

No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.



## Level 1 Visual Arts RAS 2023

**91915 Create a sustained body of related artworks  
in response to an art making proposition**

# EXEMPLAR

**Merit**

**TOTAL M**



## Merit

**Subject:** Visual Arts RAS

**Standard:** 91915

### Marker commentary

This submission sits within the middle of the Merit grade range for Level 6 of the New Zealand Curriculum. The submission contains a larger quantity of work due to the nature of working digitally.

The candidate has drawn on their own interests and identity to generate ideas within the whare proposition. Found imagery is utilised to communicate different aspects of identity, and is manipulated with control to produce initial collages. Connections are established between Māori tāniko patterns and the shapes within the South African flag design, which are referenced across the submission in the angular features of subsequent works.

The three-dimensional whare outcome highlights an understanding of how elements of the design wrap around the surfaces. A consistent colour palette is established and imagery is appropriately cut out and confidently arranged according to the intended purpose.

As the submission progresses, the art-making proposition focuses on a basketball narrative. The candidate has layered imagery to build hierarchy, however, there is a heavy reliance on centralised compositions and continued use of source imagery to communicate the art-making proposition. Further clarification of the connection between later works, and further understanding of the relationship between type and image, would allow the submission to progress to a higher level.

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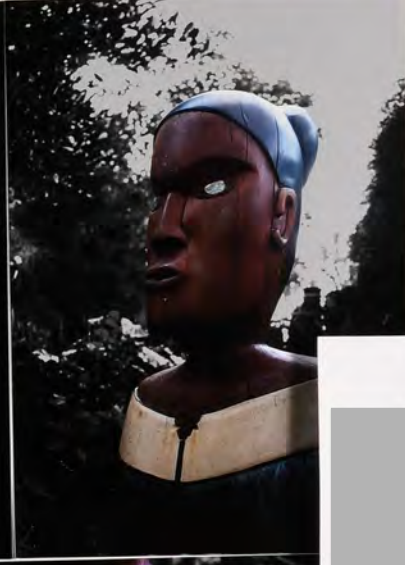
**91915 Create a sustained body of related artworks  
in response to an art making proposition**

# EXEMPLAR

High Merit

TOTAL **M**





## Merit

**Subject:** Visual Arts RAS

**Standard:** 91915

### Marker commentary

This submission sits at the higher end of the Merit grade range for Level 6 of the New Zealand Curriculum. For Merit, candidates need to create, with control, a sustained body of work in response to an art-making proposition.

The strengths of this submission are in the handling of photographic conventions. The candidate has thoroughly investigated the whakairo of the wharenui using a variety of camera angles and compositional explorations. Understanding of contrast and depth of field show fluency within photographic practice.

The carefully considered minimalist colour palette and dramatic quality of light in the works show an intentional response to the proposition. Colour masks are used to create connections between the self portrait and the figure depicted in the pou, communicating ideas about identity and whakapapa.

While there are areas of fluency in the submission, further exploration of photographic techniques and an extension of compositional ideas would be required for Excellence.

At Excellence, candidates provide clarified ideas in response to an art-making proposition. The self portrait work shows an extension of ideas from the original photographic exploration, beginning to draw a comparison to the variety of ancestors' faces depicted in the whakairo, through the layering of tā moko. Sustaining or extending this clarification of ideas across the final two images of the submission would progress the art-making proposition to a higher level.

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# EXEMPLAR

High Merit

TOTAL **M**







## Merit

**Subject:** Visual Arts RAS

**Standard:** 91915

### Marker commentary

This submission sits at the higher end of the Merit grade range for Level 6 of the New Zealand Curriculum. With an appropriate number of works, the scale and sequencing of individual works contribute to a clear and sustained body of work.

A notable strength lies in the submission's well-defined proposition, which undergoes a steady and compelling evolution throughout the investigation. The candidate establishes connections between the local New Zealand landscape and Japanese imagery, creating a cohesive narrative that progresses from one artwork to the next. The strategic use of successful elements from earlier works to advance subsequent pieces adds depth to the overall exploration.

The awareness of composition in the works informed by Shane Cotton reflect control, however, the photographic raranga-influenced work highlights some challenges with art-making conventions. Fluency in media is evident, particularly in the pencil drawing of the David Hockney style assemblage and the textural exploration inspired by Robert Ellis.

While the submission leans more towards control than fluency, the systematic development of ideas, along with the integration of personal elements and the candidate's own whenua within a New Zealand context, showcases a thoughtful editing and selection process. Revisiting earlier imagery and ideas, such as cherry blossoms and Japanese character signage, in the context of Cotton emulations and incorporating text as a visual element in paintings, elevates the submission.

While ideas are more refined in this submission, for Excellence, evidence of fluent manipulation of art-making conventions would be required in recording the tonal qualities of the maunga and manipulating the collaged elements.