



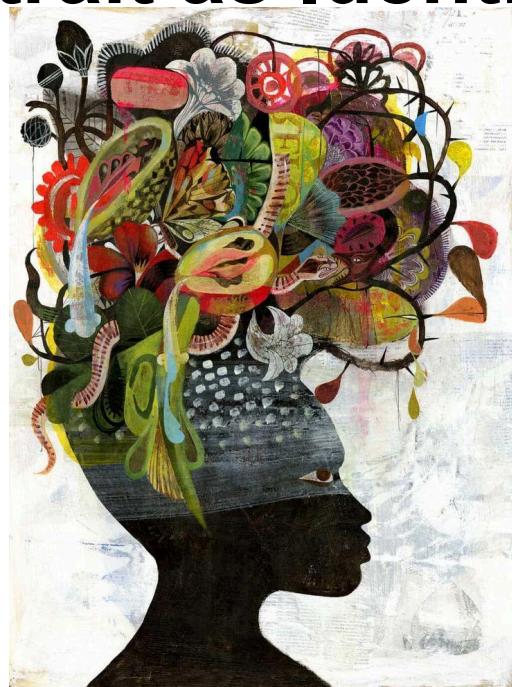
National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

LEVEL TWO VISUAL ARTS PAINTING 2.2 & 2.3

AS 91311 (2.2) : Use drawing methods to apply knowledge of conventions appropriate to painting

AS 91316 (2.3) : Develop ideas in a related series of drawings appropriate to established painting

Self-portrait as Identity



Internal Assessment Resource Version 2

Achievement Standards 2.1

AS91306 Demonstrate an understanding of methods and ideas from established practice appropriate to painting

Achievement	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none"> Demonstrate an understanding of methods and ideas from established practice appropriate to painting. 	<ul style="list-style-type: none"> Demonstrate an informed understanding of methods and ideas from established practice appropriate to painting. 	<ul style="list-style-type: none"> Demonstrate an in-depth understanding of methods and ideas from established practice appropriate to painting.

Achievement Standard 2.2

AS 91311: Use drawing methods to apply knowledge of conventions appropriate to painting

Credits: 4

Achievement	Achievement with Merit	Achievement with Excellence
Use drawing methods to apply knowledge of conventions appropriate to painting.	Use drawing methods to apply specific knowledge of conventions appropriate to painting.	Use drawing methods to apply in-depth knowledge of conventions appropriate to painting.

Achievement Standard 2.3

As 91316: Develop ideas in a related series of drawings appropriate to established painting

Credits: 4

Achievement	Achievement with Merit	Achievement with Excellence
Develop ideas in a related series of drawings appropriate to established painting practice.	Clarify ideas in a related series of drawings appropriate to established painting practice.	Extend ideas in a related series of drawings appropriate to established painting practice.

Achievement Standard 2.4

AS 91321: Produce a systematic body of work that shows understanding of art making conventions and ideas within painting

Credits 12

Achievement	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none"> • Produce a systematic body of work that shows understanding of art making conventions and ideas within painting. 	<ul style="list-style-type: none"> • Produce a purposeful body of work that shows understanding of art making conventions and ideas within painting. 	<ul style="list-style-type: none"> • Produce a fluent body of work that shows understanding of art making conventions and ideas within painting.

Conditions

Task One: (2 week) Research Analysis and techniques in pencil & media

Task Two: (4 weeks) Line Drawings and Tonal studies in pencil & paint

Task Three: (4 weeks) Colour studies

Task Four: (8 weeks) Clarification and extension paintings

(Times are an indication only)

Task 5 : (10 Weeks) Systematic body of work

Introduction

These activities require you to **demonstrate your knowledge of painting conventions** and artists associated with still life painting by:

- Creating drawing that reflect those conventions
- Generating a series of related tonal studies and painted studies
- Producing three paintings.

You will be assessed on **the depth of your knowledge as demonstrated in your studies and paintings.**

These activities will provide opportunities to achieve both Achievement Standards 2.2 and 2.3. Each standard will be assessed separately, and it is possible to achieve either or both.

You have **15 weeks** to complete this task.

DUE:

Line Drawings and Tonal Studies

Task One: Recording from subject matter

You will be working from your mood page , artist studies, and tonal and colour exercise sheets

1 x A3 Tone and Markmaking/portrait studies/self portrait – identity material from mood page -landscape orientation

Outcome: 1x A3 page

Duration: 2x weeks



Board 1 idea

Task 1 – 2.2

Markmaking and tone

- **Tonal exercise in pencil**
- From the supplied Artist models and in small groups of 4 or 5, act out the elements of the composition. Demonstrating background, middle ground, and foreground. You will Photograph each other's pose.
- Draw from your performance piece from Renaissance study using tone and markmaking. Each student is to perform a scene based on a traditional artwork. While Student 1 performs Student 2 will photograph /draw this from life...this is contemporising historical paintings...utilizing an existing narrative, you are appropriating, re-contextualising and you will also transpose it, re-owning it as your own contemporary visual narrative. This is not copying you are transforming something that exists into a new work. This performance/drawing will be repeated by each pair of students with their image while group one photographs /draws (2 lessons) take plenty of **photographs from a range of views**.
- Complete 1 pencil drawing from your favourite photo onto A4 paper.

Task 2 A: Drawings from mood page-

A4 Colour wheel – tints and shades

TASK 2B: Tonal studies on A3 – using scale pattern, tone, layering/paint

- **1 X A3 using Scale pattern, layering , items from mood page –paint and media**

Painting Conventions –techniques in media & Pat Steir as artist model

- Use the self portrait work divided, into 6 parts) each section is to be worked in different media...

TASK 3 - Clarification and extension paintings

Transposing – A4

- After completing this you will be use artist model Olef Hajek to 'transpose' your self portrait using items from your mood page.



Composition.

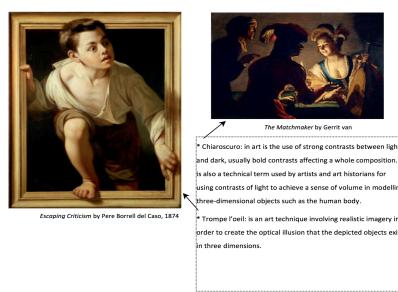
1 x A4 split horizontally Analysis and appropriation – Paint Horizontal A4 sliced horizontally and joined on short edge

Generate a pattern from something from your mood page appropriate to your previous work – all work on slideshow – annotated with notes about ideas

4B: Painted colour studies 1 x A4 painted studies on prepared ground

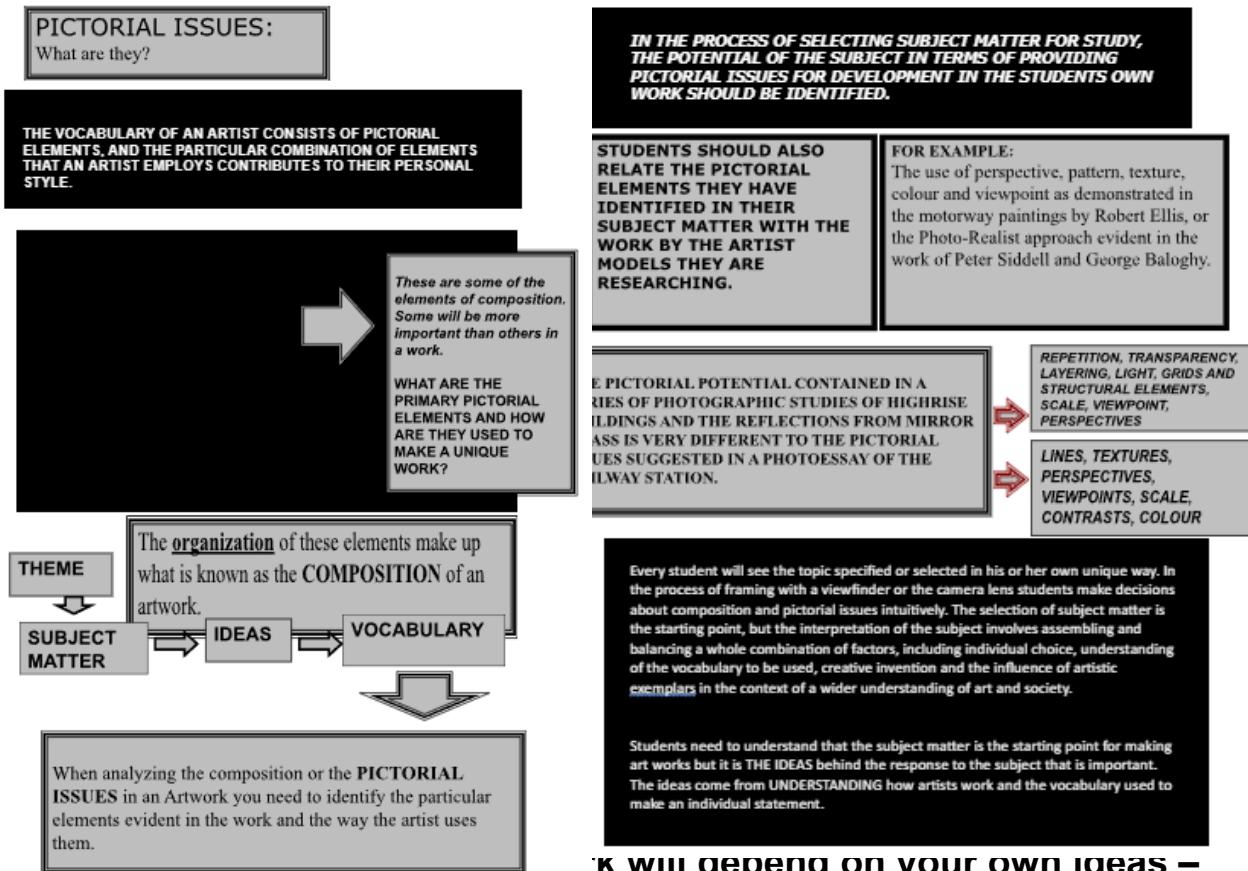
Prepare 1, A4-size – split in two horizontally, painted grounds 1 gesso'd. Now work over this grounds using created pattern. See below for issues to address.

- addressing light
- creating pictorial space
- Framing
- Balance
- Juxtaposition of imagery
-



Colour studies

4C: Analyse your work on your slideshow – see Pictorial issues below



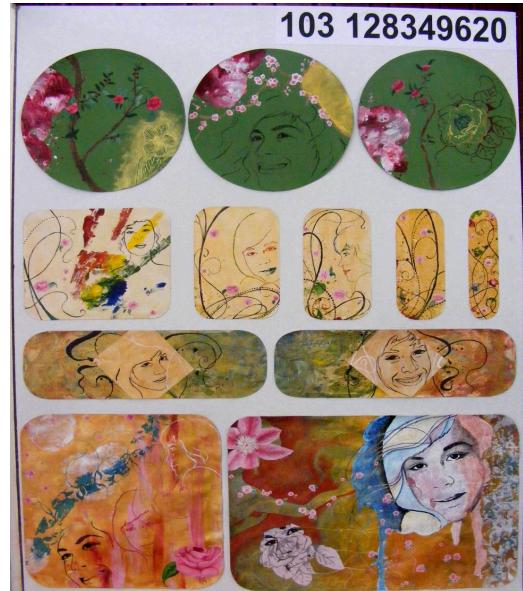
K WILL depend on your own ideas –

SEE EXAMPLES ON THIS TASK SHEET

OTHC VISUAL ARTS DEPARTMENT LEVEL 2 NCEA: FOLIO PLANNING PAGE. (2 boards) 2.4 External Submission: 12 credits

BOARD 1 Introduce the subject, theme and style through drawing, multimedia work, pastels wet and dry media & COMPOSITIONAL STUDIES. This board should contain the developmental stage of the folio and all the pictorial elements and recurrent ideas should be PRESENTED. THE FOLIO should develop from a drawing/subject base to a painting/printmaking conclusion.	BOARD 2 Extend & develop the ideas. Regenerate images from a reference to your own work & the work of others. Take the work to a personal & individual point of resolution.
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DON'T REPEAT AN IMAGE. Refer to other ARTISTS AS GUIDES TO DEVELOP YOUR IDEAS AND COMPOSITIONS & TO ADDRESS SOME TECHNICAL ASPECTS IN PAINTING OR PRINTMAKING



On supplied planning page, plan a sequence of new work that
Visual Arts 2.1 (91306) 2.2 (91311) and 2.3 (91316)

Board 2 idea

builds on the strengths of your previous work. Review your subject material; adding or deleting material as best suits your pictorial concerns.

This evidence contributes towards assessment for achievement standard 2.2 and 2.3.

(2.4)

Task 5: Systematic body of work

TRADITIONAL

Boticelli	Renoir	Botecelli
Jaques Louis David	Rembrandt	Raphael
Albrecht Durer	Leonardo da Vinci	Heironymus Bosch

CONTEMPORARY

Olef Hajec	Michael Smither (NZ)	Karen Kilimnik	Dick Frizzell (NZ)
Rita Angus	Olef Hajek	Clayton Brothers	Richard Killeen
Chrsitne Kim	Muntean and Rosenbaum	Kehinde Wiley	Pat Steir



Pat Steir



Olef Hajek



Christine Kim



Richard Killeen

Richard Killeen Artist model: (board 2 begins)Clarification of ideas 3 X A4 portrait or 1 X portrait format and 1 X A3 landscape paintings

Once completed, photograph – upload to slideshow and take brief notes on the work in relation to the list below.

Content

- Metaphor and symbolism

Duration: 4 weeks

1 x A4 horizontal/(cut horizontally joined on short edge) – using symbolism , references to previous work -

5B:

Critique the strengths and weaknesses of your two (or more) paintings. Refer back to the artist models to find new ways of interpreting your pictorial and conceptual ideas. You may also **look at new artist models** in consultation with your teacher at this stage.

Produce a new A3 page of annotated concept drawings (- 4 X A5- sizes may vary depending on your previous planning and work) that build upon the technical and conceptual ideas developed so far. Think about extending the painting conventions and creativity/imagination you have investigated in terms of new pictorial directions such as complexity, simplicity, distortion, appropriation, or metamorphism. **You can do this on your slideshow**

From the colour studies you completed in Task 4B, **develop your ideas into at least 1 smaller work (A4 /landscape/cut horizontally).& two larger paintings.** Think about how objects can symbolise or represent your ideas. You might need to do a quick mind map on each object to come up with ideas. You may add new object(s)/image. You should consider:

- choice of objects and imagery
- appropriate setting/background
- compositional arrangement and space
- colour and tonal values
- media application and techniques
- meaning and symbolism.

Task 5 C

- **Complete at least two, larger paintings**, (see size combinations above) use dry brushing, layering, stencils, colour contrast appropriately formatted, which clarify or refine your understanding.
 - These two works should advance your thinking from your previous work on board 1.



Clayton Brothers

Duration: 5 weeks

This evidence is contributes towards assessment for achievement standard 2.1, 2.2, 2.3, 2.4.

Assessment schedule: Visual Arts Painting 91311 Portrait as identity

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
The student uses drawing methods including sketching in a range of media to apply knowledge of conventions appropriate to painting.	The student uses drawing methods including sketching in a range of media & specific knowledge of conventions appropriate to painting.	The student uses drawing methods including sketching in a range of media applying in-depth knowledge of conventions appropriate to painting.

Assessment schedule: Visual Arts Painting 91316 Portrait as identity

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
<p>The student's work builds on, interprets, and responds to a concept, subject matter, problem, or situation, in drawings informed by established practice.</p> <p>The student develops ideas in drawing. The sequence of drawings shows visual evidence of a clear process of thinking that can be seen</p>	<p>The student's work develops, reflects on, and responds to a concept, subject matter, problem, or situation, in drawings informed by established practice.</p> <p>The student analyses ideas in drawing to refine pictorial and/or conceptual and/or technical ideas. The sequence of drawings shows visual evidence of a clear process of thinking that can be seen in the</p>	<p>The student's work develops, analyses, and refines a concept, subject matter, problem, or situation, in drawings informed by established practice.</p> <p>The student critically analyses and evaluates ideas in drawing. The sequence of drawings shows visual evidence of clear processes of thinking that can be seen in the relationship of one work to the</p>

in the relationship of one work to the next.	relationship of one work to the next. The student identifies strengths and addresses weaknesses, using strategies to address and advance identified pictorial concerns.	next. The student identifies strengths and addresses weaknesses. Over the course of study, the student refines strategies and uses them to address and show the sustained advancement of particular pictorial concerns.
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Assessment schedule: Visual Arts Painting 91321 Portrait as identity

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
<ul style="list-style-type: none"> This student has produced a systematic body of work, making individual, related works that form a series or sequence to show generation and development within the art making process. This involves editing, selecting and ordering of work shows understanding of art making conventions and ideas within painting. 	<ul style="list-style-type: none"> Produce a purposeful body of work making individual, related works that are selected to form a series or sequence to show generation, development and extension of ideas within the art making process shows understanding of art making conventions and ideas within painting. 	<ul style="list-style-type: none"> Produce a fluent body of work that shows making individual, related works that are critically selected to form a series or sequence in the generation, development, clarification and regeneration of ideas within the art making process understanding of art making conventions and ideas within painting.

Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.



Excellence folioboard

Student Check List

Student:

Your workbook should be clearly labelled and work ordered and sequenced in your journal. Signposting your journal is recommended to show the organisation and relation to tasks set.

Authenticity

It is essential that you are working on your project at school throughout this assignment and that you regularly are

✓ / X	Task	Description
	Research theme	Pinterest boards and theme mood page
<input type="checkbox"/>	Task 1: Record your objects / line/tone drawings	A3: Record your objects, identify your objects – mood page – whanau plant, waka, maunga, awa, cultural pattern using pencil/media
<input type="checkbox"/>		Artist study using performance, photography/tone/pencil
<input type="checkbox"/>	Task 2A: Tone	A4: tonal exercise in pencil
<input type="checkbox"/>		A4 – Colour and tints and shades
<input type="checkbox"/>	Task 2B: Tonal Studies	A3: using tonal and wet media techniques and conventions – using scale, pattern, paint, layers
<input type="checkbox"/>	Task 3: Painted Colour Studies	Portrait in media (Pat Steir artist model) A3: at least 6x different media – portrait orientation
<input type="checkbox"/>	Task 3B: Extension of Ideas	A3: Olef Hajek study of self
<input type="checkbox"/>	Task 4A: Clarification of Ideas (A4 horizontal split)	A4: planning drawing and critical annotations (annotate on slideshow)
	Task 4B Painting from subject	at least 3x A4 colour/ media studies using Richard Killeen, layering, scale, repetition, line, shape
<input type="checkbox"/>	Task 5A	1 horizontal A4 cut horizontally – using previous work symbols /ideas & artist models
<input type="checkbox"/>	Task 5B	1 X planning page on slide show – sketches ideas for folio completion – looking at conventions/pictorial issues/symbolism
<input type="checkbox"/>	Task 5C	2 x A3 or appropriate sizes for final work – showing systematic development and synthesis of ideas
		HANDED IN ON TIME AND NAMED! :)

in contact with your teacher to discuss ideas and review work. It is imperative that the school (teacher) can authenticate your work as being completed by and belonging to you.

Security

You are responsible for the storage and regular digital back up of files for this assignment. It is strongly recommended that you back up your work in 2 different locations (other than your school documents). Do not store work on the school computers.

Grade Awarded

Result 2.2 AS91311 Credits 4		Result 2.3 AS91316 Credits 4	
Resubmission Date:			
Teacher Signature and date:			

Teacher Comment:

Authenticity: This is to state that I had no outside assistance of any kind to complete my work. What has been submitted for assessment is entirely my own work.

Student Signature: _____

Student Signature: _____
Indicates sighting of the grade awarded and acceptance of the grade

Date: _____