An Illustrated Guide to Achievement Standard 91913

Key Considerations

1. Achievement Standard 91913

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Achievement Standard 91913 (1.2) 5 Credits

Students are able to produce a significant resolved artwork appropriate to established art making conventions.

Achieved	Merit	Excellence
Produce a significant resolved artwork appropriate to established art making conventions	Produce a significant resolved artwork with control appropriate to established art making conventions	Produce a significant resolved artwork with fluency appropriate to established art making conventions

Explanatory Note 1

Produce a significant resolved artwork appropriate to established art making conventions involves:
- using media and techniques relevant to the art making convention
- using appropriate established practices that are informed by a related set of conventions
- identifying the specific design and production conventions appropriate to an established practice.

Produce a significant resolved artwork with control appropriate to established art making conventions involves:
- consistently managing media and techniques relevant to the art making conventions.

Produce a significant resolved artwork with fluency appropriate to established art making conventions involves:
- skilfully managing media and techniques relevant to the art making conventions.

Explanatory Note 2

A significant resolved artwork is a single substantial work. The final artwork effectively communicates an idea or narrative with the appropriate scale, depth, duration, and technical finish.

Explanatory Note 3

An *established practice* encompasses the manner in which an artwork is created, viewed, experienced, and valued. It acknowledges and specifies the unique characteristics and constraints, stylistic intent, processes, materials, and techniques unique to the artwork.

Shared Explanatory Note

Refer to the NCEA glossary for Māori, Pacific, and further subject-specific terms and concepts.

This achievement standard is derived from the Arts Learning Area at Level 6 of *The New Zealand Curriculum:* Learning Media, Ministry of Education, 2007.

Significant and Resolved

Explanatory Note 2 states: *"A significant resolved artwork is a single substantial work The final artwork effectively communicates an idea or narrative with the appropriate scale, depth, duration, and technical finish.".*

It should also be noted that the credit weighting for the standard is 5 credits which is the equivalent to 91915 (1.4).

In practical terms, this means outcomes should:

- Be a **single major work** in terms of scale, complexity, or conception.
- Adhere to a **specific and clearly defined** set of related conventions (Mural, Kinetic Art, video, etc).
- Have a clear conceptual/narrative/communicative **intention.**
- Be equivalent to the folio standard (1.4) in terms of **thinking, skills, scope, and time** (8-10 weeks).
- Be **fully finished** in relation to the production values of the identified established practice.

It is useful to clearly identify the scope of the established practice as defined by Explanatory Note 3: "An *established practice* encompasses the manner in which an artwork is created, viewed, experienced, and valued. It acknowledges and specifies the unique characteristics and constraints, stylistic intent, processes, materials, and techniques unique to the artwork."

Sufficient scope is also needed to ensure students have opportunity to show the control and fluency needed for higher levels of achievement.

Mural / Installation

Large scale - individual sections larger than 1m square.
Site specific – theme and audience identified.
Materials and techniques suited to context – exterior paint, protective coating.

Wearable Arts / Carnival Mask & Costume

Clear thematic conception.
Fabrication (painting, stitching, fastenings, accessories) skilled, functional and robust.
Conceptually complete – garment, headwear, accessories, makeup, props, etc.

Zine / Artists Book

Clear thematic & communicative intention (purpose).
Personal generation of original imagery (drawing and/or photography).
Applies informed understanding of typographic and layout conventions (pagination)
Draft test version – further refinement – final resolved fully size prototype.
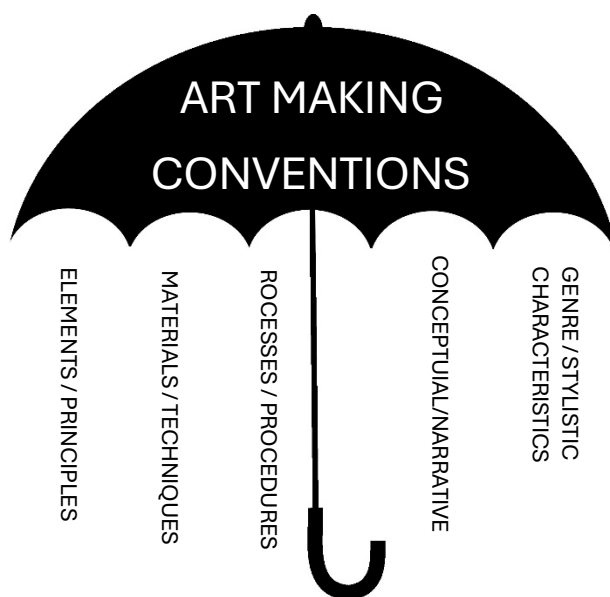
Tattoo / Body Art

Informed application of stylistic features (positive/negative, graphic, simplification).
Design related to physical form of human body.
Symbolism appropriate to wearer of tattoo and placement on body.
Applied (non-permanent) to human subject (production skills appropriate to context).

Specific Visual Arts Contexts

An established art practice encompasses the manner in which an artwork is created, viewed, experienced, and valued. These are recognisable by a related set of specific design and production conventions.

Conventions of a specific Visual Arts established practice involve:

- Why it is being made (intention, concepts)
- Aesthetics (how it looks or is experienced (elements/principles/composition/design)
- Genre or stylistic characteristics (how selected conventions are combined)
- How the work is made (materials/techniques)
- How it is viewed (narrative /effect on audience /space/location /duration)

ART MAKING CONVENTIONS

ELEMENTS / PRINCIPLES

MATERIALS / TECHNIQUES

ROCESSES / PROCEDURES

CONCEPTUIAL/NARRATIVE

GENRE / STYLISTIC CHARACTERISTICS

It is important that for this assessment these conventions are clearly understood by students before commencing. For example: the established practice of community murals has a definable set of conventions in both the conceptual design and technical production phases.

Community Mural *Design* Conventions	Community Mural *Production* Conventions
Client consultation/brief. Budget constraints. Consideration of viewing audience. Scale/colour/style in keeping with client intention. Site specific considerations. Communicative intent (Narrative or message).	Health and safety working at heights /outdoors. Scaling up methods, gird, scribble, freehand. Painting techniques: stencil / spray / mask / blend /roller Compositional adjustments: modifying scale/colour etc. Procedural: Most effective/efficient application sequence.

Alternatively, conventions for a Manu Tukutuku (Māori kite) would include a different, but equally specific set of design and production conventions.

Manu Tukutuku *Design Conventions*	Manu Tukutuku *Production Conventions*
Aerodynamics and lift properties. Uses narratives including recreation, surveillance, communication, Matariki, etc. Design features relating to bird forms, geometry, symmetry. diamond, T-shape, etc. Structural design features including tail plume, wings, head, string, spars, surfaces. Decorative elements including patterns, carvings, colour, feathers, shells, etc.	Materials including aute bark, manuka, kareao, toetoe, kākāka, raupō, and flax. Construction techniques including weaving, plaiting, and binding protocols. Structural integrity/durability. Functionality – range of conditions for flying. Features that make sounds while being flown. Flying techniques.

Supporting Evidence

The Conditions of Assessment state: *'Submissions must include evidence to show the research and development (decision-making) involved in producing the artwork.'*

It is important to note that assessment decisions are based on the finished work – and that the purpose of supporting evidence is to inform a deeper understanding of the finished work.

Selection of evidence for submission is to be carried out by the student.

Types and functions of supporting evidence include:

- Research into a specific established practice.
- Understanding of the characteristics, constraints, protocols of the selected practice/context.
- The thematic and conceptual intention of the outcome. (Including symbolism and narrative)
- Concept and planning drawings.
- Technical trails and test pieces.
- Ongoing conferencing / dialogue / annotations to show thinking, problem solving, etc.
- Construction stages and underlying structural or hidden features.
- Documentation of details, alternative views and performative aspects (time-based)

This workbook page outlines the choice of imagery /symbolism in the final design that might not be immediately apparent to a moderator or peer assessor from the resolved work alone.

Assessment decisions are based on the execution of the tattoo design applied to the body. The supporting documentation enables a fuller 'reading' and appreciation of the resolved work.

Explanation of the use of colour and media as symbolic elements to convey the identity of the subject.

Identification of key features of the chosen established practice (artist model).

Initial composition ideas.
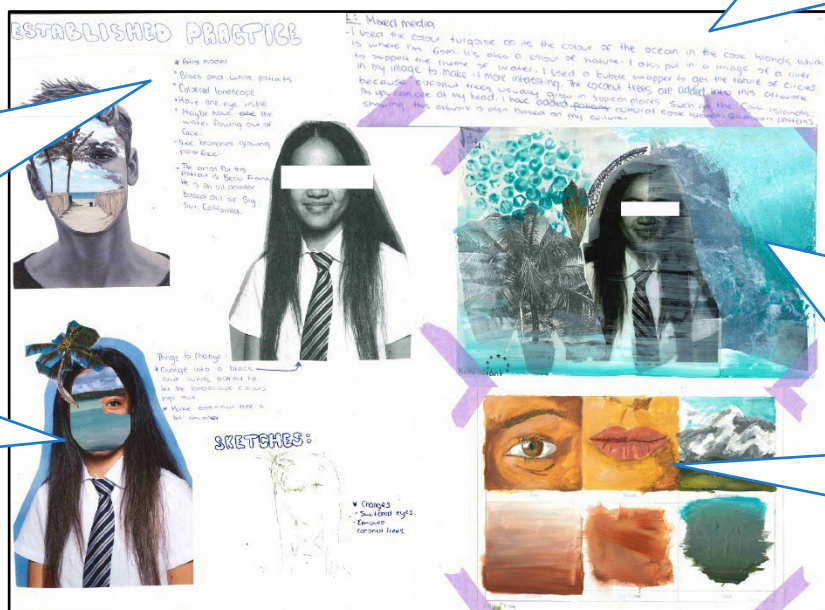
Explanation of the use of colour and media as symbolic elements to convey the identity of the subject.

Technical trails for selected areas.

Merit and Excellence

Achieved	Merit	Excellence
Produce a significant <mark>resolved</mark> artwork appropriate to established art making conventions	Produce a significant resolved artwork <mark>with control</mark> appropriate to established art making conventions	Produce a significant resolved artwork <mark>with fluency</mark> appropriate to established art making conventions
<mark>Using</mark> media and techniques relevant to the art making convention	*<mark>Consistently managing</mark> media and techniques relevant to the art making conventions.*	*<mark>Skilfully managing</mark> media and techniques relevant to the art making conventions.*

The step up between Achieved, Merit and Excellence is determined by the level of both:

- design considerations/conventions in relation to the selected established practice
- technical or production skills/finish in relation to New Zealand Curriculum Level 6.

For example, in the context of **Manu Tukutuku** outcomes:

Achieved (<mark>Using</mark> relevant media and techniques)

Design Conventions
- Has symmetry
- Uses bird structure (head, wings, tail)

Production Skills
- Blending with paint
- Some knots (mostly hot glue)
- Structurally secure
- Suspended elements
- Regular physical lines (cane)

Merit (<mark>Control</mark> of relevant media and techniques)

Design Conventions
- References rectangular form of Upoko Tangata
- Multifaceted structure, design elements, materials, and binding techniques

Production Skills
- Range of media skills (paint blending, clay modelling, assemblage techniques)
- Regular tension in knotting (cane in body)
- Oversize head inhibits flight (= not fluency of design)

Excellence (<mark>Fluency</mark> with relevant media and techniques)

Design Conventions
- Structural complexity with interlocking cane elements that add strength while reducing weight
- Large scale (1 meter wingspan)
- Area to weight ratio facilitates flight

Production Skills
- High structural integrity
- Regular knotting in cane of outer wings
- Refined modelling and painting of clay head

Documenting Evidence for Assessment

The way the resolved work is documented is aligned with the intention of how the work was intended to be viewed and the size, scale and temporal (time-based) considerations. Resolved works can be documented through scans, photographs or moving images.

Key considerations include:
- Documenting the fabrication stages (if these involve complex or hidden structural elements)
- The entire work in one image AND details of key elements is separate close-up images.
- Viewpoints that reflect the audience's experience (for books and three-dimensional outcomes).
- Video to show movement (kinetic work, performance, time-based art)

For example, documentation of a Cosplay garment could include evidence of how the garment looks "in the round" and details of the construction and adornments. This could be done through a range of photographs taken from different viewpoints and distances or a carefully filmed moving image sequence that shows snapshots from garment construction, through to runway clips. If the resolved work is in a performance or installation setting, then moving image evidence showing the work in situ is appropriate.

Documentation can take many forms depending on the types of established practices selected and can include supporting evidence. For example:

Preliminary drawings and digital sketches showing planning towards a smooth moving GIF sequence

Sequences showing underlying control and fluency with construction techniques or progressive decision making.

Photos to show the scale of resolved paper jewellery and how it sits when worn.

Visual Arts - Preparing Digital Submissions for Moderation

A useful online module about digital documentation of evidence for external moderation is available on Putake.

Group Work - Assessing Individual Contributions

Achievement standard 91913 provides opportunity for students to work through collaborative group activities.

Advantages of group work include (but are not limited to):

- Alignment with Key Competencies of the NZC: relating to others, participating and contributing including teamwork skills (leadership), analytical and cognitive skills (evaluating work of others), collaborative skills (negotiation, compromise, and flexibility), organisational skills (managing self and others).
- Engagement with complex projects beyond capacity of individuals.
- Experience with real world contexts of collaborative teamwork projects.
- Encourages involvement, accountability, and sense of responsibility to others.

Collaborative projects appropriate for 91913 include (but are not limited to):

- Murals.
- Installations.
- Performance.
- Moving Image Productions.

For assessment purposes, the individual contribution of each student needs to be identified and documented. Strategies for determining individual contributions include (but are not limited to):

- Teacher observation.
- Checklists and rubrics.
- Self and peer evaluation.
- Personal journals or logbooks.
- Allocated sections or roles within the project.

This section presents sufficient application of mural design and large-scale painting techniques for Achieved.

This section presents sufficient fluency with skills appropriate to street art and mural conventions for Excellence.

Mural painted in-situ by a group of seven students. (Assessment sheet on the next page.)

Individual Assessment Sheet for 91913 (1.2) Mural Project

Student Name: _____   **Final Adjusted Grade:** [   ]

Achieved	Merit	Excellence
Produce a significant resolved artwork appropriate to established art making conventions	Produce a significant resolved artwork with control appropriate to established art making conventions	Produce a significant resolved artwork with fluency appropriate to established art making conventions

The conventions and skills appropriate to the mural brief in this context include:

- Consideration of the relationship between the mural design and the physical space.
- The use of painting materials and techniques appropriate to large-scale works.
- A collaborative process through which students agree upon consistent thematic content and the alignment of individual contributions to the larger design.
- Subject matter is selected that is appropriate to the local context.
- Client consultation, constraints, costs, time frames.

Evidence	Criteria	Comment	Grade
Complete mural overall grade (Aggregated)	Group grade for finished work according to registered achievement criteria (including proximity to grade boundary).		
Personal research and planning	Evidence shows knowledge of, and is appropriate to, identified cultural conventions.		
Personal section of the mural	Quality of conceptual ideas and technical skills with media.		
Self-evaluation *Teacher discretion needed re: veracity*	Level of participation and skills with media.		
Peer evaluation *Teacher discretion needed re: veracity*	Level of participation and skills with media. * Averaged Lickert score.		
Teacher observed level of participation	Significance of student contribution to overall design and structure of finished work.		
Teacher observed skills with media application	Level of personal control with use of materials and techniques (appropriate, control, facility).		
Final HOLISTIC Individual Grade Primacy given to items in **bold.**	Comment:		

Using Evidence for More than One Standard

Parts of the supporting evidence generated for 91913 may be used for other standards and/or evidence generated for other standards may contribute to assessment for 91913 providing:

- Evidence is directly related to the topic, conventions, technical skills, and pictorial ideas.
- Evidence informs the developmental sequence and understanding of outcomes.

The significant resolved artwork produced for 91913 (1.2) <u>CANNOT</u> be used as evidence for 91915 (1.4) This is an explicitly stated exclusion as defined in the Conditions of Assessment.

For example, **appropriate uses for assessment evidence in a second standard** may include:

- Foundation topic research that is further developed in different standard for a new purpose.
- Technical experiments that are related to the processes and procedures used in other standards.
- Compositional ideas that are reformed in new ways for a different standard.
- Artist model research the underpins the methods and ideas of different outcomes.

Photographic research for 1.1 providing visual imagery for a 1.2 Zine.

Technical trials for 1.3 that supports skills development for a 1.2 painting outcome.

Formal research into typography and layout for a 1.2 Zine that may support development for a series of design outcomes in 1.4.
(The zine outcome is excluded from assessment for 1.4)

Possible Topic Options

Selected topics for AS91913 need to be:

- substantial in terms of scope/size/complexity/substance.
- clearly and specifically use a set of established practice conventions.
- supported by appropriate knowledge and expertise. (Particularly cultural protocols).
- made with a clearly identified thematic or conceptual intention.
- Entirely separate from outcomes submitted for 91915 (1.4).

Established practices that are sufficiently sustained and significant to provide opportunity for all levels of achievement include (but are not limited to):

- Zine or Artists' Book
- Masks
- Wearable arts
- Manu tukutuku
- Whakairo (wood or bone)
- Kowhaiwhai or Tukutuku panels
- Jewellery
- Large scale portrait painting
- Installation, Guerrilla art, Immersive, VR
- Murals
- Tattoo
- Banknote and/or Coin Design for currency set
- Siapo/Tapa
- Performance
- Kinetic Art
- Environmental Art
- Moving Image
- Claymation
- Stained Glass
- Icon painting
- Large scale reduction lino print.
- Significant costume prop (such as Cyberpunk headwear or weapon)
- Complex CGI outcome
- Photography or painting flipbook
- Multifaceted design brief (Combining original illustration, typography and layout conventions)
- Multimedia assemblage (such as Joseph Cornell or Annette Messager)
- Body art
- Fully resolved and original Anime or Manga character
- Elaborate conceptual cake design
- Macrame for decorative and or functional purposes
- Social justice campaign art (posters/stickers badges)
- Dioramas (Conceptual or narrative)
- Set Design (Marquette or school production)
- Vanitas painting
- Yarn Bombing
- Pop-Up Cards/Books/Jewellery

Caveat: Some of these topic ideas would be unsuited to class projects and may be more manageable as individual 'passion projects' for students who have personal access to specific resources and expertise.

Assessment Activity - 91913 – Moving Image

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

Overview

Create a 30 – 90 second moving image outcome for one of the following briefs:

- Trailer for a movie
- Promoting a social message
- Introducing a new product
- Claymation short drama
- At Level 1, it may be appropriate for the teacher to select one context (such as Claymation) and provide class instruction about design and production techniques (established practice) within that context.
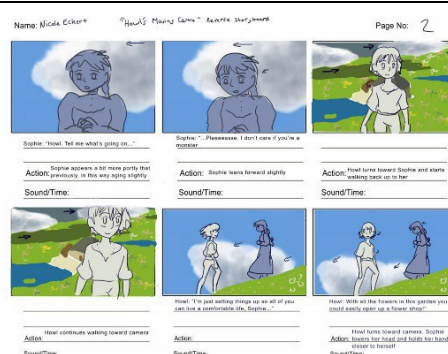
Conventions

Conventions specific to the *moving image* context include:

Conceptual (Design) Conventions

- Message, intention, purpose (humour, drama, information).
- Identified audience.
- Theme, symbols, motifs, metaphor.
- Narrative progression – hook, build, finish (sting / call to action).
- Story boarding.

Technical (Production) Conventions

- Process – video, claymation, stop motion, drawing animation, digital animation (2D/3D), rotoscoping.
- Camera/filmic conventions – focus, DoF, viewpoint, zoom, pan, close-up, green-screen.
- Physical elements – actors (pose, gesture, expression, dialogue), costume, props, setting.
- Lighting – ambient, studio, moving, multiple light sources, (mood/drama/tone).
- Postproduction – digital effects, colour modification, text/soundtrack.
- Editing conventions – cut, dissolve, montage, juxtaposition, rhythm, pace, continuity.
- Soundtrack – appropriated/own music, dialogue, sound effects.
- Text – title/credits, typographic elements (insert, overlay).

Research (2 weeks)

Established Practice – Analyse moving image examples. Make notes about the IDEAS (narrative, intention, symbolism) and how this is achieved using METHODS (technical effects, sequencing, imagery, style, etc).

Topic Research – Gather information and imagery about the chosen topic. This may include people, history, places, and objects. Formulate a specific personal approach to the topic.

Proposal - What is the objective of the outcome? Write a statement of intent (content, theme, message, purpose) and make notes about possible content, imagery, conventions (as above), etc.

Development (3 weeks)

Technical Trial – make a short 5-10 second moving image outcome to test the tools and techniques such as making component images, directing actors, camera focus/lighting, and editing software.

Storyboard – Draw a storyboard of the key moments in the moving image. Use your technical trial to evaluate how feasible your storyboard ideas are and revise if need be.

Production (5 weeks)

Produce the final moving image. Evaluate the outcome and then refine or rework areas that can be improved.

Assessment Requirements

Moving Image outcomes for AS91913 need to be:

- *Significant* (Sustained approach. Outcome is substantial in terms of scale, scope, complexity, etc.)
- *Resolved* (Finished. Fully complete with all parts appropriate to the chosen moving image context).
- *Clear purpose* (specific intention).
- *Clearly defined visual arts context* (specific established MOVING IMAGE conventions).
- *Merit and Excellence* grades are determined by how successful the outcome has been designed (ideas, sophistication, complexity) and produced (skills, control, fluency). This may also include a personal style and independent innovation.
- *Supporting evidence* to show the original and development of ideas is required.

Assessment Activity - 91913 – Miniature/Diorama

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

Overview

This unit involves creating a miniature structure to scale of a building/place. Aotearoa New Zealand artist Ghost Cat and the other miniature model makers like Nerd Forge are the established practices being studied for this resolved work. From the places explored in a prior unit on kainga waewae and belonging, a structure or place that has a special meaning is selected. This could be a grandparent's house, the skate park or the local dairy. For this project the technical processes will be small-scale model building – measuring cutting gluing, painting, detail work using multi-media.

Ghost Cat – Spinoff article and a video from Nerdforge fantasy diorama

Conventions

Conventions specific to the **miniature model making** context include:

Conceptual (Design) Conventions
- Narrative, nostalgia, significance of place (Political, social, historical).
- Design conventions; planning, roughs, mock-up.
- Personal interpretation: choice of elements, arrangement, style, modifications, etc. to create effects.

Technical (Production) Conventions
- Fabrication skills: modelling, gluing cutting, assembling, binding, measuring to scale, sanding, etc.
- Finishing skills: painting, layering, lighting, documentation.

Research and development (2-3 weeks)

- **Established Practices – Page 1 – Artist models** Examine the artists provided noting the ways in which they make a convincing miniature, paint effects, techniques and materials, attention to details.
- **Page 2 Miniature mock-up** - using materials and instructions in class make a rough scale replica of the caretakers shed, photograph your model from the required angles and document this in your book. Visit the site and add notes to indicate what details or effects would add to the realism.
- **Your miniature** – In consultation with your teacher select a building or place of importance to you. Sketch potential thumbnails and visit the site/collect sufficient photographs of the place to provide all of the visual information you need to create a scale replica. Note down materials, media and techniques from artists that could be used to enhance the realism in your work.

Production (3-4 weeks)

- **Initial build** – (1 week) Create the base structure for your miniature model using the foam board, card and adhesives provided, get your teacher to help you check the scale and proportions as you go.
- **Technical Trials** – (1 week) Using photos as a reference, experiment with media and techniques to replicate the surface textures and colours of your structure. Problem-solve the creation of any small details and objects that are needed to add realism and gather individual supplies.
- **Miniature Finishes** – (3-4 weeks) Spend most of your time on matching local colours, adding texture and detail. This may involve the use of a range of materials such as sand, plastic, glue, fake model greenery and LED lights.

Photograph your work at the end of each session. Print these and add to your book noting down your progressive decision-making and the pros/cons of the finished work. Include your workbook for assessment.

Assessment Requirements

Miniature Diorama outcomes for AS91913 need to be:
- **Significant** (Sustained approach. Outcome is substantial in terms of conception, detail, and complexity)
- **Resolved** (Finished. All parts fully complete – accompanied with workbook).
- **Clear purpose** (specific thematic intention – related to the significance of place).
- **Specific visual arts context** (design features consistent with **miniature scale model** conventions).
- **Merit and Excellence** grades are determined by how successful the outcome has been designed (ideas, sophistication, complexity) and produced (skills, control, fluency).
- **Supporting evidence** to show the original and development of ideas is required.

Assessment Activity - 91913 – Manu Tukutuku

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

Overview

Create a Māori Kite (manu tukutuku or manu aute or pākau).
At least one metre in height or wingspan.
https://teara.govt.nz/en/kites-and-manu-tukutuku/page-1
https://art-newzealand.com/3-kites/
https://my.christchurchcitylibraries.com/maori-te-manu-tukutuku/
https://nzase.org.nz/wp-content/uploads/2022/09/2022-09-Manu-tukutuku-NZASE-resource-1.pdf
For this Visual Arts standard at NZC level 6, the outcome does not need to fly.

Conventions

Conventions specific to the *manu tukutuku* context include:
Conceptual (Design) Conventions
- Traditional purposes, uses, and stories about manu tukutuku including recreation, surveillance, communication, Matariki, and historical narratives.
- Design features relating to bird forms, geometry, symmetry. diamond, oval, rectangle, T-shape. (Manu taratahi, Upoko tangata, Manu patiki)
- Structural design features including tail plume, wings, head, string, spars, surfaces. (Make notes about how the purpose of the kite influences the scale, form, and shape)
- Decorative elements including patterns, carvings, colour, feathers, shells, etc.

Technical (Production) Conventions
- Materials including aute bark (mulberry), manuka , kareao (supplejack), toetoe, kākāka, raupō, and flax.
- Construction techniques including weaving, plaiting, and binding protocols.
- Flying techniques and kites that make sounds (May be factors for consideration)

Research (2 weeks)

Traditional practices and fabrication techniques – *Document the structural features and summarise stories about manu tukutu. (1-2 pages)*

Proposal – *Define your manu tukutuku goals in terms of size, structure, materials, and purpose. Write a statement about the meaning (symbolism of structural and decorative elements) and use of your kite.*

Development (3 weeks)

Technical Trial – (1 week) Small scale model or section of the kite that includes preparing found materials, binding techniques, attached decorative elements, weaving, carving and painting (as appropriate). (Traditional and/or alternative modern materials – nylon, bamboo, fibreglass, string)

Planning - Generating Ideas – (1 week) Produce four different concept designs. The goal is to produce an original design but have it in-keeping with traditional design features. Make notes about which design is chosen to be further developed, and why you have chosen that design.

Planning - Developing Ideas – (1 week) Produce two versions of your chosen design that includes decorative elements. Making notes about dimensions and construction techniques.

Production (6 weeks)

Produce the final full-sized kite structure.
Work towards a high degree of finish. Tight binding, structural strength, regular patterns, even tension in weaving, smooth blending in painted areas, etc. Write a statement about the story/symbolism of your kite.

Assessment Requirements

Manu tukutuku outcomes for AS91913 need to be:
- ***Significant*** (Sustained approach. Outcome is substantial in terms of scale, scope, complexity, etc.)
- ***Resolved*** (Finished. Fully complete with all parts fully finished = strong structure, skilled construction).
- ***Clear purpose*** (specific intention – defined in artist statement about the kite).
- ***Clearly defined visual arts context*** (specific to established *manu tukutuku* conventions).
- ***Merit and Excellence*** grades are determined by how successful the outcome has been designed (ideas, sophistication, complexity) and produced (skills, control, fluency). This may also include a personal style and independent innovation.
- ***Supporting evidence*** to show the original and development of ideas is required.

Assessment Activity - 91913 – Coin Design

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

Overview

Create an oversize coin design for a specific purpose.
For this project the technical processes will be clay modelling related.
https://www.usmint.gov/learn/collecting-basics/anatomy-of-a-coin
https://en.wikipedia.org/wiki/History_of_coins
https://www.rbnz.govt.nz/money-and-cash/coins/the-history-of-new-zealand-coins
Other options may include wood carving, cardboard relief, or lino cut.

Conventions

Conventions specific to the *coin design* context include:

Conceptual (Design) Conventions

- Obverse, reverse, relief, inscription, field, rim, and edge.
- Mint properties – mintage, composition, proof, circulation, grade.
- Cultural imagery and traditions.
- Purpose – currency, commemorative, fantasy, bullion.
- Design conventions, symmetry, horizontal stabilising, curved text, negative space, pictorial, geometry, patterns, heraldry, portraiture (effigy).

Technical (Production) Conventions

- Mintage processes = Strike, cast.
- Clay modelling (for this project) = carving, incising, scratching, adding/subtracting, firing, glaze.

Research (2 weeks)

- ***Established Practice*** – Page 1 - Select and draw a coin- Identify and describe the design features including obverse, reverse, relief, inscription, field, rim, and edge.
  Page 2 - Select three different coins from alternative times and countries. Compare their similarities and differences.
- ***Proposal*** – *Choose a theme for your coin. For example, a new five-dollar coin, a coin based on a film (LOTR), celebrating an event, sport, animal, plant or cultural object*.
- ***Topic Research*** – Gather imagery and information on your topic.

Development (4 weeks)

- ***Technical Trial Emulation*** – (1 week) Copy an existing coin in clay - 100mm diameter disk of 10mm thick clay. Use carving and modelling techniques.
- ***Planning adaptation*** – (1 week) Select four different existing coins and make pencil drawings that adapt them to you chosen topic.
- ***Planning Generate Ideas*** – (1 week) Draw four DIFFERENT design ideas for the obverse and four DIFFERENT design ideas for the reverse of your coin. Make notes about which design is chosen to be further developed, and why you have chosen that design.
- ***Planning Develop Ideas*** - (1 week) Draw the final obverse and reverse designs. Make any necessary changes based on the evaluation of your concept ideas. Carefully shade the design to show raised and lowered areas. Write a statement explaining the purpose and symbolism of each element.

Production (4 weeks)

Produce the final clay coin (200mm diameter) fired and glazed with a statement about theme and meaning.

Assessment Requirements

Numismatic Coin outcomes for AS91913 need to be:

- ***Significant*** (Sustained approach. Outcome is substantial in terms of scale, scope, complexity, etc.)
- ***Resolved*** (Finished. Fully complete – fired and glazed).
- ***Clear purpose*** (specific thematic intention – currency, commemorative, etc).
- ***Specific visual arts context*** (design features are consistent with ***numismatic*** conventions).
- ***Merit and Excellence*** grades are determined by how successful the outcome has been designed (ideas, sophistication, complexity) and produced (skills, control, fluency). This may also include a personal style and independent innovation.
- ***Supporting evidence*** to show the original and development of ideas is required.

Assessment Activity - 91913 – Pop-Up Book

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

Overview
Create a pop-up book based around a Whakataukī, poem, story or play.
For this project the technical processes will be paper engineering, folding cutting and pasting to create movement from paper components that 'pop-up'. The pictorial methods will be illustrative or photographic. Options can include a series of pop-up dioramas, a tunnel book, or a circle book.
Pop-Up books through the ages – Newberry Library, David Hawcock Teenage Mutant Ninja Turtles and monumental pop-up artist Colette Fu – Source of the Peach Blossoms

Conventions
Conventions specific to the *pop-up book* context include:
Conceptual (Design) Conventions
- Narrative, symbolism, communicative intentions, cultural imagery and traditions.
- Design conventions, colour theory, composition elements/principles, layout, planning roughs, mock-ups
Technical (Production) Conventions
- Paper engineering: cutting pasting folding, pop up mechanisms; layered, v-fold, box, rotary, parallel sliders, pivot, pull outs, binding, cover.
- Illustrative conventions and media for example, watercolour and pen line work in the style of Quentin Blake

Research (2 weeks)
- *Established Practices – Page 1 – Pop-ups* Look at the books provided and using the materials in class experiment with 6-8 of the common pop-up mechanisms to create a series of working pop-ups.
  Page 2 Illustrators think about your drawing strengths while looking as illustrators from the resource list (Gavin Bishop, Maui Studios). Selected your preferred illustration media and techniques (photography, digital, watercolour, collages, pen and ink).
- *Storyboarding* – Select a whakataukī, play or story and sketch potential thumbnails for 3 key scenes in order to convey the narrative while also using the most appropriate pop-up mechanisms.

Development (4 weeks)
- *Illustration experiments –* (1 week) Create some character and scene sketches using your chosen media and techniques to fully develop the 'look' of you pop ups
- *Technical Trials –* (1 week) Use photocopies of your illustrations to experiment with folding and cutting to get the best movement related to the action/mood/narrative you are trying to convey
- *Mock-ups –* (2 weeks) Create full-sized mock-ups to ensure that the scale/size and paper engineering work. Make any necessary changes as you progressively evaluate and refine your illustrations and paper engineering. Add notes at each stage to record successful ideas and things that still need work.

Production (4 weeks)
Produce the final pop-ups using heavy-weight card and your selected illustrative media. Create a reflection document about how well you think you conveyed meaning and used materials and techniques.

Assessment Requirements
Pop-Up Book outcomes for AS91913 need to be:
- *Significant* (Sustained approach. Outcome is substantial in terms of scale, scope, complexity, etc.)
- *Resolved* (Finished. Fully complete - bound and operational).
- *Clear purpose* (specific thematic intention – whakataukī, story, scenes).
- *Specific visual arts context* (design features are consistent with *pop-up book illustration* conventions).
- *Merit and Excellence* grades are determined by how successful the outcome has been designed (ideas, sophistication, complexity) and produced (skills, control, fluency).
- *Supporting evidence* to show the original and development of ideas is required.

Assessment Activity - 91913 (1.2) –

This suggestion is a bare-bones outline of a potential visual arts context suitable for delivery and assessment with achievement standard 91913 (1.2). More detailed and specific instructions would be required for use with students.

Topic options on this template should be shared with other teachers and schools.

Overview
Create a

Conventions
Conventions specific to the   context include:
Conceptual (Design) Conventions

- .
- .
- .

Technical (Production) Conventions

- .
- .
- .
- .

Research (2 weeks)
Established Practice –

Topic Research –

Proposal –

Development (3 weeks)
Technical Trial –

Planning –

Production (5 weeks)
Produce the final

Assessment Requirements
XXXX outcomes for AS91913 need to be:

- **Significant** (Sustained approach. Outcome is substantial in terms of scale, scope, complexity, etc.)
- **Resolved** (Finished. All parts fully complete).
- **Clear purpose** (specific intention).
- **Clearly defined visual arts context** (specific established   XXXX   conventions).
- **Merit and Excellence** grades are determined by how successful the outcome has been designed (ideas, sophistication, complexity) and produced (skills, control, fluency). This may also include a personal style and independent innovation.
- **Supporting evidence** showing the original and development of ideas – e.g. workbook.

Personal Passion Projects (beyond the classroom)

Students may be involved in personal hobbies or wider community projects that intersect with Achievement Standard 91913. For example, community theatre productions, social consciousness involvement, ceramics, modelling, CGI or CAD interests, fashion or craft projects can generate outcomes suitable for assessment in terms of being a 'significant resolved artwork'.
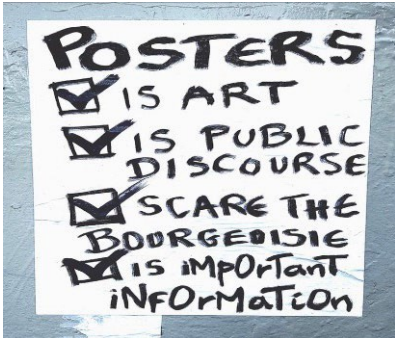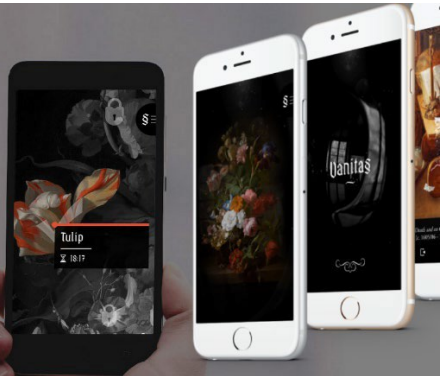
https://www.boredpanda.com/cabinet-art-murals-on-telecommunications-cabinets-new-zealand-chorus/

When assessing projects beyond the classroom these factors are important to consider:

- Documenting **work in progress** to collect ongoing evidence of the project completed.
- Regular **conferencing and milestones** with a Visual Arts teacher for advice and guidance.
- Clear **artistic intention,** parameters and timeline for the project.
- **Support for liaising** with people outside of the learning institute (e.g. local council)

 These conditions ensure the supervising teacher can attest the authenticity of the assessment

The scope of the project will need to be carefully considered prior to ensure there is opportunity for all levels of attainment. Students need to show the control and fluency for higher levels of achievement. This may involve workshops or practice with media and techniques before completing a resolved work.

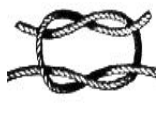| Yarn Bombing	Poster/Guerilla Art installations	Utility boxes/public projects
Land art nature installations	Social Media Campaign	Stop motion and animation
Performance art	Sand drawings	Immersive media apps

Assessment Guidelines – 91913 (1.2) – 5 Credits

ACHIEVED Produce a significant resolved artwork appropriate to established art making conventions.	A	M	E
Appropriate use of technical conventions. Drawing and media skills are adequate in relation to the New Zealand Curriculum Level 6 expectations. May have inconsistent skills in different parts. **Uses related design conventions.** For example, legible typographic elements and appropriate font selection. **Relates to a generic practice.** For example, generic landscape, still life, or portrait. **Sufficiently complete & resolved.** Minor aspects may be incomplete, but do not significantly affect the work. **Scope of the practice is just adequate.** May be smaller in scale or simpler in the design problem.			
Adequately documented. Clearly identifies final outcome. Sufficient documentation for assessment decisions. **Limited supporting evidence.** Some evidence of research and planning. Sufficient support evidence to show the intention of the outcome. Some parts may be unrelated. **Has a basic theme or topic.** Broad theme may have been provided by teacher. Theme may be confused, jumbled, or changes midway through the investigation. **Knowledge of relevant tikanga.**			
Generic stylistic features. Some personal style is evident. **Derivative.** Predictable solutions but basically fit for purpose.			
MERIT *Produce a significant resolved artwork with* **control** *appropriate to established art making conventions* **Consistent management of technical conventions.** Drawing and media skills are consistent with the identified style of the selected established practice. May have a mix of stronger and weaker elements in terms of technical precision and finish. **Applies principles of design conventions.** For example, typographic elements use font selection, weight and placement to support a specific intention. **Appropriate to specific practice.** For example, mural scale work larger than a square metre. **Convincingly complete.** All parts are fully complete, but some parts may be further refined. **Clearly sustained and significant.** The scale and complexity of the identified practices clearly appropriate to the credit weighting of the standard.			
Appropriately documented. Clearly identifies final outcome. Records key aspects of the outcome. May include views of sides details contacts etc. appropriate to the artwork. **Sustained supporting evidence.** Research and planning show the inception and development of the outcome. Documents creation of imagery, visual elements, and decision making. **Has a purpose.** Presents a particular thematic response to the topic. For example, Zine outcomes could promote Kaitiakitanga or guardianship of a particular place. **Shows understanding of tikanga of the approach.**			
Has stylistic cohesion. Controls media, colour, and imagery appropriate to style. **Emerging personal style.** Personal decisions move outcome beyond generic solution.			
EXCELLENCE *Produce a significant resolved artwork with* **fluency** *appropriate to established art making conventions* **Skilled management of technical conventions.** Demonstrates a consistently high level of drawing and media skills. Consistently high level of technical precision in all parts. **Demonstrates skill and understanding of design conventions.** For example, typographic elements are innovative, application of hierarchy strategies, consideration of negative space. **Clear and confident application for an explicitly defined context.** For example, a site-specific commissioned wall size mural outcome. **Highly refined in all aspects.** All parts of the artwork are refined conceptually and technically to a very high degree. **Impressive scale and complexity of practice.** Maybe highly complex and/or innovative. Activity may involve advance skills, critical decision making, or be time consuming.			
Comprehensively documented. Clearly identifies final outcome. Skilfully documents the outcome - multiple viewpoints, close-up details, video. Considers lighting, context, etc. **Comprehensive supporting evidence.** Supporting research, extensive planning, trailing, and refining insight into the conceptual ideas and intentions. Shows a high level of personal engagement in original research & development. Clearly demonstrates creative authenticity. **Has a clear purpose.** Innovative individual response to the proposition. Often original, inventive, personal. May be a personal project e.g. CGI animation rather than class project. **Informed application of appropriate tikanga.**			
Has a strong sense of personal style. Unique and distinctive style evident in the work. **Highly original outcomes.** Sustained innovation may incorporate original imagery & unexpected elements.			

Dreyfus Model of Skills Acquisition

The **Dreyfus model of skill acquisition** is a model of how learners acquire skills through formal instruction and practicing. Stuart and Hubert Dreyfus proposed that a student passes through five distinct stages, originally described as: novice, competence, proficiency, expertise, and mastery.
It is useful to think of the first three stages as being performance levels at NZC Level 6.

New Zealand Curriculum	NZC Level 6 Achieved	NZC Level 6 Merit	NZC Level 6 Excellence	NZC Level 7 Excellence	NZC Level 8 Excellence
Skill Level/ Mental Function	Novice	Advanced Beginner	Competent	Proficient	Expert / Mastery
Recollection	Non-Situational	Situational			
Recognition	Decomposed		Holistic		
Decision	Analytical			Intuitive	
Awareness	Monitoring				Absorbed

LEVEL	NZC Level 6 Achieved	NZC L6 Merit NZC L7 Achieved	NZC L6 Excellence NZC L7 Merit NZC L8 Achieved	NZC L7 Excellence NZC L8 Merit	NZC L8 Excellence
Outcome	**Appropriate**	**Identified**	**Intended**	**Particular**	**Accomplished**
Cultural Conventions	*Cultural conventions* are defined as the customs, formalities, practices, protocols that relate to the shared knowledge and values of a specific society, cultural or ethnic group. Traditional and/or contemporary practices may include: whakairo, street art, siapo, tukutuku, tattooing, mask making, tivaevae, jewellery.				
Dreyfus Model	**Novice**	**Advanced Beginner**	**Competent**	**Proficient**	**Expert**
	Rigid adherence to taught rules or plans. No discretionary judgement.	Limited *situational perception* (sensitivity to the context). All aspects of work treated separately with equal importance.	*Coping with crowdedness* (multiple activities, accumulation of information) Actions are related to the goal. Deliberate planning. Formulates routine.	Holistic view of situation. Prioritizes aspects Perceives deviation from normal pattern. Employs maxims for guidance, adapts to the situation at hand.	Beyond rules and guidelines. Intuitive grasp of situations. Has *vision of what is possible.* Uses *analytical approaches* in new situations.
Evidence	Finished work sufficiently **sustained and significant** in relation to the **credit** weighting & **curriculum level**.				
	Finished work adheres to the **stylistic, technical, conceptual** and **cultural** practices associated with the **identified context**				
	For group work, strategies in place to appropriate identify and **assess individual contributions**				
Skill Level **Media Process Technique**	**Appropriate Skills** Some skills with materials & techniques. Creates an appropriate effect.	**Control of Skills** Consistent and reliable control of appropriate tools and techniques. Reliably creates particular effects.	**Fluent with Skills** Sustained higher control with variety of appropriate tools. Successfully creates a variety of different effects.	**Refined Facility with Skills** Consistent facility with PPMT to enhance effect. Creates a range of effects that enhance the ideas/intentions.	**Mastery of Skills** Sophisticated superior PPMT. Innovative effects to significantly enhance the intentions.
Design Intentions	Begins to communicate an idea.	Communicates an identified idea.	Effectively communicates an intended idea.	Effectively communicates a personal idea(s).	Effectively communicates sophisticated idea(s).
Practices Protocols	Recognises & attempts to apply protocols.	Applies some protocols appropriate to context.	Successfully applies most protocols appropriate to context.	Successfully applies all appropriate protocols with confidence.	Seamlessly applies a range of protocols appropriate to context.

Unpacking the Standard

Mātauranga Māori constitutes concepts and principles that are richly detailed, complex, and fundamental to Māoridom. It is important to remember that the practice of these are wider and more varied than their use within the proposed NCEA Achievement Standards and supporting documentation.

We also recognise that the cultures, languages, and identities of the Pacific Islands are diverse, varied, and unique. Therefore, the Pacific concepts, contexts, and principles that have been incorporated within NCEA Achievement Standards may have wide-ranging understandings and applications across and within the diversity of Pacific communities. It is not our intention to define what these concepts mean but rather offer some ways that they could be understood and applied within different subjects that kaiako and students alike can explore.

The intent of the Standard

The intent of this Achievement Standard is for ākonga to focus on applying key conventions of established art making practice, in order to resolve their own artwork. Ākonga can draw from their own cultural context, personal experiences, and skills. Ākonga will be given adequate scope and time to complete a resolved artwork to a high technical finish. Artworks will be reflective of the scale and duration required to produce a significant outcome. They can explore areas of practice that move outside the context of the folio. It is an opportunity for ākonga to investigate works that are rooted in cultural practices.

In this Achievement Standard, ākonga will use established processes, materials, and techniques to create effects and communicate an idea or narrative. Ākonga will use creative thinking processes and demonstrate understanding of creative intent through purposeful art making.

The Achievement Standard is closely connected to these Big Ideas:

- Whakapapa - Visual Arts descends from, embodies, and creates forms of cultural expression
- Curiosity, risk taking, and critical thinking are integral to creativity in Visual Arts
- Visual artmaking conventions enable artists to create cohesive and fluent artistic forms
- Visual Arts communicates ahurea tuakiri and evokes responses
- Whanaungatanga in Visual Arts builds sustainable communities
- Taonga Tuku Iho - Visual Arts is a medium to explore, discover, express and value te ao Māori

And to the following Significant Learning:

- use established conventions to learn about techniques, technologies, and processes in order to create effects and communicate ideas
- engage in learning that connects own and others artwork to te ao Māori, and other cultures, in local, historical, contemporary and authentic contexts
- understand, use, and value both mātauranga Māori and te ao Māori in making art that reflects on and responds to Aotearoa New Zealand's unique history
- use mātauranga Māori contexts as expressed in Toi Tūturu, and/or Toi Whakawhiti, and/or Toi Rerekē to explore aesthetics and symbolism
- demonstrate understanding of the role and value of taonga within a mātauranga Māori context through research, authentic experience, and art making
- understand Visual Arts within Aotearoa New Zealand as part of a wider context of Pacific artmaking histories and practices, rooted within diverse knowledges, cultures and contexts of Pacific peoples
- demonstrate an understanding of intergenerational connections that can exist between people, places, and objects
- use creative thinking processes and demonstrate understanding of creative intent through purposeful art making and exploration
- value the process, embracing both expected and unexpected outcomes
- celebrate diversity, create understanding and foster well-being through active participation in the arts
- apply understanding of ahurea tuakiri, ethnicity, ideas, feelings, beliefs, political viewpoints, and personal perspectives, and create artwork as a representation, response or means of self-expression.

Making reliable judgements

The key to this assessment is for students to focus on the key conventions related to the artwork being studied. For example, zines will consider imagery and text that moves across pages, installations will consider space, place, and audience, and murals will consider features such as scale and location. The assessment allows ākonga to explore different media or contexts in their own artwork. For example, ākonga looking at traditional raranga may then choose to explore contemporary practices and select different materials, scale, or presentation methods when resolving their final outcome.

For higher levels of achievement, ākonga should focus on communicating their artistic intent through purposeful selection of visual imagery. For example, ākonga exploring mātauranga Māori concepts such as tūrangawaewae should weave imagery, symbolism, and pictorial conventions that communicate this concept. For higher levels of achievement, ākonga will be demonstrating controlled management of media and techniques relevant to chosen art making conventions. Completed works will reflect a sustained approach from ideation through to resolution.

Collecting evidence

Each student will produce an artwork informed by a related set of appropriate conventions. These may include traditional, contemporary, and emerging art making approaches.

Evidence should be submitted in a mode that uses a clearly defined set of conventions. For example:

- whakairo
- raranga
- kōwhaiwhai
- site specific installation
- large scale works such as painting or print
- digital formats and rendering
- 2, 3, or 4 dimensional
- digital recording.

Specific design and production conventions could be identified by photographing the artwork:

- in situ (for example, in the context of an exhibition)
- being engaged with by an audience
- being worn or used by a recipient (such as taonga being gifted and engaged with appropriately).

Photographic evidence must be accompanied by short captions, provided by the student, that explain the context and identify the design and production conventions (characteristics and constraints).

Submissions must include evidence to show the research and development (decision-making) involved in producing the artwork. The evidence is not directly accessed in this Achievement Standard; however, it is necessary to show intentionality and inform the resolved artwork. Selection of evidence for submission is to be carried out by the student.

Possible contexts

Established practice encompasses the manner in which an artwork is created, viewed, experienced, and valued. Engaging with established practice allows ākonga to engage with the stylistic intent, processes, materials, and techniques unique to the artwork. Ākonga should also consider presentation, space, place, and audience.

In this assessment, ākonga may draw upon their own ahurea tuakiri, national, racial, or ethnic identity. They may also consider wider contexts of different groups, communities, or subcultures they may identify with, or even artistic movements that each have their own established cultures.

Standard Exclusions

This Standard has one or more exclusions, or Standards that assess the same or similar learning. These Standards are excluded against one another 91913 (1.2) and 91915 (1.4) to prevent 'double-dipping' and assessing the same learning twice. You can only use credits gained from one of these standards towards your NCEA qualification.

Click here for the NCEA Level 1 standards exclusion list

Conditions of Assessment

Assessor involvement during the assessment event is limited to:

- determining when ākonga can work on their assessment in and out of class
- monitoring ākonga progress closely and familiarising themselves with the evolving work of ākonga
- ensuring that ākonga evidence is individually identifiable and represents their own work
    - This includes evidence submitted as part of a group assessment and evidence produced outside of class time or teacher supervision.
- ensuring that ākonga have full understanding as to the tikanga and cultural milieu associated with assessment activities by accessing appropriate expertise, such as local iwi and kaumatua
- helping ākonga develop good practice around referencing and attribution of third-party content / images included in their work.

Submissions must include evidence to show the research and development (decision making) and inform assessment of the final outcome. Selection of evidence for submission is to be carried out by the student.

At the start of the assessment event, assessors need to provide students with the timeframe and deadline for the assessment. Follow school or learning centre policy when enforcing timeframes and deadlines.

Ākonga may **not** use the resolved artwork for this Standard as evidence for Achievement Standard 91915 (1.4) (*Create a sustained body of related artworks in response to an art making proposition*).