



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 91451**

**Systematically clarify ideas using drawing informed by established painting 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 systematically regenerate ideas using drawing informed by established painting practice.</p> <p>This involves critically analysing, evaluating and revisiting concepts, subject matter, problems or situations from the student's previous artwork in order to re-form and extend ideas into new drawings informed by established practice.</p> <p>This student has worked systematically through the developmental stages of establishing a personal theme and researching relevant information (1), identifying useful methods and ideas from artist models (2) (3), generating personal imagery (4), exploring compositional options (5), producing outcomes and clarifying intended meaning (6) (7), and integrating new artist models (8) (9) to extend and regenerate the proposition (10) (11).</p> <p>The sustained inventiveness of the conceptually focused investigation, evolves a range of different pictorial solutions to the 'Greek gods eating fast food'. This shows the student is constantly revising their ideas to advance a strongly narrative proposition. Introducing alternative artist models such as Chris Woods (8) provides distinctly different ways to re-form and extend ideas.</p> <p>The ongoing annotations (7) (12) indicate critical thinking with each visual element performing a clearly established symbolic function. For example, the scale of the child in the final image (11) is used as a symbolic device to indicate the consumers' vulnerability in relation to multinational fast-food companies (12).</p> <p>For a more secure Excellence, the student could reintroduce more classical references, such as the Vishnu image of Chris Woods (12), to explicitly regenerate the initial food/gods satire proposition.</p>



**My background ideas**  
 Be classical, dark colour palette, giving it an aged feel.

**My subject**  
 The man holding the grapes, the man holding the grapes, the man holding the grapes.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My background ideas**  
 Be classical, dark colour palette, giving it an aged feel.

**My subject**  
 The man holding the grapes, the man holding the grapes, the man holding the grapes.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My background ideas**  
 Be classical, dark colour palette, giving it an aged feel.

**My subject**  
 The man holding the grapes, the man holding the grapes, the man holding the grapes.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**WHERE TO NEXT...**

My board and thinking has taken a slight turn. I'm thinking about the importance of the man holding the grapes. I want to explore this aspect in more detail. I want to explore this aspect in more detail. I want to explore this aspect in more detail.

**My background ideas**  
 Be classical, dark colour palette, giving it an aged feel.

**My subject**  
 The man holding the grapes, the man holding the grapes, the man holding the grapes.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**Further Research - new artist models**

**My background ideas**  
 Be classical, dark colour palette, giving it an aged feel.

**My subject**  
 The man holding the grapes, the man holding the grapes, the man holding the grapes.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My background ideas**  
 Be classical, dark colour palette, giving it an aged feel.

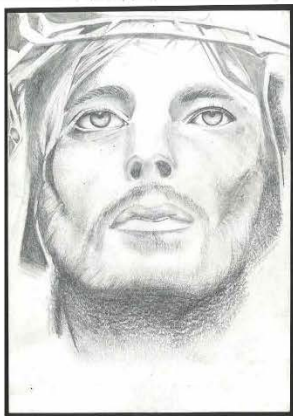
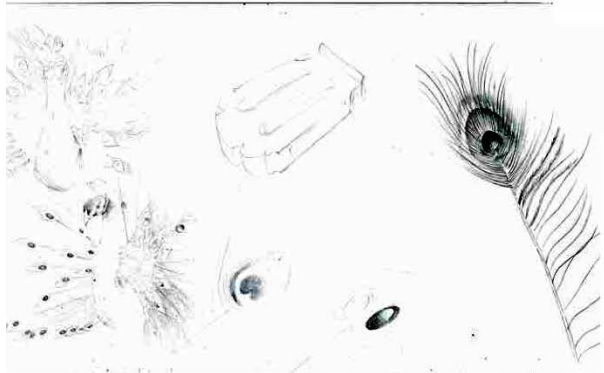
**My subject**  
 The man holding the grapes, the man holding the grapes, the man holding the grapes.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

**My inspiration**  
 I used the photograph of a man holding a bunch of grapes. The image is similar to the one in my mind. I can't remember how many times I've seen it.

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to systematically extend ideas using drawing informed by established painting practice.</p> <p>This involves critically analysing, evaluating and further developing concepts, subject matter, problems or situations, in drawings informed by established practice.</p> <p>This student has gathered their own resource imagery (1) to support an investigation based on their personal interests in music and faith. Ideas have been developed and clarified through the initial concept drawings (3), digital compositional arrangements (5) and painting studies (4) that clarify a surreal reference to flight and spiritual ascension.</p> <p>In the later images (7) (8), the student extends both visual and thematic ideas through the refinement of pictorial elements to communicate a more specific narrative. In these works, the juxtaposition of musician (self), musical notes, bird and cosmos begin to symbolise a more personal response to the spiritually elevating properties of music.</p> <p>To reach Excellence, the student could explore a third visual or conceptual iteration that builds upon the music and spirituality theme. This may include the introduction of new artist models that provide alternative stylistic or pictorial strategies. For example, revisiting fantasy and/or religious art, could enrich the surrealist (2) foundation of the investigation.</p> <p>More sustained critical analysis and evaluation, that moves beyond identifying likes and dislikes (6), may also provide insight for regenerative options. This may include unpacking the symbolic narrative potential of the peacock and planets in the later works (7) to support the regeneration of new approaches to the proposition.</p>



Task 2 - 2 x AS Tonal Drawings

1



Pg 4

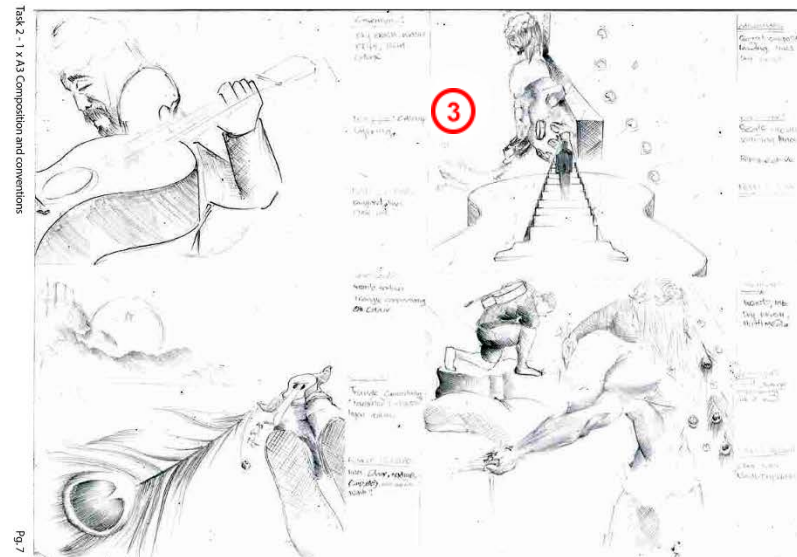


Task 2 - 1 x A3 Composition and conventions

Pg 7

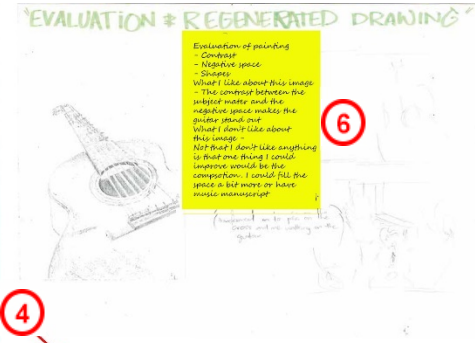


Pg.5

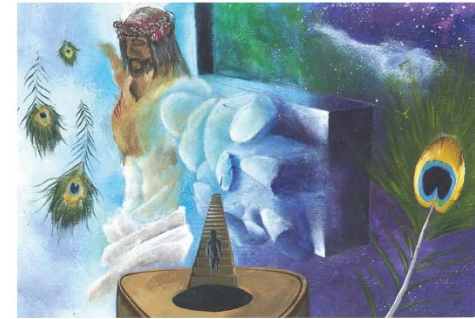




Pg.11



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



Pg. 8

Task 2 - 1 x A5 Regenerate drawing and 1 x A5 Photoshop drawing

Pg.9

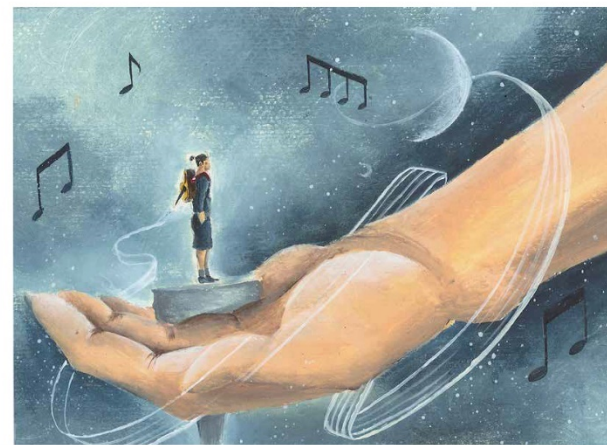


Task 3 - 1 x A5 Demonstration of painting

Pg.12



7



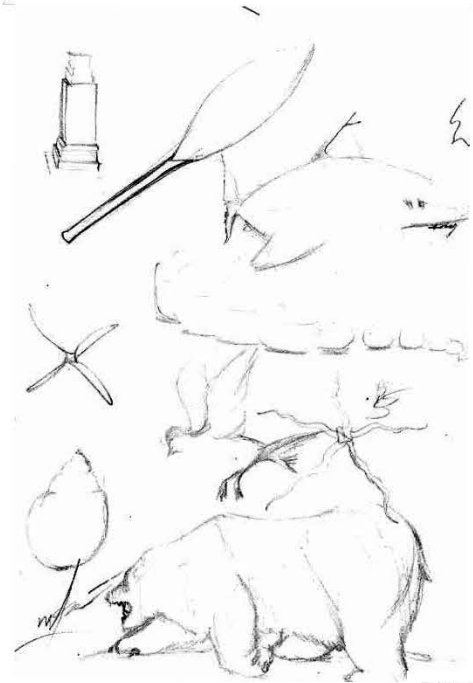
8

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to systematically extend ideas using drawing informed by established painting practice.</p> <p>This involves critically analysing, evaluating and further developing concepts, subject matter, problems or situations, in drawings informed by established practice.</p> <p>This student has strongly clarified a particular stylistic, chromatic and pictorial response to the portrait proposition. The systematic development moves sequentially through the stages of resource gathering (1), artist model research (2), concept development (3), trialling techniques (4), painting studies (5) and then producing clarified outcomes (6) (7) (8).</p> <p>The highly saturated colour and decorative use of flowers and animals is signalled from the earliest images (1) and refined throughout the investigation (5) (6) (7) (8). This consistency of approach has enhanced the strength of the final outcomes.</p> <p>The clarification of the initial painting (5) is extended in the more visually complex later outcomes (6) (7) (8). In these works, the merging of figure and background suggests a richer narrative content about the subject's relationship with the world. The parallel diagonal lines introduce a stylistic extension with a more dynamic activation of space.</p> <p>For a more secure Merit, the student could more critically consider the narrative potential of the proposition to move beyond the decorative stylistic focus. For example, the relationship between subject and background elements (6) (7) (8) could be developed to communicate specific ideas about an emotional state or cultural connection.</p> <p>A more critical evaluation of artists' ideas, rather than stylistic features (2), may provide opportunity to develop more meaningful imagery.</p>

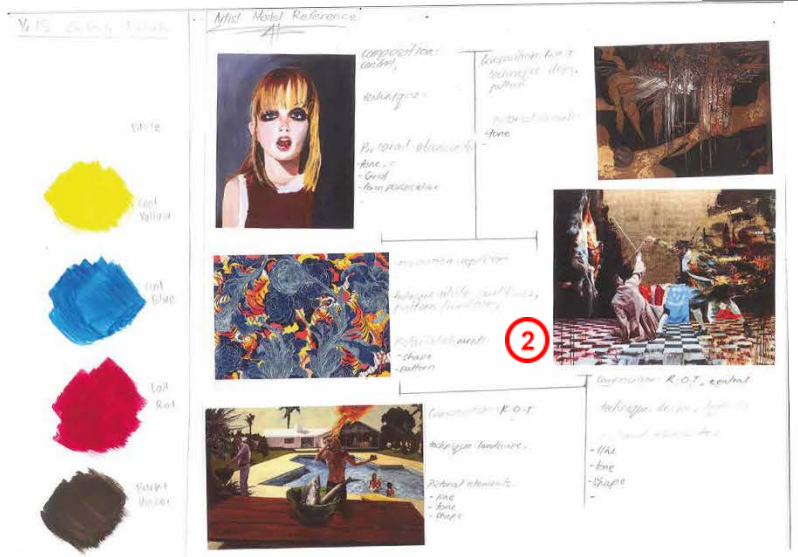




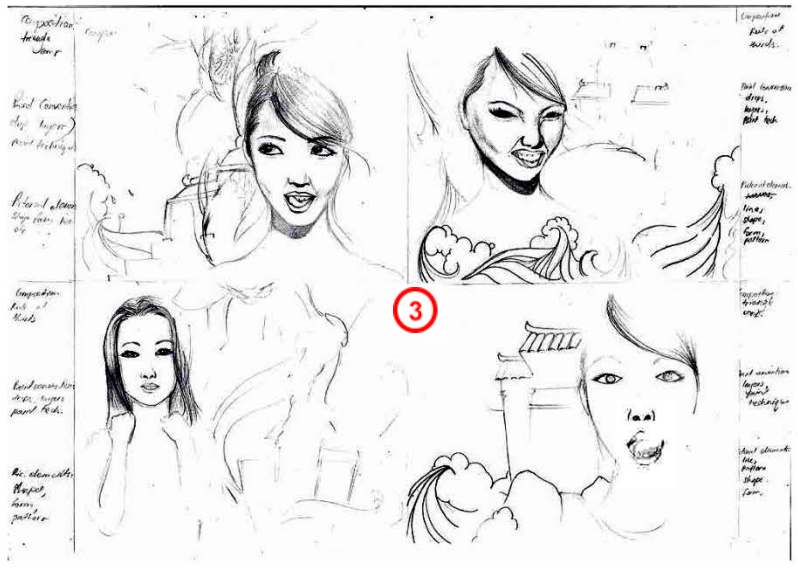
1



Task 2 - 1 x A5 Coloured pencil drawing



Task 2 - 1 x Artist reference and colour



Task 2 - 1 x A3 Composition and conventions



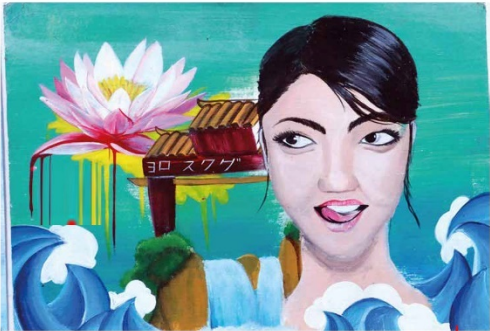
Task 3 - 1 x A3 Acrylic painting techniques Pg. 10



Task 3 - 1 x A3 Artist study Pg. 11



6



7

5

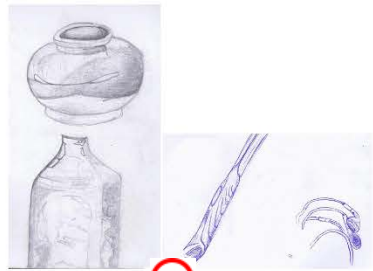


Task 2- 1 x A5 Further developed chosen drawing and 1 x A5 Collage Pg. 8

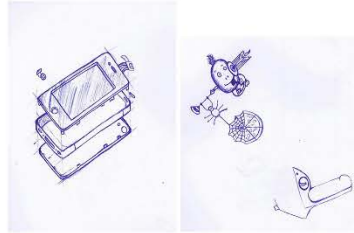
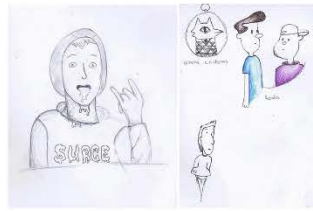
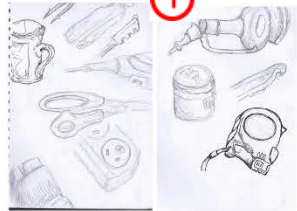


8

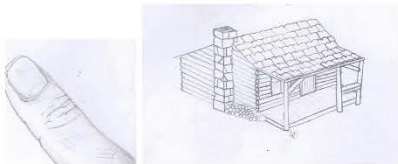
	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to systematically clarify ideas using drawing informed by established painting practice.</p> <p>This involves analysing, reflecting on and further developing concepts, subject matter, problems or situations in drawings informed by established practice.</p> <p>This student has explored a variety of thematic options including still life (1) and portrait (2) before developing ideas within the landscape genre (3) for their practical investigation. They systematically identify and analyse appropriate artist models (4) to inform the development of drawing concepts (5) and painting studies (6).</p> <p>The landscape theme in general, and pictorial specifics of dramatic skies and empty spaces, is clarified in a series of small works (7) (8). In these works, the conceptual idea of 'absence of man', influenced by Grahame Sydney, is communicated through the inclusion of letterboxes, fences, and roads without any figures being present. The sense of abandonment is heightened by the contrasting light.</p> <p>The potential for pictorial extension is provided by the grid compositional structure of later paintings (10) (11) which places the sample at the higher end of the Achieved grade range.</p> <p>To reach Merit, the student could further develop the grid and insert strategies of the second selection of artist models (9) to advance the symbolic or narrative potential of the theme. For example, including text, map references or cultural artefacts, would enable the student to explore historical, cultural, political or environmental themes.</p>



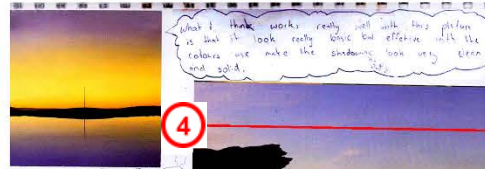
1



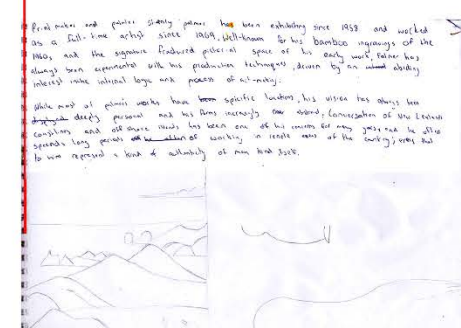
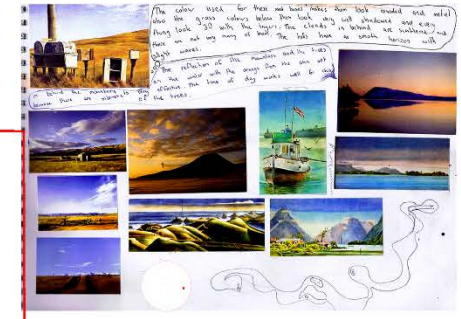
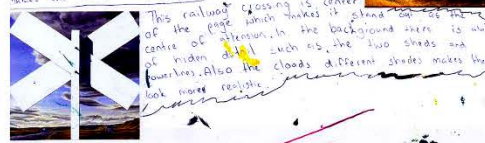
2



3



4



5



6





New Artist Models



Ian Scott



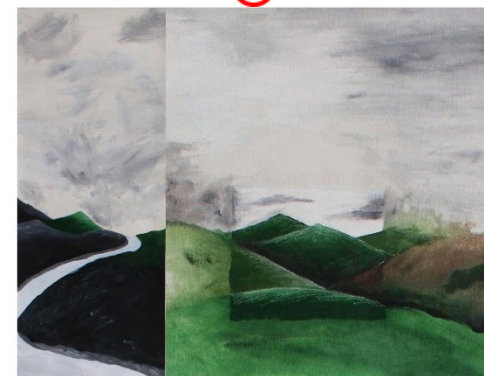
Michael Shepherd



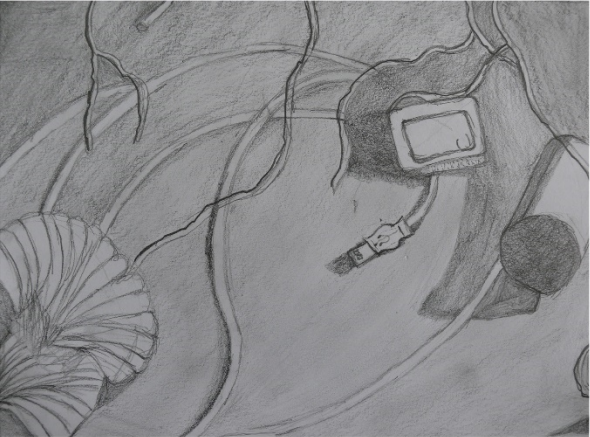
Colin McCahon



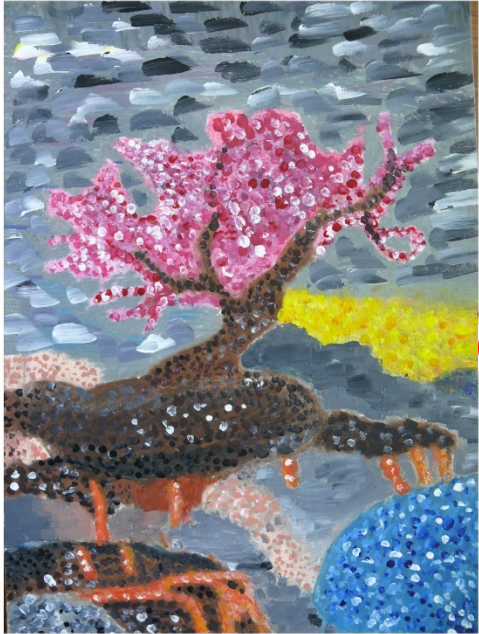
Peter James Smith



	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to systematically clarify ideas using drawing informed by established painting practice.</p> <p>This involves analysing, reflecting on, and further developing concepts, subject matter, problems or situations in drawings informed by established practice.</p> <p>This student has developed decorative landscape ideas through an appropriate sequence of drawing (1) and small painting studies (2) (3) (5) (6), that culminate in larger outcomes (4) (7). These larger paintings combine elements of pattern making, textural painting technique, and non-local high-key colour, to create an other-worldly effect.</p> <p>The gestural paint work and high saturation colour is consistently maintained throughout the investigation which unifies the submission.</p> <p>For a more secure Achieved, the student could build upon the science fiction/fantasy potential of the later studies (5) (6). The elements of red river and two moons (5), shift this work beyond the decorative technical scope of the preceding images to generate the more specific communicative intention of an alien planet. A brief statement, that summarises the thematic intention of the student, would help to clarify this particular direction.</p> <p>It may also be useful for the student to include brief annotations that reflect upon the purpose and/or success of each image. Notes that analyse the visual strengths and weaknesses of each image can be used to refine the technical and pictorial properties of subsequent work.</p>



1



2



3



Artist models



Mondrian



Derain



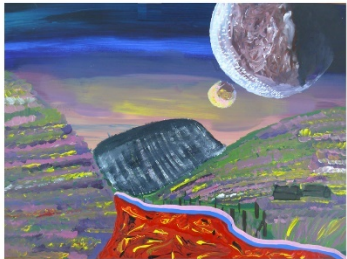
Kate Shaw



4



5



6



7





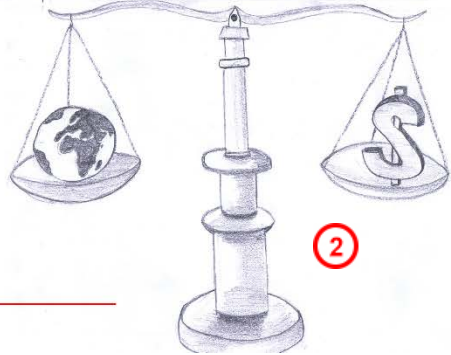
	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to systematically clarify ideas using drawing informed by established painting practice.</p> <p>This involves analysing, reflecting on and further developing concepts, subject matter, problems or situations in drawings informed by established practice.</p> <p>This student has begun to explore visual responses to the theme of financial mismanagement and inequality (1) (2) (3). The student also explores the stylistic and pictorial strategies of Shepard Fairey (4) (5).</p> <p>The spray can image (4) attempts to use Fairey's stylistic conventions to communicate a political idea.</p> <p>To reach Achieved, the student could further develop the communicative and stylistic elements of the painting studies (2) (3). For example, if the can (4) was spraying money the message would be about commerce, while the current effect could be seen as spraying leaves which leads to an environmental concern. A clarified outcome would also show consideration of how the background relates to the final outcome.</p> <p>The money tree concept (3) is clearly presented, but requires further pictorial elements to successfully communicate a specific message. For example, placing this tree within a garbage dump would allude to the waste of capitalism.</p> <p>For Achieved the student needs to show significantly more sustained development of the identified proposition. This could include a series of concept ideas followed by colour and media studies that lead to completed painting outcomes. These outcomes would need to clearly define the student's pictorial elements, stylistic properties and thematic ideas.</p>



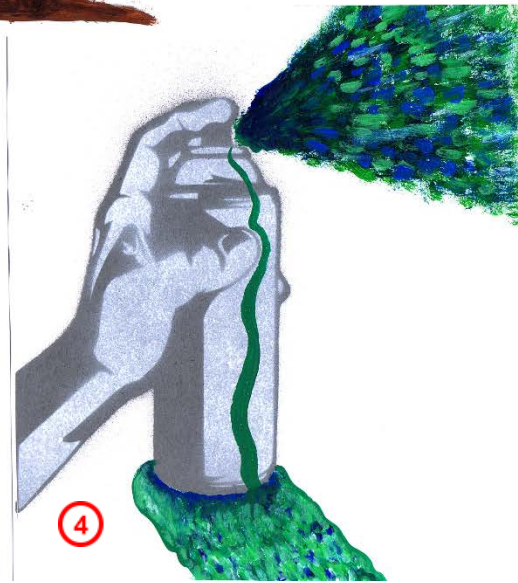
1



3



2



4



5

