



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

## **Exemplar for Internal Achievement Standard**

### **Visual Arts Level 3**

This exemplar supports assessment against:

**Achievement Standard 91446**

**Use drawing to demonstrate understanding of conventions appropriate to painting**

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

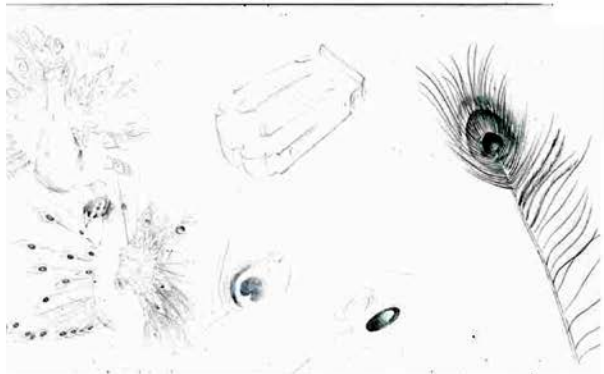
To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to use drawing to demonstrate in-depth understanding of specific conventions appropriate to painting.</p> <p>This involves critically selecting and fluently applying art making processes, procedures, materials, techniques, and conventions with consideration of their particular characteristics to achieve a particular outcome.</p> <p>This student has investigated the innovative proposition of ancient gods indulging in modern world fast food (1). This theme provides ample opportunity to creatively apply in-depth knowledge of a variety of modern and post-modern artist models (2) (3). In-depth knowledge of specific artists' pictorial conventions is demonstrated through the personalisation of selected technical and pictorial strategies (4) (5).</p> <p>The ongoing critical annotations (6) serve to clarify the student's intentions and identify the most promising elements for future refinement.</p> <p>Further pictorial innovations are achieved by introducing new artist models such as Chris Woods (7) and Banksy (8). This enables the student to demonstrate more critical selection and arrangement of visual elements to create more evocatively disturbing images (9) (10).</p> <p>For a more secure Excellence, the student could take care to ensure the focus on the management of painting materials and techniques. Some areas, such as the face, hands chips, hands and stomach of the McDonalds chest painting (9) could be more accurately drawn and carefully rendered.</p> <p>A synthesis of the initial classical references (4), with the later fast food health focus (9), may deepen the innovative sophistication of future outcomes.</p>





	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to use drawing to demonstrate understanding of specific conventions appropriate to painting.</p> <p>This involves purposefully selecting and using art making processes, procedures, materials, techniques, and conventions with consideration of their particular characteristics to achieve a particular outcome.</p> <p>This student has employed a surrealist juxtaposition of birds, music and spirituality to create strong personal narratives. Generative conventions include resource drawing (1), conventional concept drawing (3) and digital montage (5). Evaluative annotations (6) show consideration of particular pictorial elements. The inclusion of star-scape backgrounds (7) (8) further refines the visual metaphor of a spiritual awakening through music.</p> <p>The student develops a personal palette where cold colours dominate, enabling warm colours to become focal areas (4) through the effect of simultaneous contrast. Other conventions, such as transparency (7) and scale (8), are also used for purposeful effect.</p> <p>The finesse and assured rendering of the peacock in space painting (7) shows developed technical skills. The precision of the musical score in these images also demonstrates a sensitivity to paint viscosity and application facility. These areas begin to reveal an in-depth understanding of painting materials and techniques.</p> <p>To reach Excellence, the student could refine some images to ensure a more consistent level of technical fluency. For example, the hand in the final painting (8) could be more finely rendered in relation to its dominant pictorial and symbolic position.</p> <p>A more sustained evaluation of contributing artist model methods and ideas (2) may provide deeper insights for the student to draw upon.</p>



Task 2 - 2 x AS Tonal Drawings



Pg. 4

1

Task 2 - 1 x Artist reference and colour



Pg. 5

2

Task 2 - 1 x AS Composition and conventions



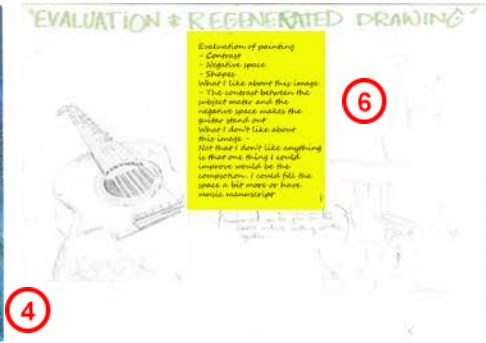
Pg. 7



3



Pg.11



4

6



Task 2 - 1 x AS Further developed chosen drawing, 1 x AS Photoshop

5



Pg.8 Task 2 - 1 x AS Regenerate drawing and 1 x AS Photoshop drawing

Pg.9



Task 3 - 1 x AS Demonstration of painting

Pg.12



7



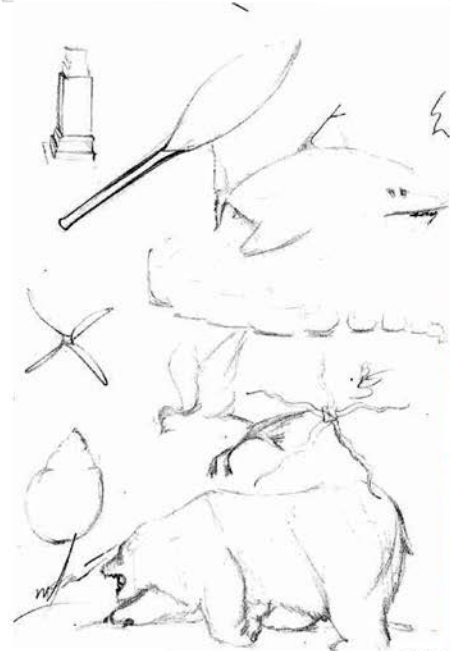
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	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to use drawing to demonstrate understanding of specific conventions appropriate to painting.</p> <p>This involves purposefully selecting and using art making processes, procedures, materials, techniques, and conventions with consideration of their particular characteristics to achieve a particular outcome.</p> <p>This student has worked methodically through the investigative procedural conventions to generate outcomes (6) (7) (8) that successfully adapt the specific pictorial conventions of Conor Harrington (2). The gathering of resource material through photography and drawing (1), followed by the development of a range of pictorial options (3) has provided a sound foundation for the painting outcomes.</p> <p>The considered exploration of specific technical procedures such as the controlled drip (4) means that these can be applied with confidence in later works (5) (6). The final paintings (7) (8) successfully manage a range of visual and technical juxtaposition conventions including hard edge versus gestural, opaque versus transparent, and organic versus geometric. A considered selection and distribution of colour values helps to unify the contrasting stylistic elements of these works.</p> <p>For a more secure Merit, the student could move beyond the decorative effect of the diagonal lines (7) (8) to capitalise on the symbolic or narrative potential of the bird and flower in relation to the figure.</p> <p>The omission of face, hands and feet (6) (7) appears to be a lapse in drawing confidence rather than deliberate pictorial decision. A more secure Merit would further refine the hand and face elements of the final painting (8).</p>





1



Task 2 - 1 x A5 Coloured pencil drawing



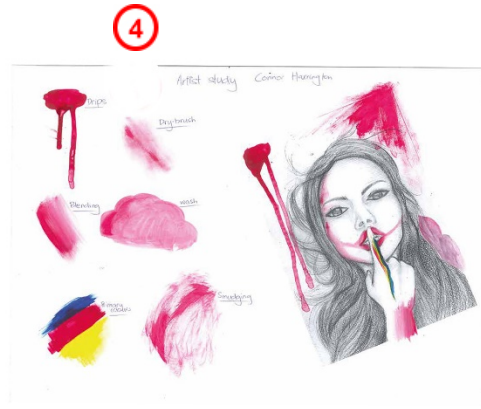
Task 2 - 1 x Artist reference and colour



Task 2 - 1 x A3 Composition and conventions



Task 3 - 1 x A3 Acrylic painting techniques



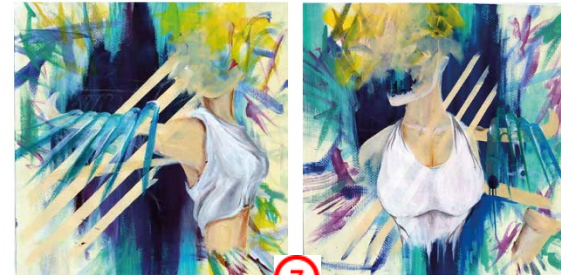
Task 3 - 1 x A3 Artist study



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Task 2- 1 x A5 Further developed chosen drawing and 1 x A5 Collage,



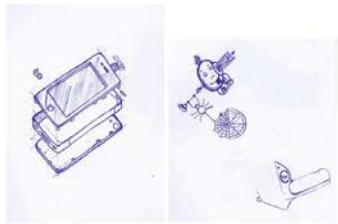
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	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to use drawing to demonstrate understanding of conventions appropriate to painting.</p> <p>This involves selecting and using art making processes, procedures, materials, techniques, and conventions with knowledge of their particular characteristics to achieve a particular outcome.</p> <p>This student has explored a variety of still life (1) and figurative (2) options before settling on a landscape proposition (3). Grahame Sydney (4) and Stanley Palmer (5) are selected as primary models with the initial paintings (6) focusing on the low horizon line and atmospheric sky conventions of these artists.</p> <p>Later images begin to employ the specific pictorial devices of the isolated remainder of human occupation (7) and the landscape silhouetted against a dramatic evening sky (8). This conscious use of particular visual strategies, combined with the introduction of grid composition models (9) in the final works (10) (11), demonstrates that the student is beginning to show potential for the understanding of specific conventions needed for Merit.</p> <p>To reach Merit, the student could show more innovative use of the artist models' methods and ideas through their implicit integration rather than explicit emulation. For example, gathering photographic resources of their own local environment, which may include urban features, would personalise the outcomes.</p> <p>A more sustained initial investigation of landscape forms (3) may help avoid a tendency towards generalisation in the later outcomes (10) (11).</p> <p>The investigation may also benefit from a more clearly defined narrative or symbolic purpose. This may involve environmental or social issues such as ecology, conversation, ownership or occupation.</p>

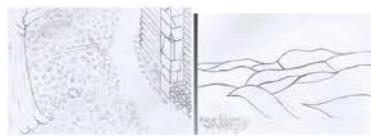
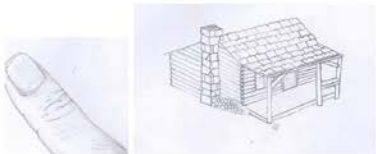
Student 4: High Achieved  
 NZQA Intended for teacher use only



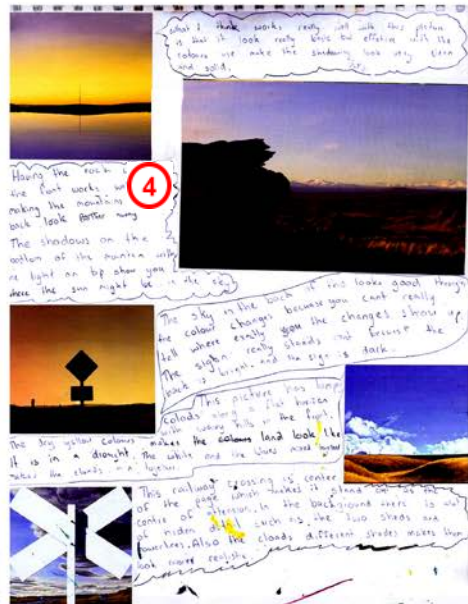
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Paul Gauguin and other painters have been exhibiting since 1889 and worked in a full-time artist since 1889. Gauguin was the founder of the 1900s and the beginning of modern art. He was a pioneer of the 1900s and the beginning of modern art. He was a pioneer of the 1900s and the beginning of modern art.

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New Artist Models



Ian Scott



Michael Shepherd



Peter James Smith

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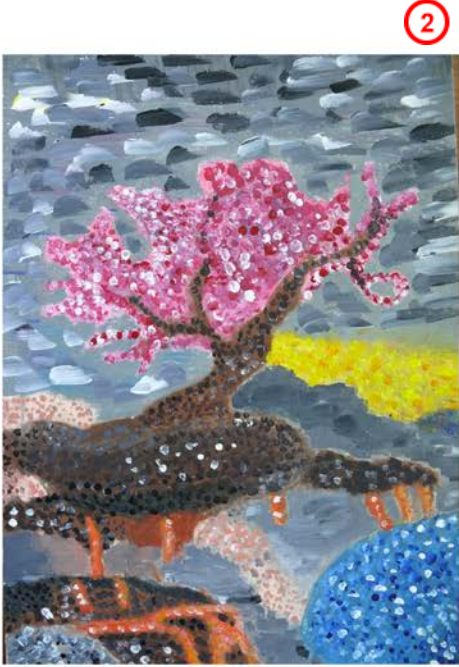
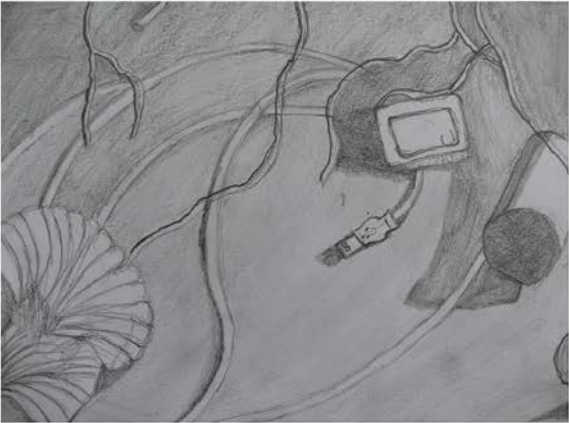


10



11

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to use drawing to demonstrate understanding of conventions appropriate to painting.</p> <p>This involves selecting and using art making processes, procedures, materials, techniques, and conventions with knowledge of their particular characteristics to achieve a particular outcome.</p> <p>This student has explored an expressive stylistic approach to landscape painting. A variety of artist models (1) that share expressive techniques, high saturation, and non-local colour have underpinned the scope of the investigation.</p> <p>Non-local polychromatic colour landscapes of Fauvism, are likely influences. The generic conventions of decorative colour and pattern making (2) and framed views (3) are clearly evident.</p> <p>The later outcomes, which include otherworldly elements such as two moons (5), appear to be influenced by fantasy or science fiction pictorial conventions.</p> <p>For a more secure Achieved, the student could show more consistent management of paint application techniques to refine the outcomes. For example, the rendering of highlights in the hills of the second moon painting (6) could be more subtly blended on one side to accentuate the structural form of the geography. More considered research of atmospheric phenomena such as lighting (7) may also lead to more convincing effects.</p> <p>While the decorative and expressive intention is consistent, the implied alien landscape content of the later paintings (5) (6) could be refined to show greater understanding of particular genre conventions.</p>



Artist models



Mondrian

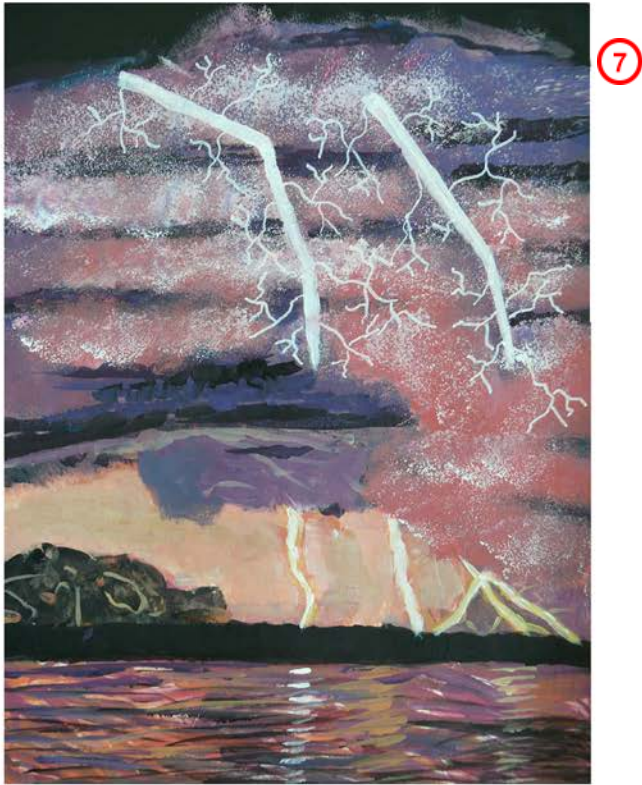


Derain



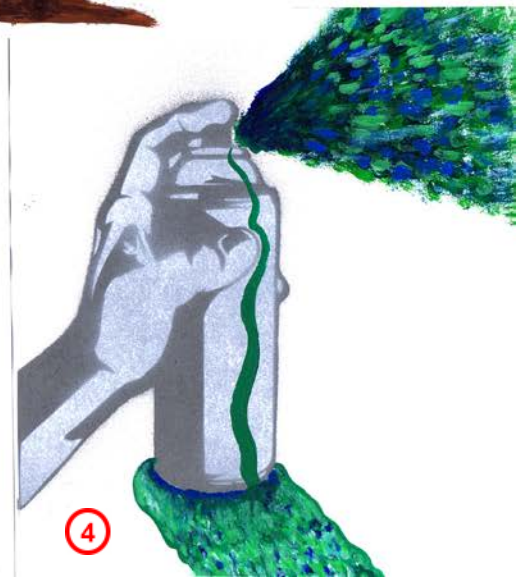
Kate Shaw

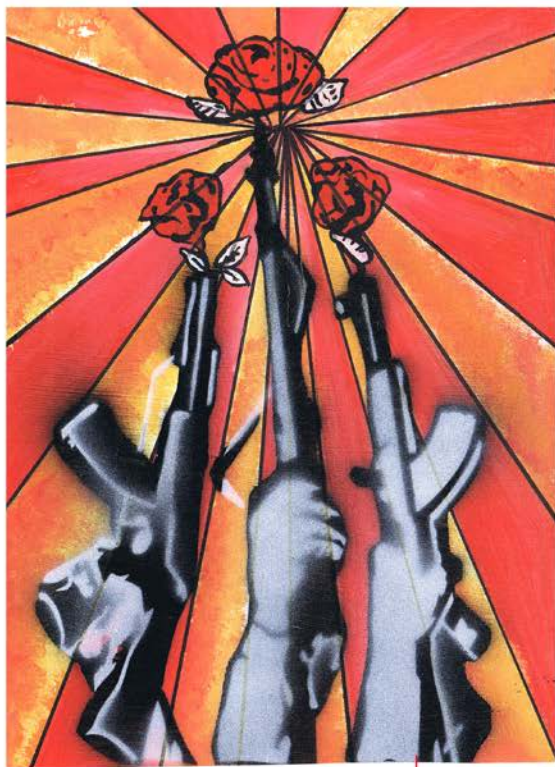
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	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to use drawing to demonstrate understanding of conventions appropriate to painting.</p> <p>This involves selecting and using art making processes, procedures, materials, techniques, and conventions with knowledge of their particular characteristics to achieve a particular outcome.</p> <p>This student has demonstrated some understanding of pictorial and technical conventions. The money tree image (3) communicates a visual message while the spray can (4) uses posterised and gestural techniques appropriately.</p> <p>The research drawings (1) establish a 'money is bad' theme, with several appropriate visual metaphors being identified. For example, the 'money and planet earth on the scales' (2) clearly communicates the idea of trying to balance conservation and commercial interests.</p> <p>The later works (5) show the use of the stencil conventions of Banksy and Shepherd Fairy.</p> <p>To reach Achieved, the student could move beyond the explicit reproduction of the artist models (5). Demonstrating understanding means using artists' pictorial and technical conventions in the context of the students own thematic proposition.</p> <p>A significantly more sustained investigation would enable the student to demonstrate their own decision making about the combination of imagery to communicate ideas. For example, the 'money tree' (3) or 'spray can' (4) could form the basis of painting outcomes that show understanding of foreground background relationships.</p>





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