



National Certificate of Educational Achievement  
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## **Exemplar for Internal Assessment Resource**

### **Visual Arts Level 2**

#### **Resource title: Still life**

This exemplar supports assessment against:

**Achievement Standard 91316**

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

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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The resource for painting 2.2/2.3B explores traditional approaches to the *vanitas* theme 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 standard. This means that as in the case of sample three, while the knowledge of painting technical conventions for 2.2 may be operating at Achieved level, the clarification of personal ideas for 2.3 is sufficient for Merit.

The assessment of 2.3 for these samples needs to be based on the development of pictorial and technical ideas appropriate to the unique characteristics and constraints of the field of painting. Skills with media processes and procedures are more closely aligned with the *applied knowledge of painting conventions* needed for 2.2 although they may contribute to a students' ability to develop ideas and be informed by established practice.

*Develop ideas* involves responding to and building on a concept, subject matter, problem, or situation, in drawings appropriate to established practice

This means the deliberate and conscious advancement of a particular pictorial or technical approach. This differs from *generate ideas* which simply means producing a variety of unrelated response to a thematic or technical approach.

*Related series* refers to a set of drawings that demonstrate a connection.

*Drawings* refers to ongoing thinking, working and decision-making, which may involve different processes, procedures, materials and techniques.

*Appropriate to established painting practice* refers to the use of particular characteristics and constraints in the drawings from established practice within the field.

	Grade Boundary: Low Excellence
1.	<p>For Excellence samples need to extend ideas in a related series of drawings appropriate to established painting practice.</p> <p><i>Extend ideas</i> refers to critically analysing, evaluating, and further developing a concept, subject matter, problem or situation, in drawings appropriate to established practice.</p> <p><i>Strengths:</i></p> <p>This sample systematically and intelligently unpacks the formal properties of <i>vanitas</i> painting in the first two drawing pages. The student then explores a variety of compositional, media, and object selections before deciding on the goat skull and manuscript combination. Unlike conventional <i>vanitas</i> solutions the student uses an animal skull to evoke issues of environmental conservation rather than human mortality. This adaptation of an existing established practice for new and innovative purposes fulfils the <i>extend ideas</i> requirement of the criterion for Excellence.</p> <p>The simplicity of the compositions, dramatic shadows, and prominent dark spaces all support to the atmospheric intensity of the images.</p>

	<p>To be placed securely within the Excellence grade range the sample would need to show greater consideration of other aspects of picture making. These may include the mixing and layering of paint to create richer surfaces, and the integration of particular texts to enrich meaning.</p> <p>Teachers should note that the level of technical skill with drawing and paint application places this sample within the Merit grade range for 2.2.</p>
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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.



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

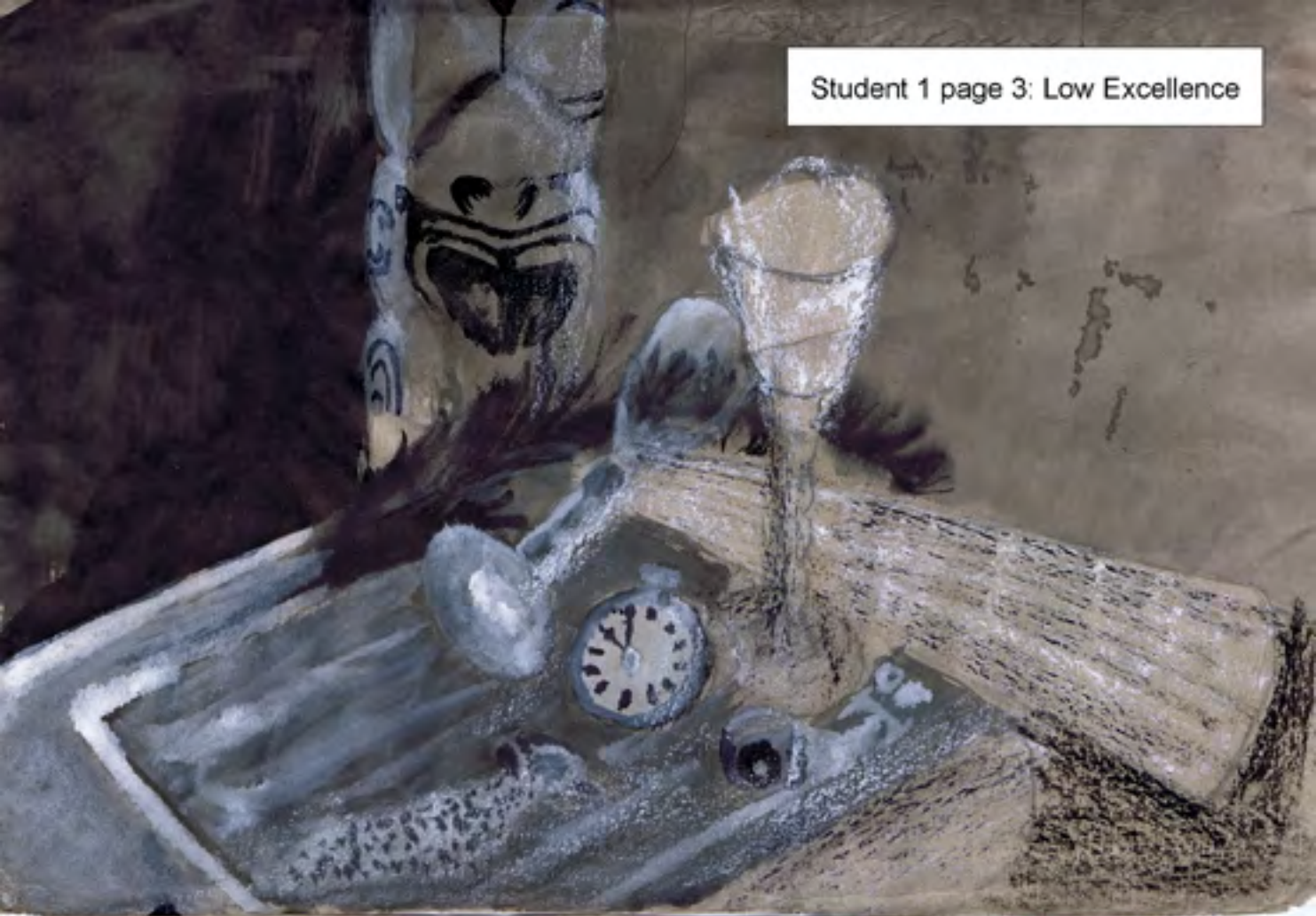
- dull colours
- lighting is used to render
- dominant images
- The table edge is parallel to the edge of the painting.
- shallow sense of space.



### Conventions

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













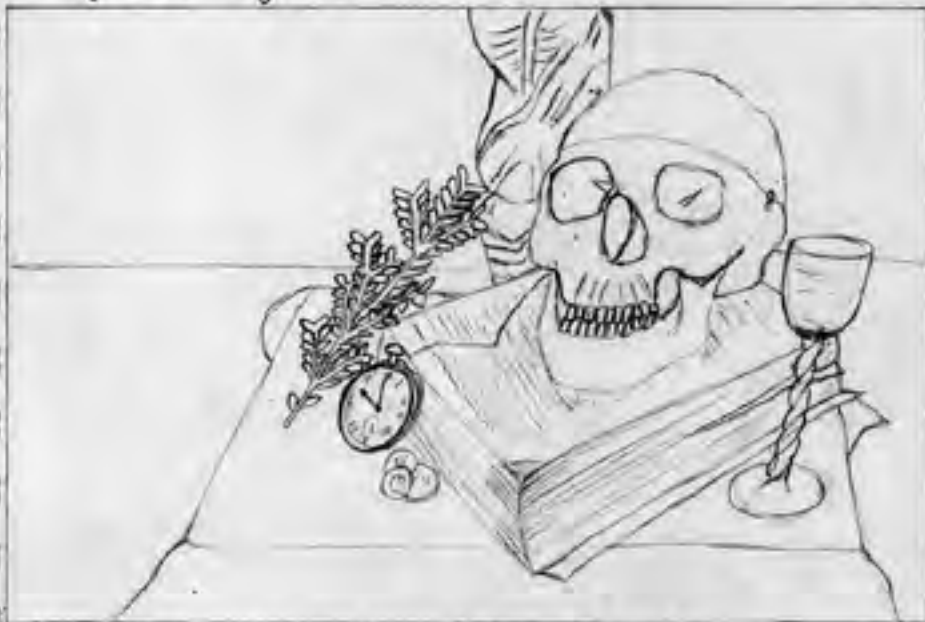




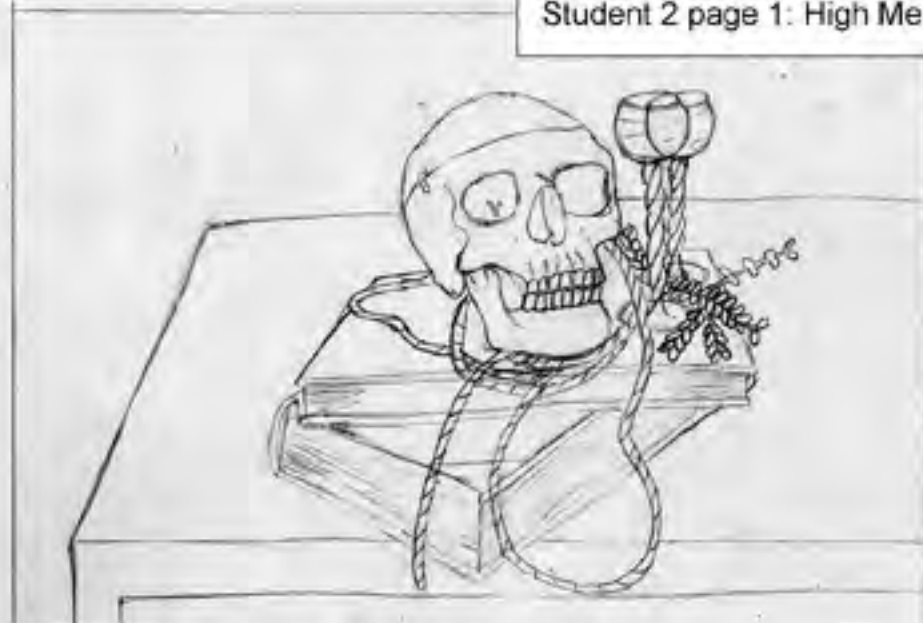
	Grade Boundary: High Merit
2.	<p>For Merit samples need to clarify ideas in a related series of drawings appropriate to established painting practice.</p> <p><i>Clarify ideas</i> refers to analysing, reflecting on, and further developing a concept, subject matter, problem or situation, in drawings appropriate to established practice.</p> <p>Strengths:</p> <p>This sample <i>clarifies ideas</i> about colour and paint application, the relationship of objects in terms of spatial tension and symbolic meaning. Ideas around precarious balance rather than mortality seem to underpin the investigation leading to a physical rather than emotional tension.</p> <p>The student presents a sound understanding of the role of light and contrast to create a dramatic atmosphere and begins to explore a variety of effects to describe the pages of the book, surface quality of the table, and transparency of the glass.</p> <p>The final painting demonstrates a sophisticated layering of colour with the red foundation layer emerging at the edges of objects although this technical facility is more appropriately assessed with the <i>in-depth knowledge of painting conventions</i> requirement of 2.2.</p> <p>The sample is not yet Excellence because:</p> <p>The compositional intensity and complexity of the first three pages is progressively simplified toward the end of the investigation. While this is likely a conscious decision by the student, it omits some of the more intriguing aspects of the initial work such as the skull listening to earphones, or the note rolled in the glass. These innovative responses to a proposition often generate the <i>extension of ideas</i> needed for Excellence.</p> <p>It should be noted the final three skulls are largely identical revealing a default schema rather than ongoing consideration or revisiting of the subject.</p> <p>Teachers should note that the consistently high technical skills of drawing and paint application enable this sample to be a Low Excellence for 2.2.</p> <p>To meet the standard for Excellence the sample would need to show greater consideration of colour values and exploration of the skulls angle and book relationship.</p>



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



- 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



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



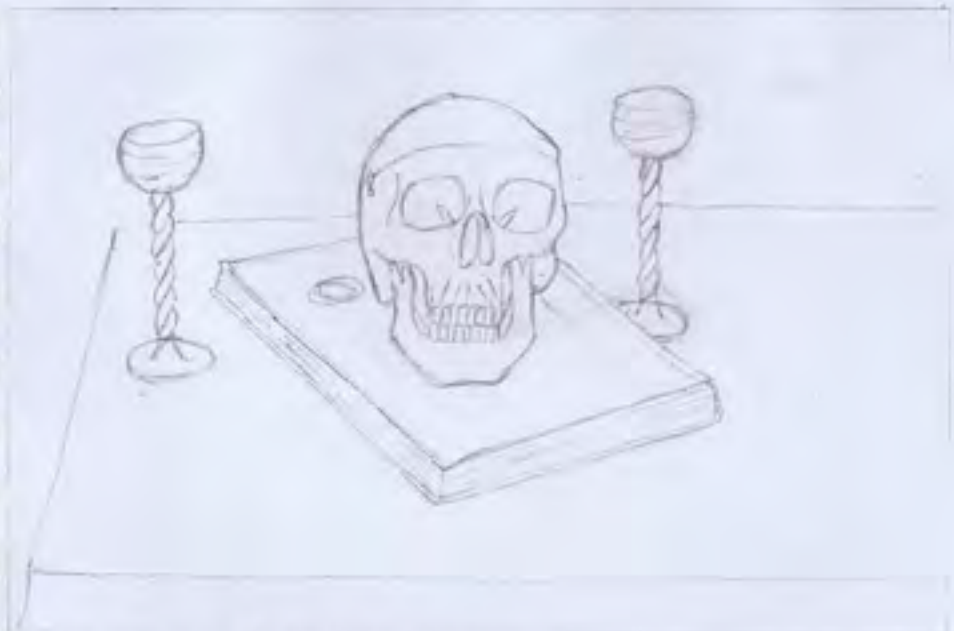
- Multiple objects
- Use of objects angles to link background/midground/foreground.



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



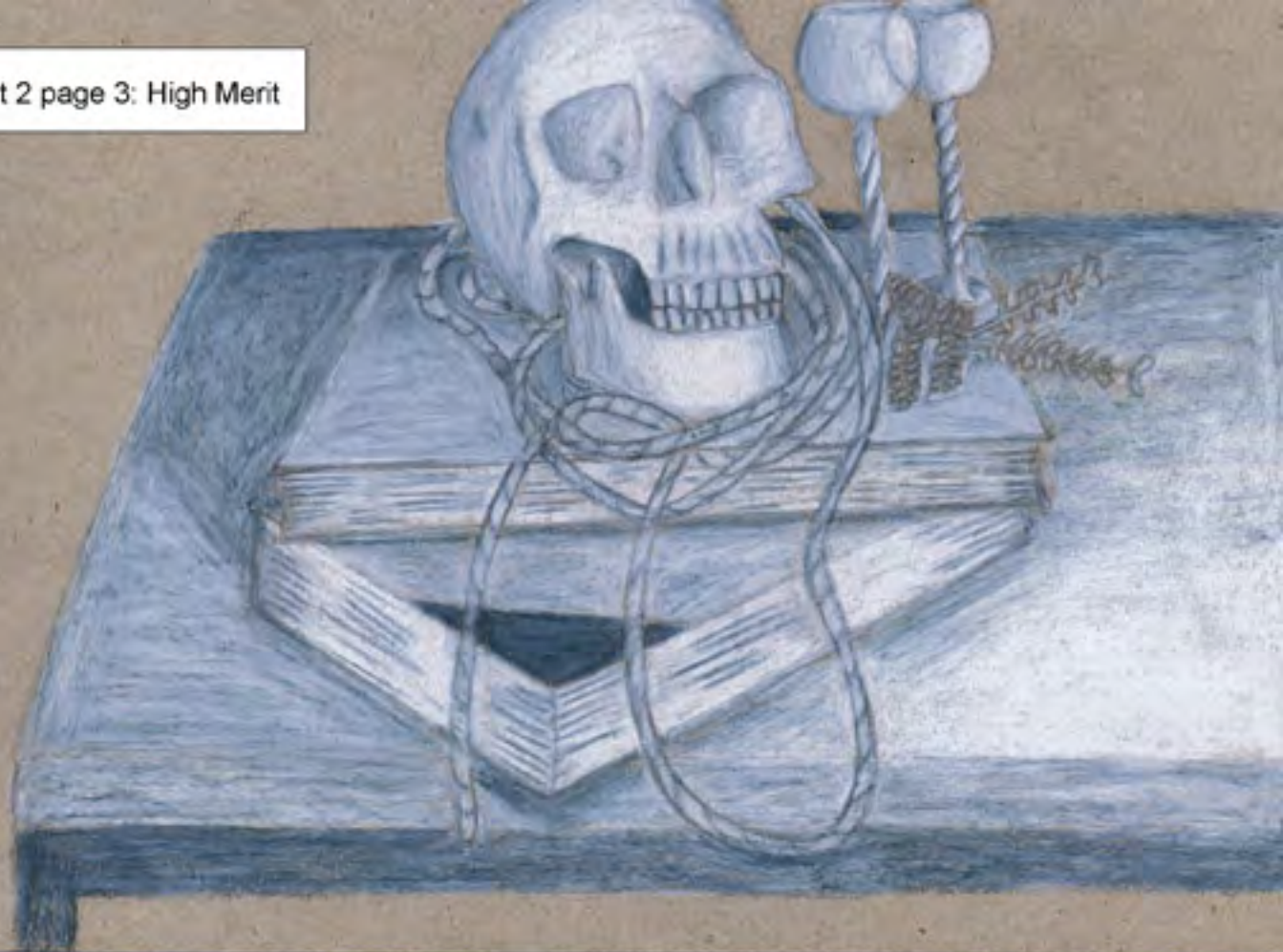
- The skull is used to represent death, which reminds us of our own immortality and the importance of each day you are living, and to cherish each and every day.
- Side lighting



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

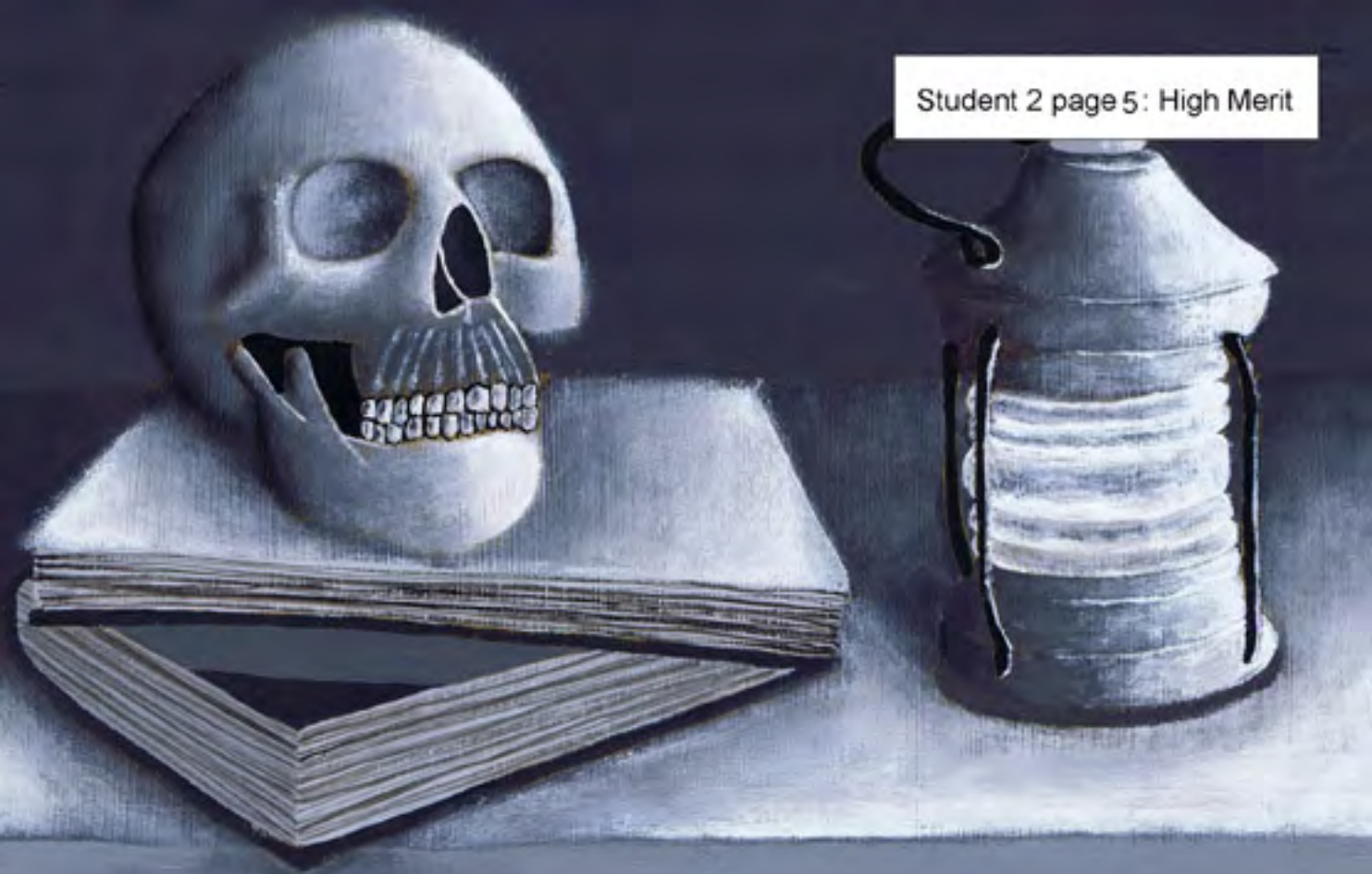


- Objects arranged on the table.
- Has a foreground, midground and background











	Grade Boundary: Low Merit
3.	<p><b>Strengths:</b></p> <p>The initial drawings clearly indicate that the student understands the formal (space, balance, etc) and metaphoric (book symbolises history) aspects of the <i>vanitas</i> genre. While the final outcome relies on a conventional <u>vanitas</u> motif of the skull, the preceding drawings show the student exploring more contemporary personal responses to the <i>vanitas</i> proposition.</p> <p>When shifting to paint the student begins with simple compositional structures and then begins to explore the symbolic potential of different object juxtapositions. The final work presents sufficient clarification of technical methods (layered colour, transparent bubbles) and symbolic ideas (time is running out) to be a Low Merit with reference to the level two expectations, and four credit weighting for this standard.</p> <p>The sample is Low Merit because:</p> <p>The compositional and symbolic clarification is limited in scope and relies on stock solutions rather than generating more inventive personal approaches to the problem.</p> <p>For a more secure Merit the student needs to show greater consideration of the relationships between objects rather than simply placing the skull and hour glass side by side. This may include overlapping, height, and scale decisions to enhance or articulate the pictorial space and enhance subtlety of meaning.</p> <p>Teachers should note that the inconsistent technical skill with drawing and paint application places this sample within the Achieved grade range for 2.2.</p>

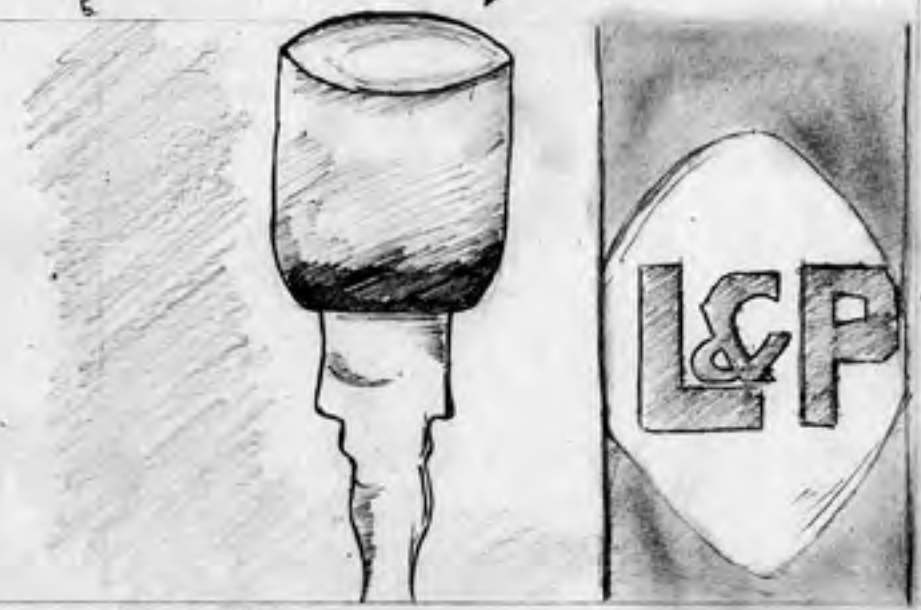
Conventions

- side lighting
- different textures



Conventions

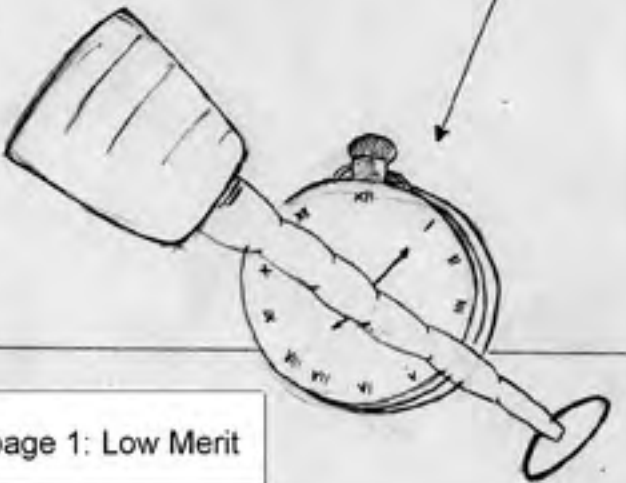
- Gives you the angle the painting is drawn



Conventions

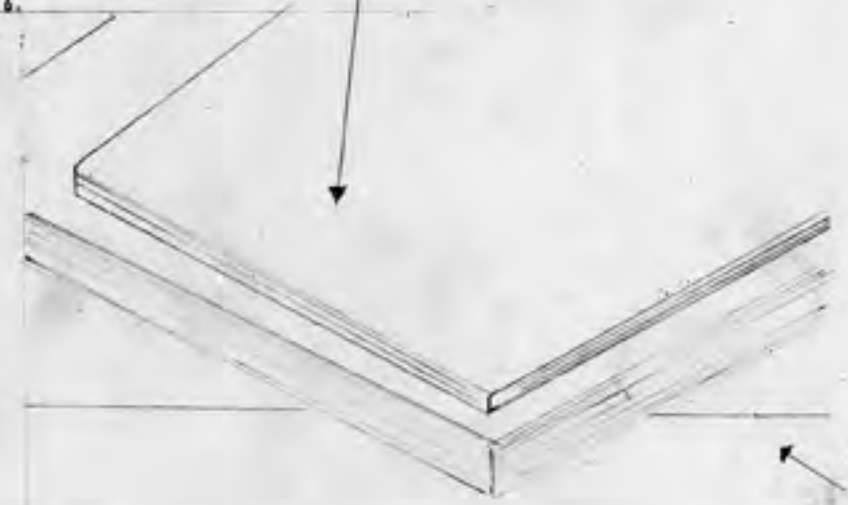
horizontal line

- symbolises the time you have until you die



Conventions

- Symbolising History



Conventions

3. • Symbolizes death

• shadow to give the look of 3D



Conventions

• Earth colours

• dominant image

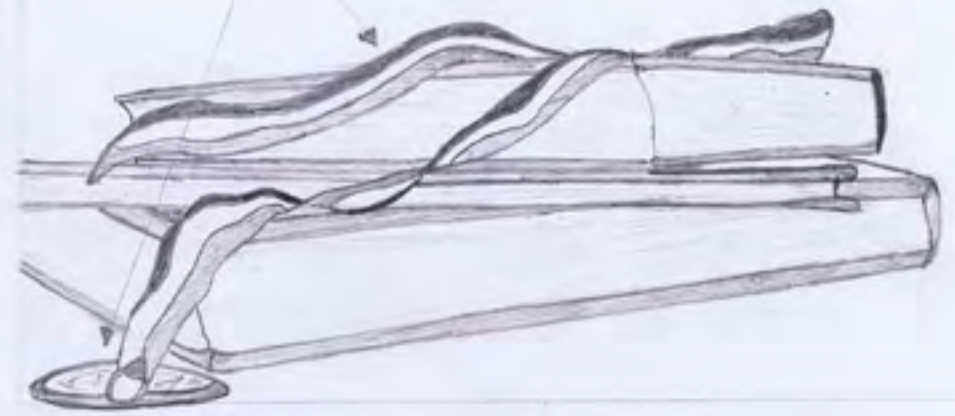


Conventions

• shading

• Metal falling off the parallel edge

• parallel to the edge of the frame.



Conventions

2. • dominant image

• plain back ground









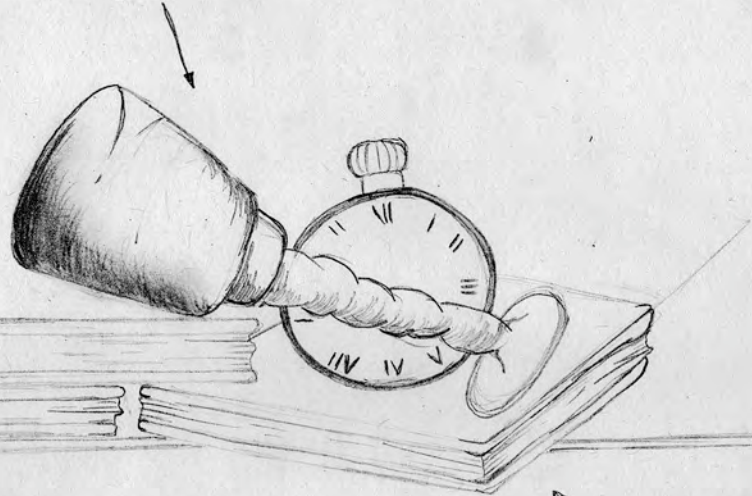






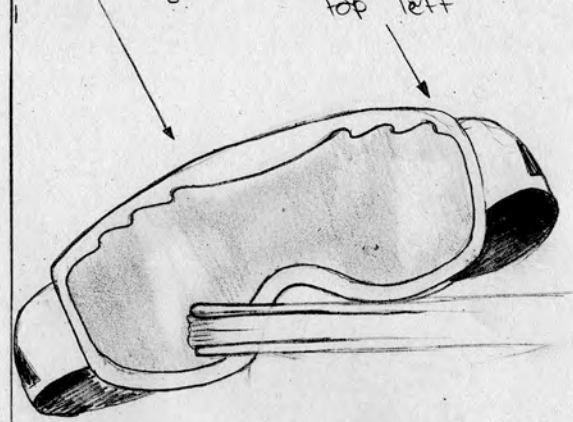
	Grade Boundary: High Achieved
4.	<p>For Achieved, samples need to develop ideas in a related series of drawings appropriate to established painting practice.</p> <p><i>Develop ideas</i> refers to responding to and building on a concept, subject matter, problem, or situation, in drawings appropriate to established practice.</p> <p>Strengths:</p> <p>The sample presents a range of compositional and pictorial options in the first four pages which provide the potential for Merit level <i>clarification</i> of unique personal ideas. The quality of these pictorial decisions, supported by annotations identifying the reasons for and effects of the relationships between objects, combined with the colour considerations in the fifth page, clearly meet the level two expectations of the standard.</p> <p>The sample is not yet Merit because:</p> <p>The final two pages default to more conventional solutions that omit the visual intelligence demonstrated in the preceding work. This means the student has not yet presented the <i>clarification of ideas</i> required of the criterion for Merit.</p> <p>Teachers should note that the technical skills of drawing and paint application enable this sample to be a Low Merit for 2.2.</p> <p>To meet the standard for Merit the sample would need to build upon the ideas presented in the initial drawings. This pictorial clarification may involve the subtle placement of objects such as the corner of the book extending over the edge of the table, or the less typical bone and shell selection, and then employ some of the more considered colour values used on page five.</p>

gives angle of drawing



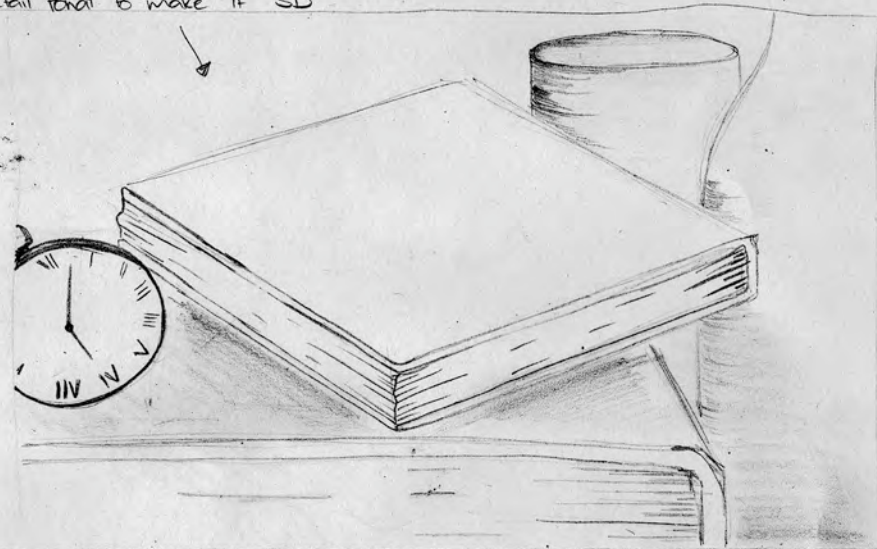
dominant image

lighting from top left

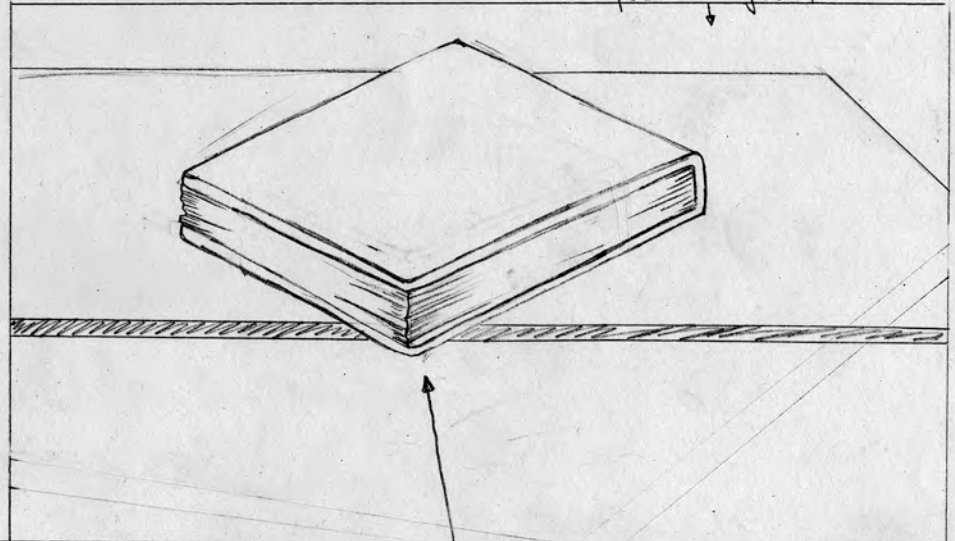


detail used to make it 3D

Book hanging over table edge



plain background



plain back ground

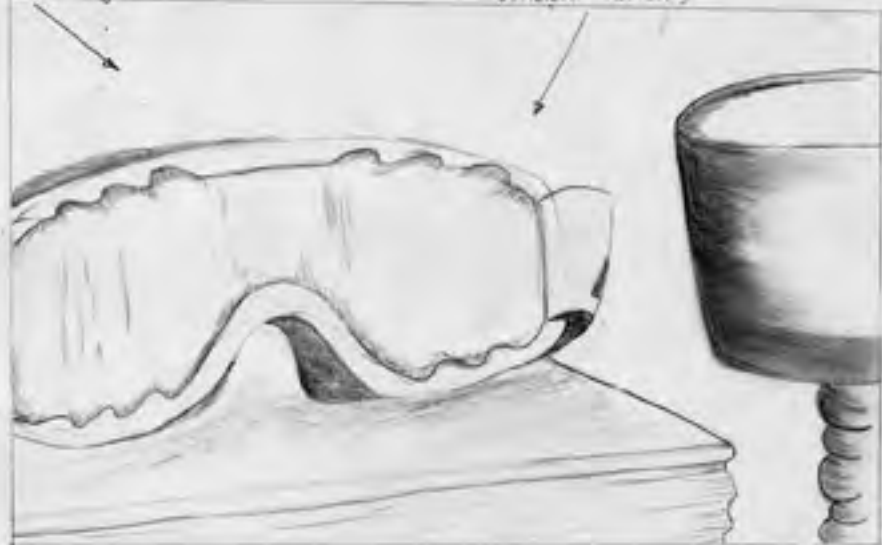
Book hanging over table edge

detail total to make it SD



side light

different textures



gives the Angle th  
painting is on



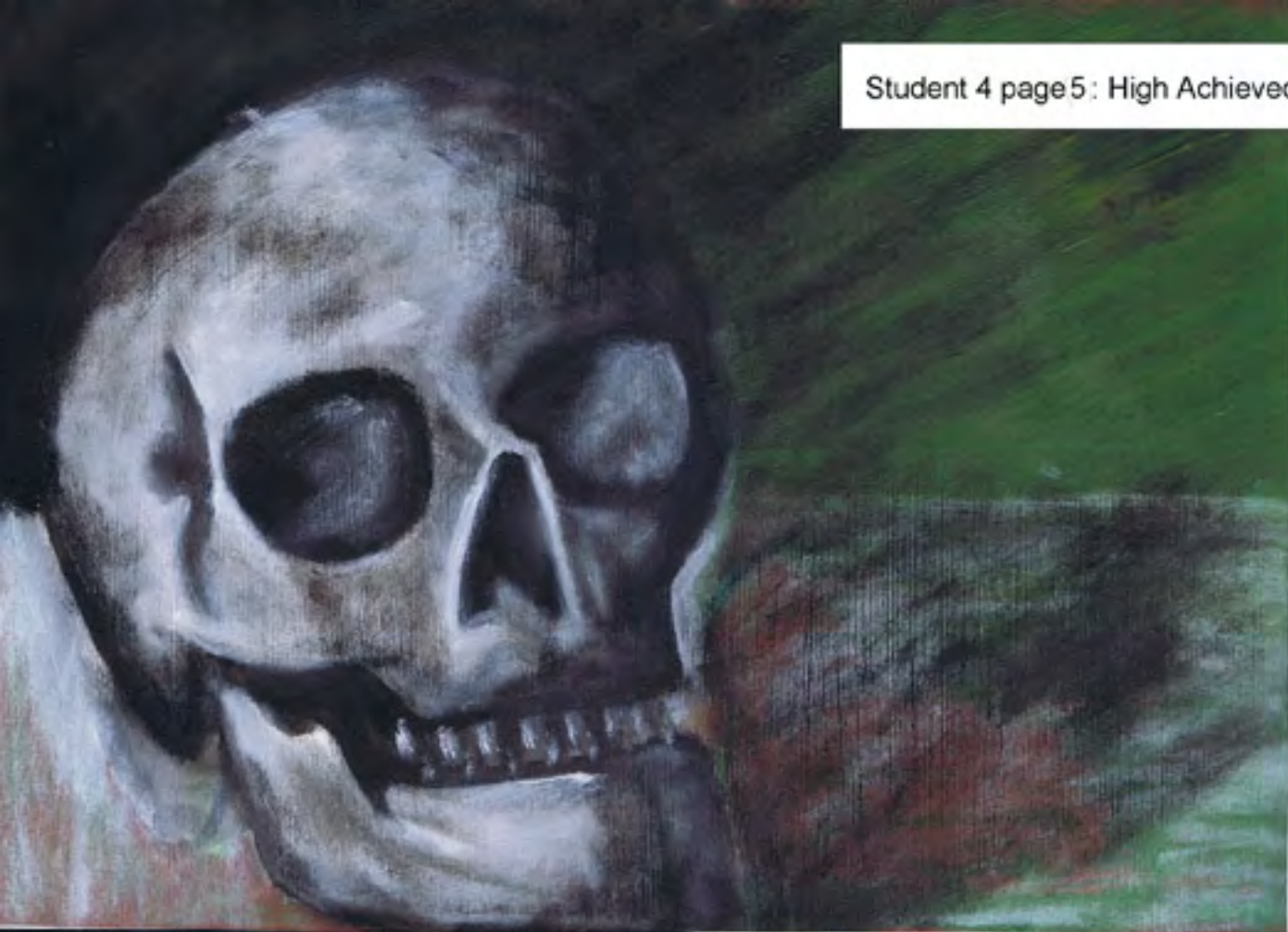
Symbolising  
labels

Dominant Image



earth colours











	Grade Boundary: Low Achieved
5.	<p><b>Strengths:</b></p> <p>This sample demonstrates sufficient compositional and colour development between the first and last painting to be placed at the very beginning of the level two grade range for Achieved. The student explores ideas pertaining to <i>vanitas</i> conventions with the candle, hour glass, and skull symbolising mortality.</p> <p>The final image uses a limited palette, tight framing of objects, and shallow picture space to unify the compositional and create a sense of dramatic atmosphere.</p> <p>The sample is Low Achieved because:</p> <p>The developmental journey is extremely limited where the final outcome includes <i>vanitas</i> objects without convincingly communicating an understanding of how these objects can be used to communicate a personal narrative.</p> <p>For a more secure Achieved the sample would need to present a more sustained exploration of pictorial options where subsequent outcomes <i>build upon concepts</i> (see explanatory note one) developed in the preceding work. The student may also show greater awareness of the communicative potential of the <i>vanitas</i> genre rather than focusing on aspects compositional and paint application more appropriate to the assessment context of 2.2.</p>





Student 5 page 3: Low Achieved



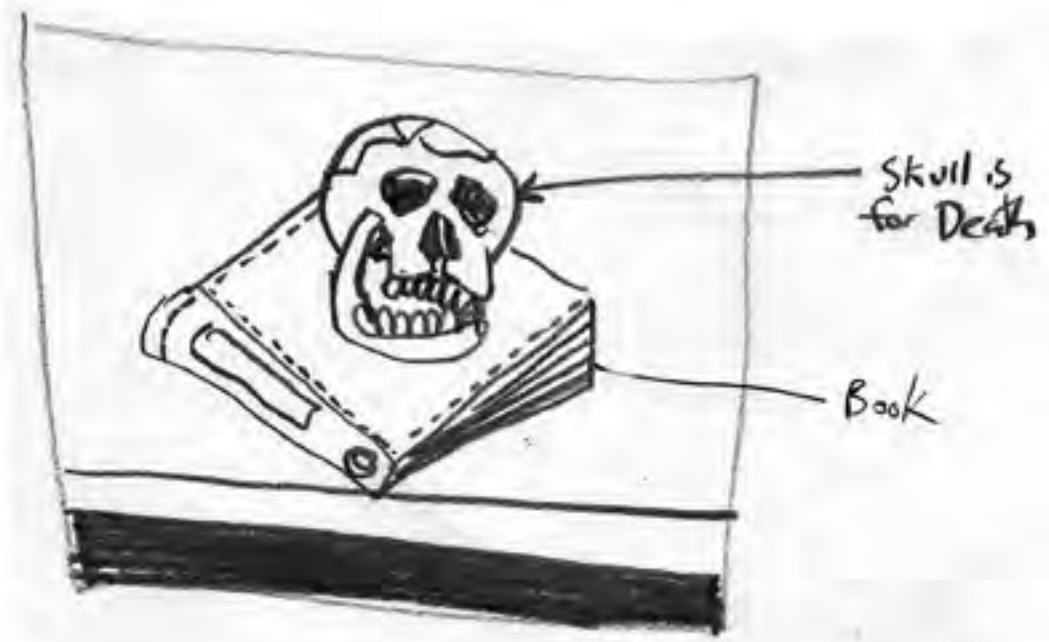
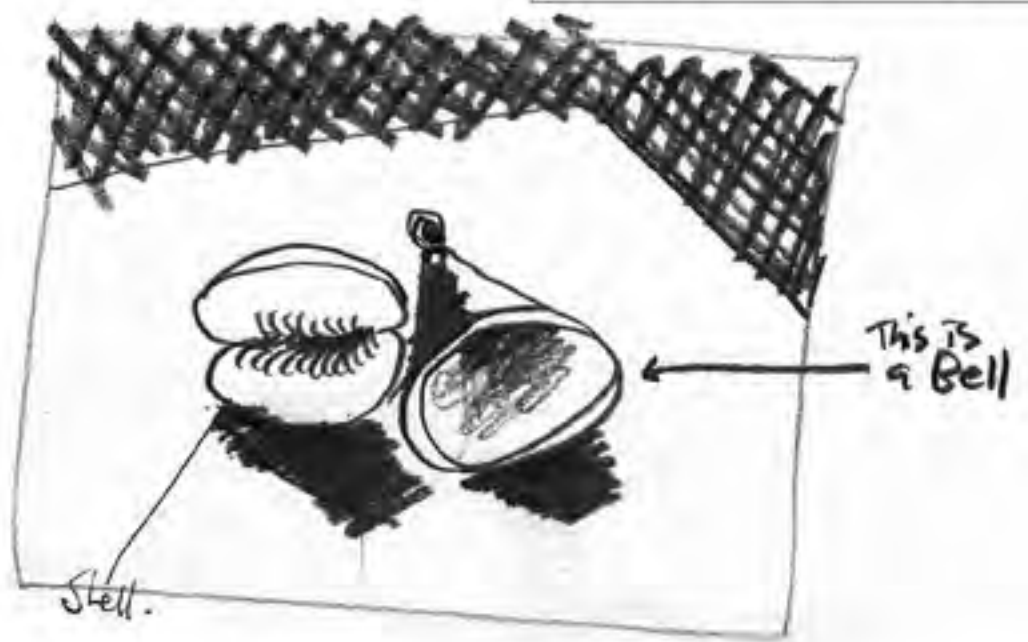
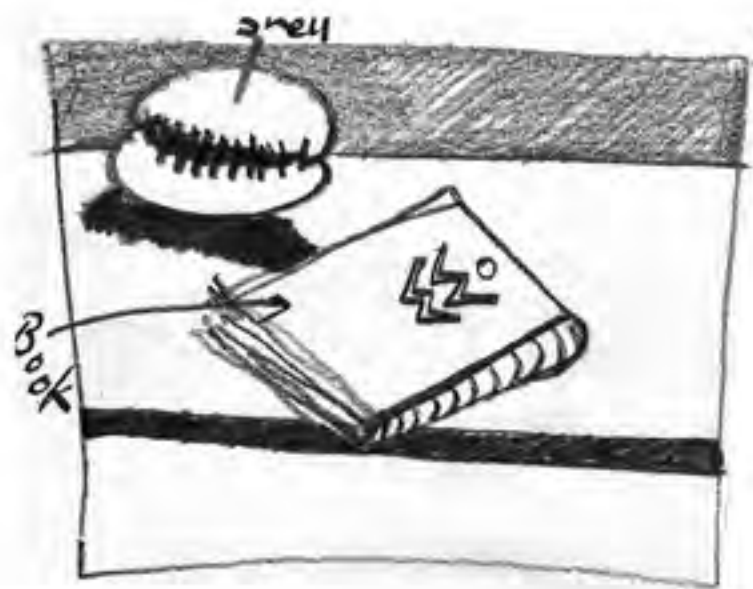








	Grade Boundary: High Not Achieved
6.	<p><b>Strengths:</b></p> <p>The initial pencil drawings present some awareness of compositional conventions in terms of using tone to generate space but this is done at a very basic level. The annotations tend towards labelling objects rather than the consideration of symbolic or metaphorical potential although one note does connect the skull image with the concept of death. Five pages is extremely limited in relation to the quantitative expectations of the four credit weighting for this standard.</p> <p>The painted works reveal a high degree of technical skill and confidence with the use of wet media. While this technical virtuosity means the sample clearly fulfils the requirements of the 2.2 criteria, for Achievement in 2.3, students must progress pictorial, technical or conceptual ideas as defined in explanatory note two. Pages four and five do begin to explore ideas around colour which moves the sample very close to meeting the level two developmental expectations of the standard for Achieved.</p> <p>The sample is not yet Achieved because:</p> <p>The composition is essentially the same from pages two through to five. The central placement of the skull reveals a lack of the pictorial consideration needed to fulfil the “develop ideas” requirement of the criteria.</p> <p>To meet the standard for Achieved the sample would need to consider additional pictorial alternatives such as size and/or placement of the skull, the application of shadow and background elements, or simply juxtaposing the skull with other objects to create symbolic associations.</p>



Student 6 page 2: High Not Achieved

