Exemplar for Internal Achievement Standard

Visual Art Level 2

This exemplar supports assessment against:

Achievement Standard 91314

Use drawing methods to apply knowledge of conventions appropriate to sculpture

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

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<table>
<thead>
<tr>
<th>Grade Boundary: Low Excellence</th>
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<tbody>
<tr>
<td>1. For Excellence, the student needs to use drawing methods to apply in-depth knowledge of conventions appropriate to sculpture.</td>
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</table>

This involves critically selecting and using particular processes, procedures, materials, techniques and pictorial conventions according to an intended purpose when making artworks.

This student has demonstrated a sound understanding of two and three dimensional sculptural conventions, including concept drawing, site sensitivity, planning, fabrication, installation and documentation.

The depth of understanding grows throughout the investigation, with the architectural and wrapping ideas of the first outcome (1) being further refined in the second work (2). The second outcome shows critical selection in the specific sculptural conventions of wrapping and repetition to transform architecture.

The final outcome (6) uses architectural model making to recontextualize the conceptual conventions explored in the preceding work. This work moves beyond the explicit application of Christo’s wrapping conventions to show more independent critical selection of sculptural forms and materials.

The strength of all sculptural pieces is supported by a thorough identification of particular sculptural conventions (3), well-conceived and visualised planning (4), and intelligent photo-documentation of each piece (5) (6).

For a more secure Excellence, the student could further resolve technical aspects of the final work (6), which explores very different sculptural materials and techniques.

Alternatively, the student may further refine the technical, procedural and conceptual ideas of the first two outcomes (1) (2). This could result in deeper understanding of that particular sculptural convention.
<table>
<thead>
<tr>
<th>Grade Boundary: High Merit</th>
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| 2. | For Merit, the student needs to use drawing methods to apply specific knowledge of conventions appropriate to sculpture. 

This involves selecting and using particular processes, procedures, materials, techniques and pictorial conventions according to an intended purpose when making artworks.

This student has produced three quite different sculptural outcomes (3) (4) (5) with equally successful application of specific sculptural conventions. The first two outcomes adhere closely to the specific conventions of Christo (3) and Eve Armstrong (4). This emulative approach as an initial strategy ensures the student’s understand of particular procedural, technical and conceptual conventions.

The research (1) shows sound understanding of key sculptural conventions. The planning page (2) shows appropriate use of concept drawing and sculptural annotation.

The final work (5) is a more personal outcome, influenced by Joanna Langford and Tara Donovan. This implicit application of selected conventions in the context of the student’s own ideas shows the more developed understanding needed for higher levels of achievement.

To reach Excellence, the student could show greater consistency of either methods or concepts. Related, rather than episodic, outcomes may have enhanced this student’s opportunity to deepen their understanding of a particular sculptural approach.

Alternatively, the student could have shown deeper understanding of one approach by producing a second work that further refines the identified methods and ideas. This may show the critical selection (required for Excellence) of sculptural elements and techniques to support the conceptual purpose.
Drawing Conventions

Installation Convention

Christo and Jeanne Claude

Installation 1:

- Space
- Light
- Materiality
- Sculpture: ideas

Installation 2:

- Sculpture: ideas
- Form
- Site-specificity

Installation 3:

- Installation photographic documentation

Installation 4:

- Installation photographic documentation

Discussion:

- Installation as a form of public art
- The role of the artist as a mediator
Box Sculpture:

Influenced by Joanna Langford and Tara Donovan.

- Reflects an interest in sculptural art.
- Solids, voids, and modules.
- Different materials and techniques.
- Exploring negative and positive space.
- Intersecting layers and planes.
- Reflective surfaces and effects.

JOANNA LANGFORD:

Layering plastic sheets, small objects, delicate landforms, and abstracted aspects of nature, Joanna Langford creates imaginative, sculptural environments with a sense of play. Her tapestries of thin, flexible paper create a world of dreams and possibilities, challenging our perceptions of space and form. The paper, which is stretched tightly across the frame, is treated with a mixture of lacquer and water to create a translucent, almost ethereal effect. The result is a series of floating, cloud-like forms that seem to dissolve into the air, creating a sense of movement and flow. Langford's work is a celebration of the beauty and possibilities of everyday materials, and a reminder of the power of imagination.

TARA DONOVAN:

Tara Donovan creates large, playful installations using everyday objects. Her work is characterized by the use of a wide range of materials, from plastic and wire to recycled materials. Donovan is known for her ability to transform ordinary objects into intricate, three-dimensional sculptures. Her work is often inspired by natural forms, and her use of color and texture is both bold and subtle. Donovan's installations are both beautiful and thought-provoking, challenging our perceptions of what is possible with everyday materials. Her work is a testament to the power of imagination and the beauty of the ordinary.
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<tr>
<td>This involves selecting and using particular processes, procedures, materials, techniques and pictorial conventions according to an intended purpose when making artworks.</td>
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<tr>
<td>This student has applied a variety of drawing and fabrication conventions to the making of three significant (2) (4) (6) sculptural outcomes.</td>
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<td>The second installation (4) is characterised by a gravity curve not anticipated in the initial concept drawing (3). The student appears to have taken note of this effect in the planning page and third outcome (5) (6), which feature suspension and curves.</td>
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<tr>
<td>The three dimensional imagining, structural considerations, technical annotations and concept notes of the final planning page (5) are entirely consistent with these conventions.</td>
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<tr>
<td>For a more secure Merit, the student could further refine the structural and conceptual ideas of the final piece. A clearer connection between the conceptual ideas and physical product would strengthen the ‘intended purpose’ required for Merit (see Explanatory Note 2).</td>
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<tr>
<td>The student could also show a stronger link between the methods and ideas identified in the initial investigation (1) and the first outcome (2). This would more clearly show the purposeful application of specific conventions (needed for Merit) in this particular work.</td>
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Installation One photographic documentation

1. Jacob Heskett

2. Sarah Jel

Student 3 Page 1: Low Merit

Intended for teacher use only
We follow two artist models and one of the current show reforms could that is what we have shown here with the boxes going across the walkway. Another artist model we follow is blocking someone's walk path, making the walker take an alternative path or making them duck under it.
Grade Boundary: High Achieved

4. For Achieved, the student needs to use drawing methods to apply knowledge of conventions appropriate to sculpture.

This involves using processes, procedures, materials, techniques and pictorial conventions when making artworks.

This student has applied knowledge of a variety sculptural conventions including: concept drawing and annotation (1); the use of recycled materials (2) (4); re-contextualising materials to create meaning and humour (2); the juxtaposition of organic and geometric (4); the consideration of site specific contexts (2) (4); the use of architectural modelling and the creation of a world in miniature scale (5).

The formal theme of geometric versus organic forms is central to the investigation. In the second work (4) the organic tree represents the primary environment with the geometric boxes being the introduced elements. This is reversed in the final work (5), with the organic plastic clouds being imposed on a geometric structure.

The student also explores the relationship between linear (string/sticks) and mass (box/tree/clouds) elements in both works.

Appropriate documentation conventions are used to provide whole object, detailed close up, and alternative viewpoints (5).

To reach Merit, the student could show more explicit connection between methods and ideas. For example, for the tree sculpture, the suspended versus grounded groupings of boxes in the planning drawing (3) are not clear in the physical work (4).

Further experimentation in the final work (5) could also make the towers and clouds idea of the concept drawing (1) more apparent.
New Artist Models

Installation conventions

1. Proprioception
2. Proximity
3. Perspective
4. Perception

Installation One photographic documentation

Materials and Techniques

1. Art materials
2. Art tools
3. Art techniques

Sculptural conventions

Installation Two photographic documentation

Materials and Techniques

1. Art materials
2. Art tools
3. Art techniques

Sculptural conventions

Installation Three photographic documentation

Materials and Techniques

1. Art materials
2. Art tools
3. Art techniques

Sculptural conventions

Installation Four photographic documentation

Materials and Techniques

1. Art materials
2. Art tools
3. Art techniques

Sculptural conventions

Installation Five photographic documentation

Materials and Techniques

1. Art materials
2. Art tools
3. Art techniques

Sculptural conventions

Installation Six photographic documentation

Materials and Techniques

1. Art materials
2. Art tools
3. Art techniques

Sculptural conventions

Installation Seven photographic documentation

Materials and Techniques

1. Art materials
2. Art tools
3. Art techniques

Sculptural conventions

Installation Eight photographic documentation

Materials and Techniques

1. Art materials
2. Art tools
3. Art techniques

Sculptural conventions
<table>
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<td>5. For Achieved, the student needs to use drawing methods to apply knowledge of conventions appropriate to sculpture.</td>
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<td>This involves using processes, procedures, materials, techniques and pictorial conventions when making artworks.</td>
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<td>This student has researched (1), planned (4) (5) and produced two appropriate sculptural outcomes (7) (8). The approach applies the identified sculptural conventions of recycling (2), stacking/repetition (3) and site based practices (1).</td>
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<tr>
<td>The planning drawings use appropriate concept visualisation (4) and site consideration (5) drawing techniques. These drawings are fit for purpose and accompanied by annotations that indicate a particular intention (6).</td>
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<td>The documentation photographs are appropriate in terms of multiple views that include the whole object in relation to the site and more detailed close ups.</td>
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<td>For a more secure Achieved, the student could more clearly position the intention of the outcomes. The work would need to either more clearly be a robot presence guarding the tuck shop (7) or be a purely architectural obstruction blocking the exit (8), without the robot head and feet.</td>
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<tr>
<td>At the fabrication stage, the student could have tried a variety of alternative configurations to enhance the conceptual intention of the outcome. This would have resulted in a more informed application of the identified sculptural practice.</td>
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DRAWING CONVENTIONS

1. TECHNIQUES
   - Cross and Shade Glare
   - Drawing Techniques

2. INSTALLATION CONVENTIONS
   - Installation Techniques
   - Drawing Installation

3. MATERIALS & TECHNIQUES
   - Materials and Techniques
   - Drawing Materials

4. SCULPTURAL CONVENTIONS
   - Sculptural Conventions
   - Drawing Sculpture

- Robert blocks the path of the homes. He's Dan Payn.
- MNS
- Main gate
- Stocking of recycled materials like stones and stones is done to block a path and make a light on an area which is usually ignored.
Installation One photographic documentation

Aim: To block a view so that people don’t look out of context and are forced to go past it/look at it.

Installation Two photographic documentation

Process: Build a box sculpture that filling in all the empty space. At the back of it a pathway so that people are forced to find a way around it.
Grade Boundary: High Not Achieved

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<td>6.</td>
<td>For Achieved, the student needs to use drawing methods to apply knowledge of conventions appropriate to sculpture. This involves using processes, procedures, materials, techniques and pictorial conventions when making artworks. This student has presented two pages of research (1) which show knowledge of sculptural conventions, although this knowledge needs to be applied in the practical outcomes. The first series of concept drawings (2) explore an appropriate approach to a site specific architectural intervention. The second series of drawings (3) explores a more complex stand-alone outcome. The student uses a variety of fabrication processes and materials to make the art works (4) (5). To reach Achieved, the student could ensure that the use of processes, procedures, materials and techniques in the sculptural outcomes is more proficient. The fabrication skills need to meet the New Zealand Curriculum Level 7 requirements of the standard (see Explanatory Note 1). The student could also ensure that the potential of the conceptual ideas in the drawings is realised in the three-dimensional outcomes. For example, the interesting web barrier effect of the first drawing series (2) is not replicated in the first installation (4). A useful approach may have been to follow one sculptural approach rather than shifting between two very different (4) (5) conceptual and technical practices.</td>
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**Student 6 Page 1: High Not Achieved**

**Elliott Hundley**

**Conceptual Framework**
- Elliott Hundley’s collages create “dreamscapes,” evoking the personal and familiar in a familiar environment.
- Hundley engages with the dreamlike, the familiar, in his structures and representations of the intensive images.
- He tries to address issues of cultural identities and boundaries in an image of global society.
- The collage is an exploration of the dream world.
- Art in the first decade of the century is concerned with issues of the global circulation of goods, commodities, and culture.
- Tagg’s “metabolic assemblage” (Plastic bags) is an attempt to describe the dream world.
- He describes them as both familiar and strange, emphasizing their capacity to evoke desires and other emotions.

**Pascale Marthine**

**Materials & Techniques**
- Clusters of tiny figures
- Magazine clippings
- Bits of fabric
- Pasta
- Tagged (his works, found materials)
- Objects and images of people
- kiddie and circles around the world
- such as train and bus stickers, flags, and postcards.

**Sculptural Conventions**
- Balancing everyday objects with the grant
- Precision, Elliott Hundley
- The Hong Kong presents a boyish young architect of constructed relationships, instant and transient, and all transient forms, populated by figures in the dream.
- Composed of two images—one of both the dream and reality.
- "The Hong Kong Things from the city’s secret areas to split its junk on the gallery on the gallery floor."
Installation Two photographic documentation

Sculptural work photographic documentation