



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 91453

Systematically clarify ideas using drawing informed by 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 systematically regenerate ideas using drawing informed by established printmaking 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 systematically regenerated visual, technical and conceptual ideas through a series of outcomes that advances the theme in terms of complexity and sophistication. Critical analysis is evident in the relationship between image and envelope (2) (3) to reinforce the idea of overseas aid. This is then further extended and reformed through installation pieces (5) (6) that establish an aid/recipient interaction.</p> <p>Images have been reconsidered in a variety of pictorial and technical ways. For example, the raised hands initially used in the envelope dry point print (2) are revisited as photographic elements in the final installation (6).</p> <p>The initial appropriated images (1) are reformed in innovative ways that consistently relate to the overseas aid proposition. For example, the text elements and packaging tape (3) (4) apply equally to both postal and human frailty contexts.</p> <p>For a more secure Excellence, the student could further refine the technical aspects of the outcomes in relation to the characteristics and constraints of established practice. For example, the physical construction of the final box (6) could be improved to match the sophisticated maturity of the conceptual idea.</p>

Pronto plate



Solar plate



Two prints using three different techniques

- Pronto plate / woodcut onto box surface
- Image of dirty looking surface
- Stencil - screen print or graffiti
- Carbon paper drawing over printed ground



- Pronto plate
- Composing the needs/wishes of a child living in poverty to a child living in a first world country
- Pronto plate printed onto a box to create a rough effect



- All above images could be used as stencils to create a silhouette figure which could then be worked on over top with a carbon paper drawing

The Sydney Morning Herald
20,000 die each day



- woodcut
- Possible woodcut of a child wearing and soiled clothes
- Printed onto a foliage surface or box
- Possibly used as a stencil



- carbon paper drawing
- Printed onto a news paper page or photocopy which would then be attached to card or sent over a box to still expose the cardboard

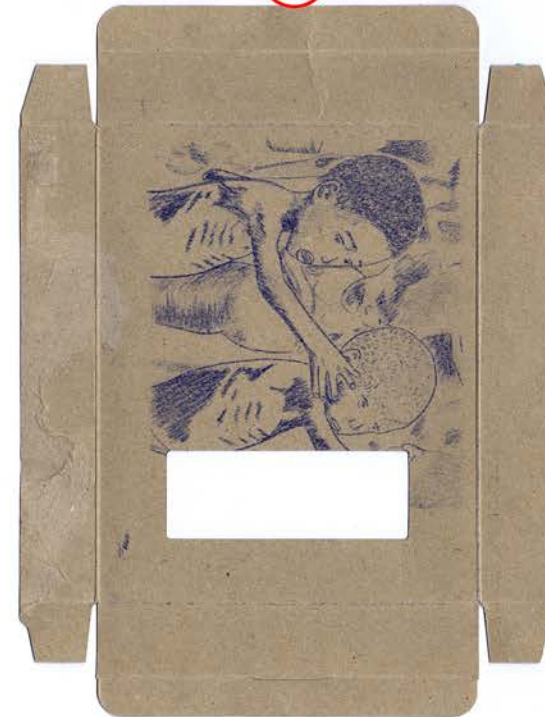
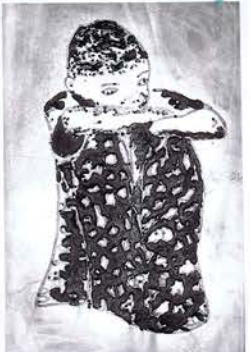


- These two images used as a stencilprint would show how unhealthy life

1



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3



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4



6

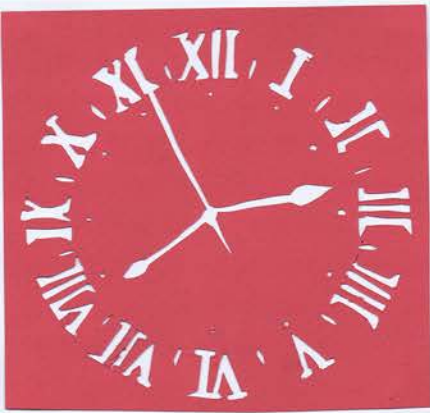
	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to systematically extend ideas using drawing informed by established printmaking practice.</p> <p>This involves critically analysing, evaluating, and further developing concepts, subject matter, problems or situations, in drawings informed by established practice.</p> <p>This student has explored a wide range of conceptual, technical and pictorial approaches to the proposition based on a free interpretation of the vanitas idea of time running out. While the skull (1), skeleton (2) (3), clock (4) and hourglass (7) are traditional vanitas iconography, the mixed-media approaches (5) (6) (7) are clearly contemporary.</p> <p>The initial process specific outcomes (1) (2) (3) (4) are followed by more innovative three-dimensional photographic works (5) (6) that extend visual ideas in a different technical direction. The final outcome (8) further extends and refines the juxtaposed imagery and unexpected technical approach of the photographic work by returning to a flat print outcome while using multiple images and print processes.</p> <p>The development is systematic in that each work builds upon the visual and technical strategies of the previous outcome.</p> <p>To reach Excellence, the student could reflect upon the entire investigation to show regeneration through reintegrating the stronger ideas omitted from the final outcome. This may include visual elements such as the clock or skeleton hand holding a fob-watch (4), or the photographic technical approaches (5) (6).</p> <p>Annotating the strengths and weaknesses of each visual and technical approach, may also assist the student to reform and further extend their conceptual ideas.</p>



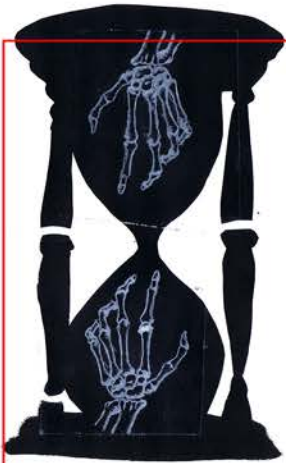
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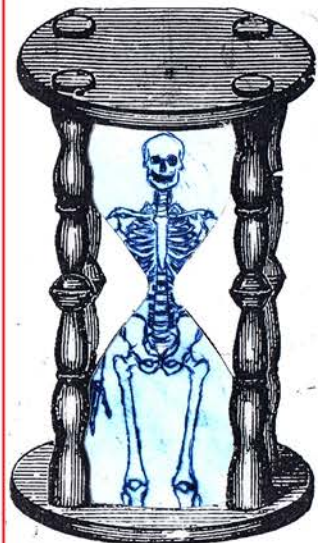
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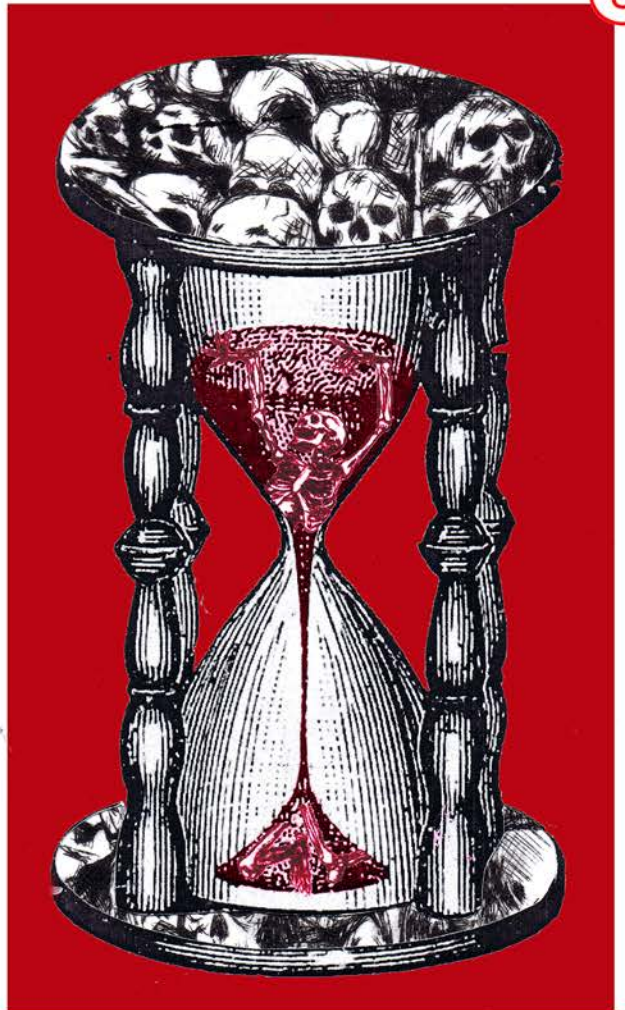
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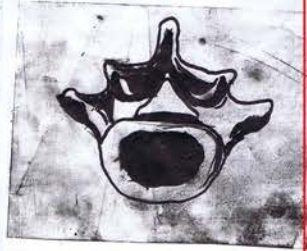
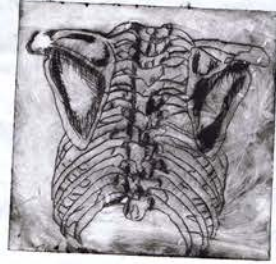
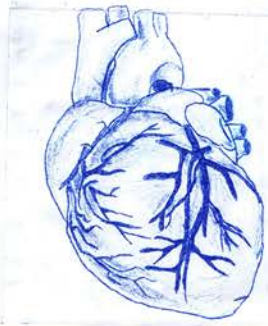
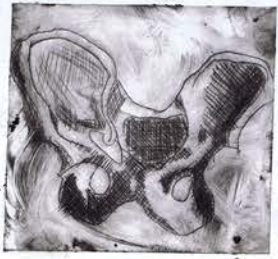


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	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to systematically extend ideas using drawing informed by established printmaking practice.</p> <p>This involves critically analysing, evaluating, and further developing concepts, subject matter, problems or situations, in drawings informed by established practice.</p> <p>This student has explored a range of pictorial and technical responses to a medical diagnostic and treatment theme.</p> <p>The initial anatomical studies use dry point (1), frottage (2) and solarplate (3). The student then explores combinations of processes by printing multiple images onto medical packaging (4). This also provides opportunity to extend into three dimensional outcomes.</p> <p>The final outcomes (6) use stitching (or suturing) to reassemble body images. The black and white positive/negative play (7) and red stitching reinforce the medical associations of the theme.</p> <p>For a more secure Merit, the student could ensure that the technical resolution of each work fully supported the conceptual ideas. For example, the inventiveness of the final outcomes (6) (7) would be enhanced with more refined cutting techniques and accurate rendering of the skeleton. This would more firmly resolve the pictorial and technical aspects of the extended conceptual idea.</p> <p>The student may also present a more systematic progression of ideas to show a clearer extension of ideas. Some images, such as the later solar plate works (5), do not seem to arise out of the preceding work or inform the following outcomes. A critical analysis and evaluation of these works might edit or reorder them to present a more cohesive advancement of the proposition.</p>

1



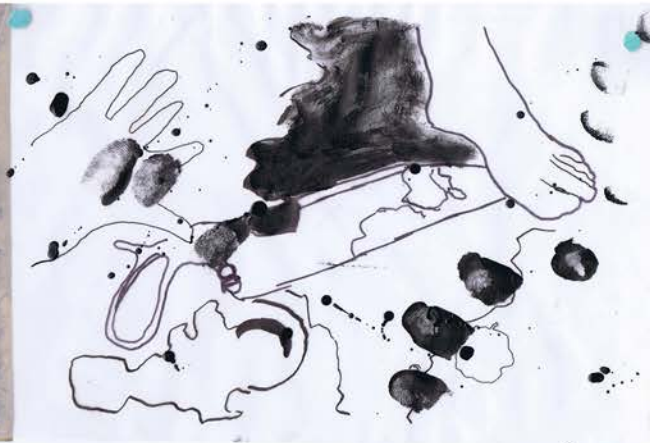
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Frottage

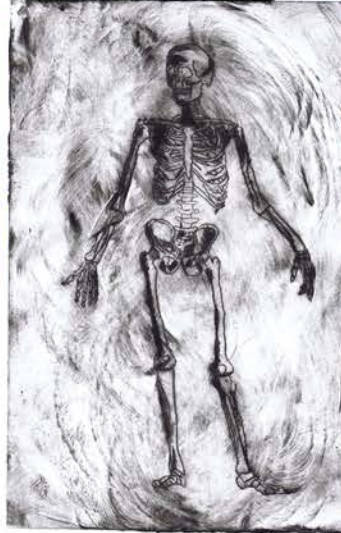
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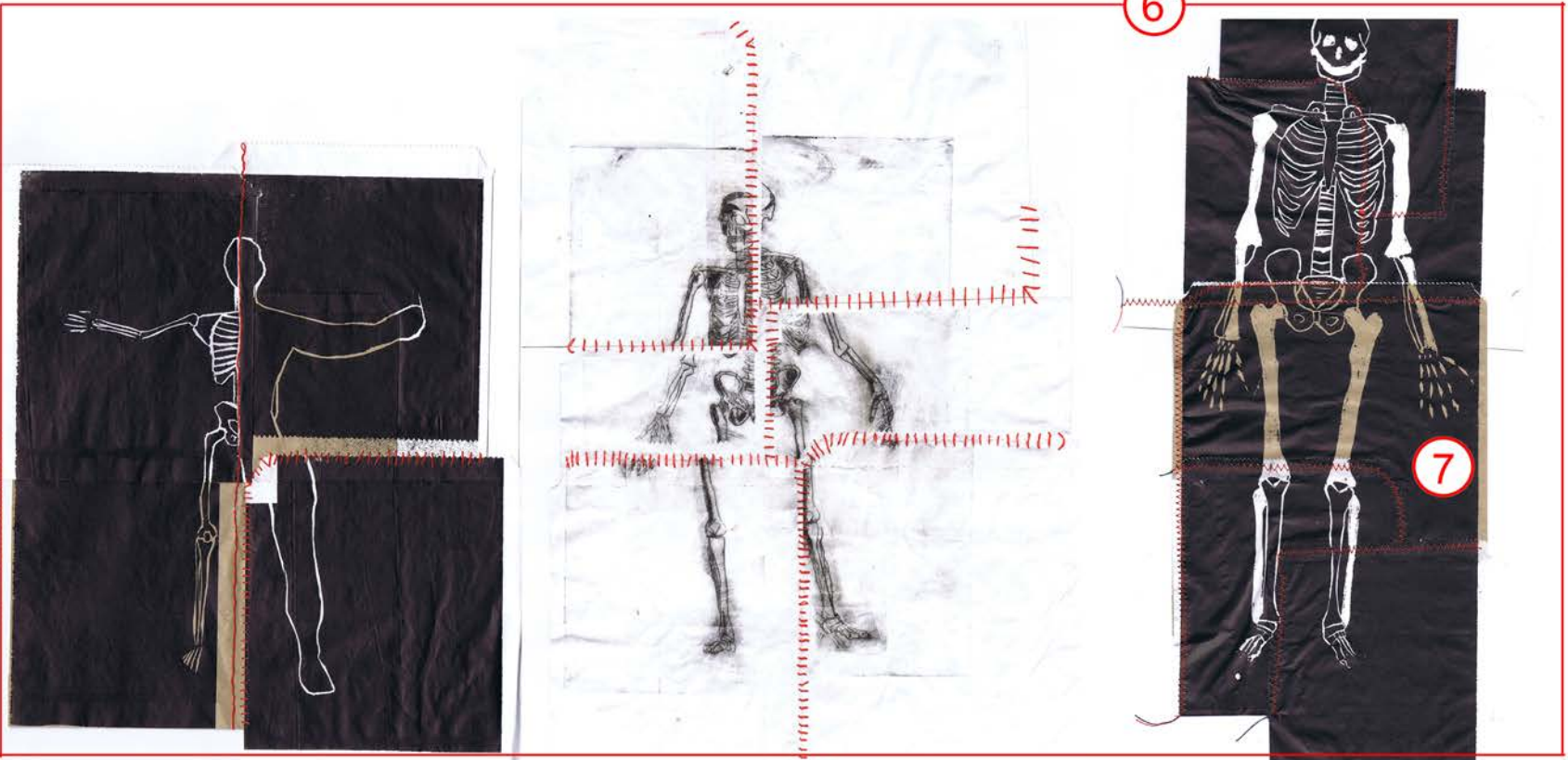
Solarplate



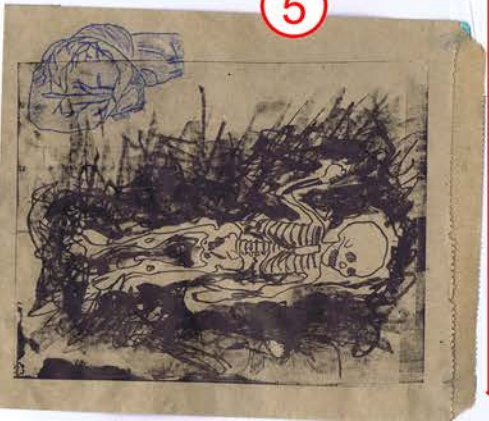
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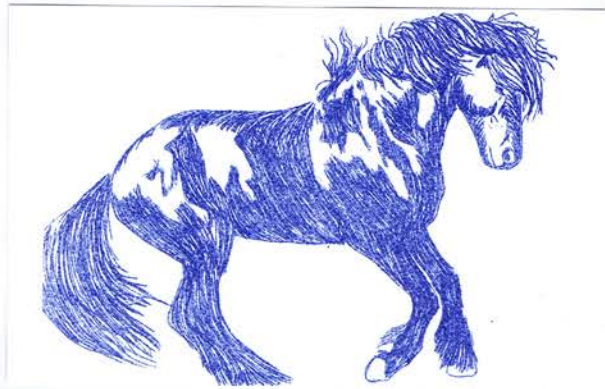
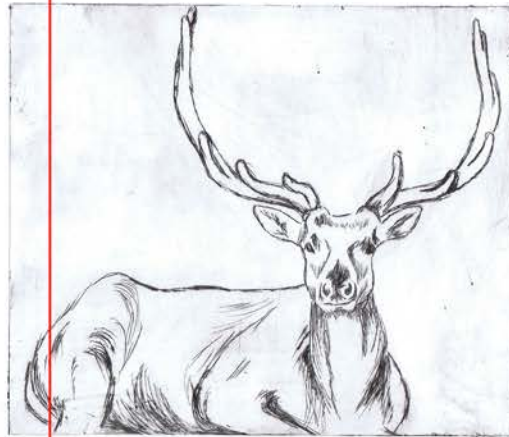
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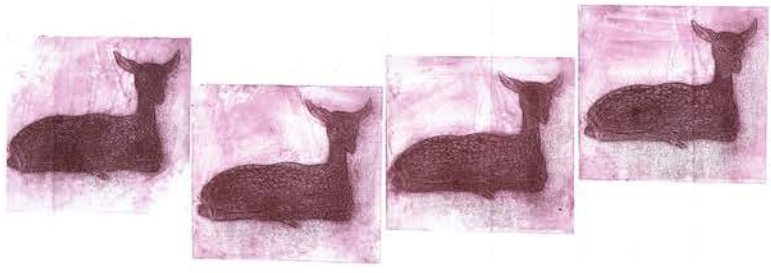
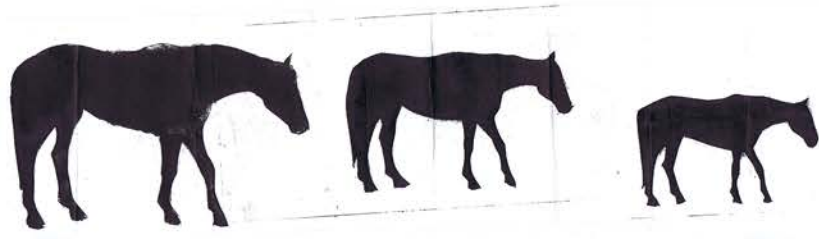
	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to systematically clarify ideas using drawing informed by established printmaking practice.</p> <p>This involves analysing, reflecting on, and further developing concepts, subject matter, problems or situations in drawings informed by established practice.</p> <p>This student has demonstrated sound understanding of how the characteristics and constraints of each printmaking technique can be used to support thematic ideas. For example, the repetition potential of screen-printing is used to create a herd effect (2).</p> <p>The concept of a horse and rider in motion is clarified in the final sequence (3) (4). The last work (4) combines woodcut and collotype processes while physically moving the horse and rider off the page to enhance the effect of movement and freedom.</p> <p>To reach Merit, the student could continue to further develop the horse and rider concept in new directions begun in the final work (4). The strategies of combining print processes, using three dimensions and cut-out strategies that extend beyond the bounds of traditional print protocols, all provide opportunity for the student to show the extension of ideas required for Merit.</p> <p>Alternatively, the student could reintroduce the iconic horse and stag approaches of the preceding dry point images (1). This would provide an opportunity for the student to capitalise on the high level of technical facility demonstrated in these works.</p>



1



2



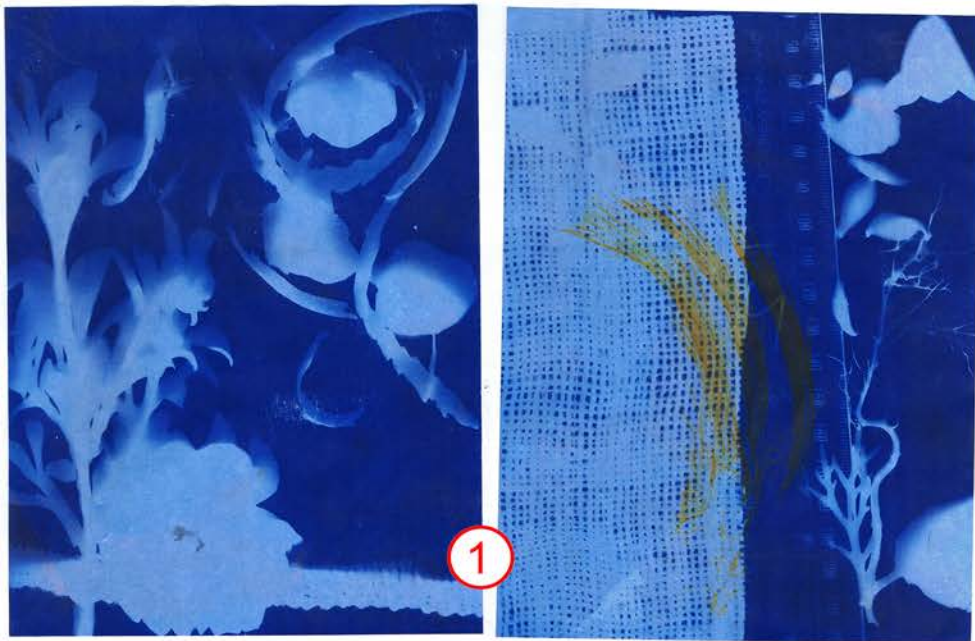
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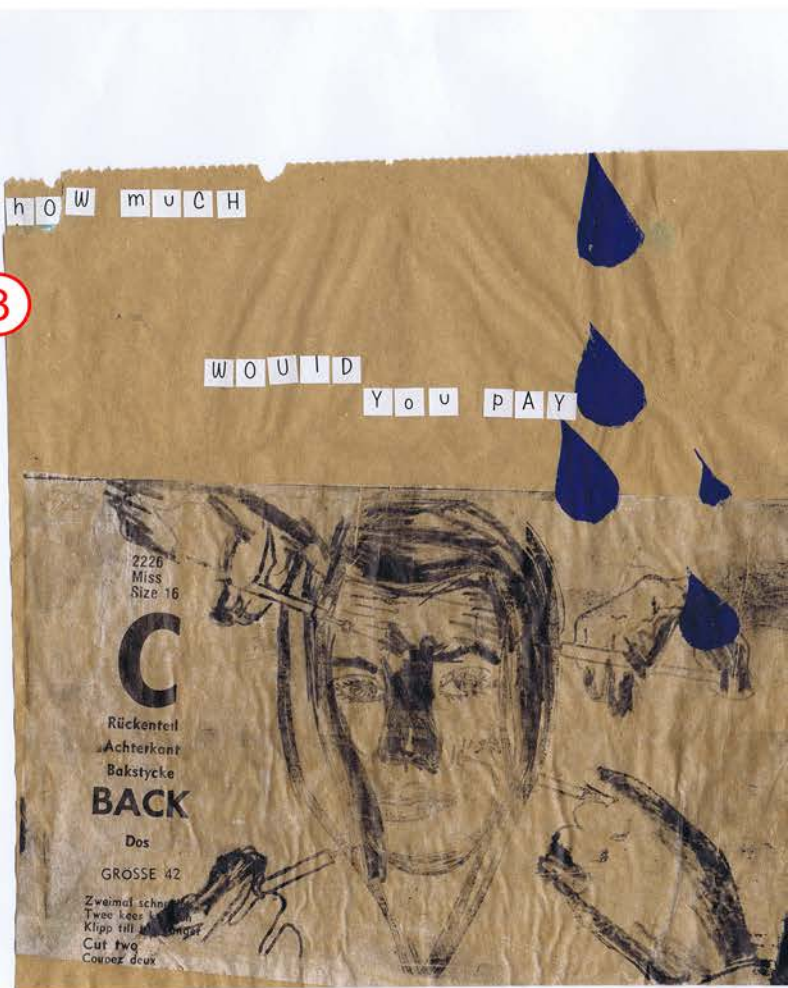
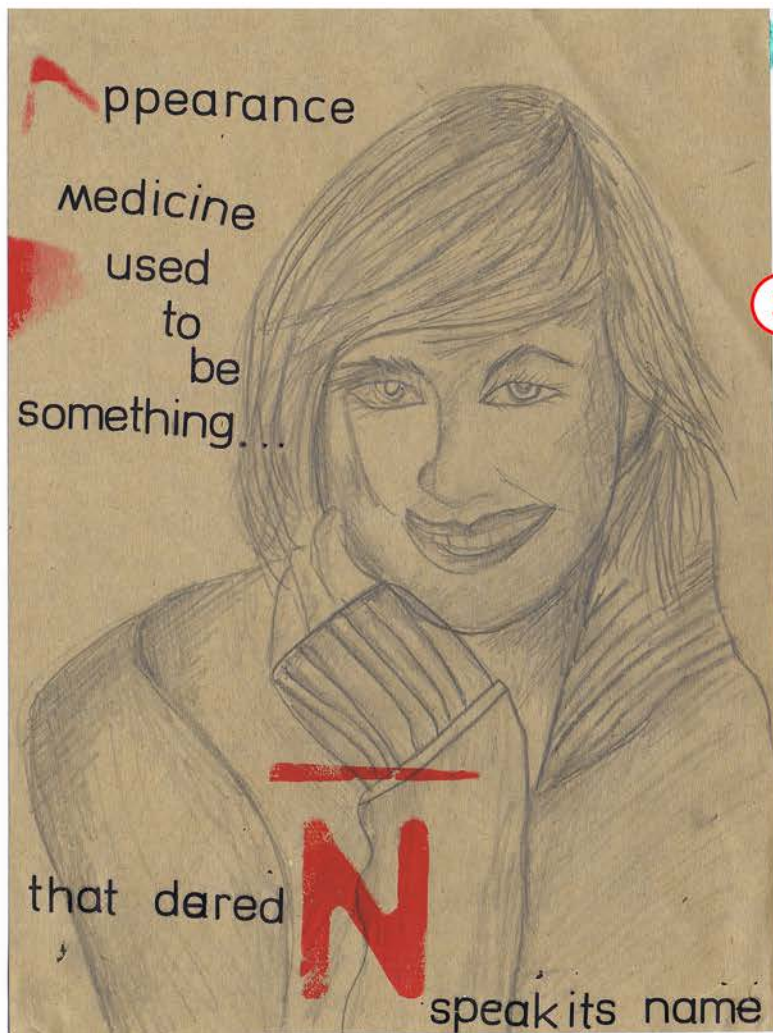
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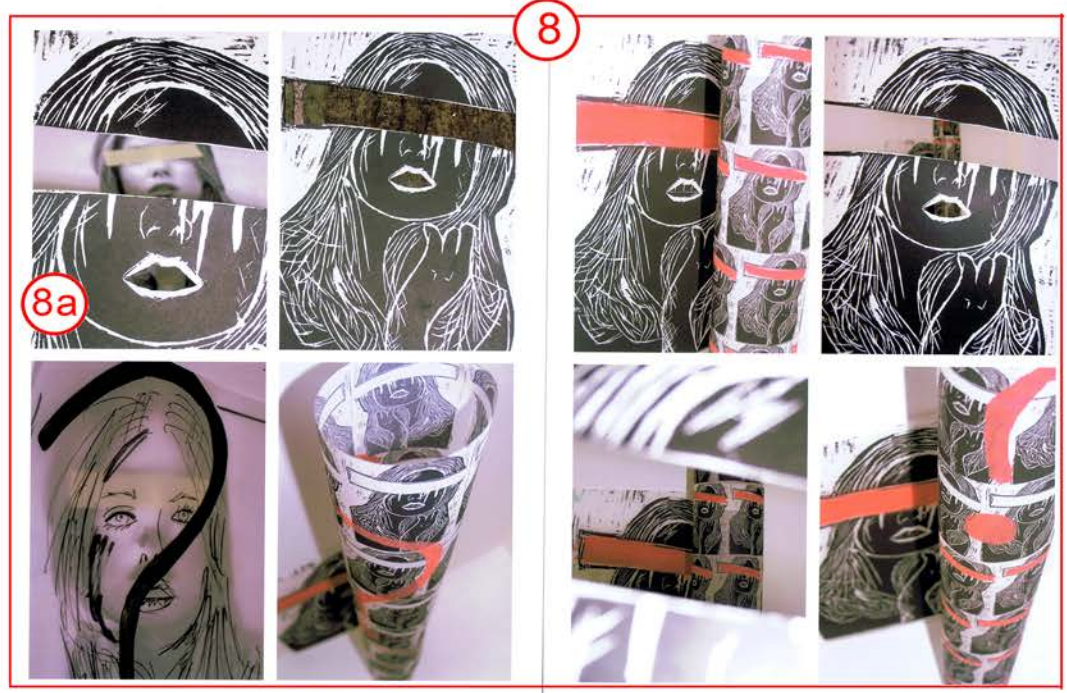
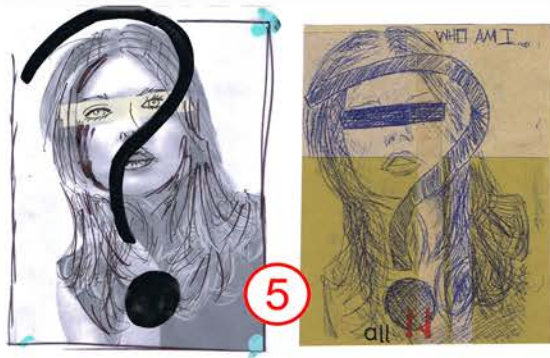


	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to systematically clarify ideas using drawing informed by established printmaking practice.</p> <p>This involves analysing, reflecting on and further developing concepts, subject matter, problems or situations in drawings informed by established practice.</p> <p>This student has investigated ideas associated with the concealment or discovery of personal identity.</p> <p>The narrative proposition builds upon an investigation of the portrait theme (2) (4) which initially started as an exploration of cosmetic surgery (3). The 'Who Am I?' obscured identity motif developed later in the investigation (5) is then sustained through two collage (6) (7) and photomontage assemblage (8) iterations.</p> <p>As a whole, the investigation demonstrates a systematic generation, development and progression of ideas that shows understanding of how technical processes and visual strategies can support a thematic proposition.</p> <p>For a more secure Achieved, the student could clarify their approach by further refining the technical and pictorial strategies to more explicitly communicate the underlying ideas. For example, the first work of the final sequence (8a) most succinctly illustrates the concept of a presented and concealed identity. Reflecting on the sequence may identify this approach as being most worthy of reconsideration and further development.</p> <p>The student may also consider alternative devices to more clearly communicate the ideas rather than relying consistently on the same printed image with a bar across the eyes motif.</p> <p>A systematic investigation would also ensure that all parts contribute to the overall proposition. This may be enhanced by replacing the unrelated frottages (1) with portrait images.</p>

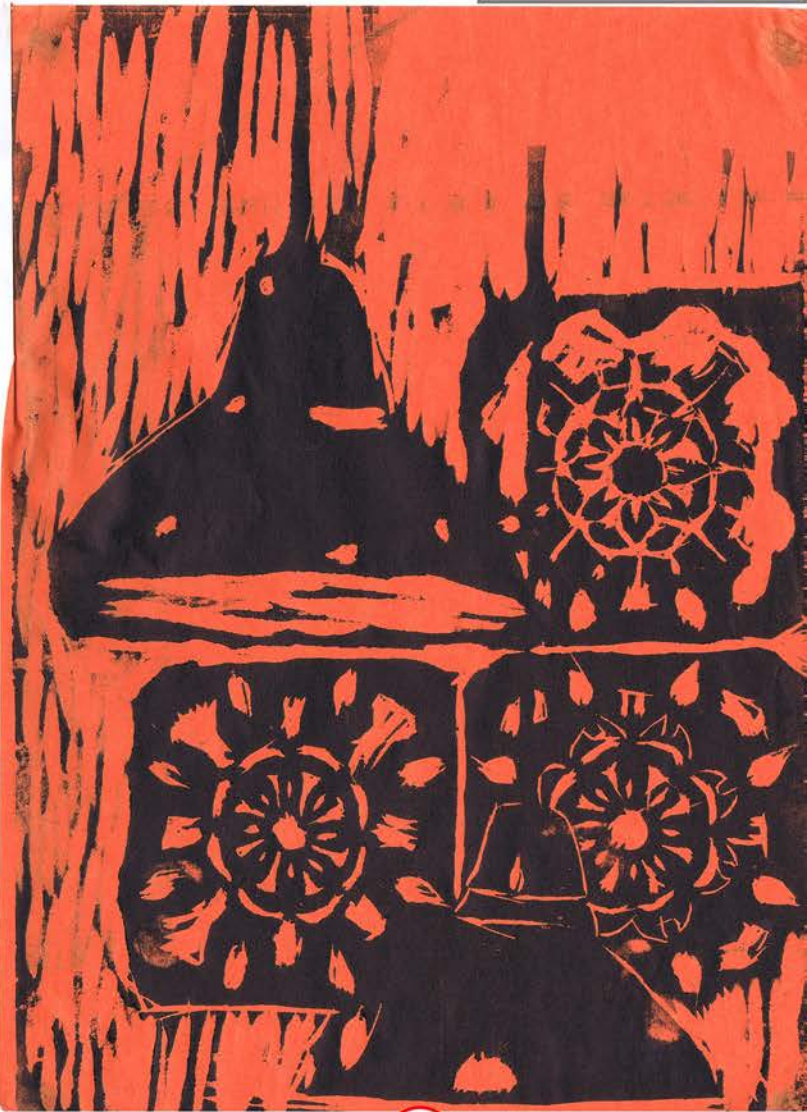


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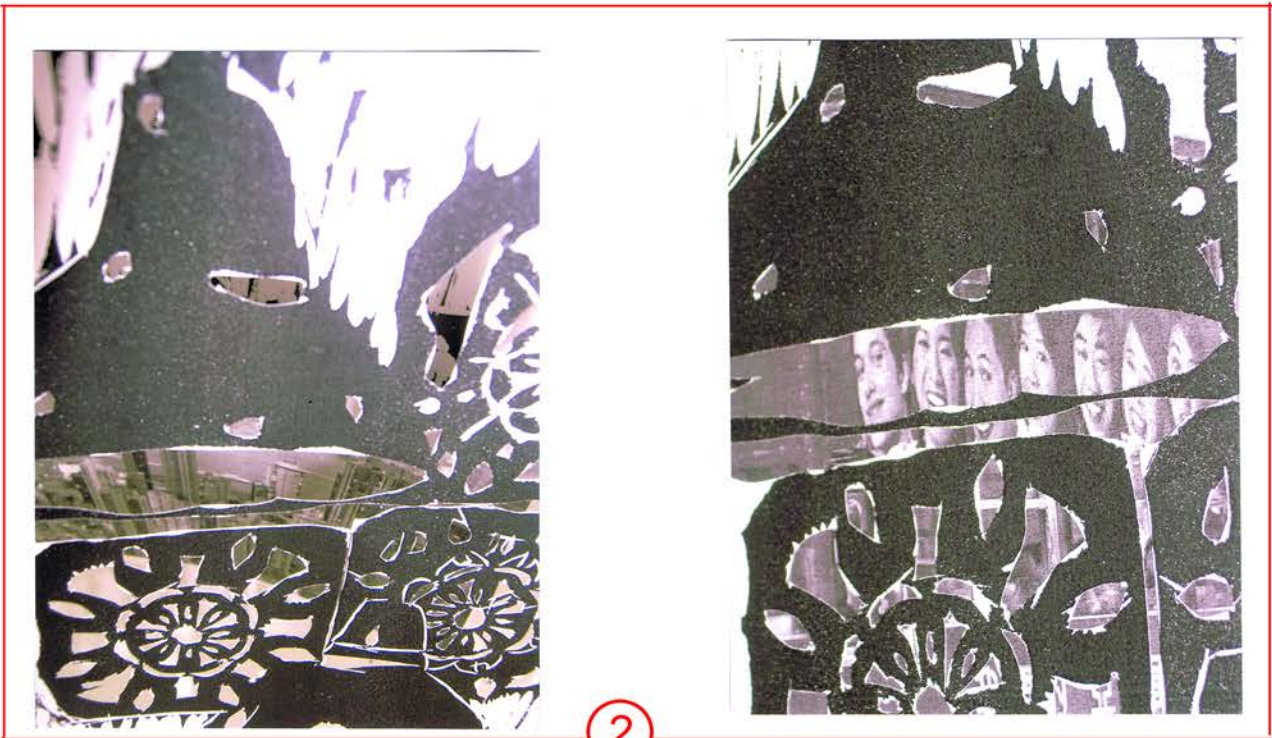




	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to systematically clarify ideas using drawing informed by established printmaking practice.</p> <p>This involves analysing, reflecting on, and further developing concepts, subject matter, problems or situations in drawings informed by established practice.</p> <p>This student has identified the general theme of theme Hong Kong and begun to explore a variety of compositional and technical approaches to associated imagery.</p> <p>Potentially the most successful outcomes are the digital works (2) that build upon the initial woodcut outcomes (1). The innovative technical approach of these works is used to communicate the idea of a joyfully crowded environment.</p> <p>To reach Achieved, the student could advance a particular idea in a <i>systematic</i> way in the second half of the investigation. The lotus flower (3), bus (4), building (5), map (6) and boat (7) stand as a series of unrelated outcomes rather than the developmental progression of a clearly defined proposition.</p> <p>The final oval outcomes (8) begin to combine the different technical and pictorial ideas. Further integration and development of the pictorial and technical ideas are needed to show the clarification of a particular idea required for Achieved. For example, the student could align the bus, boat and building within a series of ovals spread over the map of Hong Kong to represent the theme of rush hour commuting in a crowded metropolis.</p>



1



2

