



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 91318**

**Develop ideas in a related series of drawings appropriate to  
established printmaking practice**

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 extend ideas in a related series of drawings appropriate to established printmaking practice.</p> <p>This involves critically analysing, evaluating, and further developing a concept, subject matter, problem or situation, in drawings appropriate to established practice.</p> <p>The student begins with research and annotations (1) of five printmaking approaches. These present a wide range of responses to the Kiwiana theme, and provide a sound foundation for the development of personal imagery.</p> <p>The student then integrates ideas from two or more artists to produce their own original works rather than derived emulations. For example, the tiki Foursquare man (2) combines the irreverent humour of Dick Frizzell, the flat colouring of Emma McCleary, and geometric patterning of Gordon Walters.</p> <p>A weaving pattern (3) is then used to extend beyond the pictorial ideas provide by the artist models. Further extension is undertaken in a digital series (4) that uses Andy Warhol as an additional artist model to extend the investigation in a new direction.</p> <p>For a more secure Excellence, the student could continue to explore the visual ideas emerging in the digital outcomes (4). This would secure the students own pictorial extension rather than returning to the visual strategies of Frizzell and Novak (5).</p> <p>The horizontal and vertical stripes (4), as well as the solarisation effects, could be further developed in an alternative print medium. This could lead back to the geometric optical art of Gordon Walters but with an entirely new twist on the theme.</p>

# Drawing Series

## Sam Mitchell



'Morning Glory' 2007



Unknown

## Dick Frizzell 1943

### Processes and Techniques:

Frizzell's work is best described as expressionist pop in its appropriation of Kiwiana icons and incorporation of them into his often cartoon-like lithographs. Frizzell uses lithograph and photo silk screen techniques to make his famous images. 'Mickey to Tiki' is a lithograph and was most likely printed at the Moka studios in Auckland in 1967. It is one of the top selling prints in New Zealand. This lithograph is made up of multiple images using colour separations on a lithographic stone.



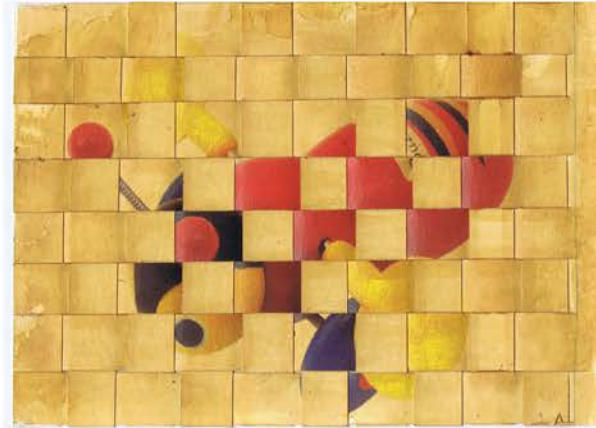
'Mickey to Tiki' the size of this print is 735 x 480.

## Brad Novak

'Eye Chart for Rugby Fever' Screen Print



Brad Novak is one of the leading Pop artists in New Zealand. Novak's clever twists, along with his unique style has resulted in his profile rapidly rising on the NZ art scene. Novak was inspired and influenced by international artist Warhol. He is a contemporary artist exploring the combination of colour, shape, contrast and composition with a personally distinctive painting style. His one-of-a-kind works are created through purposeful over-layering of designated 'masked' areas with repeated layers of paint.



## Gordon Walters



'Tama' Screen Print 1977



'Kahu' Screen Print 1977

## Emma McCleary



'Tui and Rose' Woodcut, Print and Paint. Edition of 8, 2007



'Drawing an Underline' Woodcut, Hand stitching and Pencil. Edition of 8, 2010

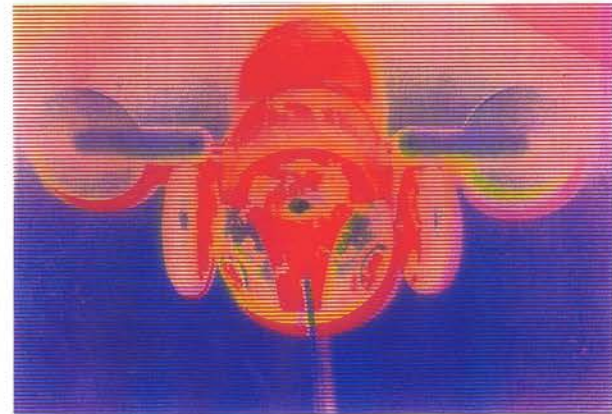
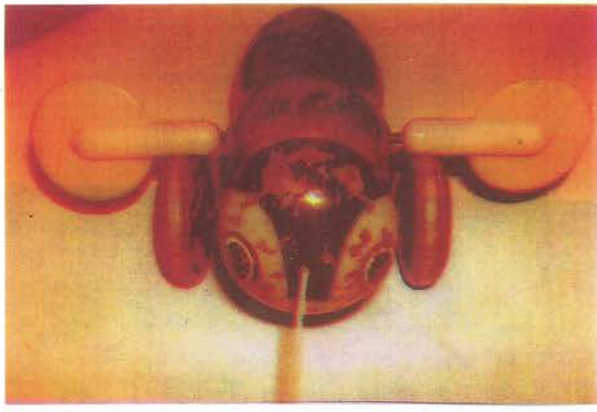


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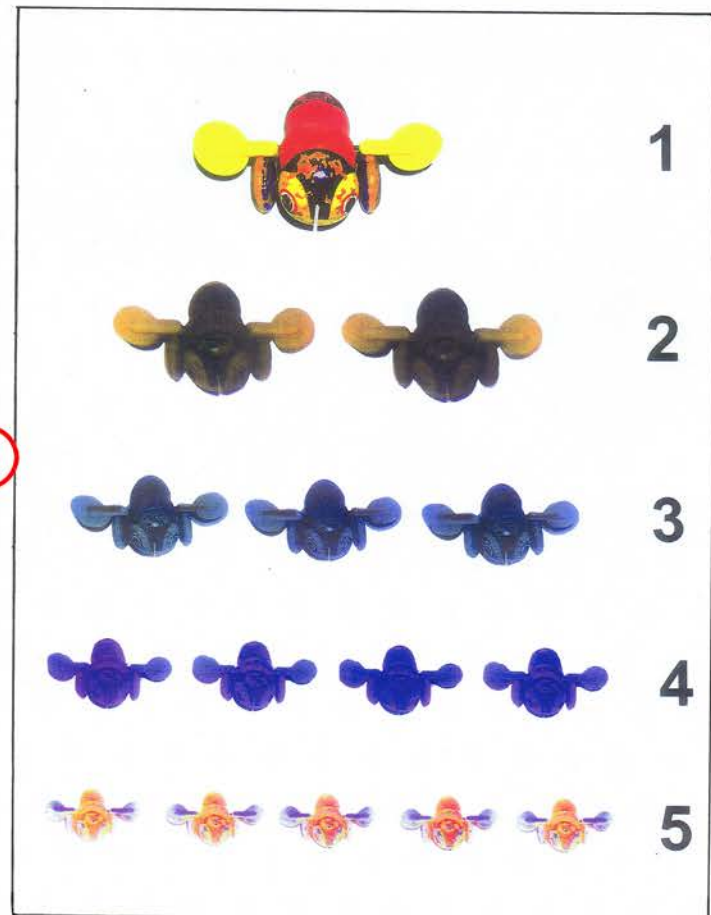
## Series Prints



3



## Final Prints



	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to clarify ideas in a related series of drawings appropriate to established printmaking practice.</p> <p>This involves analysing, reflecting on, and further developing a concept, subject matter, problem or situation, in drawings appropriate to established practice.</p> <p>Solar plates (5) and digital outcomes (7) show clarification of the student's thematic and compositional ideas. This clarification is supported by an appropriate artist model investigation (1), image gathering process (2) and period of preparatory drawing (3).</p> <p>The student's planning drawings (3) clearly consider the role of light, shadow, placement, and perspective in creating pictorial effects. The annotations (4) show the consideration of how the pictorial elements affect the reading of the work.</p> <p>Digital prints (7) use solarisation effects as a stylistic extension of the compositional and telematic ideas, which are clarified in the solar plate outcomes (5).</p> <p>To reach Excellence, the student could fully resolve the stylistic properties of the second set of prints (7). This may involve using Photoshop's saturation and hue controls to create more balanced, contrasting or unexpected colour and tonal relationships.</p> <p>It may also be useful to further advance the pictorial and compositional aspects of the images. For example, the second set of planning drawings (6) provides authentically different framing and viewpoint alternatives to the initial compositions derived from cropped photographs.</p> <p>Alternatively, the student may use the elegant drawings themselves as print sources rather than relying of digital modifications of the photographic material.</p>

## Grahame Sydney

Grahame Sydney focuses on key composition elements such as line and light. In many of his prints he focuses on the line which is usually smooth and helps to create form and space. Grahame Sydney uses a lot of line to create depth in his work which makes it more realistic. Sydney uses a very atmospheric perspective especially in his landscape prints are often shown a lot of sky.

Born 1948  
 New Zealand - Chicago  
 Richard Koster - 1987

His prints are usually strongly modelled - which gives the objects and surfaces a three dimensional appearance. Many of his prints are lithographs being copperplate.

Time  
 Depth  
 Perspective  
 Light and shade  
 Scale  
 Atmospheric



Mark Makara



## Richard Diebencorn



Compositional Conventions

Light/shade  
 Perspective  
 Viewpoint  
 Scale  
 Line  
 Texture  
 Repetition  
 Contrast

Compositional Conventions

Richard Diebencorn's prints focus alot on line and also perspective. The perspective of his work is usually looking downwards looking and often at bright daylight. Diebencorn uses the dark to shade in certain areas and also to show pattern and also some of objects become shapes of objects can be literal.

His subject matter is usually everyday household objects and still life. Many of his prints are drypoint etchings.

Born April 22 1899  
 Died March 20 1993  
 An American abstract expressionist painter/etcher.



## Richard Diebencorn



## Grahame Sydney



## Michael Smither



## Ideas Sequence (4)

The ideas which I was looking at in this drawing were light, space, depth and mark making. (Globe, Book)

I was looking at how to create the appearance of space around different objects and how this can be used to create depth.



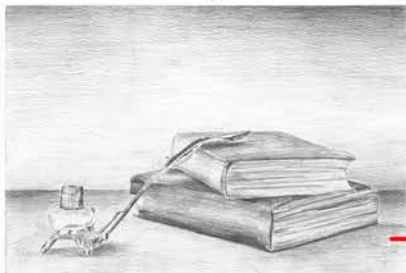
I was also looking at the tonal markmaking which would suit a solar or lithoplate.

I was also looking at how I could create depth in the drawing through shading, shadows and space.

It is important when making a print such as a lithograph that there is depth in the print.

## Ideas Sequence (2)

The ideas which I was looking at in this drawing were depth, shadow, scale, and shape.



I was also exploring how the shape of different objects can affect the objects and the perspective of the object around them.

I was looking at how depth can be created through the darkness of colour and also through the use of horizontal lines.

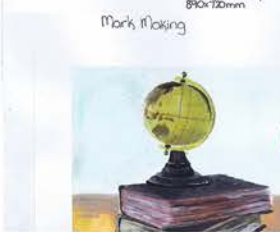
I was also looking at how shadows can help to show perspective of an object.

## Michael Smither

Colour  
 Light and shade  
 Tone  
 Perspective  
 Viewpoint  
 Scale  
 Transparency and layering  
 Shape  
 Pattern  
 Contrast



Mark Makara



1

In this drawing I was looking at light, contrast and perspective.



I was looking at how shadows and light can help to show perspective.

I was also looking at how the shape and direction of different objects can alter their perspective because of the shape.

## Ideas Sequence (4)



In this drawing I was looking at contrast, tone and perspective.

Perspective was a key that I was exploring in this drawing - I was looking at how different shapes change their perspective.

I was looking at how knowing a contrast in the background can help create the illusion of depth because of the contrasting colour.

I was also looking at how tone can also create the illusion of depth because it looks like the objects are getting further away.

## Ideas Based Print (1)



5

## Ideas Based Print (2)



# Final Prints

## Ideas Sequence

In this ink drawing I was looking at tone, perspective and markmaking



I was also exploring the markmaking which would be used in a more inky print. Also it is easier to get the tone closer to what it would be in an etching, an aquatint or a lithograph or solar plate.

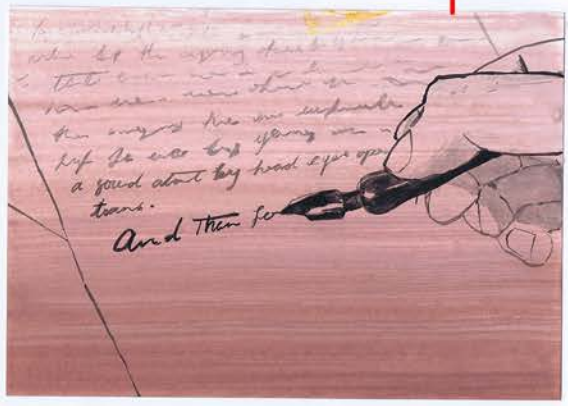
I found when exploring this idea of tone and perspective, the two concepts link together because if the object has better tone, the perspective is also better.

6



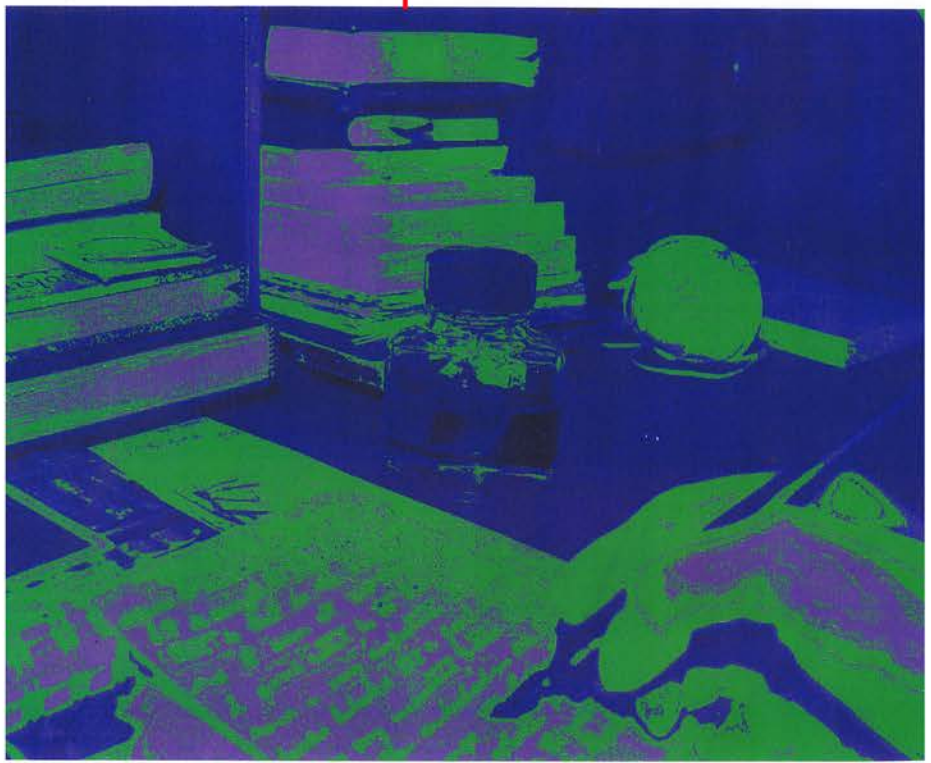
7

In this ink drawing I was looking at perspective and line



I was looking at how, when objects get much smaller and insignificant, the main focus is on the sections which appear closer.

I was looking at how the directions of the lines effect the appearance of the shape of the objects.



digital versions

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to clarify ideas in a related series of drawings appropriate to established printmaking practice.</p> <p>This involves analysing, reflecting on, and further developing a concept, subject matter, problem or situation, in drawings appropriate to established practice.</p> <p>This student presents a sustained investigation of an identified theme that focuses equally on the pictorial and technical responses to the proposition.</p> <p>The investigation employs a variety of print processes including monoprint (4), lithography (5) and digital (2) (3) techniques. This testing of print processes and procedures during the developmental phases of the investigation enhances students' opportunity to clarify technical ideas.</p> <p>The student develops pictorial ideas including high key colour (2) (3), symmetrical composition (3) (5), and layering of imagery to show the passage of time (1) (2). These considerations are sufficiently developed and consistent to fulfil the clarification requirements of the criterion for Merit.</p> <p>For a more secure Merit, the student could produce outcomes that integrate the different pictorial approaches to the theme. For example, the final lithograph (5) could include some the mechanical elements and strong colour of the digital outcomes (2) (3). This would reinforce the '<i>passage of time</i>' concept and rich visual interest of the earlier work.</p> <p>The student could also build more systematically upon the strengths of the preceding work to ensure that the overall investigation is clearly a 'related series'.</p>

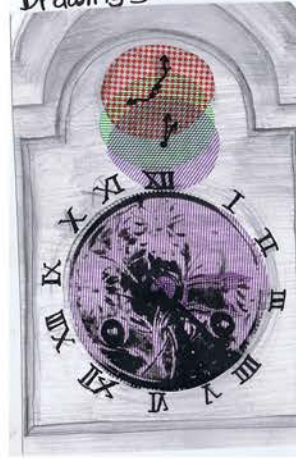


1st Artist:

# Pat Stier



Drawing 3:



Drawing 4:



Print 1:



2nd Artist:

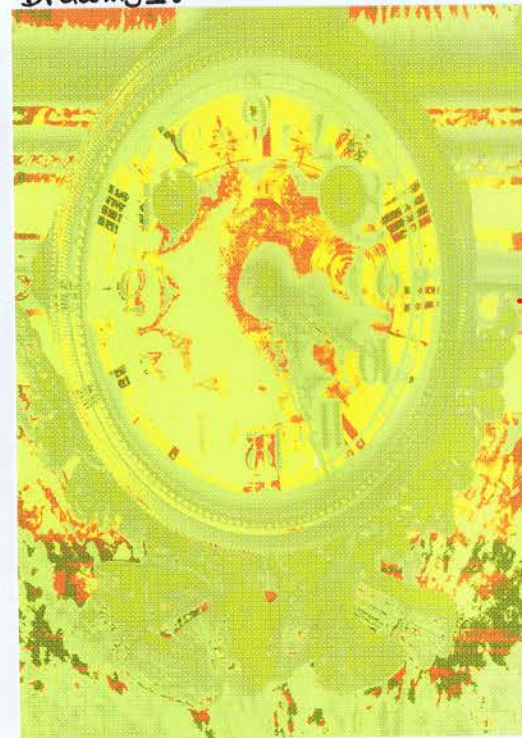
# Andy Warhol



1

17 (More) A5 Drawings:  
(Influenced by ← 3 artists:  
- warhol  
- stier )

Drawing 1:



Drawing 2:



2

Four A5 Drawings : (Task 3, 2.3).

Drawing 1:



Drawing 2:



Drawing 3:



Drawing 4:



3

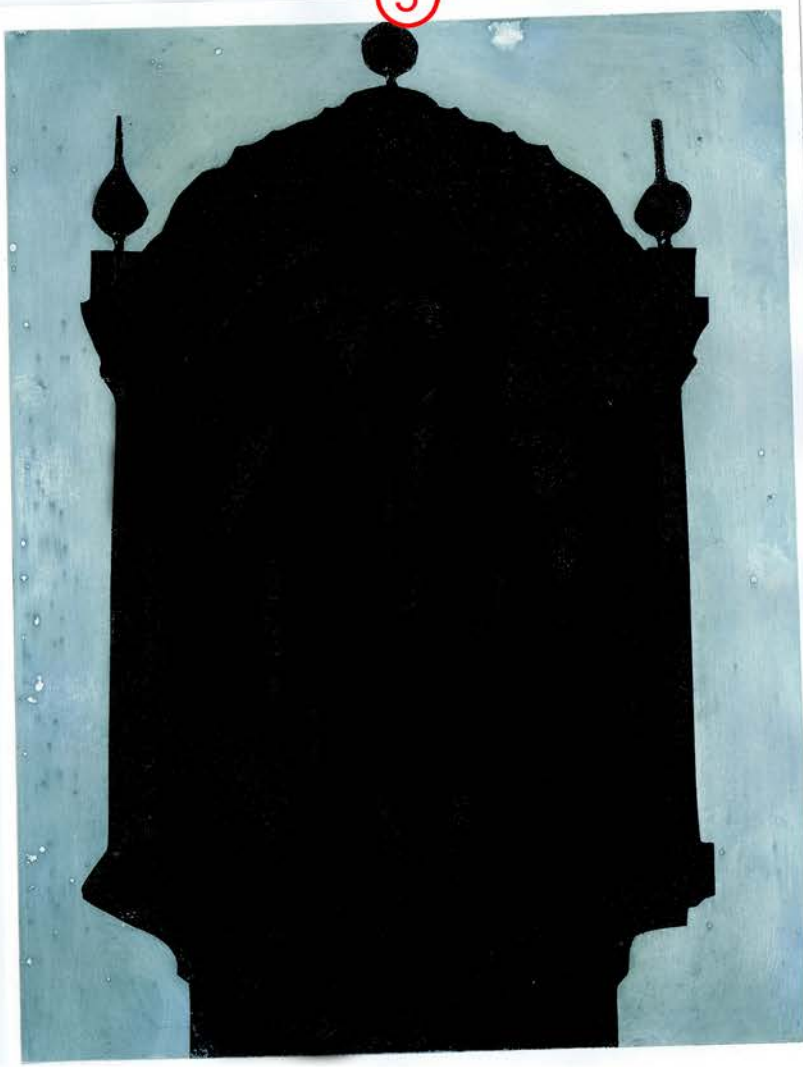
Two Prints: (influenced by ← previous 4 drawings).

Print 1:

4



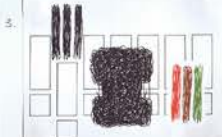
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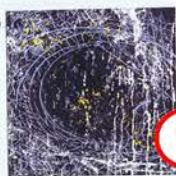
	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to develop ideas in a related series of drawings appropriate to established printmaking practice.</p> <p>This involves responding to and building on a concept, subject matter, problem, or situation, in drawings appropriate to established practice.</p> <p>This student presents a sustained investigation of pictorial ideas based on a playing card theme. The compositional ideas generated in the drawings (2) (5) are successfully transferred to printmaking processes (4) (6). The pictorial ideas Jonathan Lasker and Jim Dine are identified in the initial investigation (1) and are clearly evident in the final outcomes (6) (7).</p> <p>The print outcomes (3) (4) (6) (7) show sound management of the characteristics and constraints of each process (Explanatory Note 5). These include the even distribution of ink and clean print edges.</p> <p>To reach Merit, the student could further develop one of the stylistic approaches identified. For example, either the pictorial formal grid structure (4) or the technical expressive mark-making could form the basis of a series of clarified outcomes.</p> <p>The first print (3) contains aspects of both formal and expressive approaches. Reflecting on and further developing this work could lead to an appropriate clarification of pictorial and technical ideas.</p>

more printmakers.

Artist One  
Jonathan Lasker.

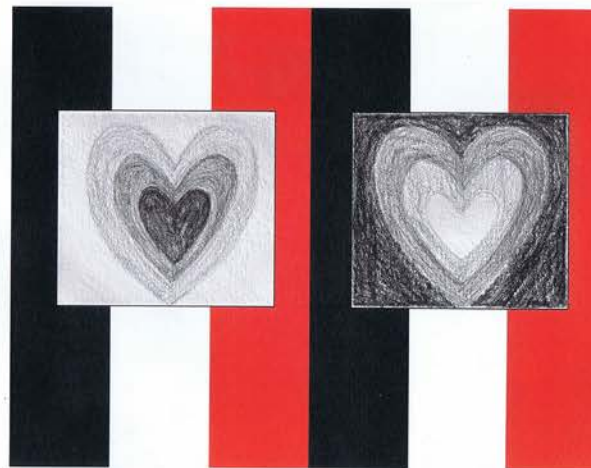
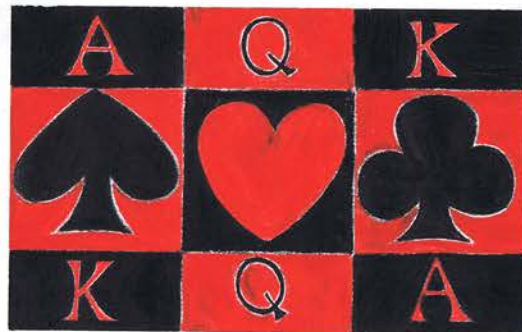


Artist Two  
Pat Steir



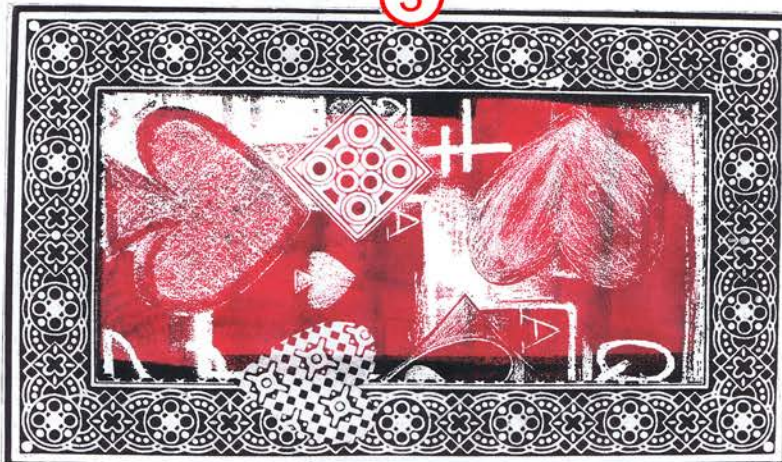
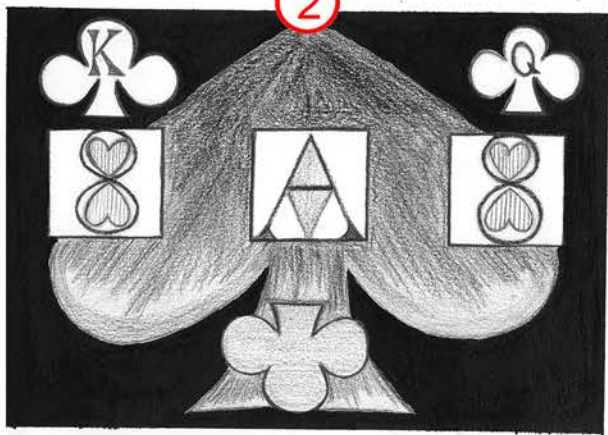
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Artist Three  
Jim Dine



3

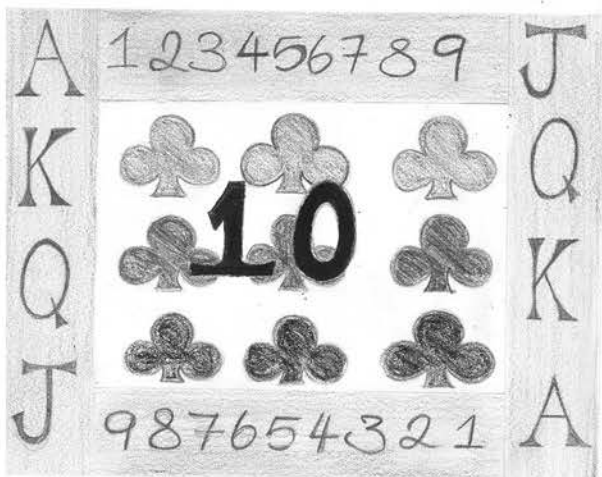
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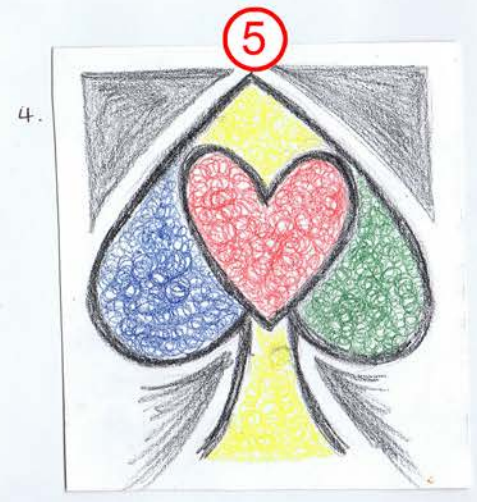
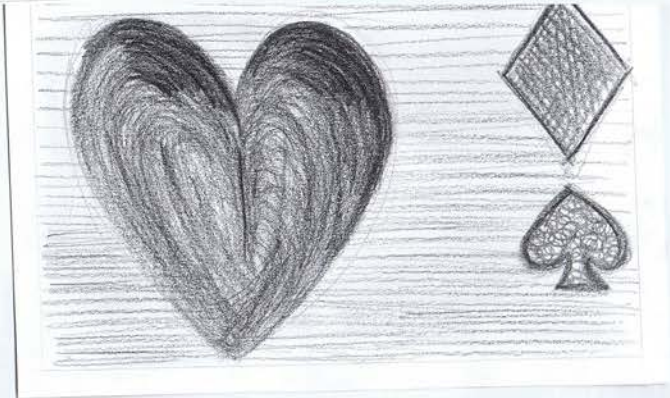
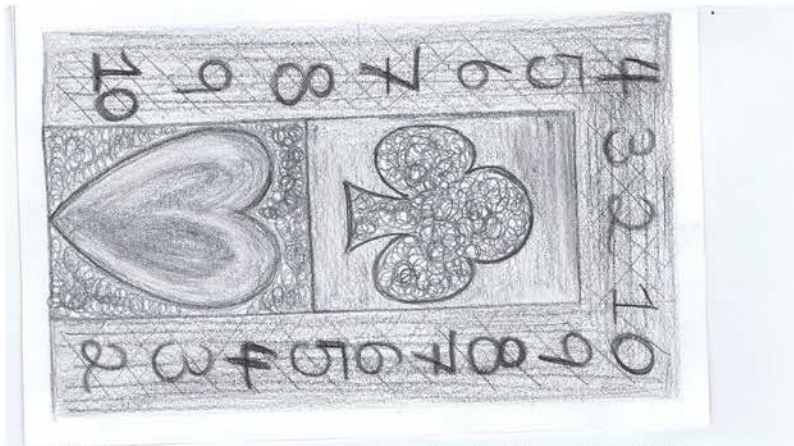


4

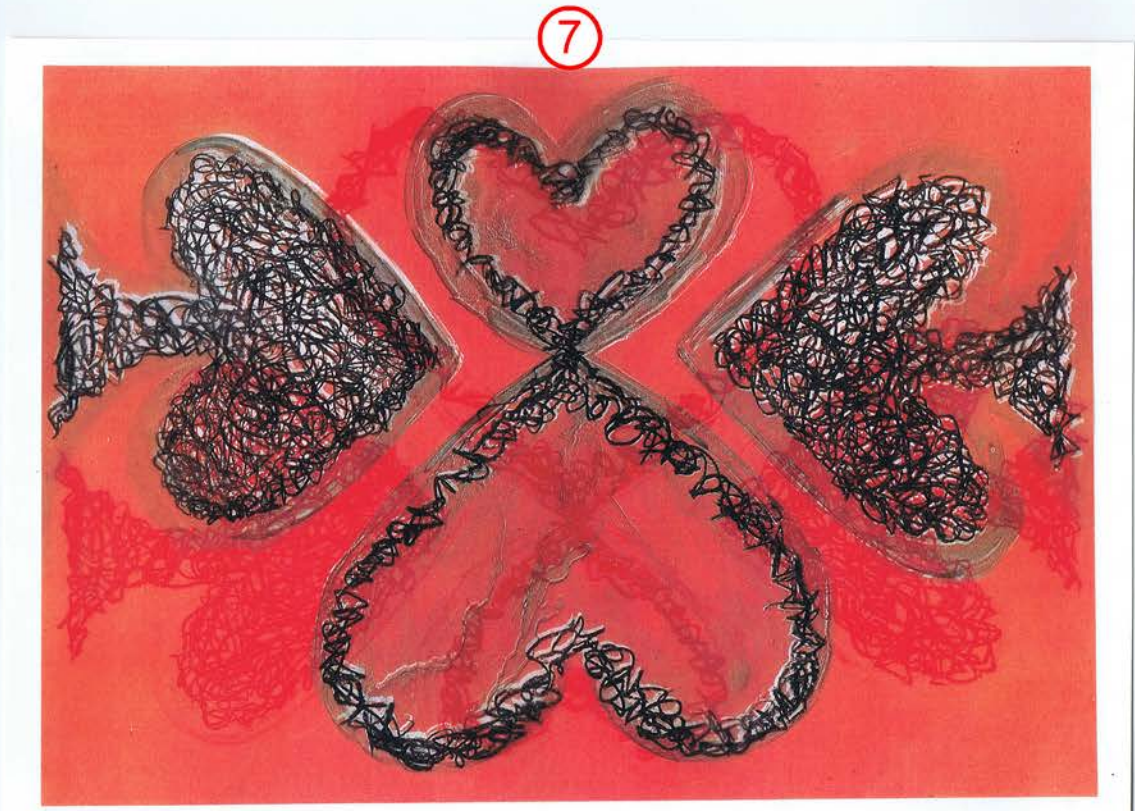


prints based  
on Drawing 2





Exploring layers of line.



	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to develop ideas in a related series of drawings appropriate to established printmaking practice.</p> <p>This involves responding to and building on a concept, subject matter, problem, or situation, in drawings appropriate to established practice.</p> <p>The student identifies three appropriate compositional approaches to the still life subject (1) which are then applied in the developmental drawing. These include the close cropping of Michael Smither (2) (3) and the tilted picture plane of Paul Cezanne (4) (5).</p> <p>Monoprint (6) and transfer (8) processes are used to produce print outcomes based on the drawings. These works show the procedural characteristics and constraints of established printmaking practice.</p> <p>For a more secure Achieved, the student could produce additional print outcomes that build upon the colour, compositional, and pattern ideas developed in the drawings. For example, the final drawing (7) includes the particular pictorial devices of tilted picture plane, flat decorative patterning, cropped objects, and dark empty background. A transfer or lithograph print outcome would show technical development of these ideas.</p> <p>Alternatively, the student could further refine the technical processes used in the final print (7). This would show technical development through a more accurate reflection of the observational accuracy of the initial drawing (3).</p>

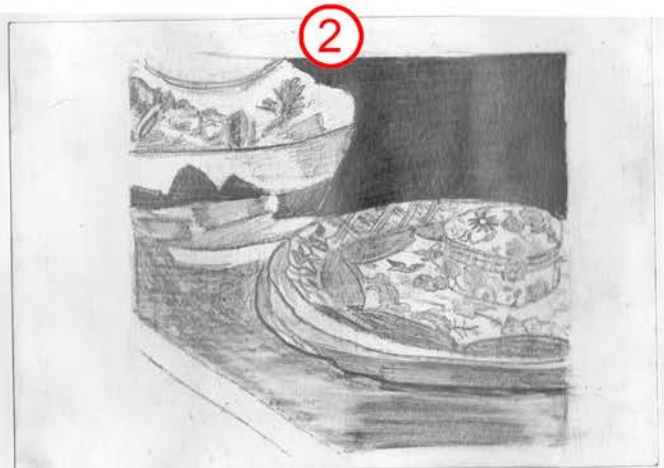
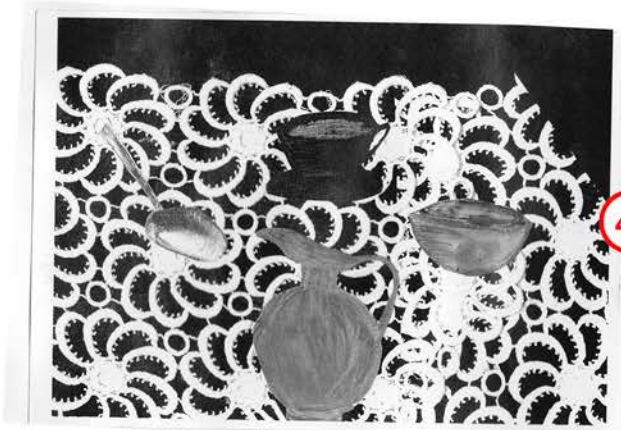
# Paul Cezanne

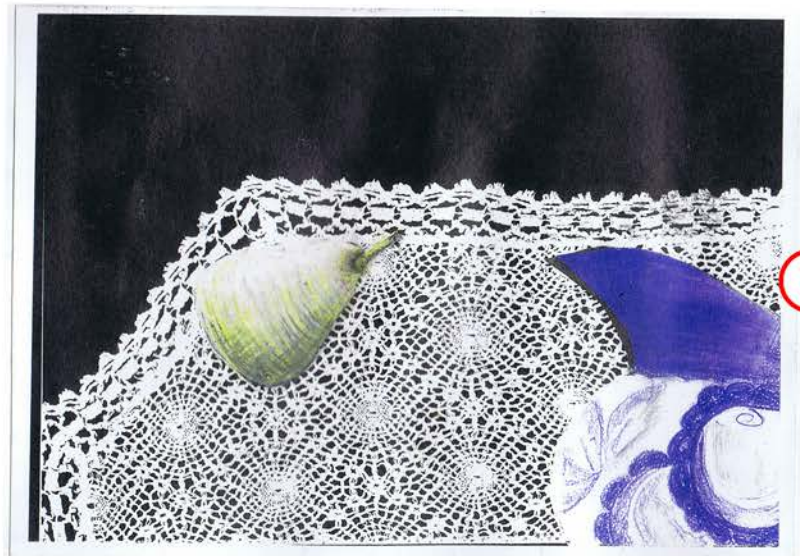
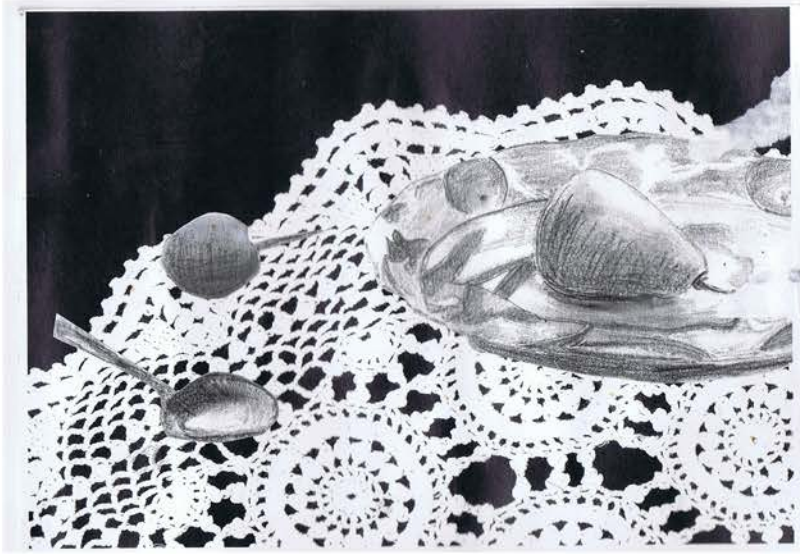


# Judy Rae



# Michael Smither

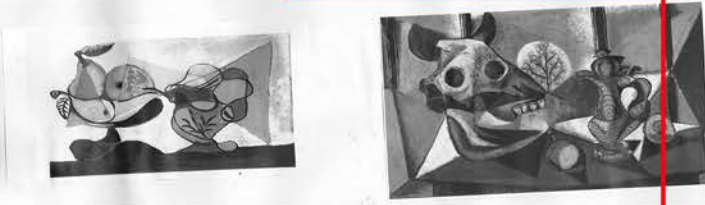




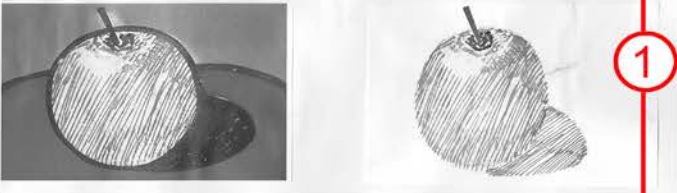


	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to develop ideas in a related series of drawings appropriate to established printmaking practice.</p> <p>This involves responding to and building on a concept, subject matter, problem, or situation, in drawings appropriate to established practice.</p> <p>The student identifies three different pictorial approaches (1) as the artists are all painters and do not use printmaking materials and techniques.</p> <p>The student generates a variety of compositional ideas (2) with the later works (3) using the tight framing pictorial approach of Michael Smither.</p> <p>The print outcome (4) applies a different pictorial approach in terms of isolated objects and high key colour.</p> <p>To reach Achieved, the student could use the strongest compositional ideas (3) for the print outcome. This would show the development of these ideas through the modification of colour, tone and form within the context of print based processes. This would also reinforce the 'related series' requirements where the student recognises and builds upon a particular thematic and stylistic approach.</p> <p>For Achieved, the student would also need to show more sustained development of technical printmaking ideas through the production of two or more print outcomes. Each following print could respond to and build upon the successful features of the preceding work.</p>

Pablo Picasso



Nicky Amin



1

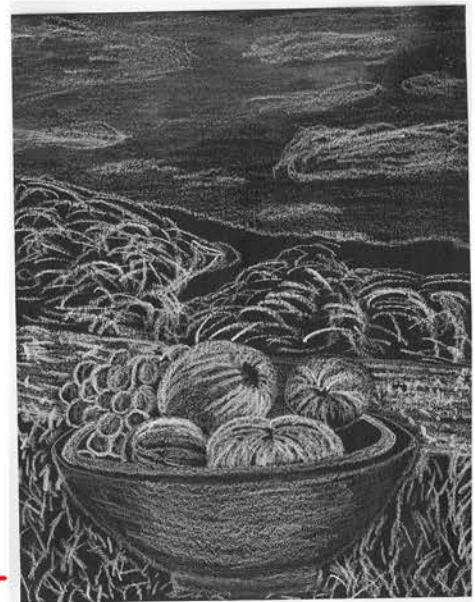
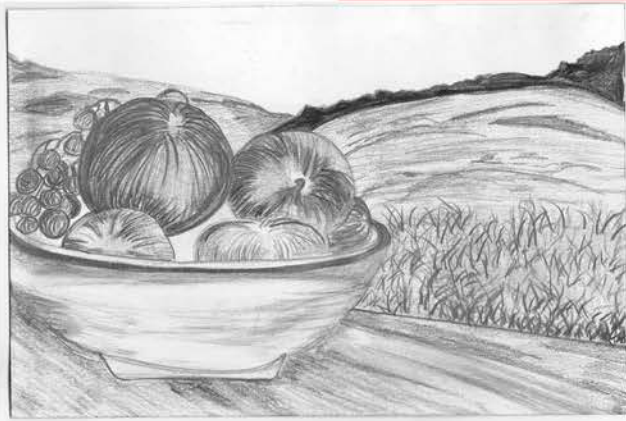
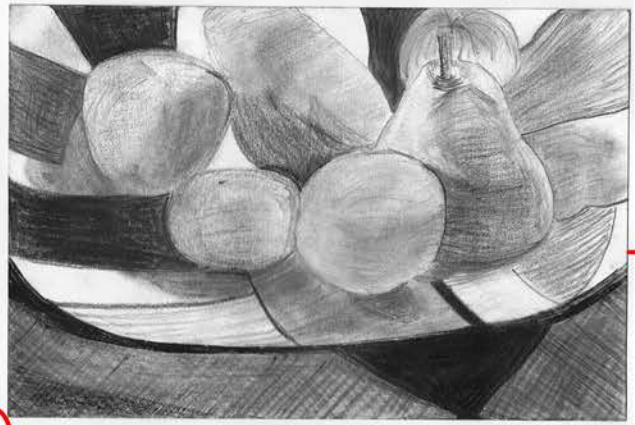
Michael Smither

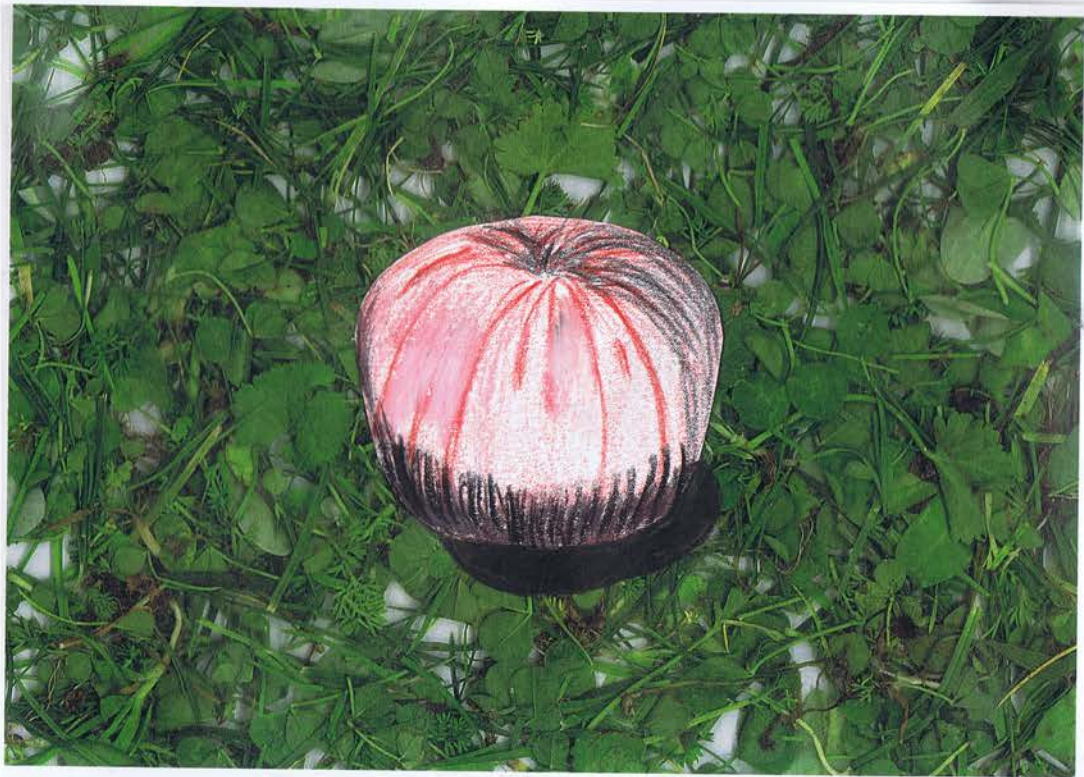


2



3





4

