

This assessment is based on a now-expired version of the achievement standard and may not accurately reflect the content and practice of external assessments developed for 2024 onwards.
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Level 1 Visual Arts RAS 2023

91914 Explore Visual Arts processes and conventions to inform own art making

EXEMPLAR

Achievement

TOTAL A



Pepaha



Pepaha



The homies
(From left to right)



Ko Mt Maunganui te maunga e iro
nei taki ngākau.

Ko Waikato te awa o mahea nei aku
Māharahara.

Nō Tauranga-moana ahau.

E mihi ana ki ngā taha o nehe, o Ngāti

Ranginui e noho nei au

Ko [redacted] toku ingoa

No reira tēnā koutou katoa

A common
pattern from
my culture



^{nice!} My ^{amazing} Theme ^{epic} Page!!!

Overture:
noun

An introduction to
something more
substantial

(Basically this page)

KO WAI
AU?

Let's find out!

Whakatauki

Before was was

was was is.

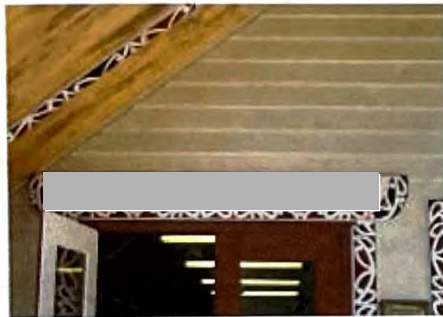
I love this saying purely because of
what a mind-fuck it is, goes like

Swatches of Colours and Symbols from Subject Matter



ESTABLISHING CONNECTIONS Tūrangawaewae

Turangawaewae:
A sense of identity associated with
having a particular home base.
Tūrangā - Standing place
waewae - feet



Pohiri

Pohiri happen on the Atea.
Tangata whenua = people of the place
Mānūhiri = Guests to the place
Kaikaranga = The ladies who beckon Guests
Kaikorero = The male who speaks for
each party

Process

1. Tangata whenua assemble on the Atea
2. Mānūhiri assemble at gates
3. Karanga means come forward
4. Women and children first but sit at the back
5. Kaikorero will make connections with both parties
6. both parties will exchange speeches and waiata then hongi



Pohiri are a way to welcome new comers and give them a sense of connection to the host land.



The History of Began construction of

1980

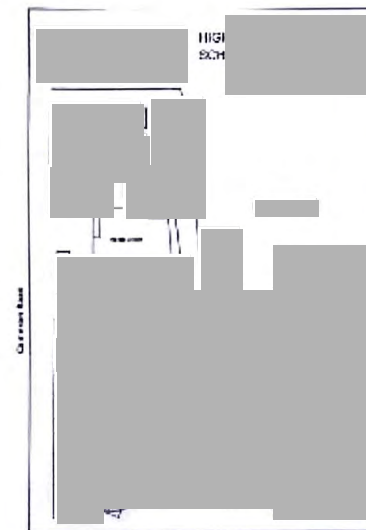
The Whare
was officially
opened.



Decommissioned
for moving to
the centre.

Photo taken

Map of the kura



Old location
New location

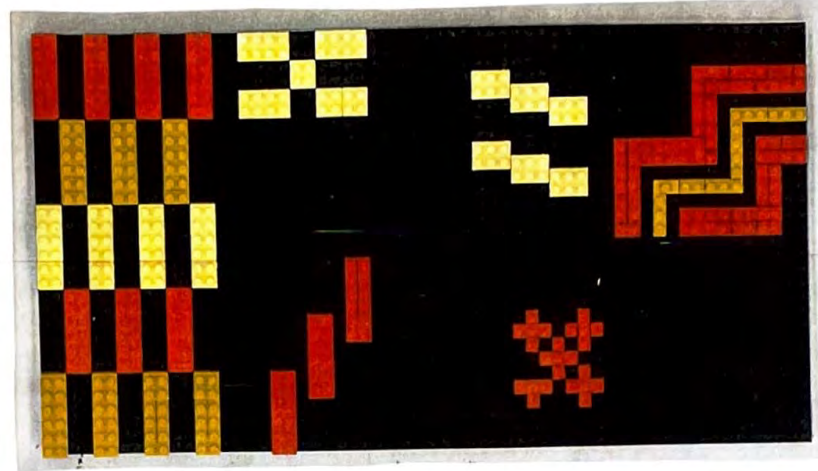
Kowhaiwhai:

Kowhaiwhai is found "spine" and "ribs"
of the whareani



Atea OR Tukutuku:

I wanted to use some of these designs for my collage



With this activity, we
tried to emulate pattern
found on the atea and
wall panels.



Whakairo:

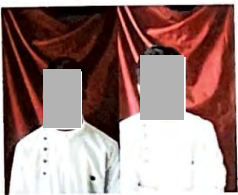


Here is part a whakairo.
I cannot recall which one it
came from because I referenced
a smaller portion of a larger
image



EXPLORING PHOTOGRAPHY

Kingstons

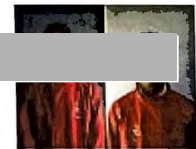


1. Drapped fabric



2. Projection
Portraiture:
A purposeful picture usually
taken full body or waist up

3. Coloured side
light

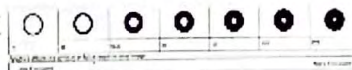


4. Cultural
clothes



Aperture and Studio Lighting

The aperture is a hole in the lens which is able to be adjusted to allow different amounts of light
large f stops = smaller openings.



The larger the hole, the more light is let in and vice versa.

Along with letting the least amount of light in, f/22 is the most focused, while f/1 is more broad



A. We used a soft box studio light beside a coloured background.
B. We used sunlight from the window against a fabric backdrop.
C. We used slides as our backdrop and stood in front of it. The slides we used were: Place, Plant, What's the...
D. We used an iPad to project coloured light onto the side of ones face.

Behind the Scenes

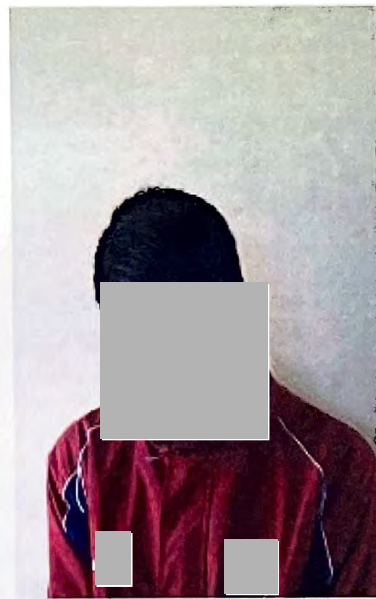


^Our first picture of the day^
You can really tell

Contact Sheet



Finals



WET MEDIA + COLLAGE STUDY:

Ringatoi:



- Based off of raranga (Maori weaving)
- Intertwine two images
- David Samuel Stern (OG creator)
- Can use different sizes of grids.

(Probably not David Samuel Stern)

David Samuel Stern gets 2 images and weaves them together, creating a modern look.

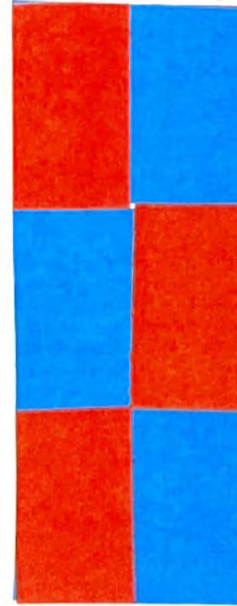
Image Bank:



Images for my Raranga

Weaving tests:

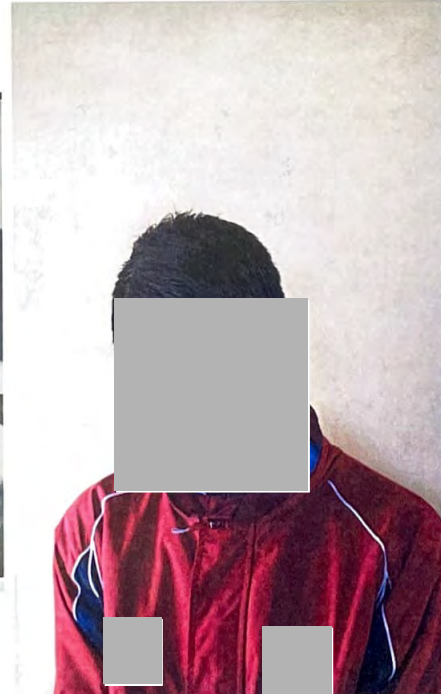
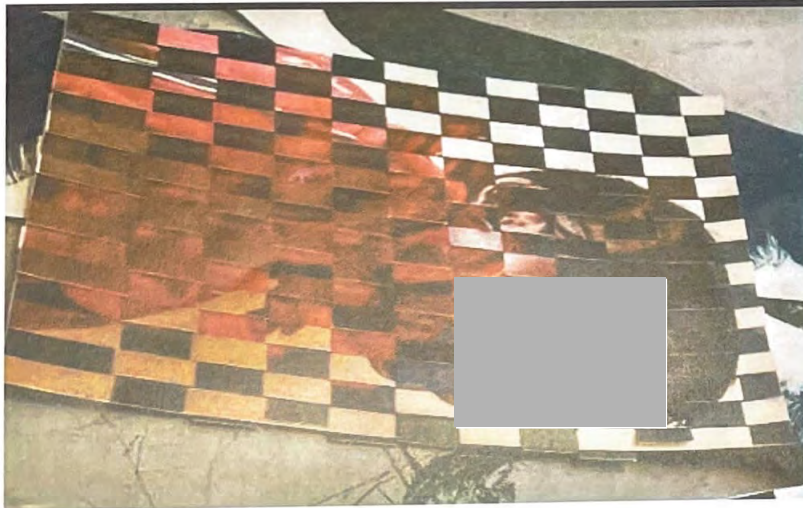
#1



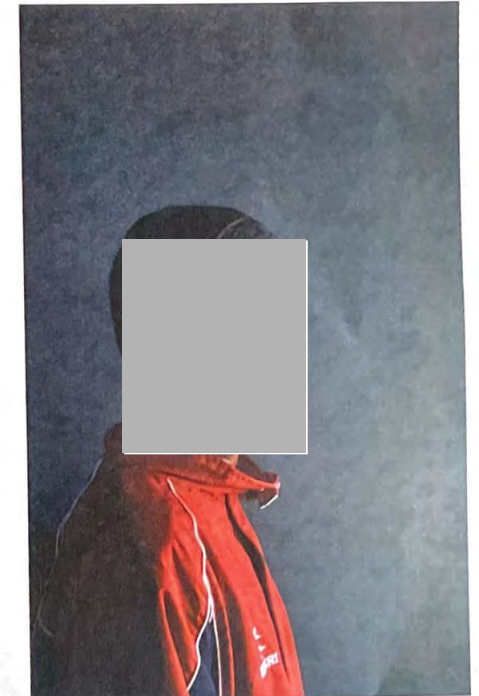
- needs to fight
- More strands = more difficult
- Needs to be completely different images for it to work
- Can be very strong if done correctly
- Images NEED to look different

*Before I glued it together

Behind the Scenes:



These two images were going to be my raranga, but I realised that my face is on the same location on both the images, so that wouldn't work



WET MEDIA STUDY:

Ringatoi:



Colour Palette:



Wash:



Drips and Splatters:



Paint Removal:



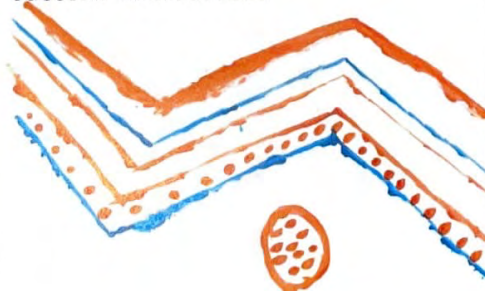
Tone Change:



Dry Brushing:



Pattern Brainstorm:



Dry brushing ↗



Wash ↗

Rehan

WET MEDIA: PAINTING STUDY:

Ringatoi:



Carlos Don Juan

- His style of art will be inside a silhouette of something of our choice
- Layers bright colours with stuff in the foreground
- Another version that uses dark colours

Subject Matter

The shape i'm going to use will be a dolphin. Inside said dolphin with my version of a Carlos Don Juan.

The Carlos Don Juan will use my colour palette
zephyr is capuna !!!



Carlos Don Juan

Composition:

colour palette:

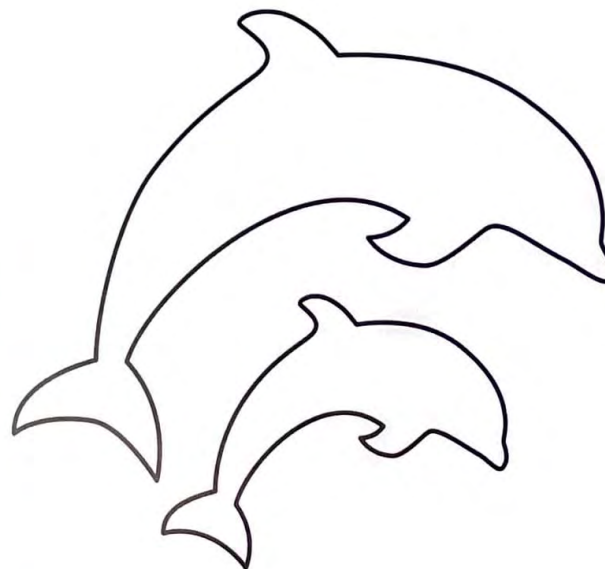
Red
Blue
Green
Yellow

I've narrowed it down to 4 colours because 5 would be too many and 3 would be a little



I May change the layout

Behind the Scenes:



I was originally going to use this image for my Carlos Don Juan, but looking at my time restraints, I had to settle on the larger dolphin instead of the pair.



Scan me

COLLAGE STUDY:

Shapes for Maunga:

Papamoa hills
I want something harsh,
yet elegant, just like the
Papamoa hills.

Shapes for Animal:

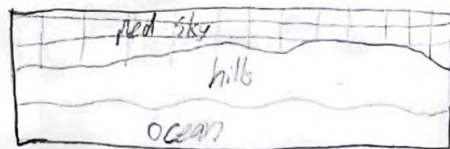
I've decided to not utilise my
dolphin because it would too
cluttered and a little out
of place.

Shapes for Water:

Pacific ocean

Same with the first, I want
it to be harsh but less
tall, representing lapping waves

Overall Shape:



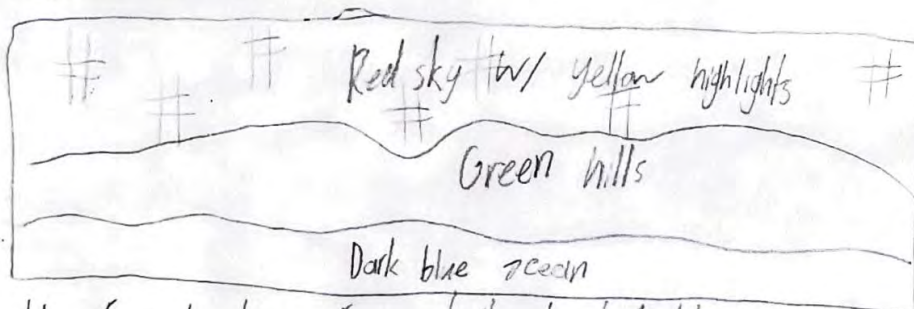
I want my collage to look
like the Papamoa hills bathed
in a red sunset over looking
the Pacific ocean.

Behind the scenes: Workshopping: Add pattern/cutting shapes/arranging.



The different shapes had a few variations before I
settled on a shape I like

Compositional Plan:



Like I said above, I want it to look like a sunset
over some hills by the ocean. The ocean will
utilise dry brushing and paint removal. The hills will
follow a similar style, but it will use a dark green
wash and finally for the sky, it uses dry brushing
and has a yellow print to give it a "sunset" look.

Photo of the final arrangement:



WET MEDIA + COLLAGE STUDY:

Ringatoi:



Sam Mitchel
- Portraits
- collage for
back drop/skin
- Subject matter
for hair
- Done on
perspex or
any other see
through plastic

that's a pain to paint on.

- Reverse painting

Colour Palette:

A combination of 52 and 61

Green for back drop



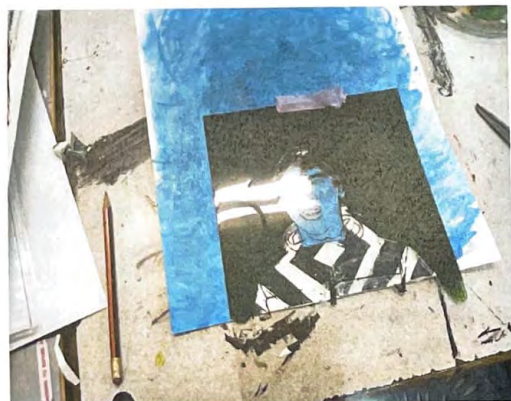
Landscape for my hair
(reflected)

Swatches of content for clothing, hair and skin:



Composition:

I'm going to use my wash background
as my skin and layered dry brushing
as my back drop. For my clothes, i've
used a print I made earlier in the
year. My hair is an image of
the Maketu spit.



Behind the Scenes:



WET + DRY MEDIA + COLLAGE STUDY:

Ringatoi:

Shawn Sully
- going to make up "water/garden"
- focuses on colour stacking
- All colours follow a theme
- Simple, but can be worth a lot



Adrian Slane
- Going to use this technique for my portrait
- Surrounds portrait with cut outs related to the portrait.



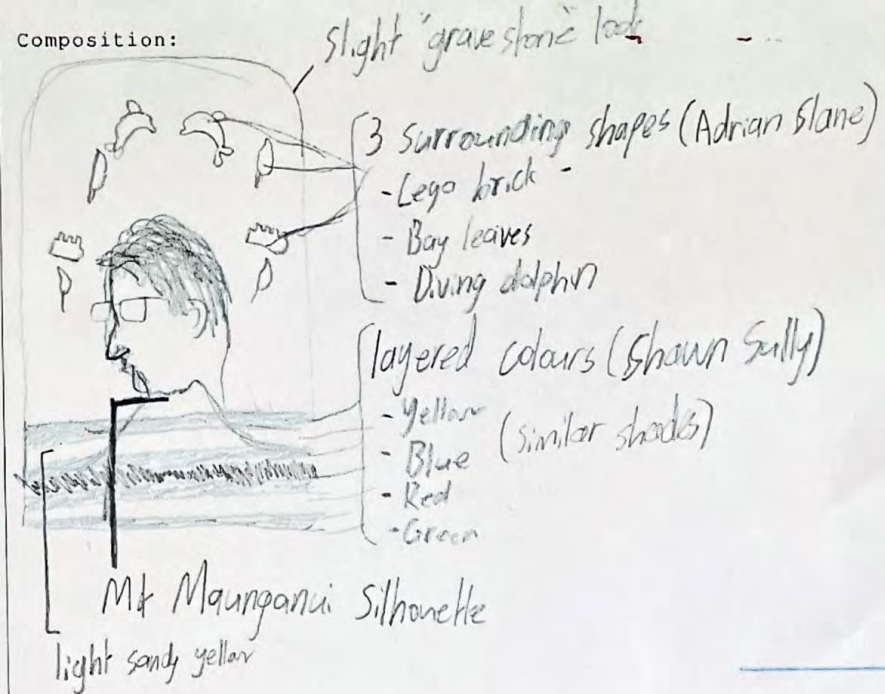
Subject Matter

For mine i'm going to use Mt Maunganui, as mentioned in my pepeha and i'm going to base the colour of my Shawn Sully off of the river Waikato. Mt Maunganui will be going up my neck and will serve as a transition to my Adrian Slane.

Too bad the river Waikato is kinda dirty so i'll use blues.



Composition:



Stencils and swatches:

Lego Brick



Dolphin



Bay leaf



The stencils will be glued around my portrait in an arching design

Behind the Scenes:



Achievement

Subject: Visual Arts RAS

Standard: 91914

Marker commentary

For Achievement, candidates need to explore Visual Arts processes and conventions, to inform their own art-making. This involves experimenting with processes, materials, and techniques in response to an art-making intention, with use reflecting Level 6 of the New Zealand Curriculum.

This submission has been verified at the lower end of the Achievement grade range, fulfilling the criteria by:

- providing sufficient evidence of exploration with processes, materials, and techniques
- undertaking a photographic exploration to generate imagery for subsequent media experiments
- responding to the art-making intention of pattern use and self-portraiture.

To be placed securely within the Achievement grade range, the candidate would need to consistently use media with the expected level of skill for Level 6 of the New Zealand Curriculum, and could enhance the application of media in the paint experiments (page 6), and dolphin motif exploration (page 7).

The extensive annotations throughout the workbook do not always contribute to the exploration. The time and space utilised for annotations could have been used for further experimentation with processes, materials, and techniques to help improve handling of the various media.

Some compositional sketches have been included (page 8). A similar approach could have been employed in subsequent processes, extending compositional ideas for the Sam Mitchell-inspired work on the following page.

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91914 Explore Visual Arts processes and conventions to inform own art making

EXEMPLAR

High Achievement

TOTAL A

Rahu paintings



- Brown and gold feathers painted



- Painted with brown blended in with a warm gold tone

- Blended ink with darker tones into the lighter tones looks clean and is efficient.



- Coloured using ink



- 'Spokes of dark tones over splashes of lighter tones' looks messy didn't work



- Darker lines of feathers over a thinner spread of ink. It looks good as it fills out the space while still having good detail.



- Dark brushed feathers over a dark spread of ink looks messy.

- Thick lines of feathers coloured with a lighter tone. Unpleasant but works



Y11 Printmaking Task sheet

Your task is to Design a Lino cut print based on the mythical story of Maui and Mahuika (How Maui obtained fire)

Name: [REDACTED]

1. Artist Models

Who is your chosen artist model? (tick one)

Robin White	Michael Tuffrey	Fatu Feu'u	Jamaal Barber	Expressionist Woodcut
				✓

2. Where is your Artist Model from?

Numerous Germany Artists

3. Describe their work- what is it about, what characteristics do you notice in their work?

Depressing and really shows it using black and white colours. It gets the point straight

4. How does where the artist is from or their culture and belief influence their work?

It first appeared in China in the ninth century. Then by the 16th Century, it got revived again by Northern European artists. The work is starkly simplified woodcuts which aimed to be bold, flat patterns and rough hewn effects.

5. On a page in your workbook: do an artist model study page: draw at least two drawings that show your understanding of your chosen artist model. Annotate your drawings. On the same page show your understanding of the Relief printing technique through written notes and technical tryouts.

Page Layout: Your page must be used in Portrait format. Glue this task sheet on the left side in your workbook next to your

German Expressionist Woodcut



- Uses sharp straight lines
- Only black and white colour



• Maui and Mahuika
Goddess of Fire.



• Fire



• Extinguished Fire



• Hand on fire

• Fire fingernails



• Maui as the bird

• Mountain



• Burning tree

• "Maui's prayers
were answered
as water fell
from the sky
extinguishing
the flames"



• Fire



• Cave



• Fingernail



Screenprint - Concept drawings



- Hand
- Mahuika nail

*



- Burnt trees
- Flames
- Hills



- Kahu
- Flame
- Rain



- Mahuika nail
- Hand



- Cave
- Maori pattern
- river



- Nail falling into the sea

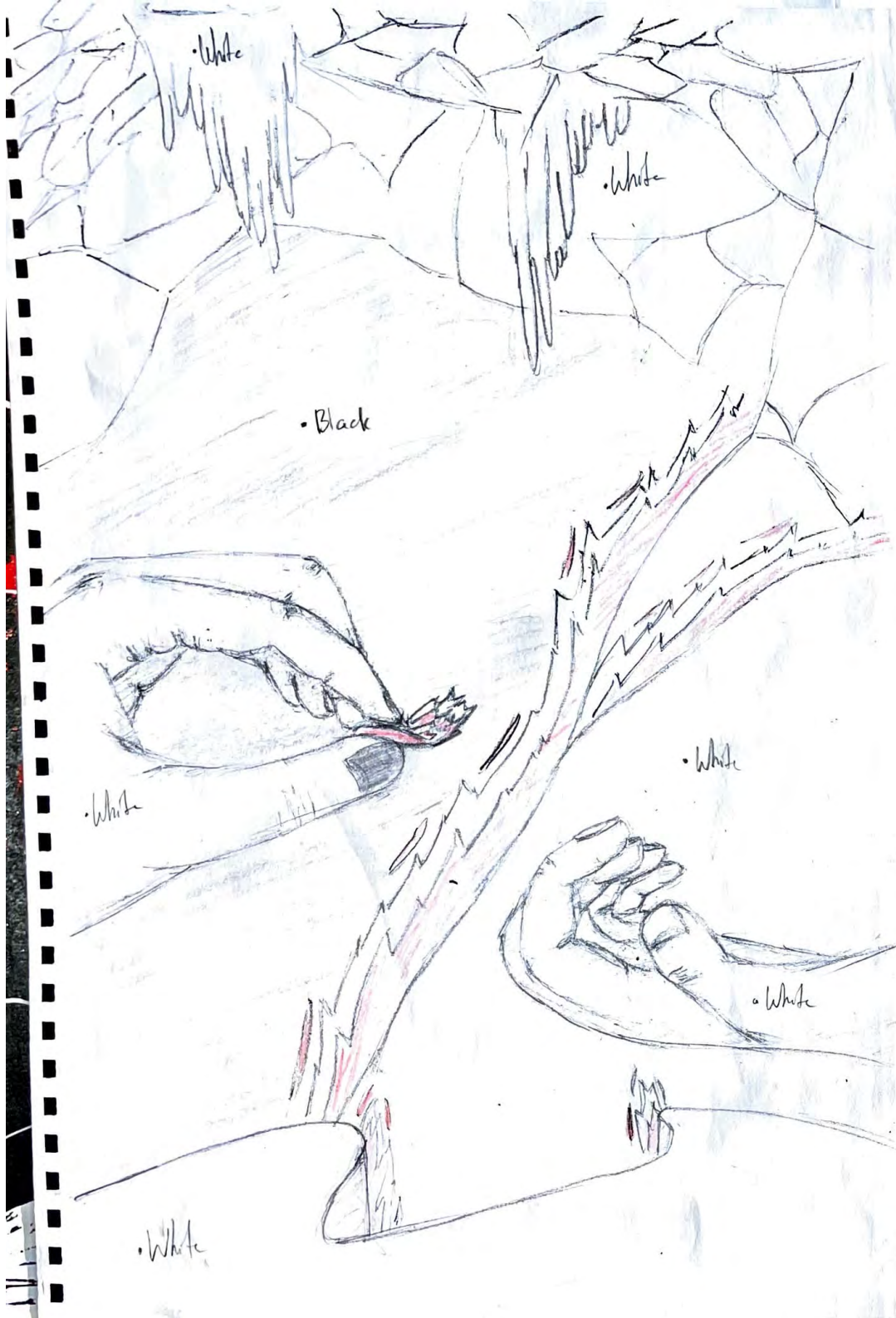


- Flame



- Hand
- Mahuika nail

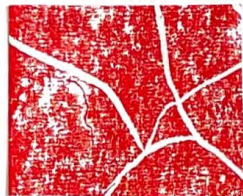
*





Printmaking notes

First layer of
the print painted
with red paint.
white spots will be kept
white.



Failed attempts since not enough paint
used or dirty canvas.



2nd layer
of the print
painted with black paint.
White spots will be either red or white.



- Joseph hits
landscape ~~at~~
artist study.

- Used paint
to try blend
in the colours...



- Planning with a
pencil sketch.

- Darker tones on the
top side, lighter on
the bottom side

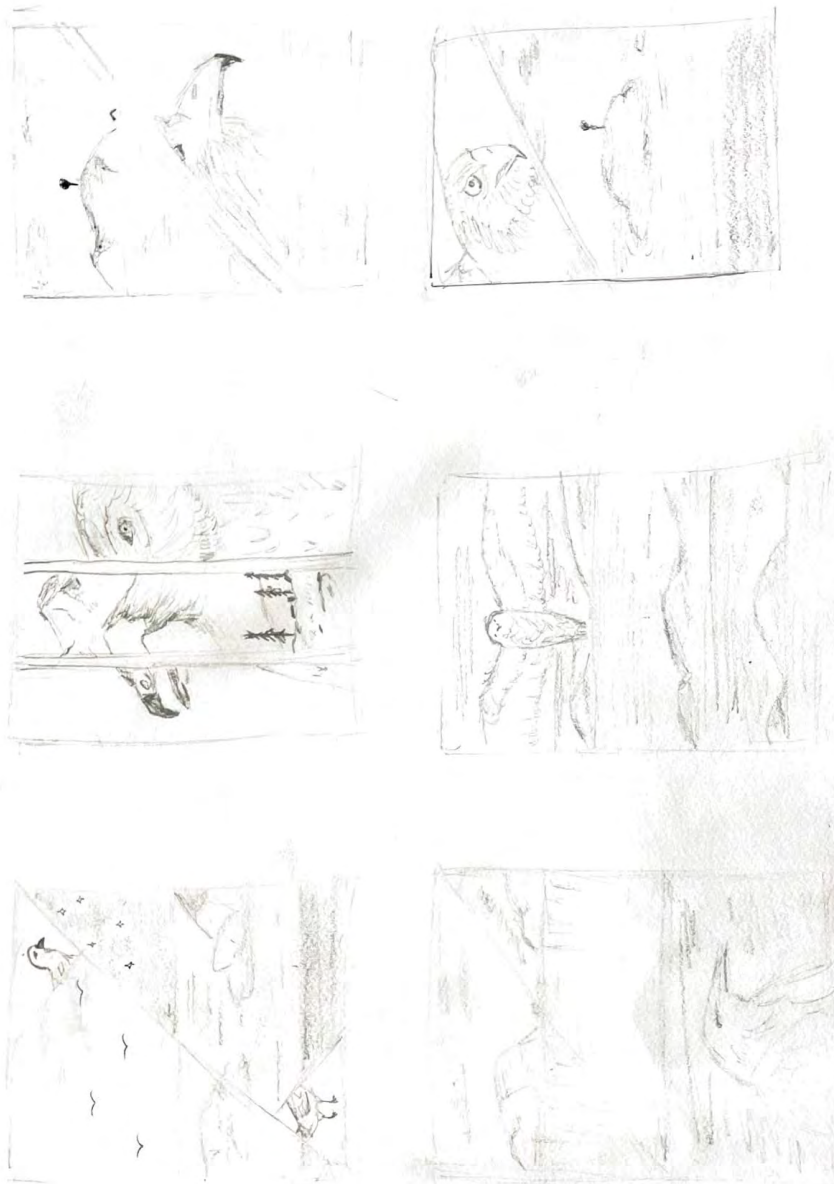
- Attempted to focus on
where light hits



- Landscape artist studies

- Focusing on natural environments,
seeing where light hits

Planning



Face portrait painting



- focused on areas where light hits, having darker or lighter parts of the face or blending it.



- experimented putting red tones on red
taking a look at the transparency
of the face portrait.



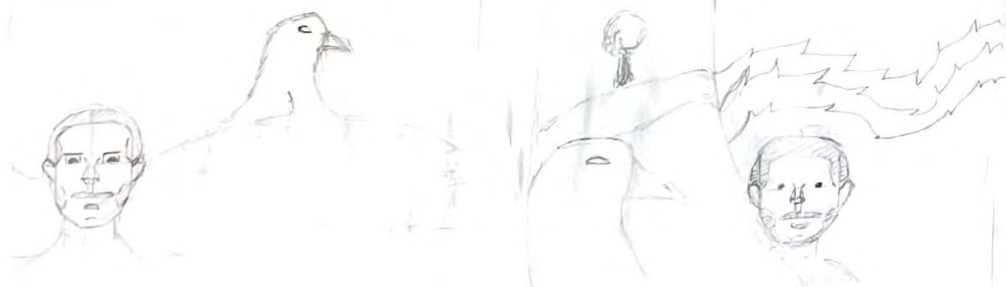
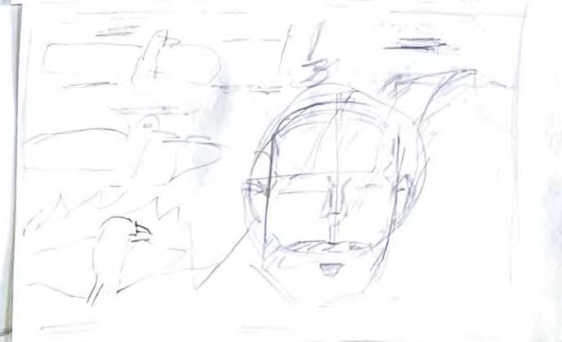
- Face portrait sketches
focusing on proportion.





Subject Matter

- Landscape / scenery
- Bird (kahu/phoenix)
- Heat (fire / sun)
- Maori tradition
- Human (face)

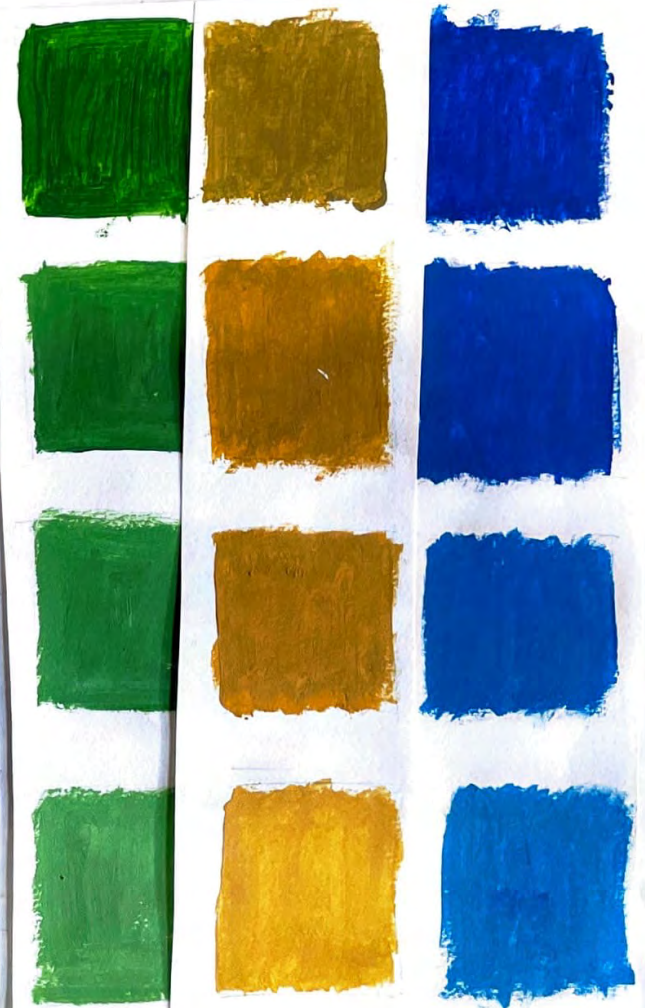


Subject Matter

- Maori patterns
- Landscape / scenery
- Bird (kahu)
- Hand



folo painting in progress





Achievement

Subject: Visual Arts RAS

Standard: 91914

Marker commentary
<p>This submission has been verified at the higher end of the Achievement grade range, fulfilling the criteria by:</p> <ul style="list-style-type: none">• demonstrating development in the pencil compositional sketches, which inform the candidate's art-making intention• including snippets of failed printmaking tests, with authentic annotated reminders of what did not work• repeating and experimenting with motifs in a variety of different sequences to develop a range of ideas that could be developed further• including a process image of a resolved work to evidence further development. <p>For Merit, the candidate needs to present a more sustained period of investigation into a selected media, refining use of that particular media or process further. This could include experimentation through small paint studies to further develop compositions, or development of printmaking ideas which explore the process further.</p>