



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

Exemplar for Internal Achievement Standard Visual Arts Level 2

This exemplar supports assessment against:

Achievement Standard 91325

Produce a resolved work that demonstrates control of skills appropriate to cultural conventions

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

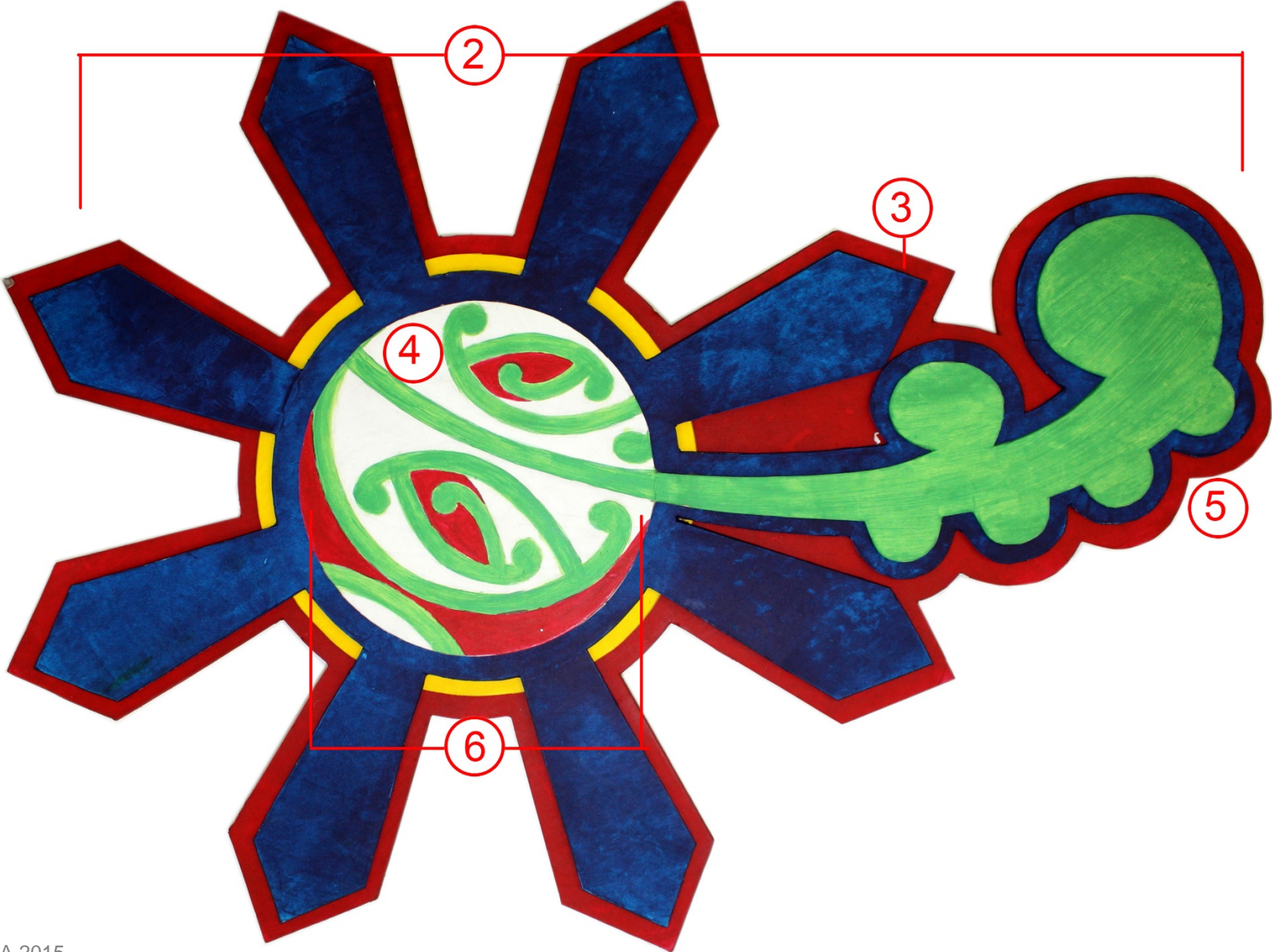
New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to produce a resolved work that demonstrates facility with skills appropriate to cultural conventions.</p> <p>This involves the easy and ready control with which skills are applied, appropriate to an identified cultural convention.</p> <p>The student has created a contemporary Kowhaiwhai design that symbolises their unique cultural identity. The work demonstrates facility with technical conventions, design considerations and conceptual ideas.</p> <p>Technical facility is evident in the precise cutting of the external shape (2), regular geometry of the koru motifs (4) and crisp management of texture and edge (3). The overall design balances the symmetry of the central sun motif (6) with asymmetrical koru projection (5).</p> <p>The student shows easy and ready control of symbolic conventions through the elegant integration of Maori and Philippine cultural patterns which define the student's personal identity. The conscious and considered nature of this conceptual idea is clearly demonstrated in the accompanying explanation (1).</p> <p>For a more secure Excellence, the student could ensure that all areas of the finished work are of equal quality. For example, while the surface quality of the blue creates an engaging effect, the green paint and koru bud proportions could be further refined.</p>



- 1 Student statement:
The bulb that extends from the centrepiece is a branch that represents my family. On the upper side are my parents and below are myself and three siblings. The green represents growth and also the idea of living and growing up in NZ. The star shape is taken from the Filipino flag to show my heritage. The colours of red, yellow and blue are also taken from this. The eight points of the star represent islands in the Philippines. I liked the simplicity of Ngatai Taepa's work and the complexity of the techniques involved so chose to convey my ideas in his style. I was drawn to the fact that it was so different to how we usually see Kowhaiwhai.



	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to produce a resolved work that demonstrates sustained control of skills appropriate to cultural conventions.</p> <p>This involves the consistent management of processes, procedures, materials and techniques appropriate to an identified cultural convention.</p> <p>The student has created a contemporary Kowhaiwhai design that symbolises their unique cultural identity. The student has demonstrated sustained control of both traditional Kowhaiwhai conventions in the bottom part (5) and more contemporary approaches to the practice in the upper zone (3). This play between the formal geometry and organic dynamism, and the flat colour versus layered painterly effects, reveals a purposeful management of Kowhaiwhai conventions.</p> <p>The student also demonstrates understanding of how Kowhaiwhai forms are used to communicate ideas. For example, the variety of weight and size in the koru elements (3) elegantly depicts the range in age and relationship status of family members (2).</p> <p>The central negative space (4) functions effectively as a pictorial centralising element and symbolic divider between each side of the student's family (2).</p> <p>To reach Excellence, the student could further refine the technical finish in some areas. For example, edges of the staircase design (5) could be crisper to match the identified artist models (1) and traditional practice. The paint application in this area should also be more consistently flat in accordance with the identified approach.</p>

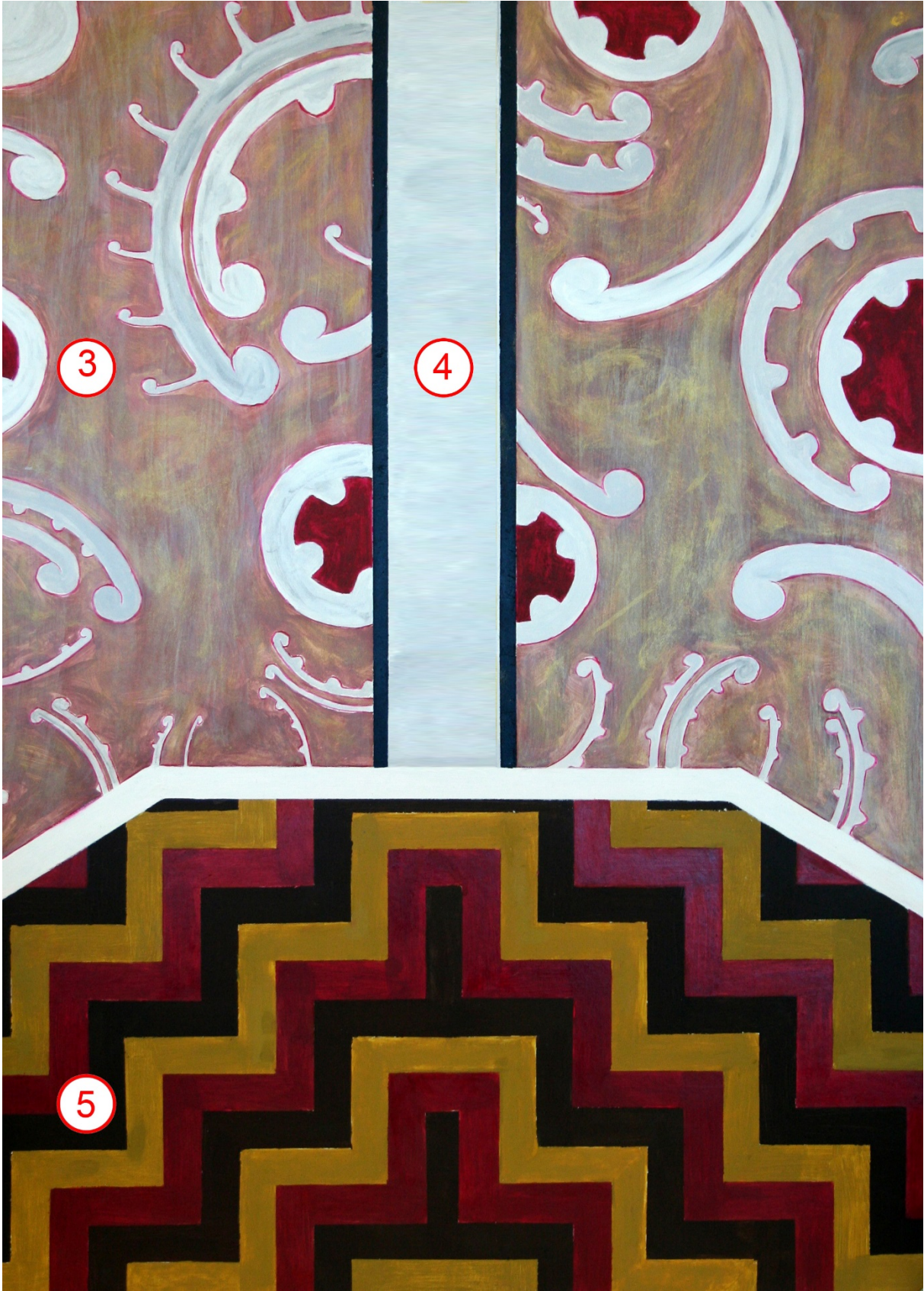
Student 2: High Merit

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Student Statement:

- 1 The artists that I worked with were Darryn George and Chris Bryant. The formal arrangement of George and the painterly application in Bryant's work appealed to me. This painting represents parts of my whakapapa and also me as an individual. The base is the poutama design or staircase. I used this to show different generations as well as the idea of learning or progressing to higher things.
- 2 The top half is divided into 2 sections by a white panel – this is a pathway or connection to my tupuna. The floating Kowhaiwhai forms on each side represent 2 separate families coming together – my mum and dad's.



	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to produce a resolved work that demonstrates sustained control of skills appropriate to cultural conventions.</p> <p>This involves the consistent management of processes, procedures, materials and techniques appropriate to an identified cultural convention.</p> <p>The student has created a contemporary Kowhaiwhai design that symbolises their unique cultural identity. The student has adhered to the underlying principles of Kowhaiwhai in the use of simplified form and koru motifs (5). The symbolic representation of two generations of the student's family is also consistent with traditional Kowhaiwhai conventions.</p> <p>Symbolic elements are appropriately conceived with the black bird (3) representing the father. The accompanying explanation (1) shows that the symbolic considerations are intentional and controlled. The use of a basketball (4) for the student's brother and moon (6) for their mother demonstrates that the intent and control of symbolic conventions (2) is sustained.</p> <p>The smaller symbols representing the children are placed above and supported by the larger symbols of the parents, showing the nature of family relationships</p> <p>For a more secure Merit, the student could better manage both the fabrication (cutting geometrically regular curves) and paint application (achieving flat surfaces). Further refinement of the design in the father symbol, to be more birdlike, would also enhance the outcome.</p>

Student 3: Low Merit

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Student Statement:

I decided to use Ngatai as my artist model and use Kowhaiwhai to construct a family tree type structure. Each branch represents a person in my family. I thought it would be a good idea of representing each member by selecting their interests. Each stylised koru has a symbol on it. From the bottom left clockwise I start with my dad. The black bird is to reflect both a bird and the sun. He is like a bird that hovers over us and keeps watch and the sun features on our national flag (Philippines). The second branch is me – it resembles a lollipop and shows the idea of youth and playfulness. The third one is a child's building block representing my younger brother. The fourth is my middle brother who is keen on basketball and the final is my mother who is represented by the moon. I chose the moon to show the opposite to my father.

1

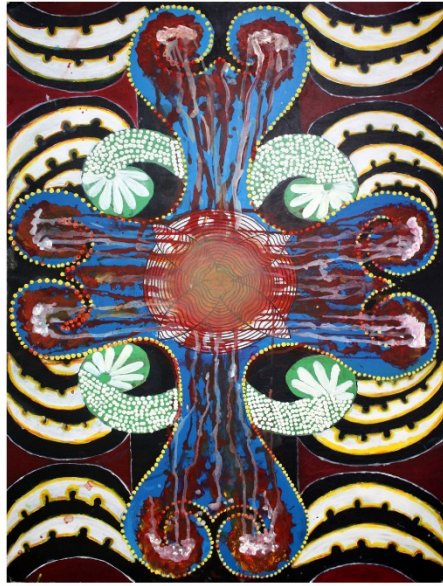
2



	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to produce a resolved work that demonstrates control of skills appropriate to cultural conventions.</p> <p>This involves the ability to manage media according to an intention that is consistent with an identified cultural convention.</p> <p>The student has created a contemporary Kowhaiwhai design that symbolises their unique cultural identity. The student has combined traditional Maori (2) and Indian (3) motifs with a more contemporary gestural stylistic approach. This use of decorative elements to communicate ideas about personal identity and ancestry (1) is consistent with Kowhaiwhai symbolic conventions.</p> <p>Visual interest is created through the contrast of geometric forms (2) and the organic dripping paint elements (4). To create the effect of dripping towards the centre, the student has rotated the canvas between each application. This clearly indicates conscious control and understanding of painting materials and techniques.</p> <p>To reach Merit, the student could take greater care in ensuring that the kaperua designs (2) adhere more closely to the established convention of precise regular geometry. Flat painting that eliminates all brush marks would also be consistent with traditional techniques.</p> <p>The student could also show greater consideration of the role of negative space. Well placed empty areas may benefit the overall design by providing breathing space between the crowded areas of busy detail and intense movement.</p>

Student 4: High Achieved

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Student Statement:

- I wanted to reflect my Punjabi background in my Kowhaiwhai work so decided to use it with Mehndi / Henna designs because there are similarities with all the curves. The middle design is like a map and shows the obstacles faced in life. The green koru represent blossoms or the new generations. In the background are eight clusters of Kape Rua designs floating. These represent my great-grandparents and the family lines that come from these.*



	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to produce a resolved work that demonstrates control of skills appropriate to cultural conventions.</p> <p>This involves the ability to manage media according to an intention that is consistent with an identified cultural convention.</p> <p>The student has created a contemporary Kowhaiwhai design that symbolises their unique cultural identity. The student has produced a resolved work that employs the stylistic conventions of Darryn George (1). The more contemporary style includes modern geometry and non-traditional colours (3). These parts are combined with traditional Kowhaiwhai patterns in each corner (4).</p> <p>The central element (3) is built from four geometrical frangipani patterns which represent the student's Cook Islands heritage (2). This use of abstract symbols to represent personal ancestry is appropriate to the Kowhaiwhai convention. The rowing elements (5) are also included as an autobiographical symbol.</p> <p>The well finished traditional Kowhaiwhai elements (4) show the variations normally associated with particular hapu, although these have not been attributed to branches of the student's family.</p> <p>For a more secure Achieved, the student could maintain more care and consistency in the painting of the central area. This would include sharp edges and flat painting techniques.</p> <p>Further stylisation of the rowing images (5) is needed to create a stylistic consistency between these elements and the rest of the image. A secure Achieved sample would maintain an abstract geometry throughout the entire design.</p>

Student 5: Low Achieved
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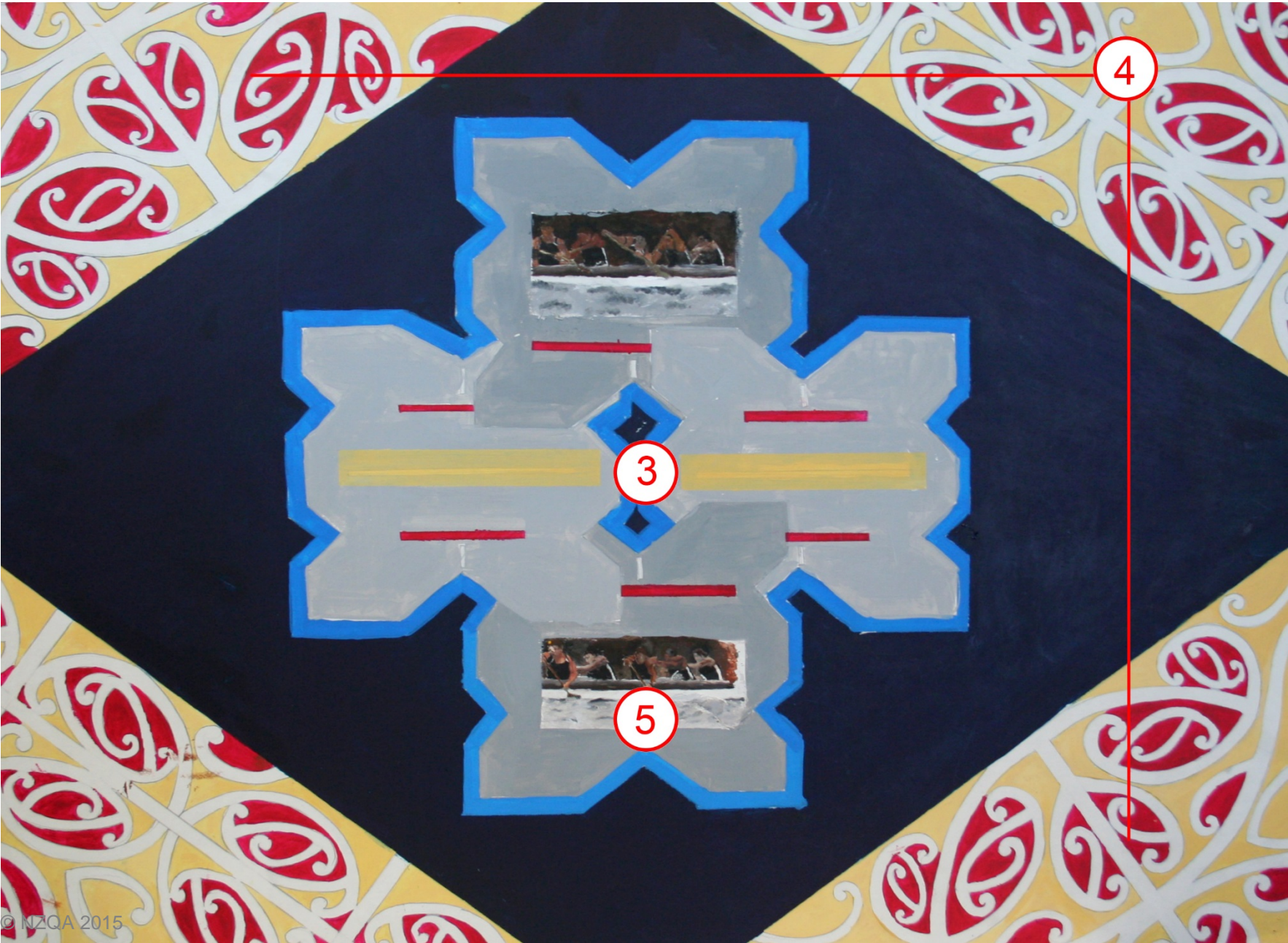


Student Statement:

1

I liked the formal way Darryn George laid out his work so I have worked with this idea. The motifs in the middle represent the 4 people in my family and are 4 stylised frangipani designs which overlap. I chose to do them like this because it looked similar to George and also represent my Cook Island heritage. I am a keen waka ama paddler so the paddling images relate to this and also my waka (cook islands) origins with Takitimu waka.

2



	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to produce a resolved work that demonstrates control of skills appropriate to cultural conventions.</p> <p>This involves the ability to manage media according to an intention that is consistent with an identified cultural convention.</p> <p>The student has created a contemporary Kowhaiwhai design that symbolises their unique cultural identity. The student has produced a design which integrates Maori (2) and Cook Island (3) motifs to symbolise the bi-cultural identity of the student (1). The A1 panel is of an appropriate scale in relation to the Level 2 and four credit weighting of the standard.</p> <p>The student statement (1) indicates that the cultural identity and personal ancestry conventions of Kowhaiwhai have been considered in the design of the work. The use of symmetry and stylisation is also appropriate to Kowhaiwhai conventions.</p> <p>To reach Achieved, the student could complete all parts of the painting to ensure that the outcome is a resolved work. The body and heads of the Manaia require edging and lines for details such as eyes and nose. These areas may also be enhanced with linear patterns or blended areas.</p> <p>There is an indication that a circular design (4) is intended to surround the flower element at the centre of the image. This would further enhance the decorative interest and symbolic complexity of the outcome.</p>

Student 6: High Not Achieved

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Student Statement:

- 1 My Kowhaiwhai painting tells the story about my Cook Island heritage. I have lived in the Cook Island and New Zealand so I wanted to show this by using images from both cultures. The two manaia figures are Karika and Tangiia who were the first two ancestors to settle on the island. They fought and divided the island into two family lines. I belong to the tangiia bloodline. The two figures also show me in two worlds – in my country of origin and where I am now. The Kowhaiwhai I have used is the Mangopare (shark) design because I thought it was appropriate to show my place in the Pacific.

