

NZQA Approved

This task involves visiting online galleries and may cause access issues for some students

Remote Internal Assessment Resource

Visual Arts Level 3

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| This resource supports assessment against:  Achievement Standard 91441 Painting  Analyse methods and ideas from established painting practice  Achievement Standard 91446 Painting  Use drawing to demonstrate understanding of conventions appropriate to painting |
| Resource title: Finding an individual pathway |
| 4 (3.1) and 4 (3.2) credits |
| This resource:   * Clarifies the requirements of the Standard when delivered remotely * Supports good remote assessment practice * Should be subjected to the school’s usual assessment quality assurance process * Should be modified to make the context relevant to students in their school environment and ensure that submitted evidence is authentic |

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| Date version published by Ministry of Education | Originally published December 2012. Edited April 2020  To support remote internal assessment during Covid-19 |
| Quality assurance status | These materials have been quality assured by NZQA. NZQA Approved number A-A-5-2020-91441-01-6457 |
| Authenticity of evidence | Teachers must manage authenticity for any assessment from a public source, because students may have access to the assessment schedule or student exemplar material.  Using this assessment resource without modification may mean that students’ work is not authentic. The teacher may need to change figures, measurements or data sources or set a different context or topic to be investigated or a different text to read or perform. |

**Internal Assessment Resource**

Achievement Standard Visual Arts 91441: Analyse methods and ideas from established painting practice

Resource reference: Visual Arts 3.1R Painting

Credits: 4

Achievement Standard Visual Arts 91446: Use drawing to demonstrate understanding of conventions appropriate to painting

Resource reference: Visual Arts 3.2R Painting

Credits: 4

Resource title: Finding an individual pathway

Teacher guidelines

The following guidelines are supplied to enable teachers to carry out valid and consistent remote assessment using this internal assessment resource during COVID-19.

Teachers need to be very familiar with the outcome being assessed by Achievement Standard Visual Arts Painting 91441 and 91446. The achievement criteria and the explanatory notes contain information, definitions, and requirements that are crucial when interpreting the Standard and assessing students against it.

Context/setting

This activity involves the production of workbook-based material. Students will need to keep all of their notes in their workbook, as these will also contribute to their overall grade.

Conditions

*Research genre and artists* and *Identify conventions* (3.1) should take approximately six weeks

*Make annotated drawings* (3.2) should take approximately six weeks Adjust this time to suit your students.

Resource requirements

Students will need access to a range of appropriate online resources including books, galleries, catalogues, magazines and websites. E books, digital magazines, virtual gallery tours are some suggestions. Teachers are encouraged to investigate online subscriptions for this purpose. It might be helpful for teachers to provide links to online galleries for their students such as:

<http://www.artcyclopedia.com/>

<https://christchurchartgallery.org.nz/>

<https://www.aucklandartgallery.com/>

<https://www.tepapa.govt.nz/>

Additional information

It may be appropriate to limit the range of selected genres depending on the resource material available to your school or students.

**Internal Assessment Resource**

Achievement Standard Visual Arts 91441: Analyse methods and ideas from established painting practice

Resource reference: Visual Arts 3.1R Painting

Credits: 4

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| Achievement | Achievement with Merit | Achievement with Excellence |
| Analyse methods and ideas from established painting practice. | Analyse, in depth, methods and ideas from established painting practice. | Critically analyse methods and ideas from established painting practice. |

Achievement Standard Visual Arts 91446: Use drawing to demonstrate understanding of conventions appropriate to painting

Resource reference: Visual Arts 3.2R Painting

Credits: 4

| Achievement | Achievement with Merit | Achievement with Excellence |
| --- | --- | --- |
| Use drawing to demonstrate understanding of conventions appropriate to painting. | Use drawing to demonstrate understanding of specific conventions appropriate to painting. | Use drawing to demonstrate in-depth understanding of specific conventions appropriate to painting. |

Resource title: Finding an individual pathway

Student instructions

Introduction

The task for both of these Standards takes place entirely in your workbook. It involves the production of a body of work that includes:

* broad notes around a selected genre
* annotated copies of works by a minimum of three artists
* a summary of the key findings from your analysis that contains both a list of at least six key conventions and the findings of your testing of these conventions against works by other artists
* a set of annotated drawings.

On completion of this assessment activity you will hand in your workbook containing both your written research and your set of annotated drawings. Discuss with your teacher options of how to do this in a contactless manner e.g. courier post, or delivery to the school office.

For Achievement Standard 91441 you will be assessed on your ability to demonstrate an in-depth and critical knowledge of the conventions associated with your selected genre.

For Achievement Standard 91446 you will be assessed on how you demonstrate an in-depth understanding of the specific conventions of your selected genre.

*Research genre and artists* and *Identify conventions* (3.1)should take approximately six weeks of in-class and out-of-class time.

*Make annotated drawings* (3.2) should take approximately six weeks of in-class and out-of-class time.

Task

Research genre and artists (3.1)

Select a genre. See Resource A for a link to a comprehensive list of genres and artists. Other appropriate artists may be identified in negotiation with your teacher.

Read broadly around your genre and make relevant notes. To demonstrate informed analysis, you need to use a wide range of appropriate sources. Remember to acknowledge all your sources.

Based on your genre research, select a **minimum of three artists** to research. Select at least one artist who works in a traditional way and at least one who works in a contemporary context.

Teacher note: *Traditional* and *contemporary*, for example, in the case of still life, may be viewed as Chardin versus Picasso or Cezanne versus Jim Dine. The intention is for students to explore artists who are thematically related but stylistically different. You may wish to specify at least one New Zealand artist.

Identify a typical work from each artist for detailed analysis. Print out an image of each of these works (preferably in colour) and paste the images into your workbook. Allow room around each image to record notes.

Select headings to make notes under. See Resource B for a list of possible headings. Your notes need to cover the methods employed (the how) and the ideas behind the work (the why). Ideas should include reference to the wider social, political, geographical, and historical influences of the artists.

Make your notes as full as possible, for example, at least two A4 workbook pages for each art work. Identify at least six methods and four ideas for each artist.

Full responses will typically be at least 750 words for each artist.

This part of the assessment task could also be completed using a digital portfolio

Identify conventions (required for 3.1, may be used as evidence for 3.2)

From your analysis, summarise your findings. Identify those characteristics that are common to two or more of the works. These may be defined as conventions or an accepted way of doing things.

Test your findings by looking at a broad range of work by other artists who work within your chosen genre. This is to see if the characteristics you have identified are common to most artists who work within the genre, and so can be rightly considered conventions. It is also important in your summary to define those characteristics that are unique to each artist.

For characteristics that are unique to one artist, it is important to see if they are unique to the one work you analysed or if it is a convention used across the artist’s work.

From your testing, select a minimum of six key conventions associated with your genre. See Resource C for a list of suggested conventions. This will form the basis for your drawing study for *Make annotated drawings*.

Conclude your research. This may be a global statement (250-500 words) that identifies and explains how the artists reflect or respond to particular technical, personal, social, cultural, or political influences.

Teacher note: It may be useful here to think about, for example, Van Gogh’s use of rhythmic brush strokes. If the student has selected portraiture, and of their selected artists he is the only one who uses rhythmic impasto brush strokes, they may be inclined to decide this is not a convention and discard it. Clearly, though, it is a convention that Van Gogh used throughout his mature work. Ensuring that the student tests their ideas against other works by the same artist should lead them to this valid conclusion.

This part of the assessment activity could also be completed using a digital portfolio

Make annotated drawings (3.2)

Generate a set of drawings that demonstrates understanding of your six selected key conventions.

Using your own subject matter produce the following for **each artist**:

* an A3 page of media experiments exploring their use of painting materials, processes, procedures, and techniques
* an A3 page of compositional ideas that explores the pictorial arrangement and stylistic conventions of each artist
* an A4 (or similar size) painting that uses the technical and pictorial conventions of the artist.

Each drawing should clearly use at least three of the selected conventions. Annotate each drawing to indicate the conventions that are being explored. In your annotations you may wish to expand on the context in which the conventions are used, and their relative success or otherwise, in your own work.

The media you use should be determined by the conventions being addressed in each case. For example, if one of the conventions being addressed is paint application, then the work needs to be made in paint.

Across your set of drawings, use a range of accepted approaches appropriate to the genre. This should include both traditional and contemporary modes of working.

It is expected that this body of work will take approximately six weeks, and the set of annotated drawings should reflect the time allocation given.

Take photographs of your annotated drawings to retain a digital version of your work should it be required

Resource A

A comprehensive list of genre and appropriate artists is available from:

<http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/subjects/visual-arts/selection-of-artist-models/selection-of-painting-models/>

Resource B

Some useful headings for your analysis may include, but are not limited to:

**Methods**

* Colour
* Scale
* Composition
* Tone
* Space
* Technique
* Line
* Brushwork
* Style

**Ideas**

* Content/subject
* Meaning
* External influences (technology, culture, historical events, geography, etc)
* Personal influences (religious or political beliefs, mental health, sexuality, etc)
* Artistic influences
* Symbolism
* Narrative

Resource C

Conventions may include (but are not limited to):

* paint application
* mixed media or interdisciplinary approaches
* use of colour
* compositional principles
* selection and arrangement of subject matter
* use of iconography and symbolism
* treatment of form – distortion and/or abstraction
* scale and/or format
* relationship with site, environment, or viewer
* narrative aspects or message.

Assessment schedule: Visual Arts 91441 Painting – Finding an individual pathway

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| Evidence/Judgements for Achievement | Evidence/Judgements for Achievement with Merit | Evidence/Judgements for Achievement with Excellence |
| The student demonstrates analysis of methods and ideas from established painting practice.  The student’s written notes and analysis cover both the methods of making the art works and the ideas behind them. Their research comes from at least two sources, including the analysis of specific art works.  Some relevant features are identified (*for example, “Henri Matisse painted a series of works using the subject of Figures in the Interior while based in the south of France in the 1920s*).  “These paintings, mostly of women lying down, are colourful and use pattern, such as that shown in Reclining Odalisque, 1927.  “Paint is applied with strong colours.  “He liked to paint foreign and exotic women.”  *The examples above relate to only part of what is required, and are just indicative.* | The student demonstrates in-depth analysis of methods and ideas from established painting practice.  The student’s written notes and in-depth analysis cover both the methods of making the art works and the ideas behind them. Their research comes from at least three sources, including the analysis of specific art works.  Key features are identified. Reference may be made to how art works are viewed and valued (*for example, “Henri Matisse spent much of his mature period based in Nice in the south of France, where his attention turned to the subject of the reclining nude, specifically the odalisque*).  “Paint is applied using vibrant colours, always mixed and often placed in juxtaposition with their complementary pairings. Patterns and the deliberate flattening of pictorial space refer to earlier work and clearly influence the later works of painters such as Patrick Caulfield and Pat Hanley.”  *The examples above relate to only part of what is required, and are just indicative.* | The student demonstrates critical analysis of methods and ideas from established painting practice.  The student’s written notes and critical analysis cover both the methods of making the art works and the ideas behind them. Their research comes from a wide range of sources, including the analysis of specific art works.  Key features are identified and placed into their broader context. Reference may be made to wider social, political, geographical, or historical contexts (*for example, “Henri Matisse’s images of odalisques clearly belong in the Figure in Interior tradition, but extend beyond mere representation into a sumptuous love affair with colour and pattern*. *They continue the romantic passion for the exotic – both in the patterns and in the costuming of the models Matisse chose to paint.*  *“The sensuous line employed by the artist reflects the beauty of the subject painted, much like the ways the line employed by him in* Dance *(1909) creates a visual sense of rhythm. Criticism of these works in terms of male gaze is valid, but should not denigrate this important part of his oeuvre*)*.”*  *The examples above relate to only part of what is required, and are just indicative.* |

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

Assessment schedule: Visual Arts 91446 Painting – Finding an individual pathway

| Evidence/Judgements for Achievement | Evidence/Judgements for Achievement with Merit | Evidence/Judgements for Achievement with Excellence |
| --- | --- | --- |
| The student uses drawing to demonstrate understanding of conventions appropriate to painting.  The student’s set of drawings and their annotations demonstrate an understanding of the selected conventions of chosen artist models.  The student selects and uses painting processes, procedures, materials, and techniques towards a particular outcome.  *For a student who has selected landscape:*   * *a convention such as atmospheric perspective would be identified and some use would be made of it* * *some sense of pictorial regression would occur.*   *The examples above relate to only part of what is required, and are just indicative.* | The student uses drawing to demonstrate understanding of specific conventions appropriate to painting.  The student’s set of drawings and their annotations demonstrate an understanding of the selected and specific conventions of chosen artist models.  The student purposefully selects and skilfully uses painting processes, procedures, materials, and techniques towards a particular outcome.  *For a student who has selected landscape:*   * *a convention such as atmospheric perspective would be identified and used appropriately* * *tone or colour would move towards the middle of the grey scale as the landscape regressed in pictorial space* * *pictorial spatial regression would consistently occur.*   *The examples above relate to only part of what is required, and are just indicative.* | The student uses drawing to demonstrate in-depth understanding of specific conventions appropriate to painting.  The student’s set of drawings and their annotations demonstrate an in-depth understanding of the selected and specific conventions of chosen artist models.  The student critically selects and fluently uses painting processes, procedures, materials, and techniques towards a particular outcome.  *For a student who has selected landscape:*   * *a convention such as atmospheric perspective would be identified and used successfully* * *both tone and colour would move towards the middle of the grey scale as the landscape regressed in pictorial space* * *distant objects would have their level of detail reduced* * *pictorial spatial regression would be convincing.*   *The examples above relate to only part of what is required, and are just indicative.* |

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