



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

Exemplar for Internal Assessment Resource

Visual Arts – Painting Level 2

Resource title: Still life as self portrait

This exemplar supports assessment against:

Achievement Standard 91311

Use drawing methods to apply knowledge of conventions appropriate to painting

Student and grade boundary specific exemplar

The material has been gathered from student material specific to an A or B assessment resource.

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Ministry of Education To support internal assessment from 2012

The resource for painting 2.2/2.3B explores traditional approaches to the vanitas painting as a foundation for subsequent exploration of contemporary approaches undertaken within the assessment context of the 2.4 external painting standard.

The tasks outline a sustained learning sequence of 42 hours. This enhances students' opportunity to demonstrate higher levels of performance for 2.2 and 2.3. The same body of evidence is then assessed through the different assessment 'lenses' of each achievement criterion. This means that while the knowledge of painting technical conventions for 2.2 may be operating at Achieved level, the clarification of personal ideas for 2.3 may be sufficient for Merit.

The observational studies clearly relate to the painting materials and techniques requirement of 2.2 while the later paintings need to be considered in terms of how well they apply painting conventions (composition, colour, paint application) for the purposes of assessment for 2.2.

Drawing methods refers to the use of media, techniques and processes to arrange elements (line, shape, space, colour, tone, point, texture, form, mass) and principles (balance, harmony, rhythm, tension, contrast) to inform art work.

Painting drawing may include drawing notes, sketches, monochromatic and colour studies, collage, and painting

Conventions appropriate to painting refer to the characteristics and constraints applicable, relevant and fitting to the field.

Evidence for this standard should align with the level seven strands of *The Visual Arts* in *The New Zealand Curriculum*.

	Grade Boundary: Low Excellence
1.	<p>For Excellence samples need to: Use drawing methods to apply <i>in-depth knowledge</i> of conventions appropriate to painting. <i>Apply in-depth knowledge</i> means the critical selection and use of particular processes, procedures, materials, techniques and pictorial conventions according to an intended purpose when making artworks.</p> <p><i>Strengths:</i> This practical investigation demonstrates the application of an <i>in-depth knowledge</i> of compositional and technical conventions associated with traditional vanitas still life painting. Each aspect of colour, form, light, composition, etc is related to intended pictorial or symbolic purposes.</p> <p>The sample begins with a clear identification of vanitas compositional principles followed by a series of observational studies that maintain a consistent degree of accuracy and facility with wet and dry media. The gradual introduction of muted colours and suggestions of transparency in the final painting also support the Excellence grade decision.</p> <p><i>The sample is at the beginning of the Excellence grade range because:</i> The final images regress to a degree of generalisation in the treatment of visual details which limits the depth of knowledge about this aspect of the traditional vanitas approach. Were the final works to sustain the realism evident in the preceding work, or additional evidence included to prove deliberate intent for the simplification of form, the sample may be placed more securely within the Excellence grade range.</p>



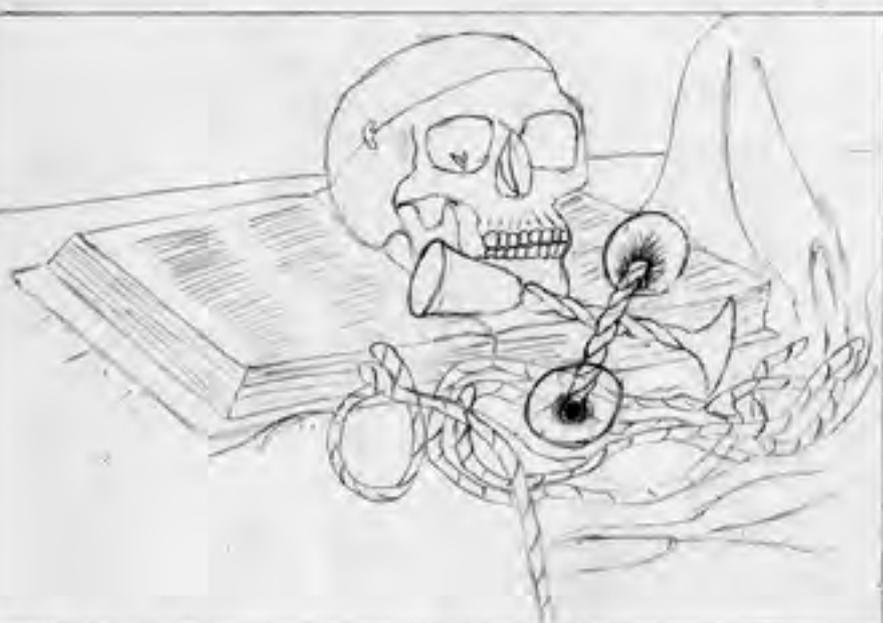
- Shallow sense of space.
- Objects arranged on the table



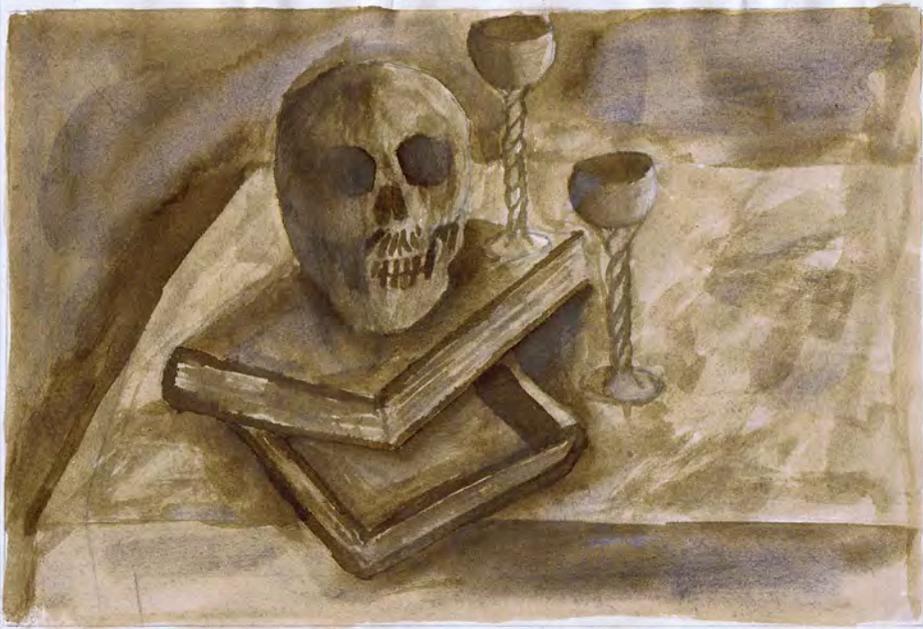
- Objects comes out of the edge of the table.
- Background is plain.



- Has a foreground/midground/background
- Pocket watch used to represent every hour, minute's, seconds of our life that we should make the most of

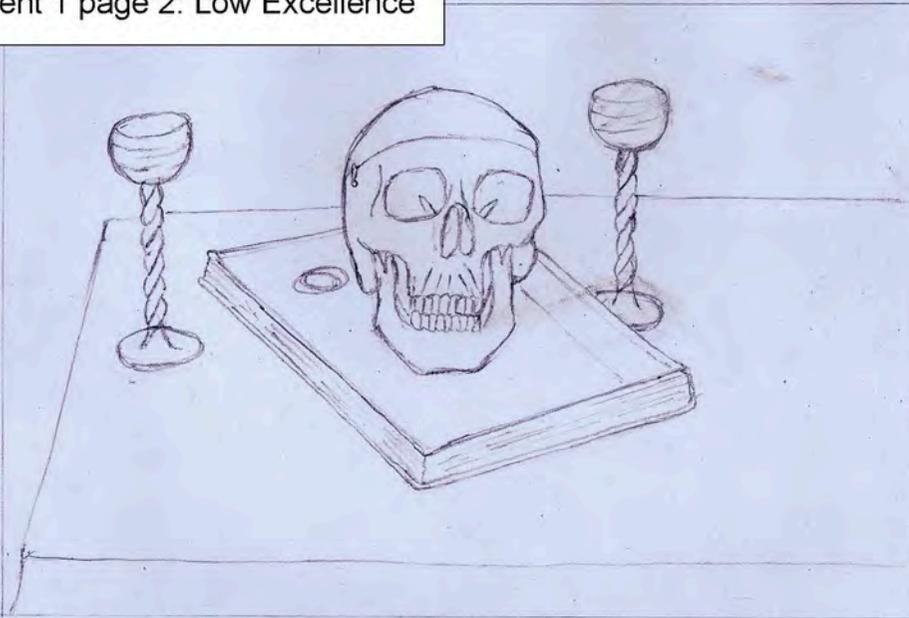


- Multiple objects
- Use of objects angles to link background/midground/foreground.

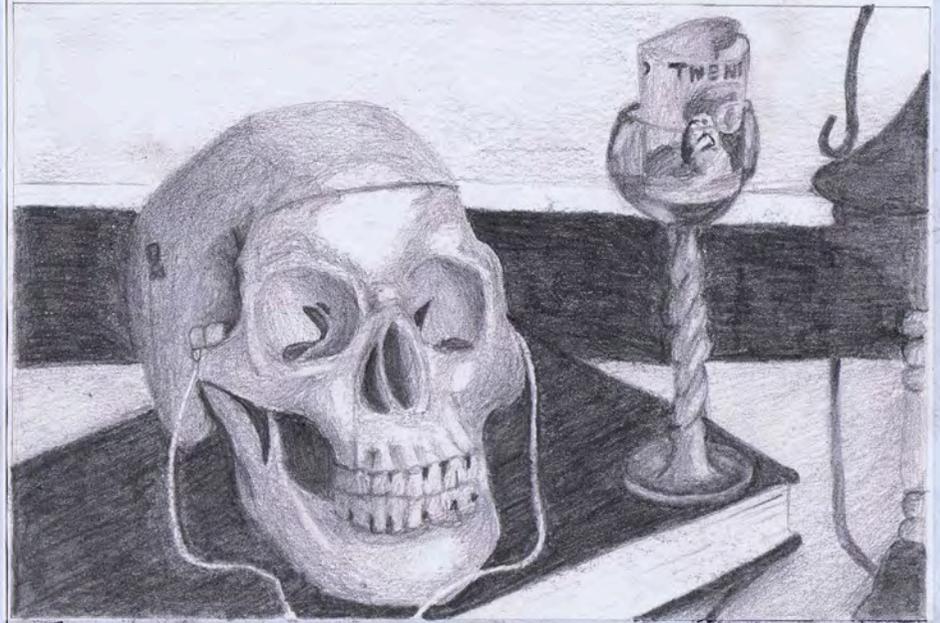


- Table edge is parallel to the edge of the painting
- Object comes out of the edge of the table

Student 1 page 2: Low Excellence



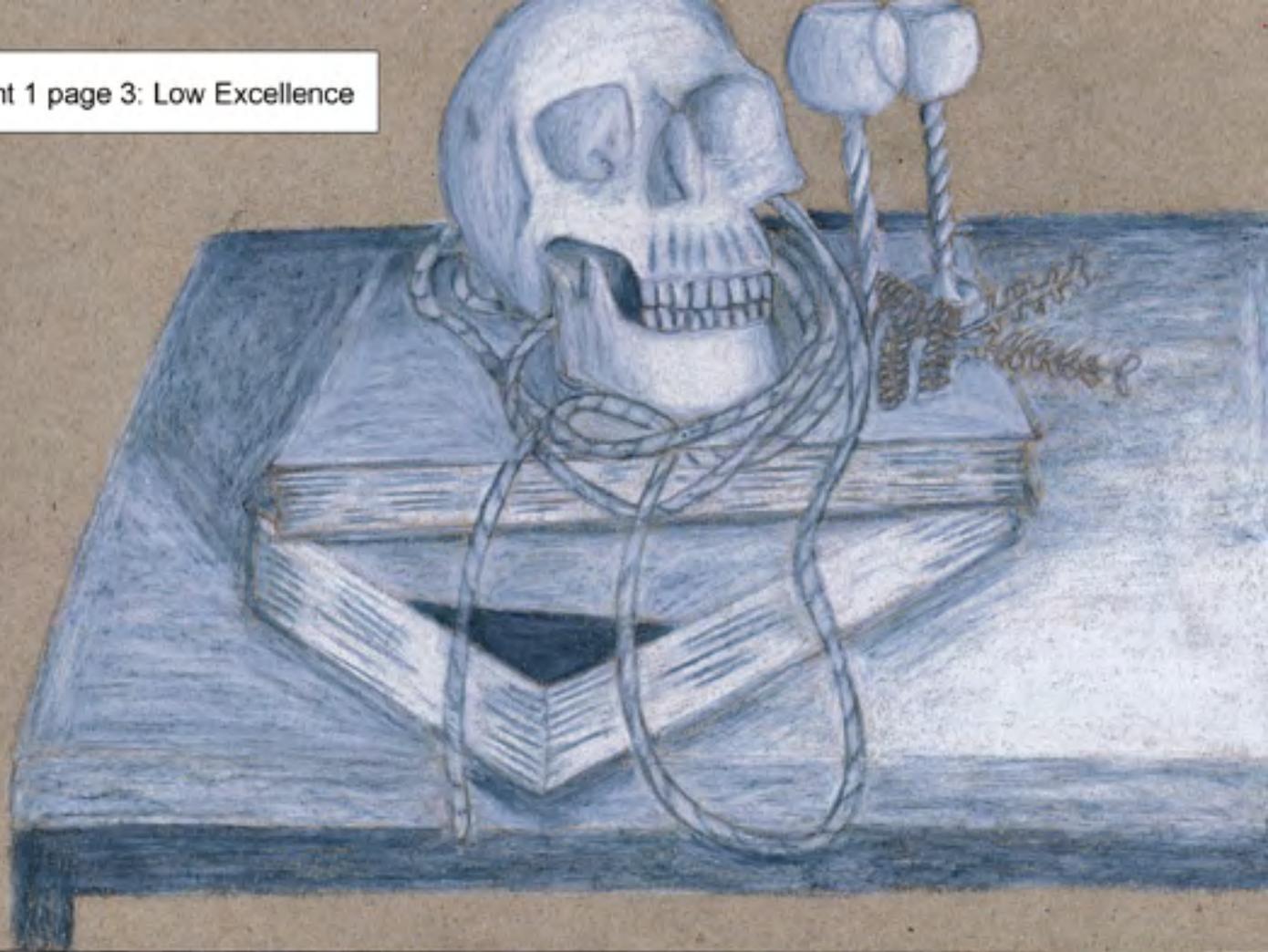
- Dominant central image/object.
- Table edge is parallel to the edge of the painting.



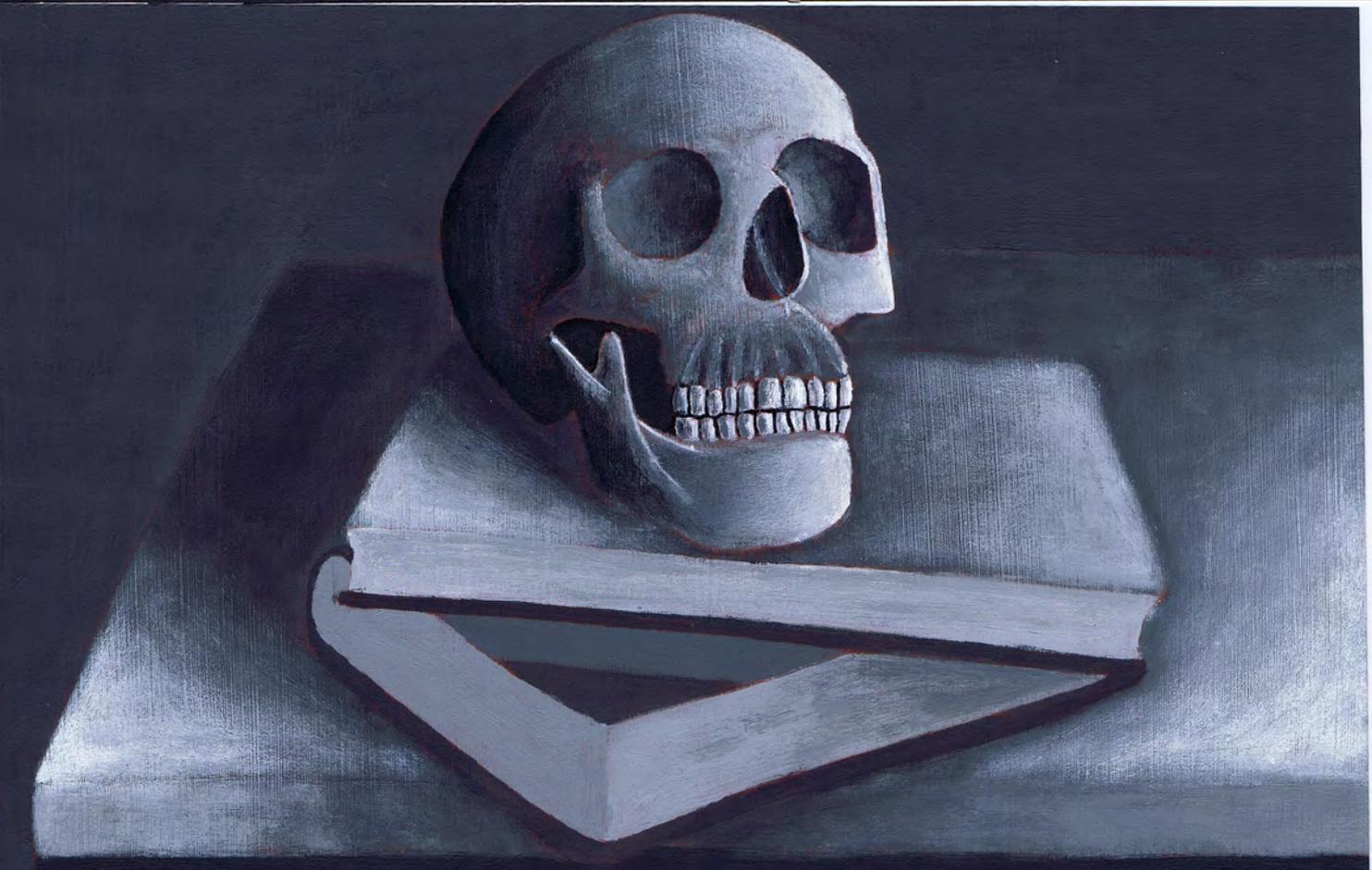
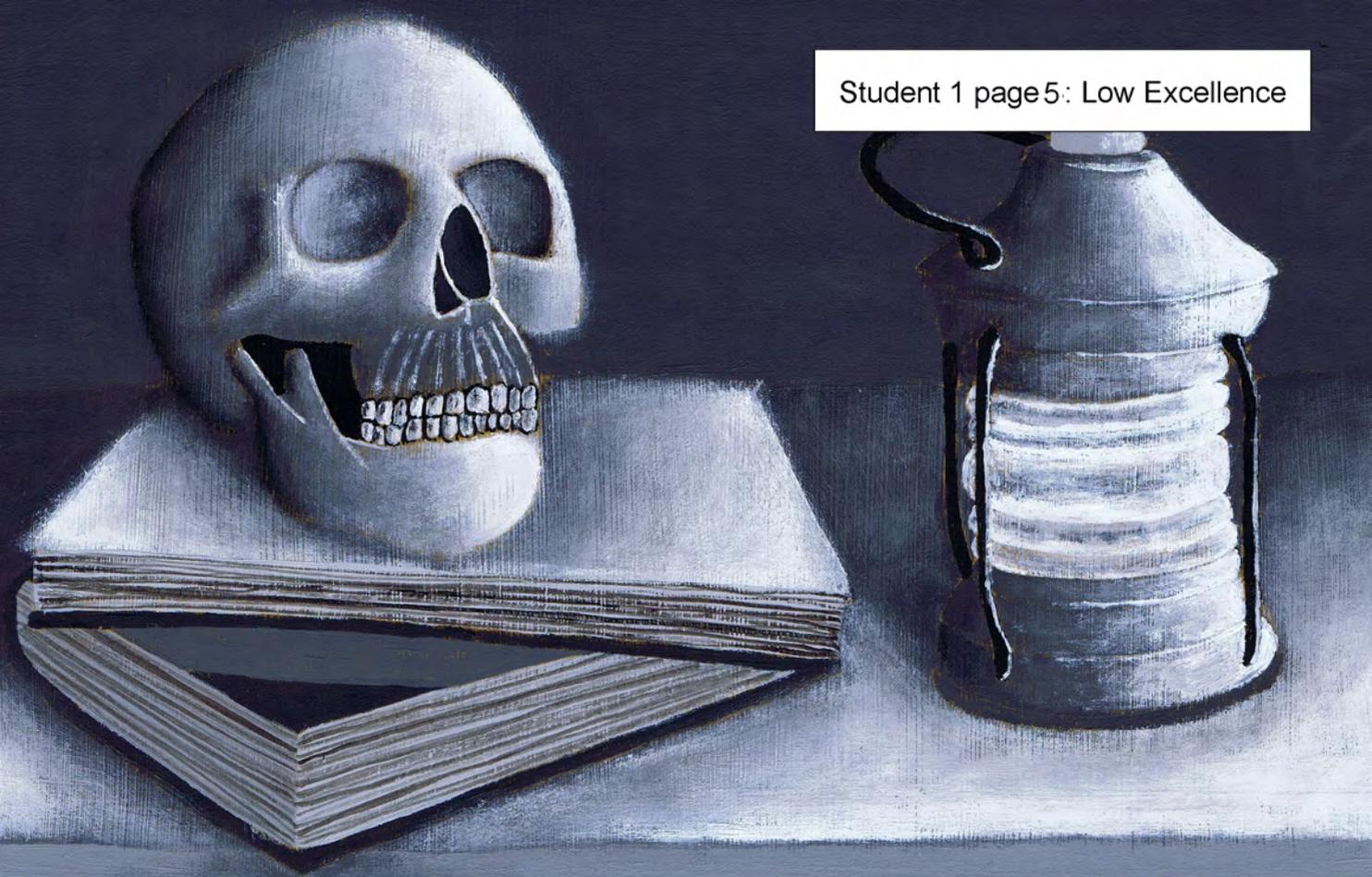
- The skull is used to represent death, which reminds us of our own immortality and the importance of each day you are living, and to cherish each and every day.
- Side lighting.

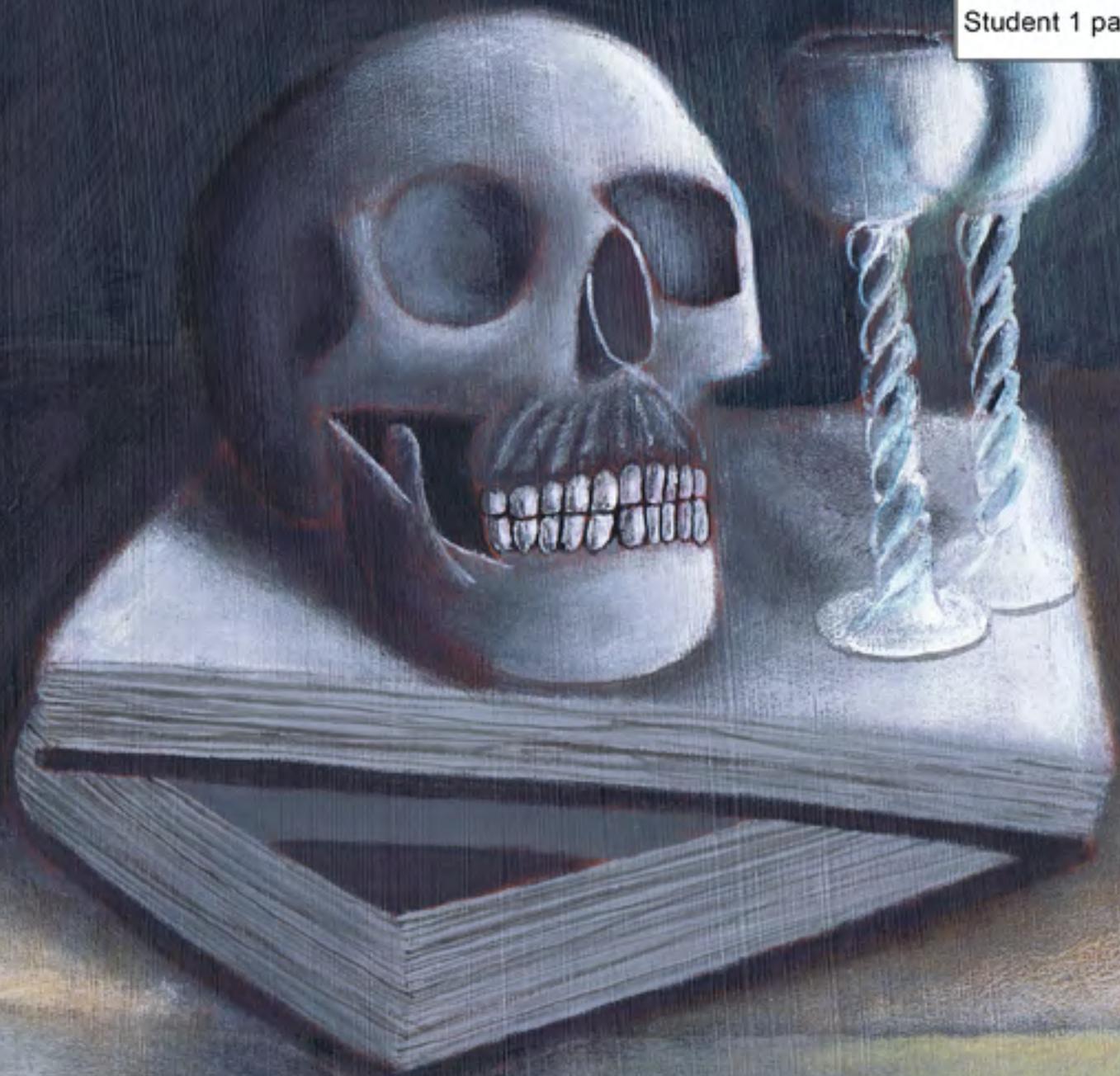


- Objects arranged on the table.
- Has a foreground, midground and background.









	Grade Boundary: High Merit
2.	<p>For Merit samples need to: Use drawing methods to apply <i>specific knowledge</i> of conventions appropriate to painting. <i>Apply specific knowledge</i> means the selection and use of particular processes, procedures, materials, techniques and pictorial conventions according to an intended purpose when making artworks.</p> <p><i>Strengths:</i> The arrangement of objects and space in the final two pages presents a degree of pictorial restraint, and balance between positive and negative elements, that is operating at the beginning of the Excellence grade range at level two.</p> <p>The compositions present a clear understanding of how pictorial elements can be used to create narrative meaning. This aspect of the evidence also needs to be considered in relation to the <i>develop ideas</i> requirement of painting 2.3. For assessment of 2.2 the evidence needs to be considered in terms of how well the images deal with the compositional and technical conventions associated with the still life genre.</p> <p><i>The sample is not yet Excellence because:</i> The unsophisticated use of painting processes and techniques prevents the sample from moving beyond the criterion for Merit. Page five and six present stock colours and (at times) raw painting application which, while appropriate in some pictorial circumstances, is less suited to the contemplative context of the traditional vanitas approach.</p> <p>Greater application of the complex pictorial arrangements explored in the initial sequence, or consistent use of the more considered paint application in the final two pages, may enable this sample to move into the Excellence grade range for painting 2.2.</p>



Conventions

- Background is plain
- Viewer is about the same - slightly above table.
- foreground / midground / background.



Conventions

- Use of objects at angles to link fore/mid/back.
- Objects relate to each other.

Student 2 page 1: High Merit



Conventions

- tables
- dominant images
- angles of objects ~~lead~~ lead to foreground / mid / back.



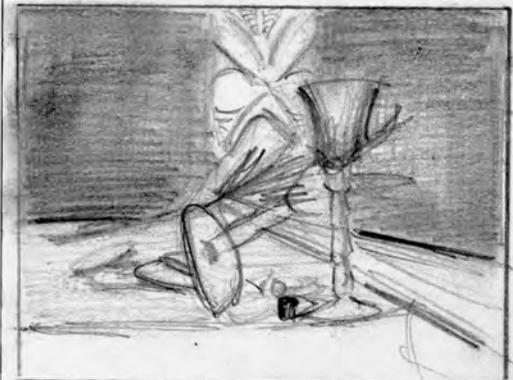
Conventions

- Viewer is about the same - slightly above the table.
- Dominant images / objects.
- fore / mid / back ground.



Conventions

- Viewer is about same - slightly above table.
- foreground / mid / back
- plain background.



Conventions

- horizontal line
- background is plain

Conventions

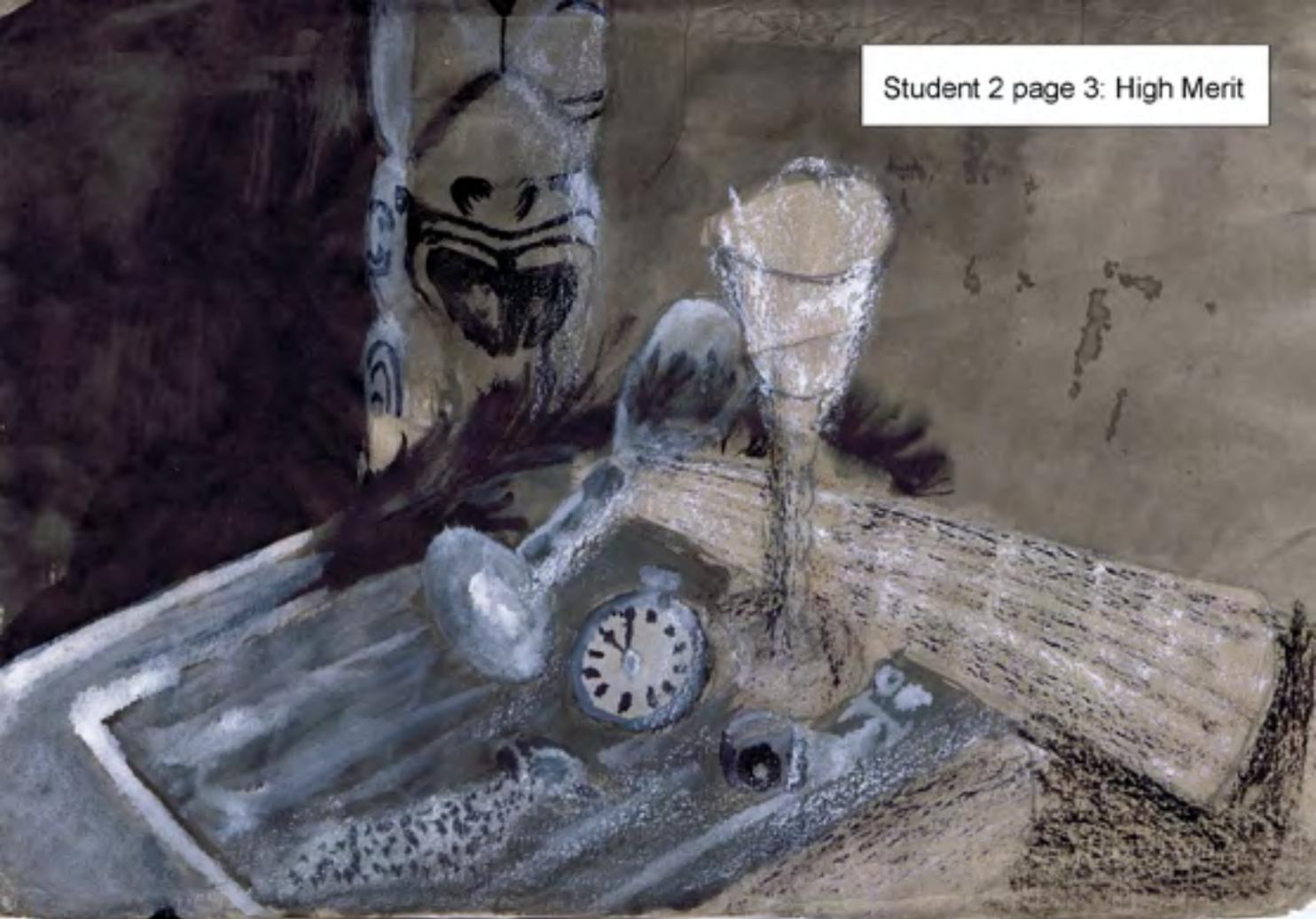
- dull colours
- lighting is used to render
- dominant images
- The table edge is parallel to the edge of the painting.
- shallow sense of space.



Conventions

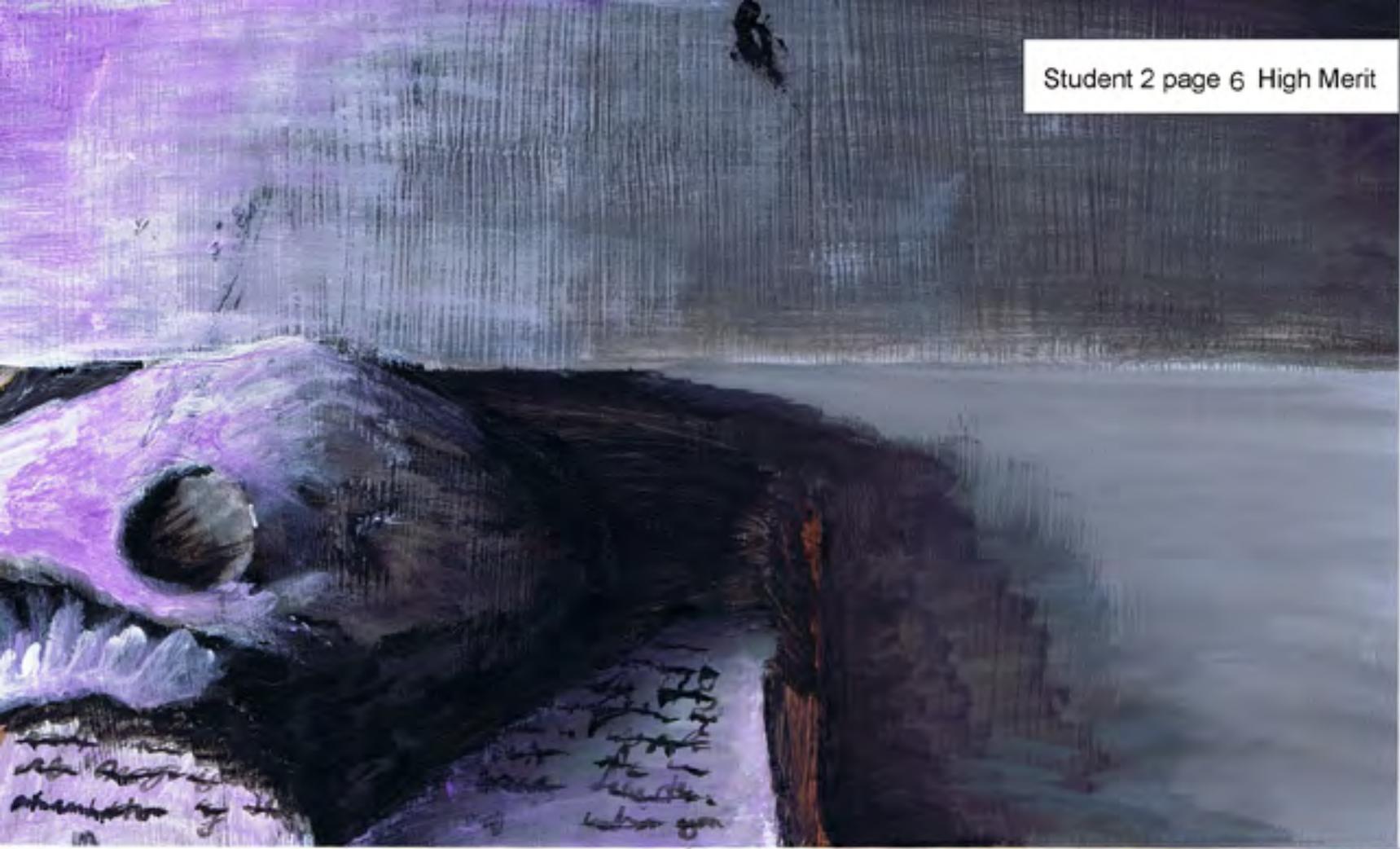
- dull colours
- shallow sense
- objects lead from fore/mid/background







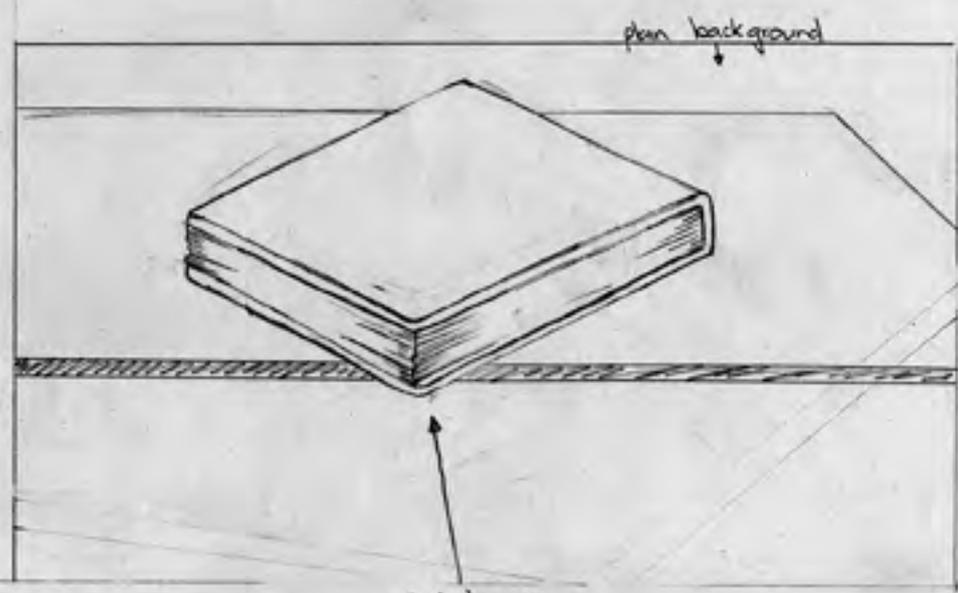
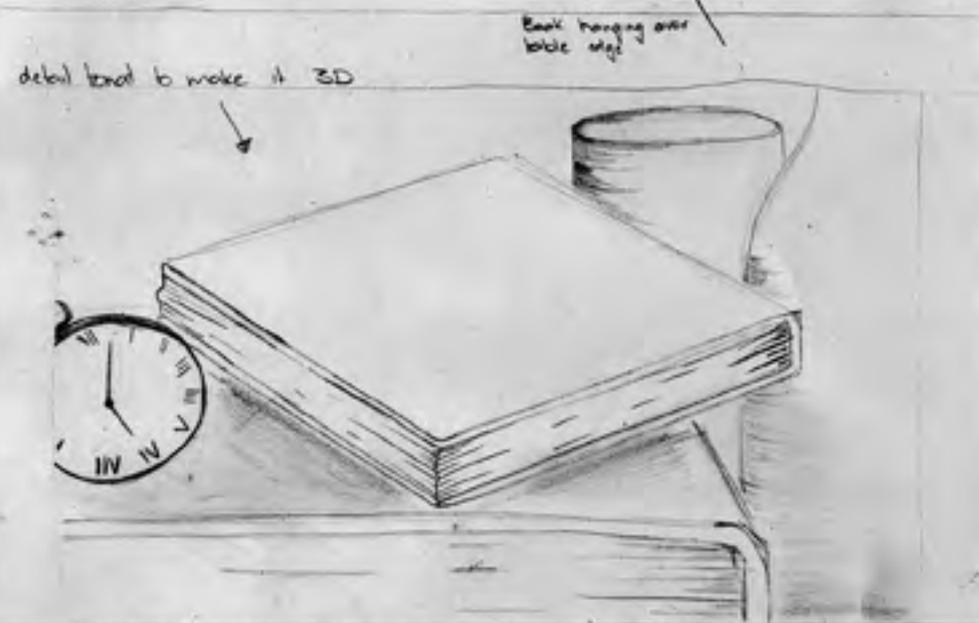
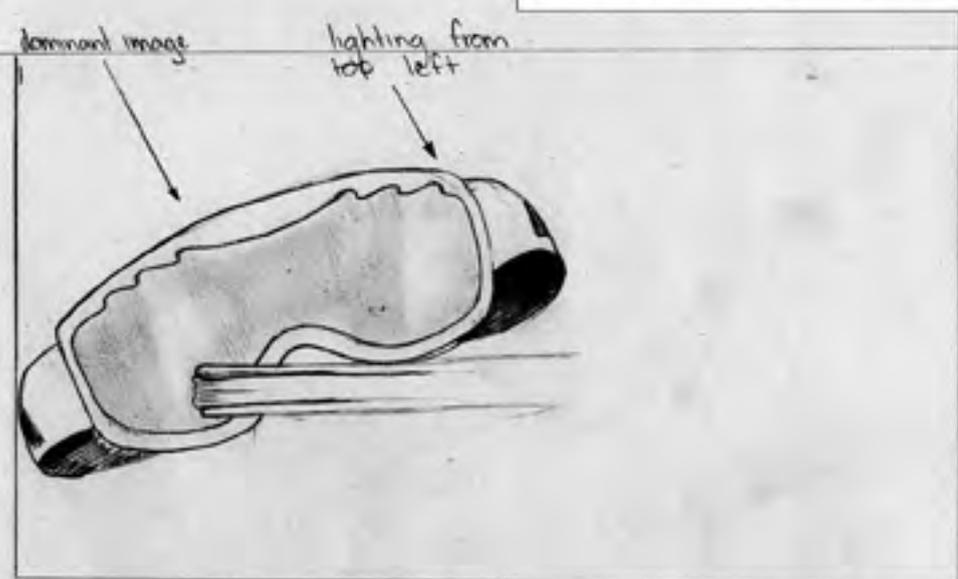
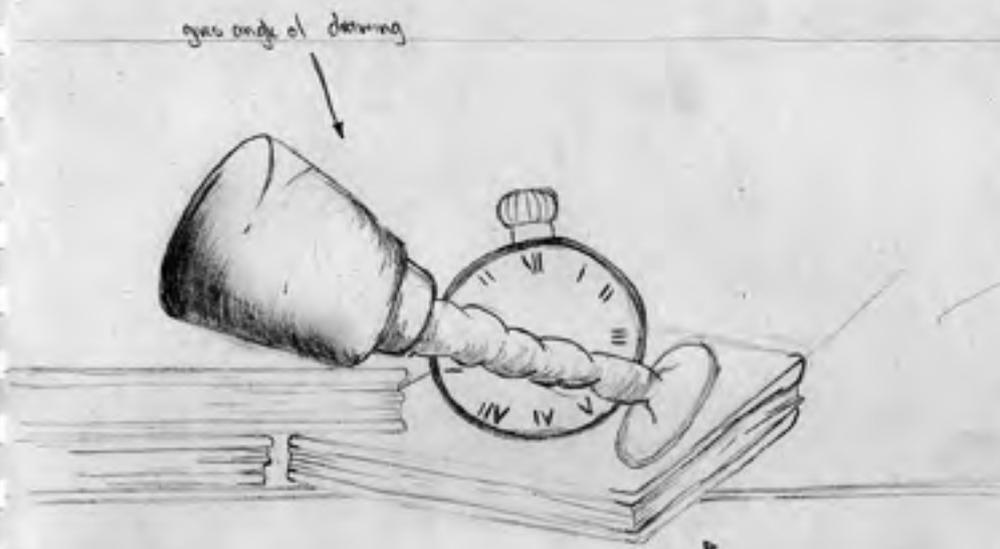








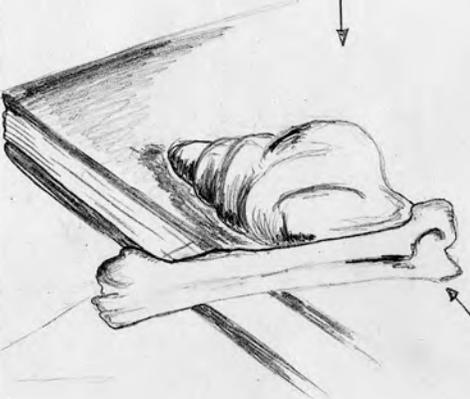
	Grade Boundary: Low Merit
3.	<p><i>Strengths:</i> This sample presents a sustained series of accurate recording drawings that identifies and applies a range of vanitas compositional conventions. These include the relationship of objects to each other and the surrounding space, and the use of placement and juxtaposition to create visual tension. For example the bone and book balanced precariously in the bottom drawing of page four. These demonstrate the knowledge of specific conventions needed for Merit although their use is at a relatively simple level.</p> <p>The three printed works show deliberate and controlled use of specific vanitas conventions including: dark background to create spatial depth and mystery, strong side light to create three dimensional form and drama, and layering of paint to create visual interest.</p> <p><i>The sample is at the beginning of the Merit grade range because:</i> When moving from drawing to paint, the student defaults to stock colours and appears to overlook some of the compositional subtleties of the preceding work (book on edge of table).</p> <p>For a more secure Merit the later works need to maintain or advance the <i>specific knowledge</i> employed in the initial stages of the investigation.</p>



plan back ground

Book hanging over bible edge

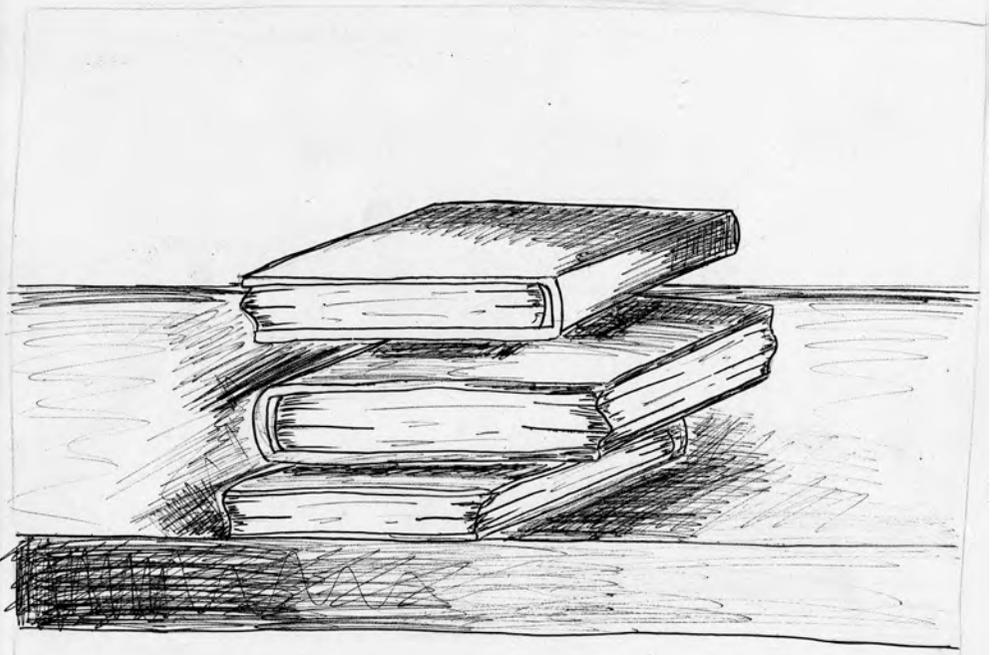
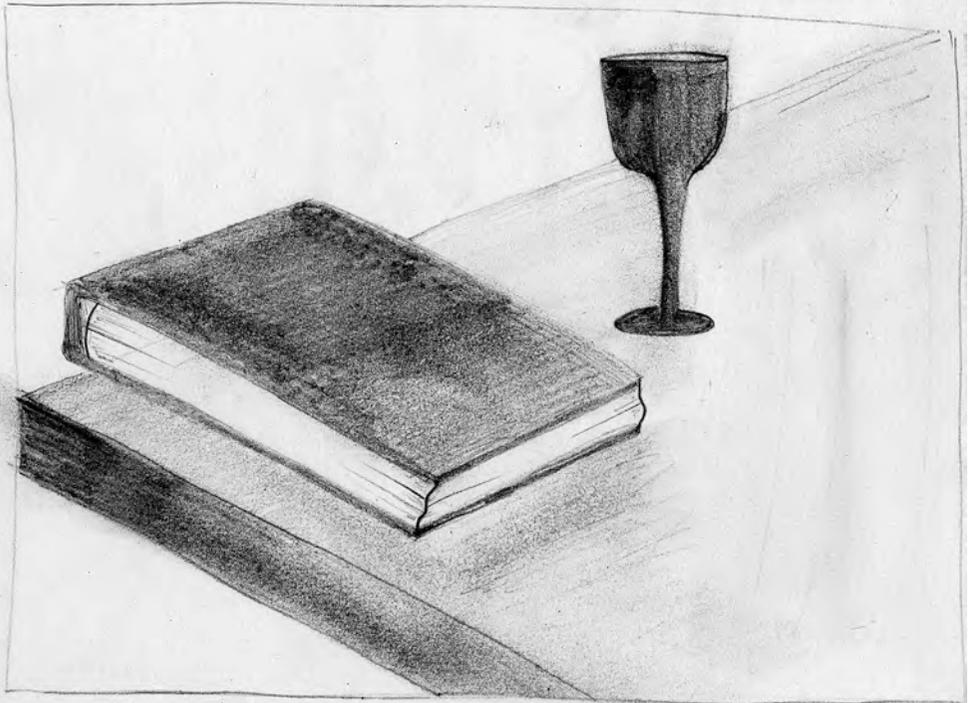
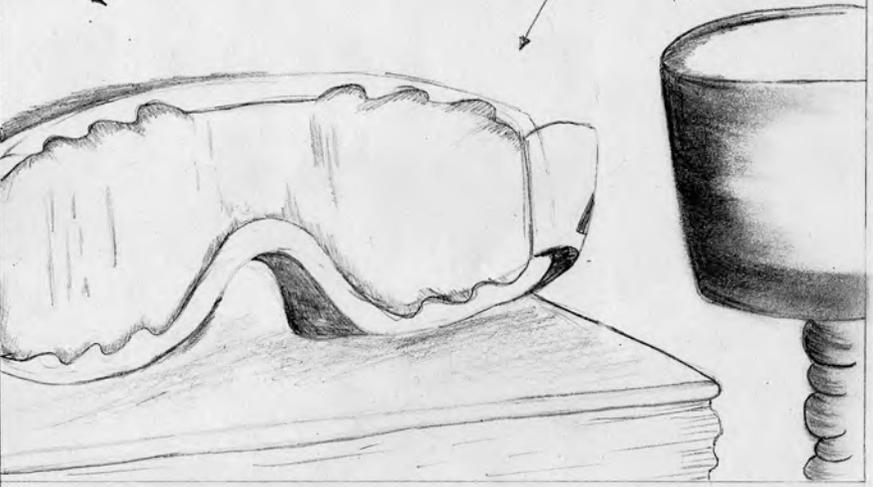
detail tonal to make it 3D



Symbolising death

side light

different textures



gives the Angle th
painting is on

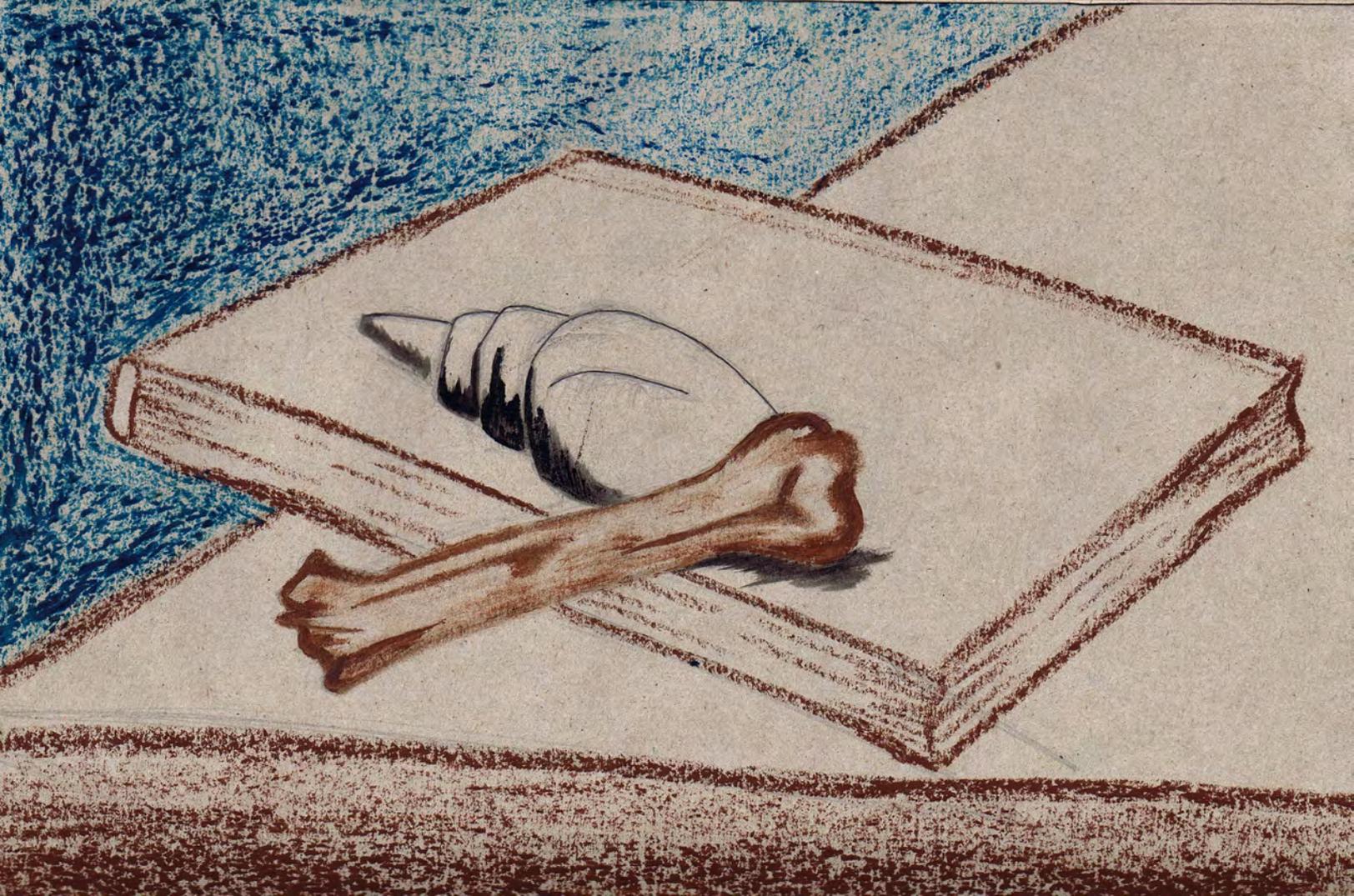
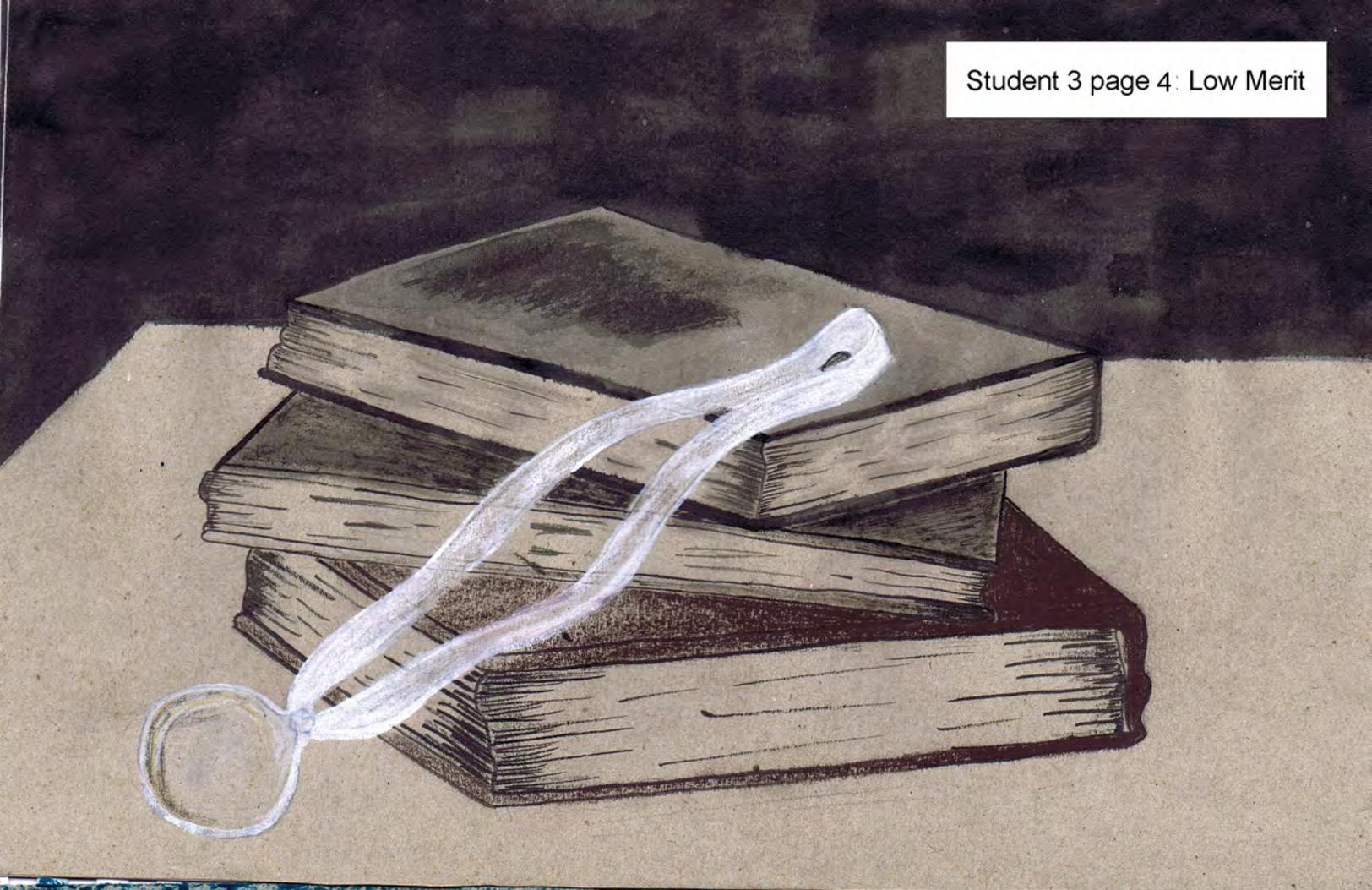


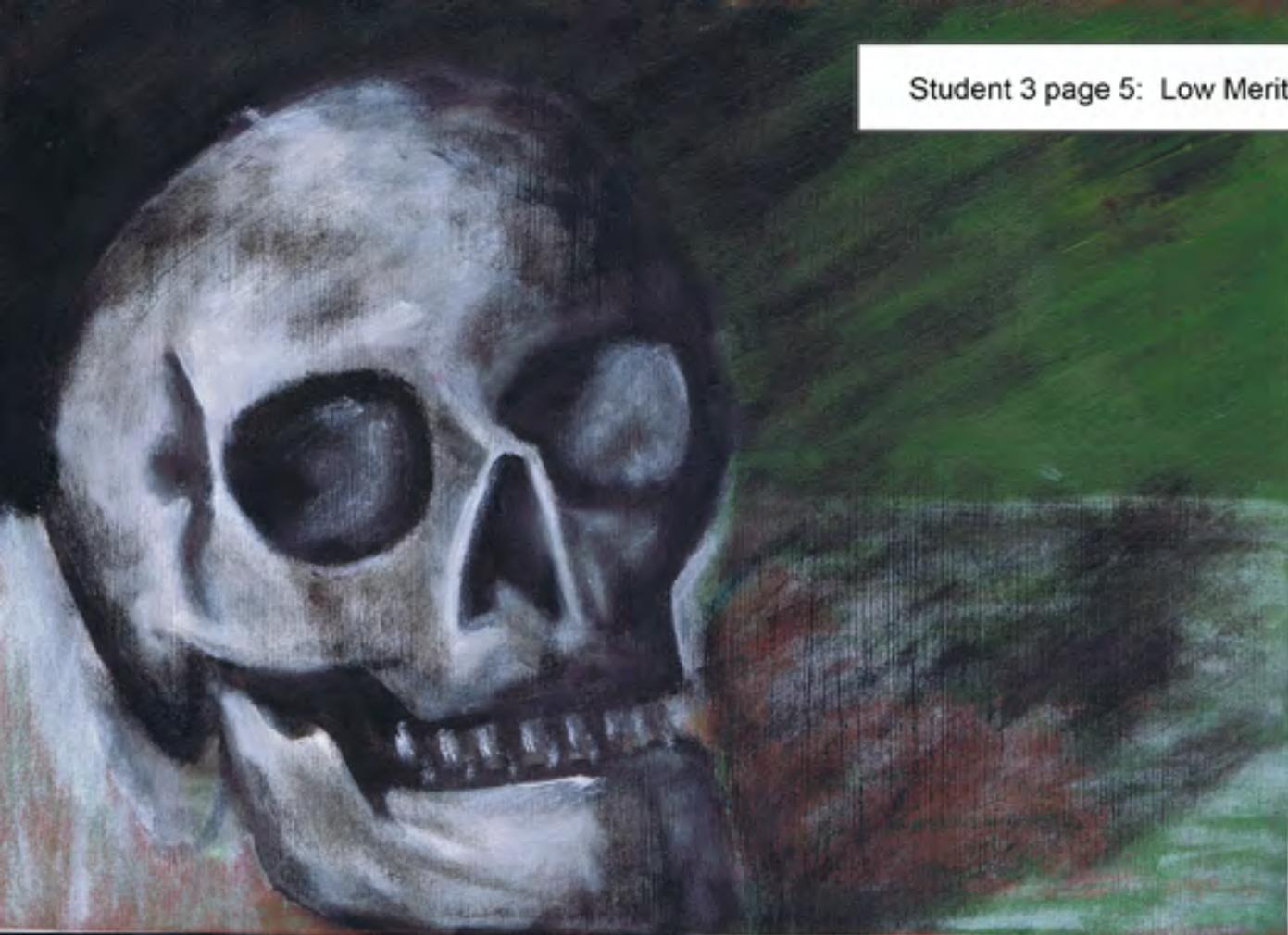
Symbolising
labels

dominant image



earth colours







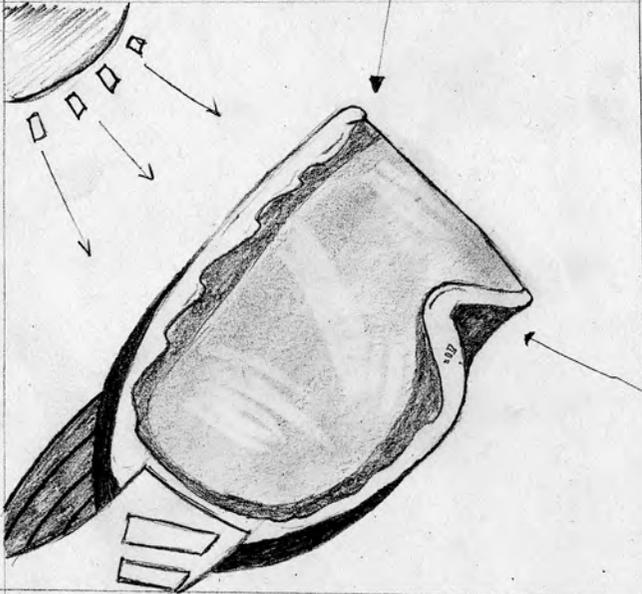


	Grade Boundary: High Achieved
4.	<p>For Achieved samples need to: Use drawing methods to <i>apply knowledge of conventions</i> appropriate to painting. <i>Apply knowledge</i> means the use of processes, procedures, materials, techniques and pictorial conventions when making artworks.</p> <p><i>Strengths:</i> The images explore specific compositional conventions including low and high viewpoints (page six) and the tension created by moving objects of the edge of the table or beyond the picture plane (page five). While this indicates the awareness of specific conventions needed for Merit, a consistent and successful use of these conventions is needed to place samples securely within the Merit grade range.</p> <p>The sample identifies a range of pictorial and symbolic features associated with the vanitas genre. The symbolic communicative aspects contribute towards assessment decisions for painting 2.3 while decision for 2.2 needs to be based more on the compositional and technical conventions demonstrated in the practical outcomes.</p> <p>The management of dry and wet media is appropriate to the level two expectations of the standard as defined by explanatory note one.</p> <p><i>The sample is not yet Merit because:</i> The use of painting processes, procedures, materials and techniques associated with specific reference to still life vanitas painting is not sufficient for Merit. While page six presents some sensitive use of colour, tone, and brushwork, the majority of wet media outcomes reveal an inconsistent, and at times unconsidered, level to paint application.</p> <p>To meet the standard for Merit the sample would need to consistently manage media skills, compositional considerations and observational expectations appropriate to the realistic nature of traditional vanitas painting</p>

Conventions

- side lighting
- different textures

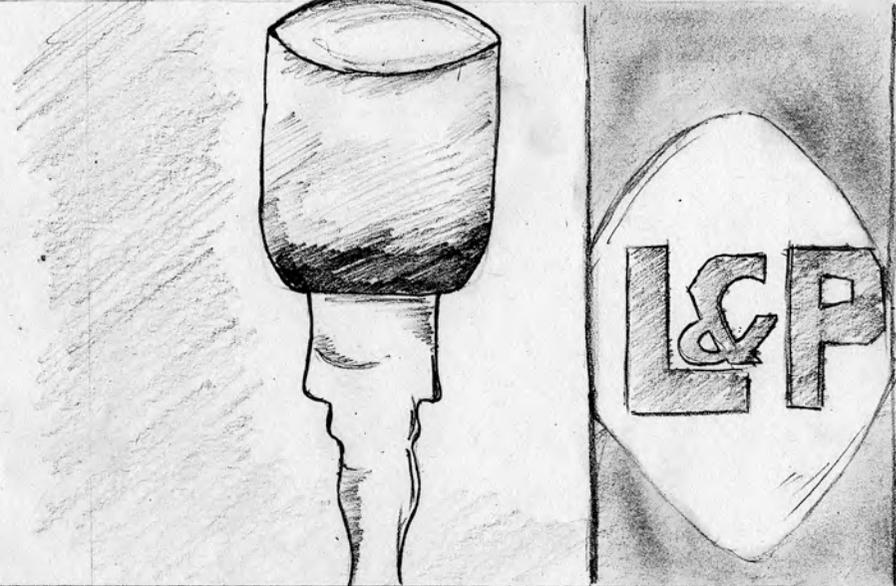
7.



Conventions

- Gives you the angle the painting is drawn

5.



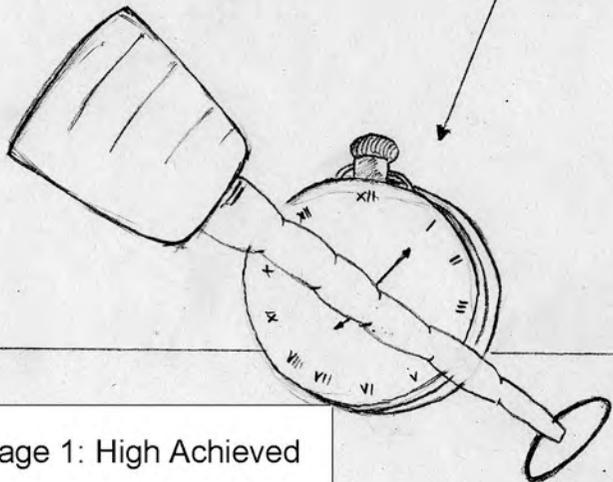
- Symbolizing Labels

Conventions

horizontal line

- symbolises the time you have until you die

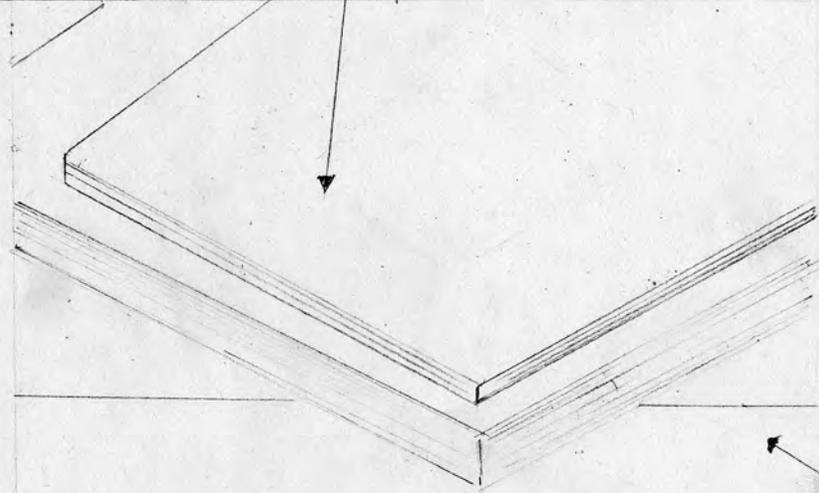
8.



Conventions

- Symbolises History

6.

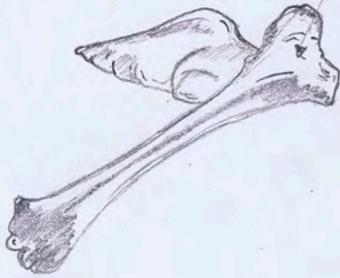


- Edge of table

Conventions

3. ° Symbolizes death

° shadow to give the look of 3D.



Conventions

° Earth colours

° dominant image

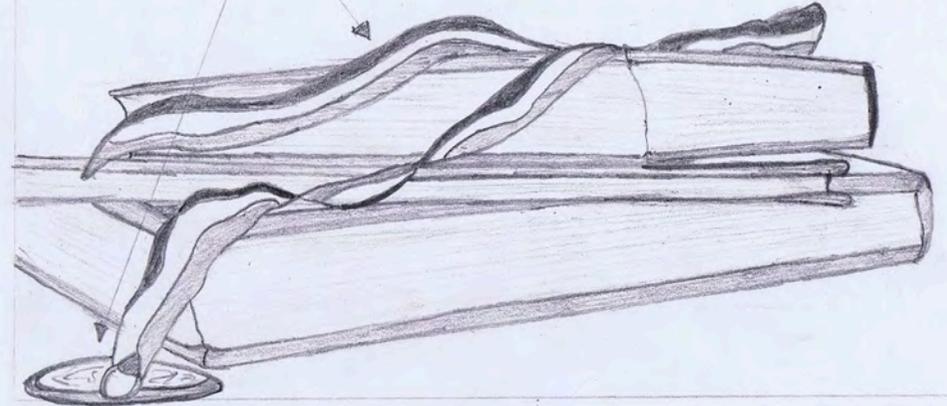


Conventions

° shading

° Medal falling off the parallel edge

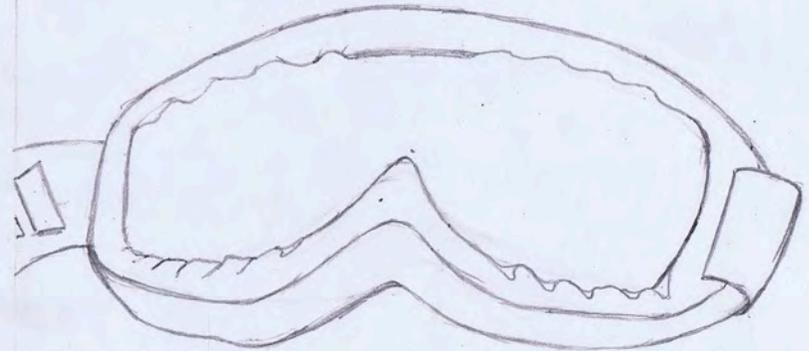
° parallel to the edge of the frame.



Conventions

2. ° dominant image

° plain back ground





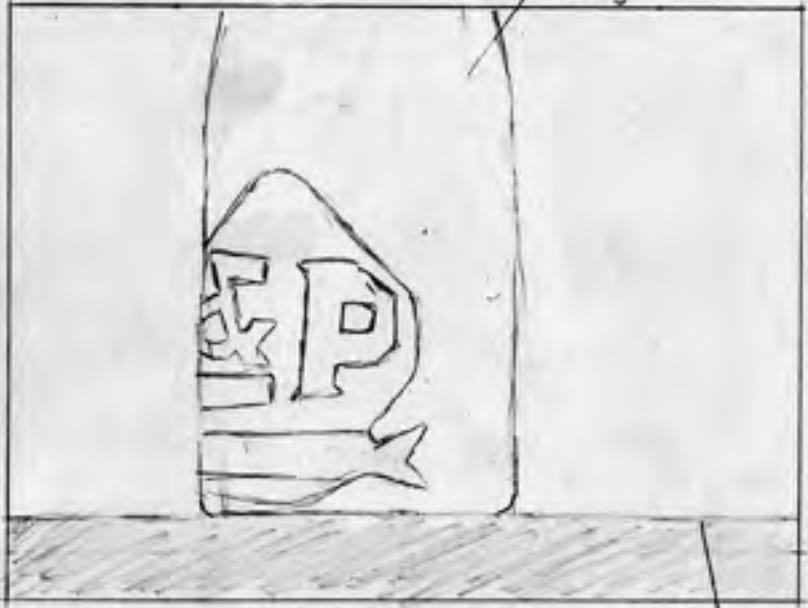
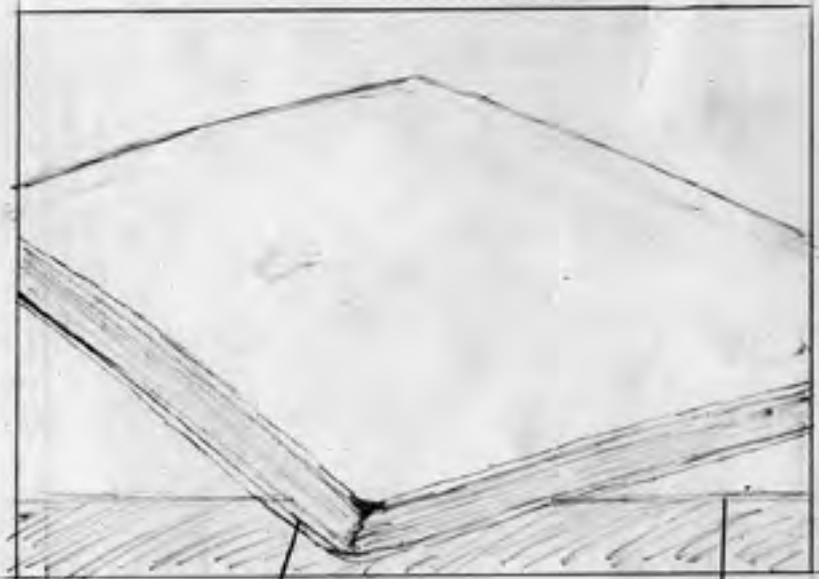
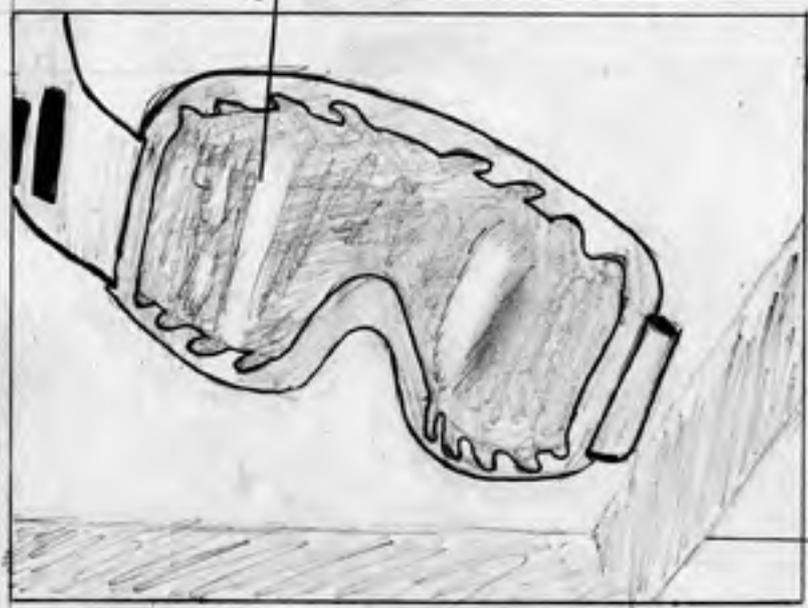
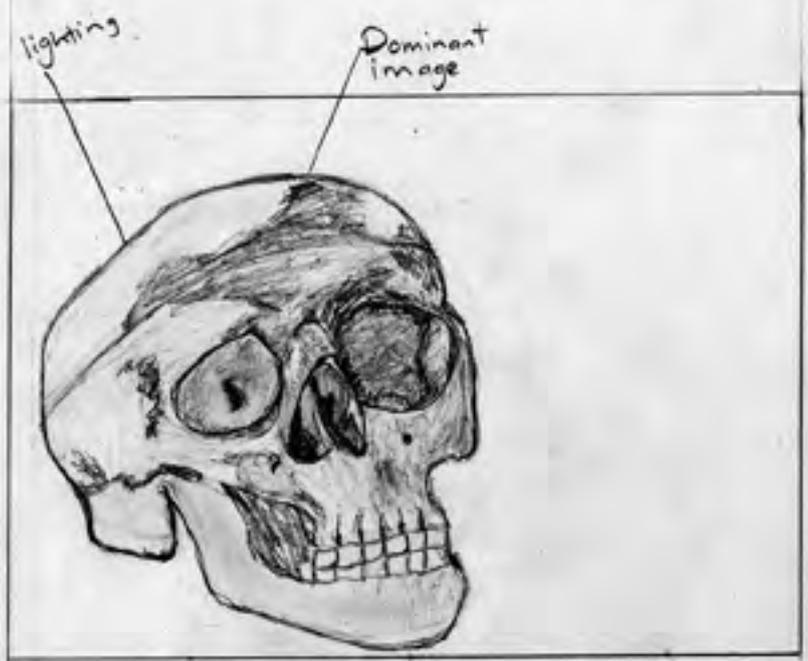








	Grade Boundary: Low Achieved
5.	<p>This sample identifies a variety of compositional conventions associated with the vanitas genre including some subtle features such as the book corner hanging over the edge of the table. These annotations are not a requirement of the standard but can help students understanding the visual elements needing to be included in their own practical investigations.</p> <p>Although not always convincing, there is a consistent consideration of the relationships between objects (book on table) and the relationship between the objects and the pictorial plane (asymmetry, objects cropped by frame).</p> <p>The use of wet and dry media is sufficient in relation to the level two expectations of the standard and vanitas conventions of the investigation.</p> <p><i>The sample is at the beginning of the Achieved grade range because:</i> The final paintings do not reflect the observational accuracy, or convincing spatial relationships of the preceding drawings. This apparent regression, combined with the undeveloped painting application, prevent the sample from advancing beyond the lower end of the Achieved grade range. Greater consideration of the processes, procedures, materials and techniques associated with vanitas painting, such as the use of glazing, scumbling, dry brushing etc to create different surfaces for different objects, would enable the sample to be placed more securely at Achieved.</p>

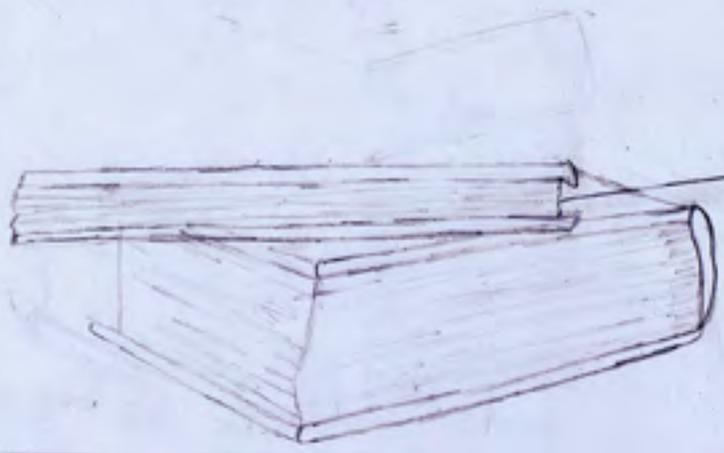


Book hanging over edge

Table parallel to edge of picture.

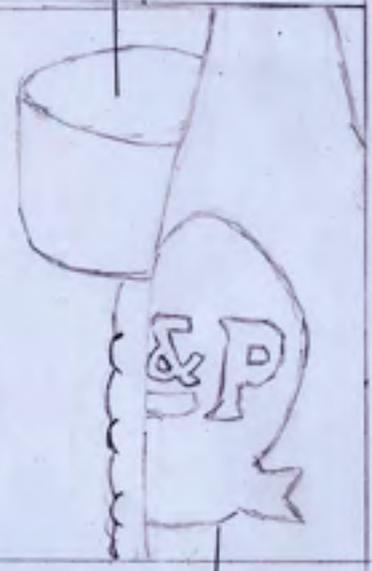
table parallel to edge of picture

Plain Background

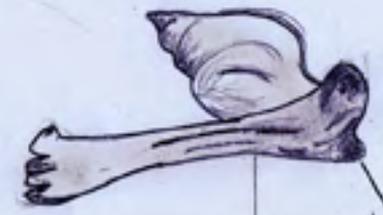


Book parallel to edge of picture

Gives angle you are looking from (eye view)



Symbolises labels



Symbolises death

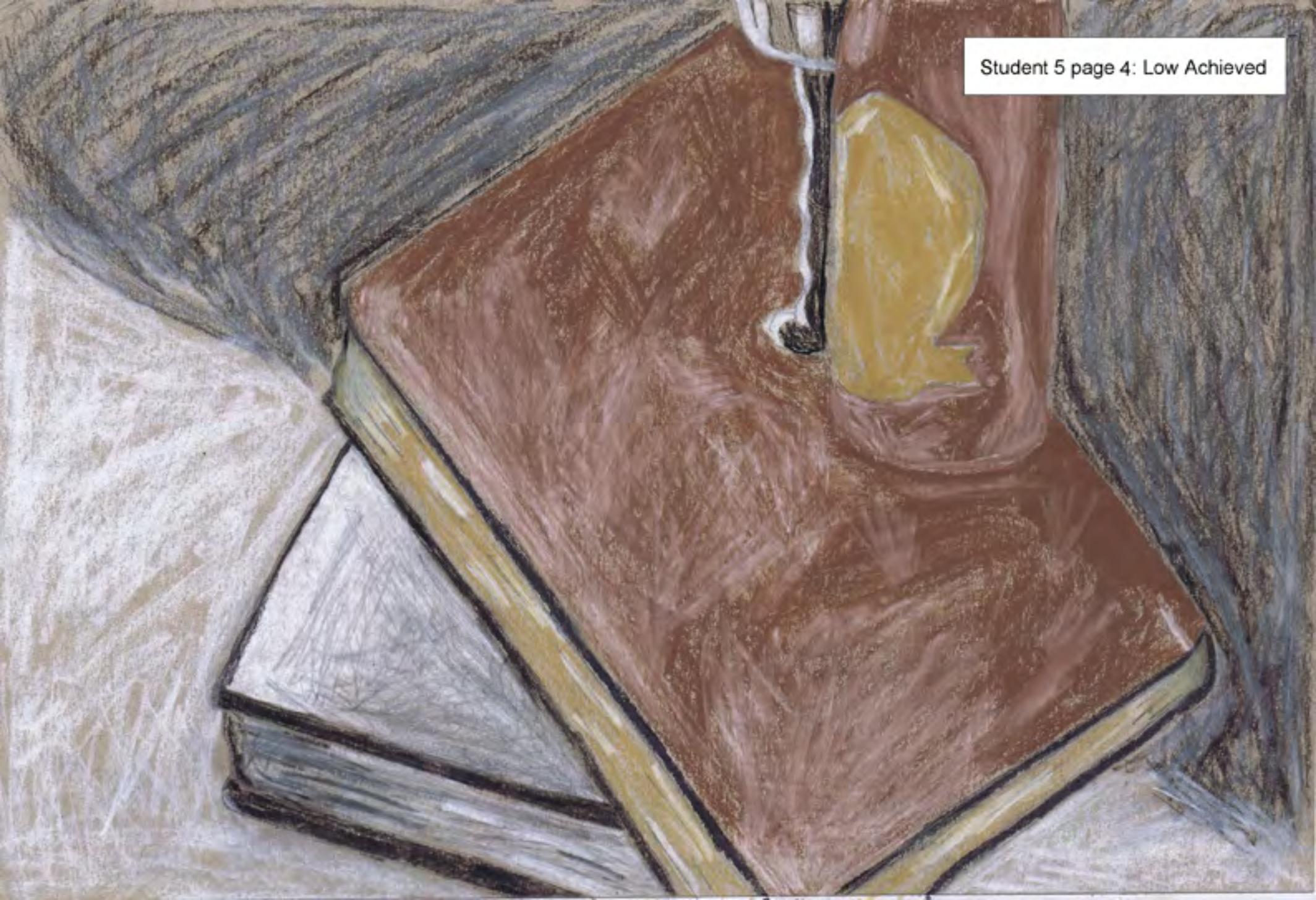
tone making it look sad

plain background

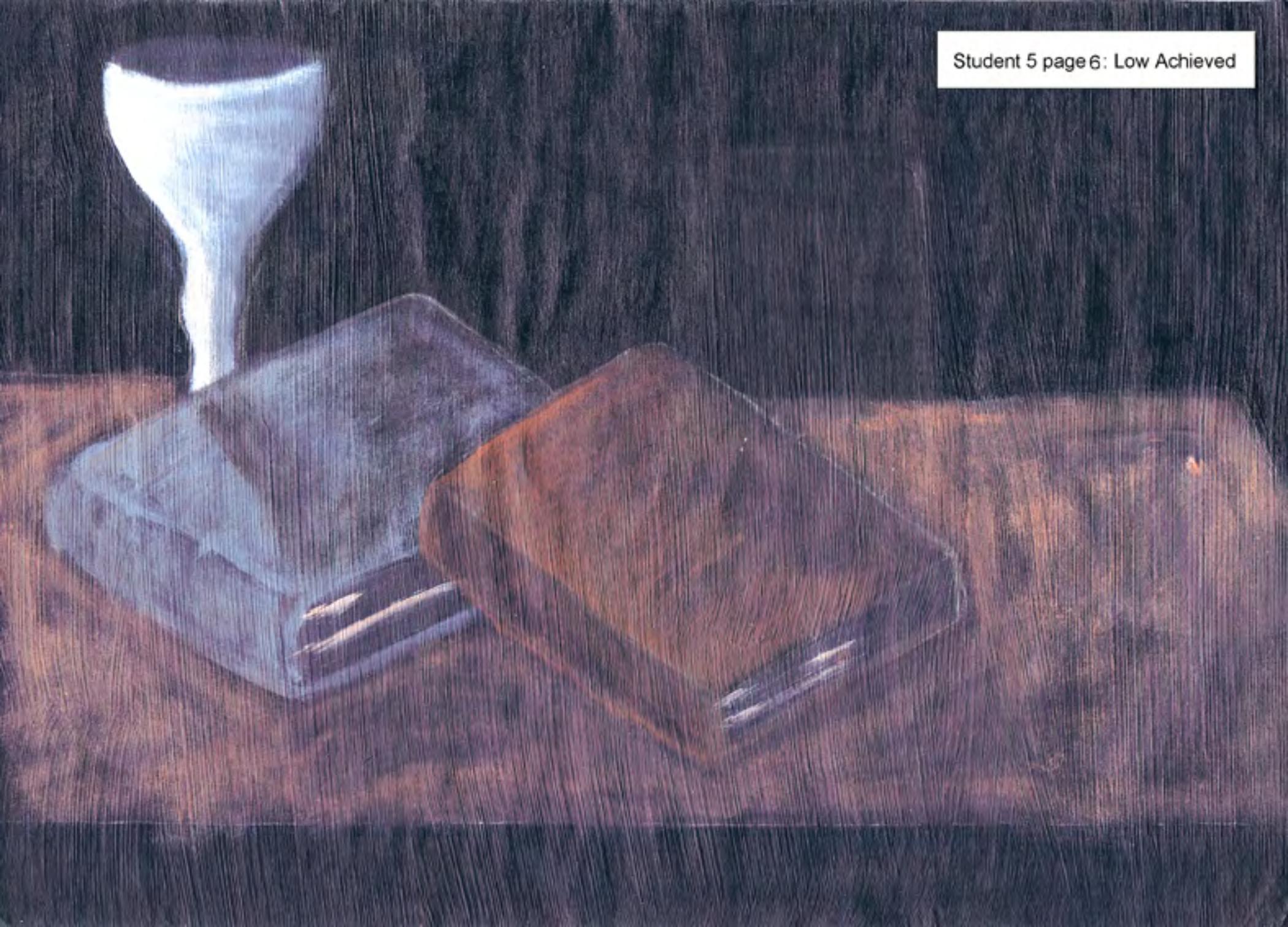


Earth scale



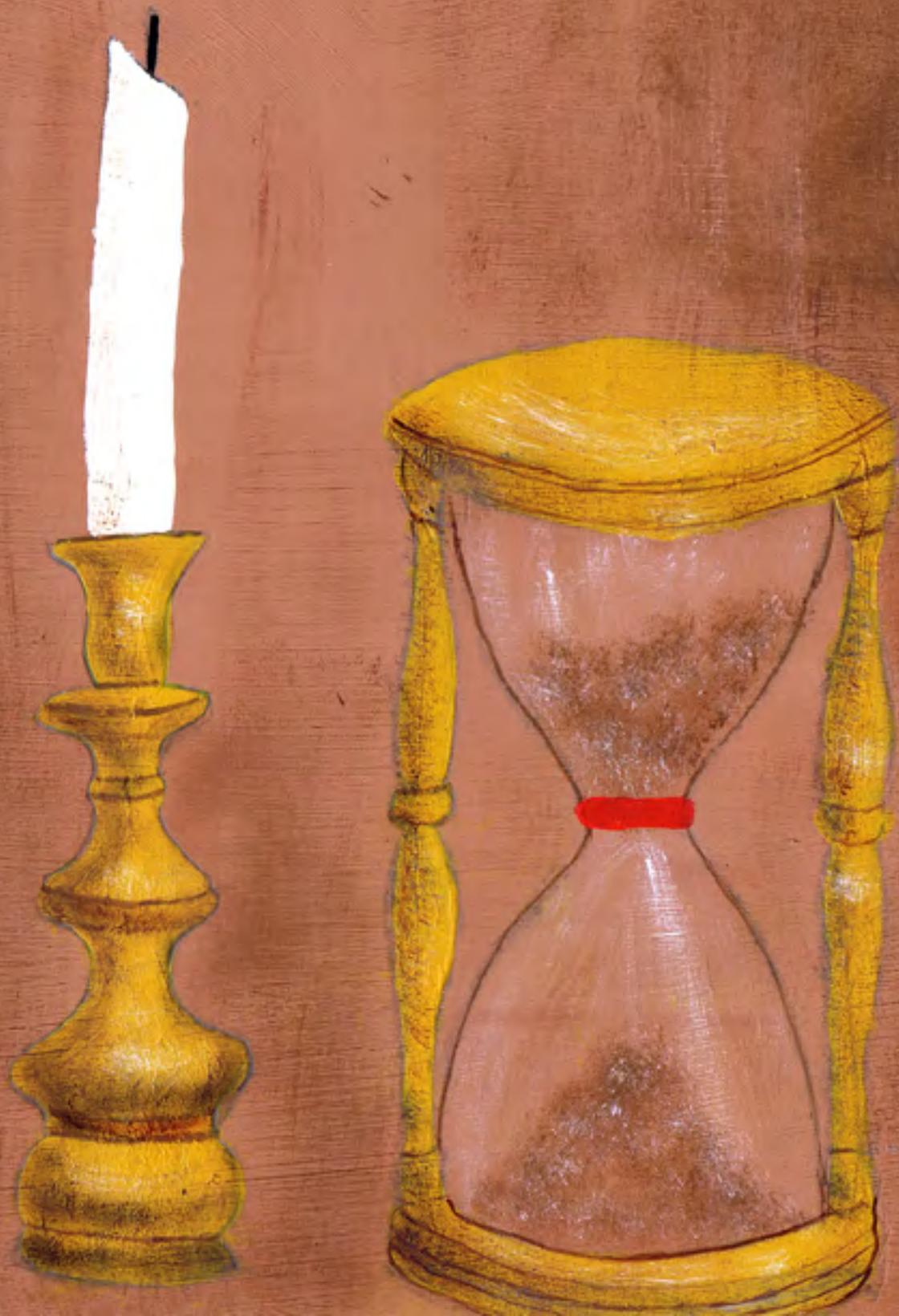






	Grade Boundary: High Not Achieved
6.	<p><i>Strengths:</i> The rendering of form clearly shows an understanding of directional light in page two, while the choice of objects, limited space, and tight compositional arrangements all reflect vanitas still life conventions.</p> <p>The sample presents six works for this four credit standard. This places the sample at the lower end of the sufficiency requirements in relation to the level two and credit weighting expectations for the standard. Sufficiency does not necessarily mean the quantitative specifications but rather the students have sufficient opportunity to develop, advance, and demonstrate the quality of performance needed for each level of the standard.</p> <p><i>The sample is not yet Achieved because:</i> The objects in pages three and four float in midair which reveals a lapse in the student's understanding of the vanitas still life convention of space. Also note the dry brushing of shadows (rather than glazing) in page four.</p> <p>While page two and six arguably present sufficient recording and media skills appropriate to the vanitas context, the majority of the submission falls short of the level two expectations as defined by explanatory note one "This achievement standard is derived from The New Zealand Curriculum, Learning Media, Ministry of Education (2007), Level 7 strands, <i>Understanding the Visual Arts in Context, Developing Practical Knowledge in the Visual Arts, Developing Ideas in the Visual Arts and Communicating and Interpreting in the Visual Arts.</i>"</p> <p>Overall this sample is typical of high Not-Achieved samples where a few pages are of sufficient quality but the majority of work falls slightly short of the level two expectations for the standard.</p> <p>To meet the standard for Achieved the sample would need to demonstrate more sustained use of drawing skills, media application, and compositional conventions applicable to the vanitas genre.</p>





Student 6 page 3: High Not Achieved

