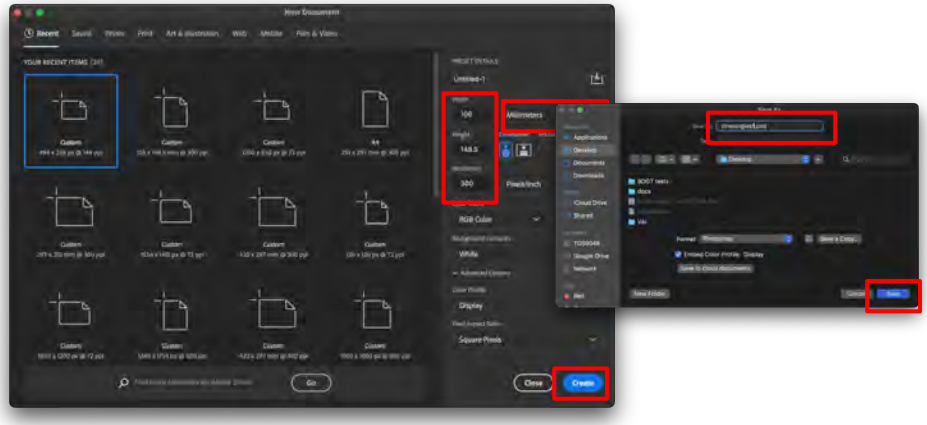
Insert your colour palettes
here. Circle your chosen one



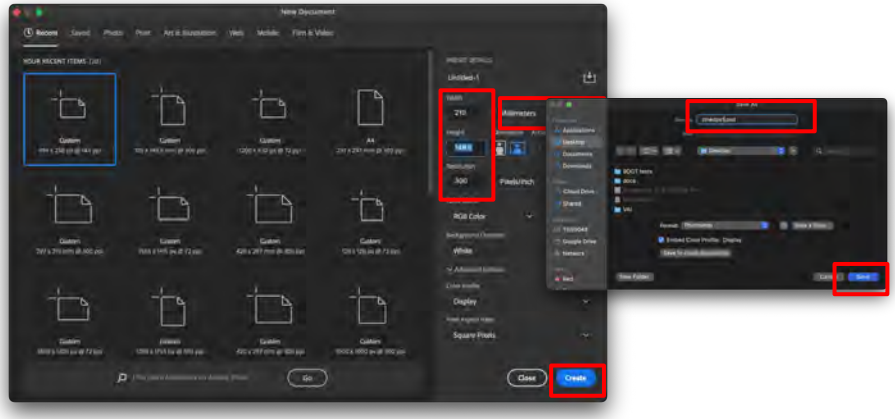


- Combine your Imagery (*photographs, basic geometric shapes, cyanotypes, mark making*) and your typographic designs to create designs for each of the files you have just made.
  Your designs should use the same colour palette and have a similar mood
  Use inspiration from **David Carson** and **Natalie Nicklin**.
  You can take new photoshoots to enhance your designs.

- Create six 105mm wide X 148.5mm high 300dpi in photoshop
- Label them **zinesingles** 1 to 6, format Photoshop PSD.
- Create three 210mm wide X 148.5mm high 300dpi in photoshop.
- Label them **zinedps** 1 to 3 (dps = double page spread), format Photoshop PSD.



Do this **six** times



Do this **three** times

HE URUNGA
ONEONE
MAU
TONU

HE URUNGA
oneone
MAU
TONU

HE URUNGA
ONEONE
mau tonu

oneone
HE URUNGA
MAU
TONU