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## Level 1 Visual Arts

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

# EXEMPLAR

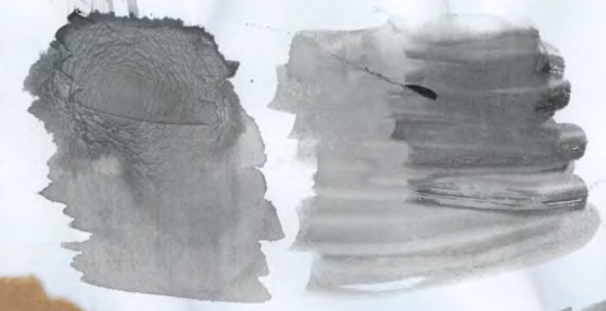
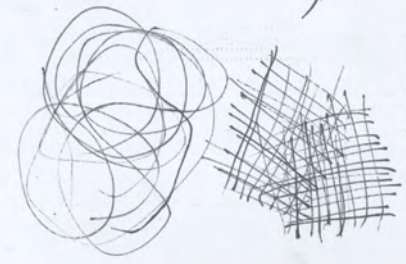
**Achievement**

**TOTAL A**

Pencil



Artist pen



skewer

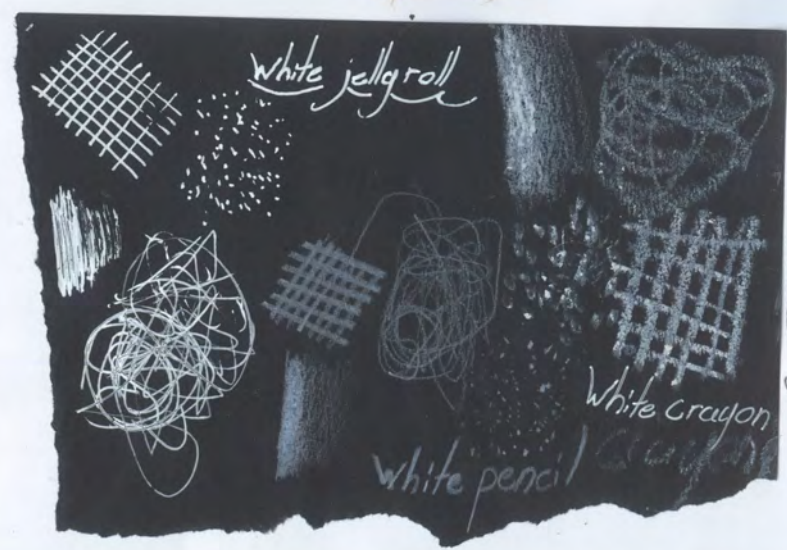
Ink

Sharpie

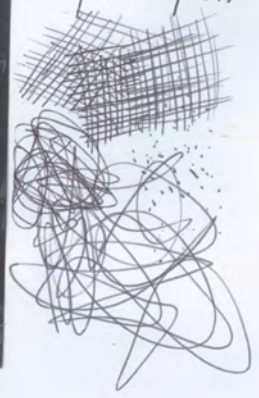


Water color

Jelly roll pen



Ball point pen







Cool blue + White →



Blue + Black →



Cool blue + black + white →



Crosshatching brush

Scribbling brush

Gesso brush  
blue + black layer  
dry brush lighter  
blue

Rag and black



Rag rub black



Rag rub black



Rag rub black



Gesso skener + lighter blue layer on top of blue/black layer



Gesso brush blue + black layer  
dry brush lighter blue



Gesso brush blue + black layer  
dry brush lighter blue



Gesso brush dots  
blue + black layer  
dry brush lighter blue



Gesso brush blue + black layer  
dry brush lighter blue









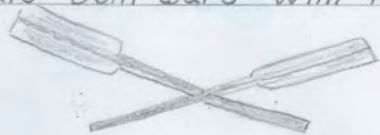
Blue boat

Crosshare rope pattern's  
Mountains



Anchor wrapped in rope

Boats both oar's with fish and bird's



Maps in the background



Boats, Fish our  
anchor. Oars,  
Overlapping text



Text fall down  
in order  
Curved hand writing

Justine Hawksworth  
NZ artist inspired

Alofi is the capital of Niue



Idea's for my artwork: Map of  
nuie that translate to behold  
the coconut famous for being  
a large coral island.



Nuie is the largest raised Atoll.



Sea turtle are occasionally spotted by the reef.





Paula Counthard  
 NZ artist inspired by Aotearoa culture, his-  
 tory, land, C, Nature, flags, Symbol, Waka



Red star  
 from the  
 NZ flag →

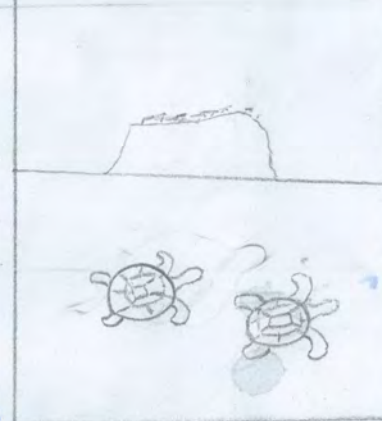
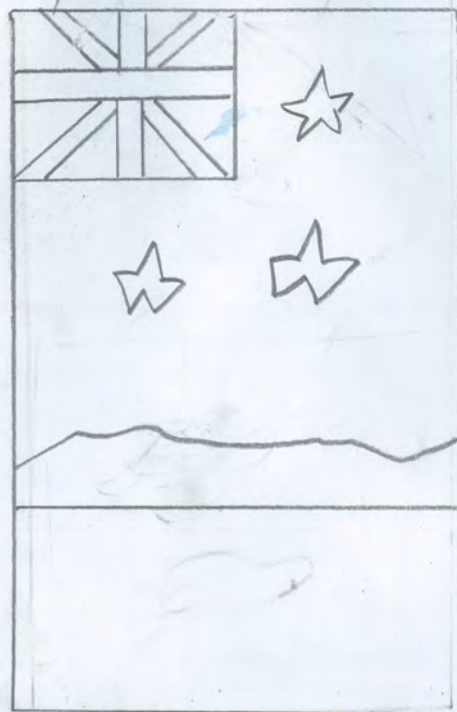


Location's being named

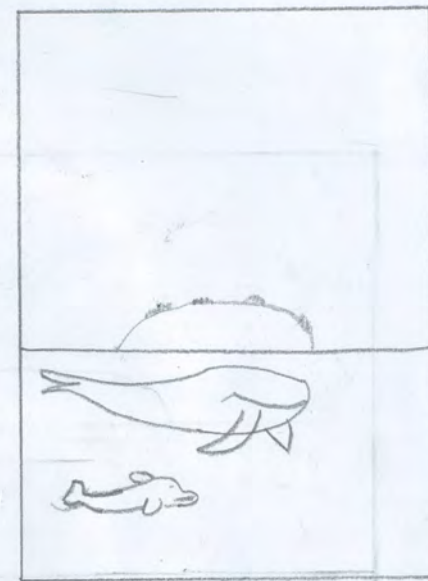
Color-blue-black-Red-And white



Ideas for my painting  
 \* NZ flag, NZ Flag star's  
 \* Nuiend flag, with stars  
 \* Boat family came from Nui  
 \* Landscape of Nui



Nuie Island with turtle's



Nuie Island with wale and  
 dolphins

New Zealand



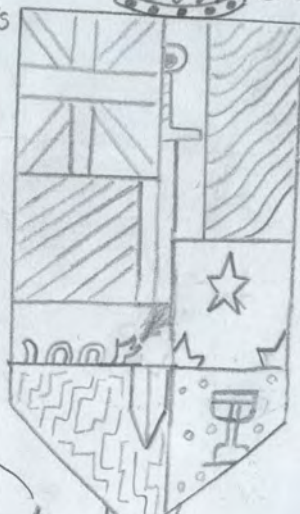


Robert ELLIS/NZ Artist Turtle, Sea shell, Patterns

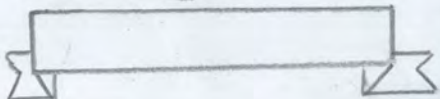
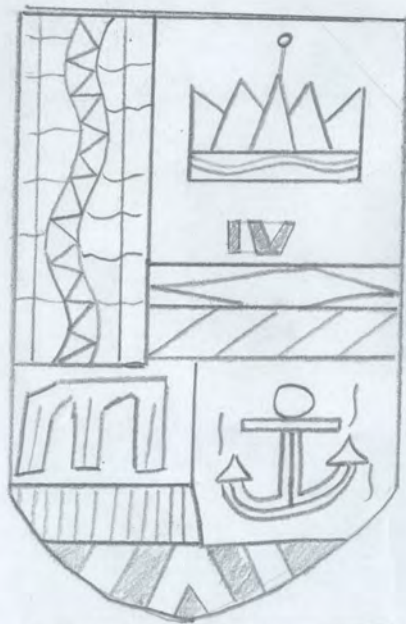
Coat of arms  
Shield, Flag, Moon  
Symbol's, Cross



Star, Letters  
Crown, Colour  
Ribbon's, Numerall's  
Anchor, Goblet, Heart



Palm tree, beach  
Half Nuie flag

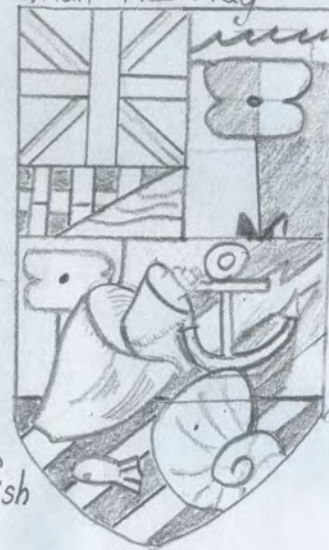


Crown, Waves, Half NZ flag

Wavy

Stars

fish





# Combing idea/Brain storm

## \*Patterns

Waves  
Lines  
Crisscross

## \*Nature

Animals  
Flowers  
Fauna  
birds, dog ect

## Text

Font

Size

Ribbons

Place's

Land scape, beach ect

Flags

## Colour

Negative

positive

Hot

Cold

## Symbols

Anchor

Shield

Animal

## Shield as a frame

Eog

Flag

Pattern

Animal

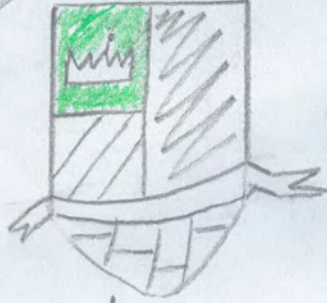
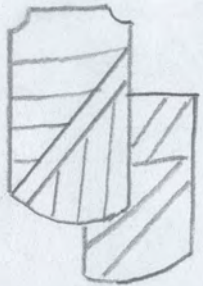
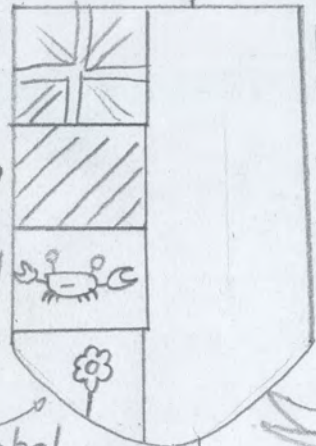
Symbol

Composition

\*Size

\*Overlapping

\*Ribbons



## Format and layout

Long portrait



Portrait



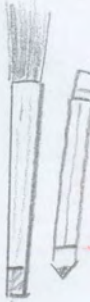
Landscape



Long portrait Landscape

## Technique

- \*Dripping
- \*Collage map
- \*Stencil
- \*White text
- \*Gesso texture

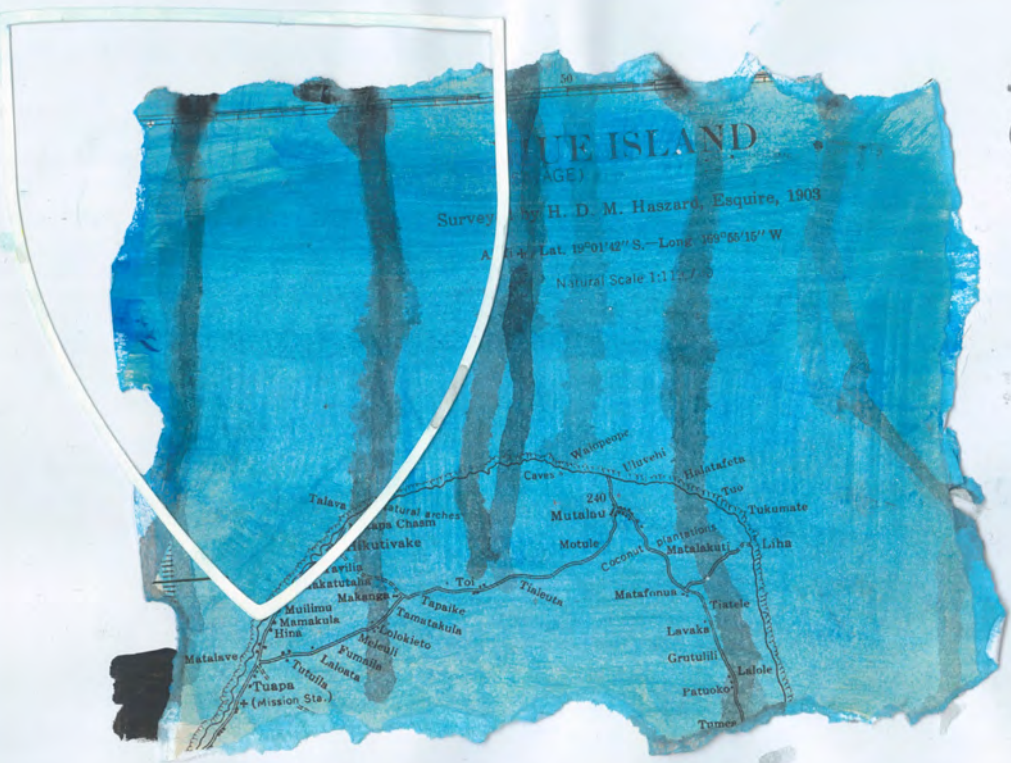


## Water color



## Colour shading





Map with wash of  
Color and white  
drips.





## Achievement

**Subject:** Visual Arts

**Standard:** 91914

### Marker commentary

This submission presents work informed by three Aotearoa New Zealand artists, in response to teacher-led activities. These three artists deal with a range of techniques but are related through the use of symbolism. This allows for a variety of techniques to be investigated and enables the candidate to incorporate symbols and motifs relating to their ahurea tuakiri (culture), providing a unifying theme throughout the workbook.

Although examples of established practice are used to frame the art-making intention, the focus of the workbook remains on practical exploration. The submission has a very appropriate balance of authentic written annotation and visual evidence. Artists' work is clearly labelled and occupies a small amount of space in the submission, allowing room for the candidate to present sufficient practical evidence for the 5-credit weighting of the standard.

This submission is placed in the middle of the Achievement grade range because:

- an appropriate amount of work is presented within the 8-page workbook to demonstrate exploration
- multiple processes and materials are explored – the first two pages demonstrate appropriate play with media, establishing a feel for ways of handling the materials before they are used in response to the art-making intention later in the submission
- some evidence of a development process is demonstrated through compositional sketching and media trials
- the use of compositional sketching processes and stencil techniques is managed at a level appropriate for Achievement at Level 6 of the New Zealand Curriculum; and areas where pencil recording may not always operate at this level are balanced by the submission meeting other criteria well
- studies on the final page begin to show evidence of making connections between experimental processes by bringing together cut-out media, painting techniques, and established motifs; a more sustained investigation into this would may have resulted in a higher achievement level.



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## Level 1 Visual Arts

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

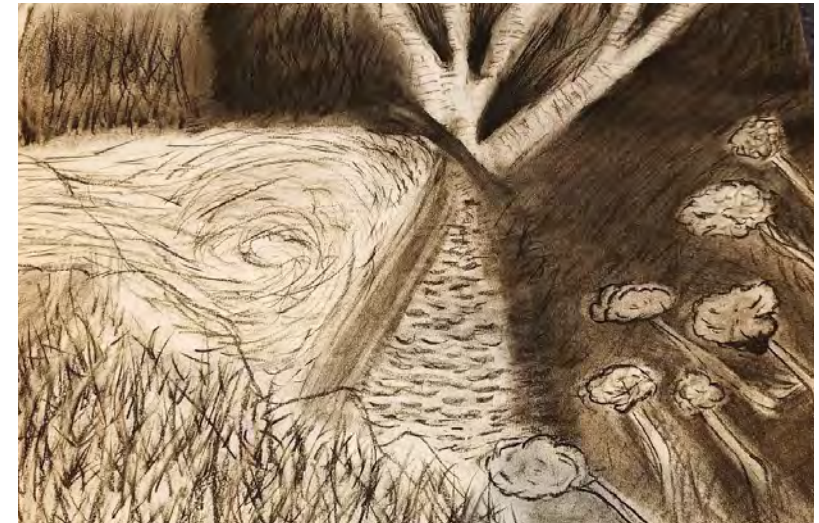
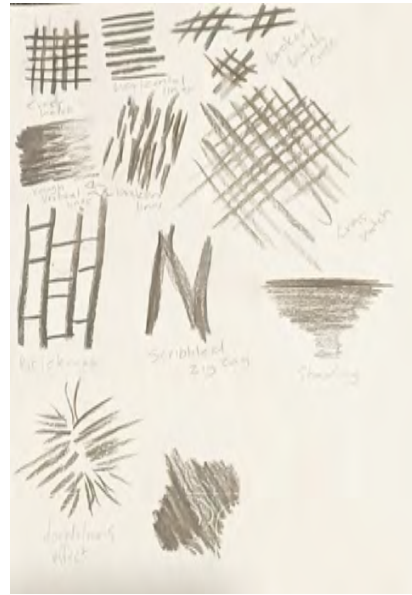
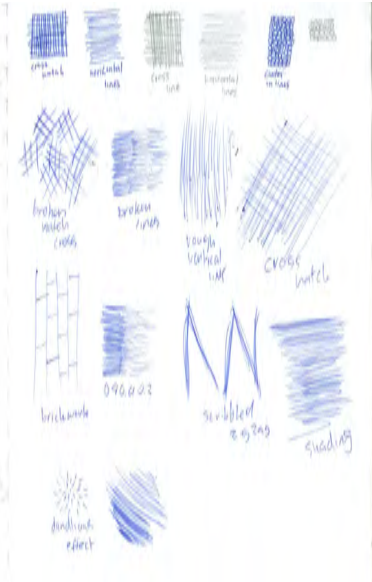
# EXEMPLAR

**Achievement**

**TOTAL A**



# Page 1 - Pencil and Charcoal



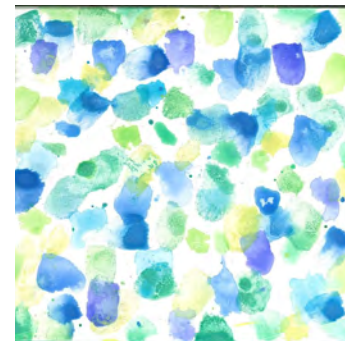
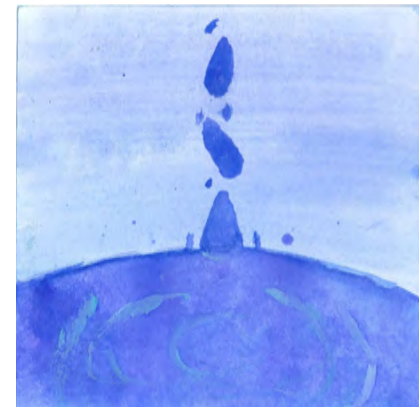
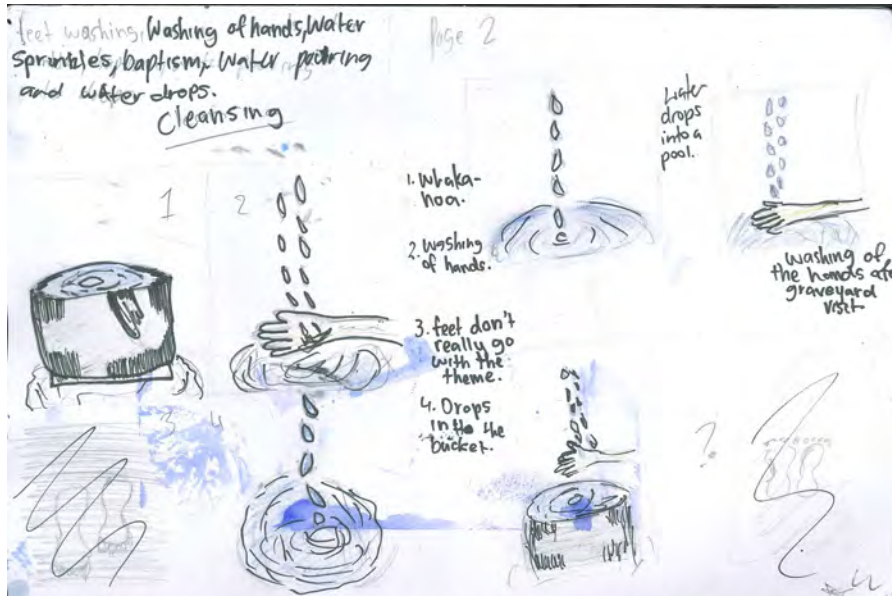


# Page 2 - Watercolour: The symbolism of cleansing from a Maori and Christian cultural context

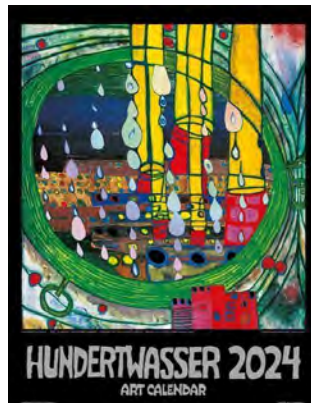
## Cleansing

**Christianity:** When Jesus was washing the feet of his disciples as a reminder of his authority to forgive sins.

**Māori:** When the people leave the cemetery they wash their hands as a cleansing to get the spirits that cling on to them.



Artist: Reina Cottier  
Lines and patterns all going together. Colours not clashing with one another and flowing lines.



Artist: Hundertwasser  
The bright colours that add to the painting, the patterns and the randomness of the shapes.

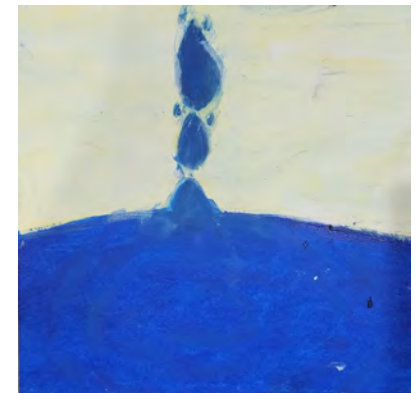
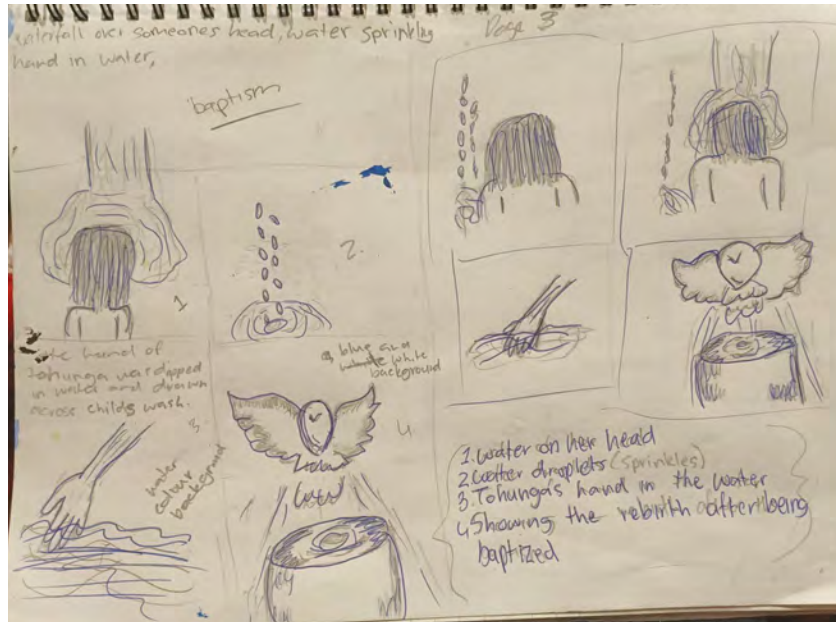


## Page 3 - Artworks 2: Symbolism of water used for baptism from a Maori & Christian cultural context

### Baptism

**Christianity:** Christianity use baptism as cleansing away all their past sins, spiritually being reborn and showing their faith for him publicly.

**Māori:** Maori take tohunga who says a certain karakia as he sprinkled the child with water, and then another as he dipped his hand in the water and then drew it across the child's face.



Artist: Shane Cotton  
The blending of the colours, the brightness of the red and blue and the colours not clashing with one other.



Artist: Shane Cotton  
The plain background, the colour choices that go together and the small painting in the bigger one.





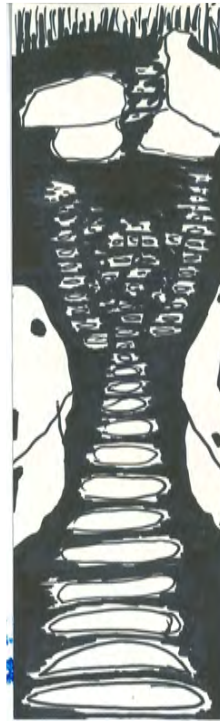
## Page 4 - High contrast water pen paint experiments

This is made with marker pen. It shows the different techniques and lengths used to make water and bushes and trees.



This is made with acrylic paint. It is meant to be a waterfall flowing off a mountain.

This made with acrylic paint. It is meant to be a waterfall flowing off of a cliff.



This is done in marker pen. It is a rough drawing of how a water looks with different shape added to it.

This painting is suppose to be of light reflecting in the small waves. Acrylic paint was used to paint this.

Drawing with black and white marker pen. Across each other This is to create a textured effect.

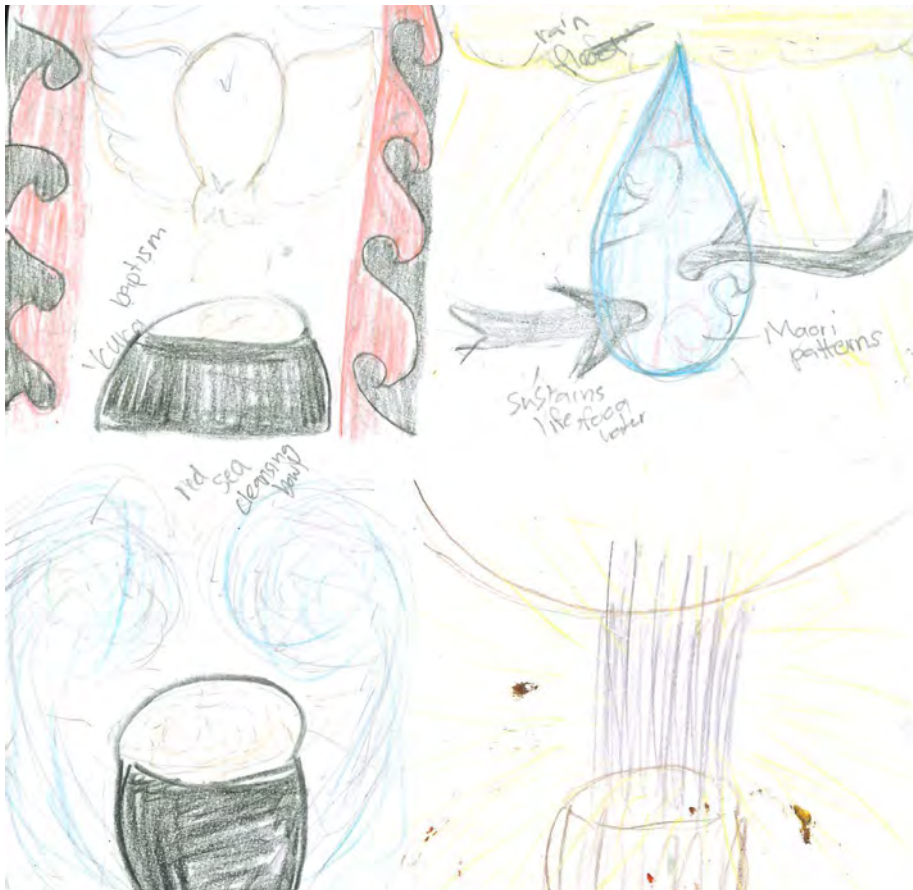


This is marker pen. This is meant to be a painting of water in different light.

This is the effect of light on the water. This is created by changing the brush strokes.



## Page 5 - Combining compositions



This painting represents that water has a cleansing effect that is spiritual as well as physical in the Māori culture. In Christianity the water drop represents cleansing and baptism as a new start to a new life.



This painting represents the Maori patterns on the sides. In Christianity the bird shows the start of new beginning as you are being baptised.



This painting represents the taniwha that Maoris believe stay behind or underneath a waterfall. In Christianity the rainbow means the promise god made to Noah after the flood.



This painting represents the bowl of whakanoa that Maoris used when leaving a cemetery to get rid of all the bad spirits. In Christianity the wave are the parting of the Red Sea.



## Page 6 - Portfolio Waterfall Painting Plan



This photo was taken at school. The way that you can see the texture of the water while it is falling and when it hits the vessel.



This photo was taken at Whangarei falls. The way that the light cuts this photo in half while showing the textures.



Angela Swann Cronin - The way she uses black and white as her main colours and then a little bit of yellow to give it that last details. The small shapes and lines to make the art more detailed.



Darcy Nicholas - The way that the colours contrast with one another. The small details added in to make the art.



## Page 7 - Pou artworks



This Pou shows the creation story by having Papatuanuku and Ranginui on either side of the pou. It shows the two of them spiraling up and around the pou. With all the native plants and animals between them. This shows how they are the sky and earth with all of the creature amongst them.

I use some of these carving in my artwork to show where Christianity and Maori are both spiraling like Papatuanuku and Ranginui.



Patterns and designs from the pou.



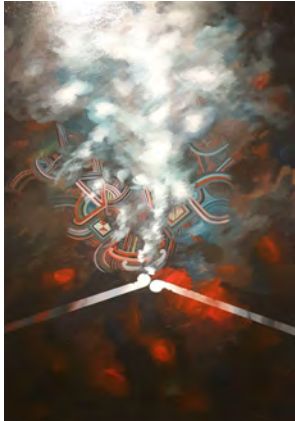
I used the pou spirals in this artwork by making an eel wrapped around a waterfall and by using other small designs for the pou in my art. I took inspiration from Angela Swann Cronin by using all the small shape in my art. Maori culture is shown in my artwork by the eel which is a sustains for life, food and water. This artwork shows Christianity in the waterfalls means a new beginning.



I used the pou spirals in this artwork by making the waterfalls spiral together and by using a bunch other small pattern from the pou. I took inspirations form Darcy Nicholas for the bright sunset colours. Maori culture is shown in my artwork by the Whaknoa bowl that they use for cleansing. This artwork shows Christianity in the waterfalls as cleansing.



## 1.3 Page 8 - final painting plan



Artist: Buck Nin  
Te ao  
Line patterns, big brush strokes, contrasting colours (red, white and blue), texture, splotty, roof / mountain shape, light at the top, dark at the bottom, angry, mystery.



Artist: Cliff Whiting  
Tangaroa  
Colors are cold (different shades of blue, dark green, white and light green), all the lines are curvy, puzzle that fits together (no awkward space), no blending, flat and solid colours, fine lines inside of the other patterns, lines following lines, Kura's in the eel and the other sea creatures, waves separating the art into three parts.





## Achievement

**Subject:** Visual Arts

**Standard:** 91914

### Marker commentary

This submission follows a template format that scaffolds the development process, suggesting a programme of teaching and learning that stepped candidates through various media explorations before creating their own compositional ideas. The candidate has documented their work, curating evidence into a specified format.

The subject matter explored is the same conceptual idea examined through two cultural lenses, possibly building from practice-based, visual-inquiry material generated for Achievement Standard 91912.

The use of the candidate's own source imagery is a strength and allows for some agency and individuality as the candidate progresses towards their final explorations.

This submission is placed in the middle of the Achievement grade range because:

- the art-making intention is clear and all work responds to this intention
- experimentation in each different material is presented as small studies
- the use of compositional sketching processes on the last three pages of the submission is appropriate for Achievement at Level 6 of the New Zealand Curriculum.
- painting techniques in some areas are handled appropriately for Level 6 of the New Zealand Curriculum; and media trials, tests, and failures are presented to show some evidence of a development process
- a suitable volume of work is presented within the 8-page specification to demonstrate exploration, supported by scaling of work to show some selection of better options.