

1.3 THE ART WORKBOOK STANDARD

- What is the standard asking us to do?
- Teacher example of workbook pages
- Examples from another school
- Examples from NZQA



1.3 Specifications

Eight-page paper workbook

- The **paper-based workbook** should consist of **8 single-sided A3 pages**
- **Use a range of media.** This can be from one discipline e.g. Painting but explore different techniques (watercolour, ink and acrylics) or cross-disciplinary (e.g. Painting, Printmaking and Drawing)
- **It can use a combination of: drawings, sketches, research notes, evaluative annotations or statements, diagrams, planning notes, media trials, compositional studies, and other development work.** Where original works in progress are larger than A3, are bulky, or are three-dimensional, they may be represented by high-quality photographs or scans. Work submitted should be in development, therefore not resolved works.

What you need to do in your workbook

Candidates will provide evidence of the following in informing their own artmaking:

- a selection of visual arts processes and conventions
- sustained application and manipulation of, and experimentation with, these visual arts processes and conventions
- reflection on the use of these visual arts processes and conventions.

A breakdown of the criteria

1.3 (AS 91914) Explore Visual Arts processes and conventions to inform own art making (5 credits)

Achievement Standard 1.3 (91914): Explore Visual Arts processes and conventions to inform own art making (5 Credits)

What is being assessed	Subject Learning Outcomes
Exploration of visual art processes and conventions	<p>Students are able to:</p> <ul style="list-style-type: none">• explore processes, materials, and techniques to produce options for development. This includes experimenting with materials, trialling processes and techniques, creating unexpected outcomes.• work with one or more art making processes. This could be within the same discipline or cross-disciplinary. For example, within painting (single discipline), these could be watercolour, ink, and acrylic paint, or cross-disciplinary could be drawing, painting, and printmaking.<ul style="list-style-type: none">○ for higher levels of achievement, students will investigate three or more art making processes, materials, and techniques and evaluate Visual Arts conventions to inform and refine their use of selected processes, materials, and techniques. For example, research into and application of new materials and processes, material testing to refine their art making.
Connect their application of processes and conventions to develop their art making intention	<p>Students are able to:</p> <ul style="list-style-type: none">• develop their work through the application of Visual Arts processes and conventions.• demonstrate their development process. For example, through inclusion of compositional drawings, documentation of material testing, annotations, or diagrams to show their thinking.• respond to an art making intention through developing their use of Visual Arts processes and conventions<ul style="list-style-type: none">○ for higher levels of achievement, students will use an iterative process to refine their art making intention, reflecting on experimental work to extend ideas and create further options for development. They will connect their exploration with the ideas, narratives, or moods they wish to convey within their work. For example, use of subject matter and symbolism.
Working within an Aotearoa New Zealand Māori context	<p>Students are able to:</p> <ul style="list-style-type: none">• access, and evidence the use of specific Visual Arts processes and conventions, with the use of correct tikanga and cultural safety.

Experiment with Artist's techniques and processes to develop your ideas

Use multiple art processes, this can be from one discipline (e.g. painting - watercolor, ink and acrylic) or cross-disciplinary (e.g. drawing, painting and printmaking).

For higher grades students should investigate 3 or more art processes, evaluating and refining their art making as they go

You need to show development, through your use of art processes, drawings, composition plans, material testing and trials.

You need to show your intentions through your notes

Iterative means you need to reflect on your experiments trying to build on and develop them in further work.

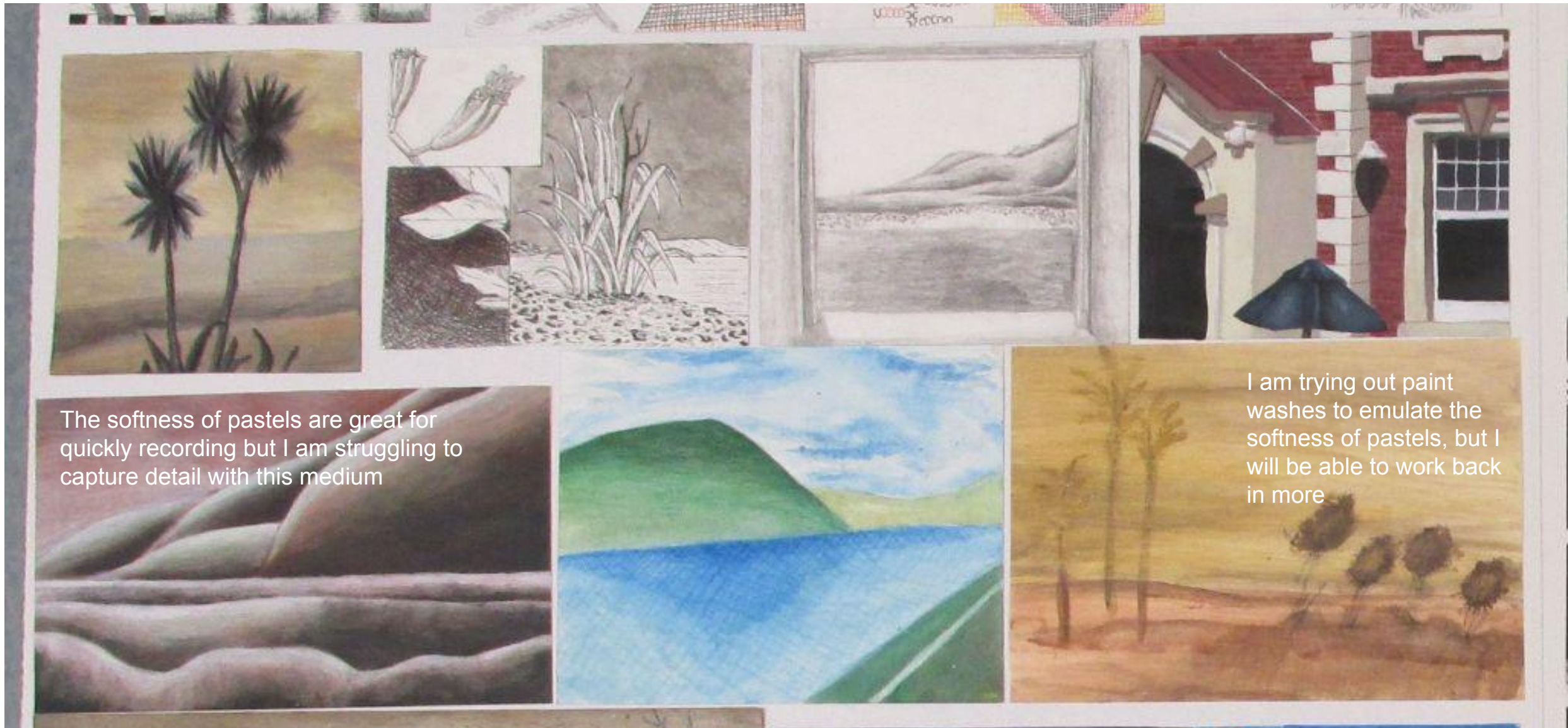
For higher grades you will make connection with ideas concepts and moods

Any work using maori ideas needs to be culturally safe e.g. respectful and follow tikanga

What does that mean?

- Hands on art making
- Trialing materials processes and techniques (*Trying out techniques to see what I can do with my art*)
- Experimenting with unexpected outcomes (*trying things out, doesn't have to be perfect, happy accidents*)
- Exploring processes, materials and techniques (*A range of media and techniques*)
- Reflecting on and refining selected materials and processes to refine art making. (*Which techniques worked best and suit my ideas and themes*)
- Testing and refinement. (*What is working well or not working so well, how can I build on and develop what I am doing?*)

I am interested in exploring the local environment, NZ landscape and nature



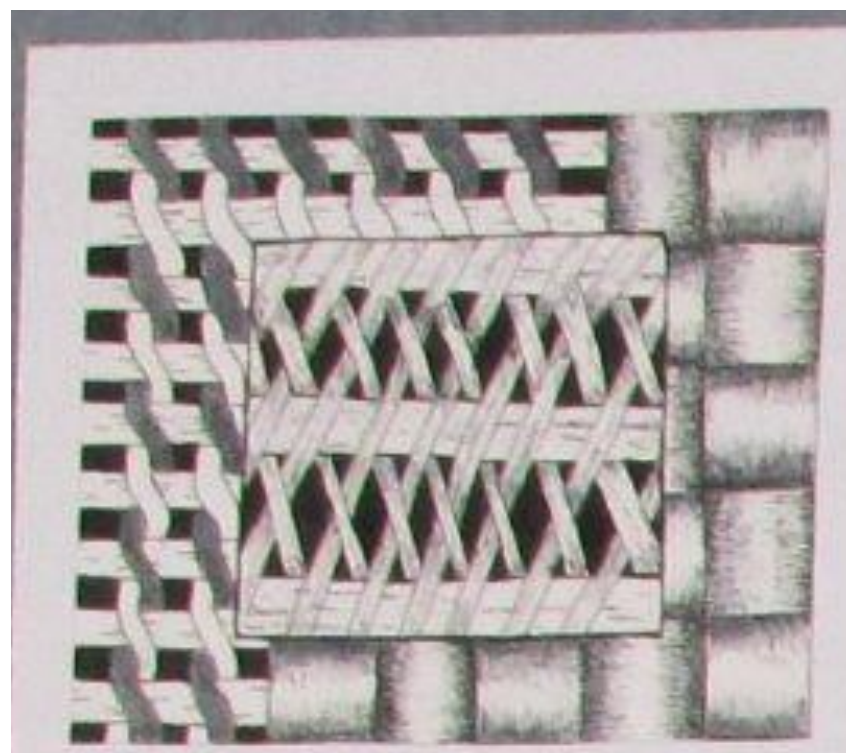
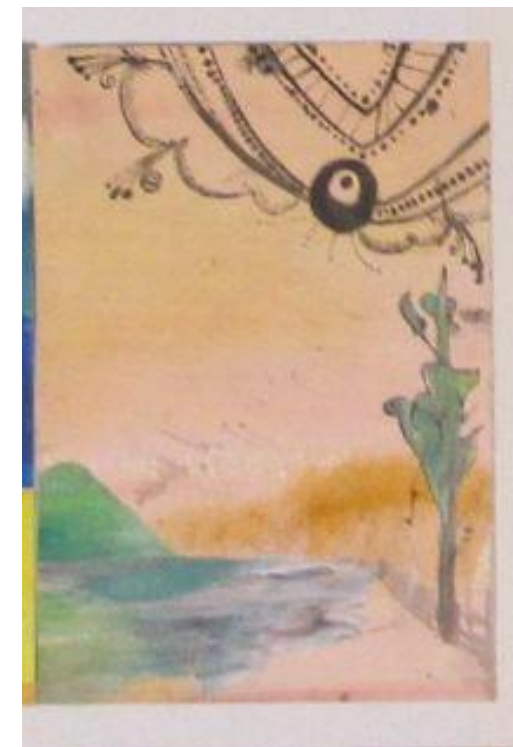


I love doodling patterns, I want to play with different types of line, patterns, shapes etc

I think the drawing into the blue ink was most successful. I have captured more detail and a variety of line and pattern



Playing with different ways of bringing pattern in. overlays vs grid?



Trying to capture different types of weaving, flax weaving vs tukutuku panels. I think the hatching in the flax weaving was pretty successful in creating depth



Playing with creating depth through drips, splatters and impasto brush techniques



Using the layering effect in the background to create depth and texture through building up the simple leaf stencil



Purple and green compliment each other well. They draw the eye in without being too garish





Penny Howard

uses the Silhouette of
Penny Howard and Shapes

Using Stencils
+ Sponges to create
textures and patterns

Dry Brushing
over to create
Subtle

made a
black colour
to paint
my birds

Tone
Change
w/ lighter
Tones to
create texture

Darker
Tones - "under things
into background"

lighter
Tones - "bring things
to the front
w/ white highlights"

White
mixed with
a little bit of
blue + grey tone

brushed
= more
soft

How
tone

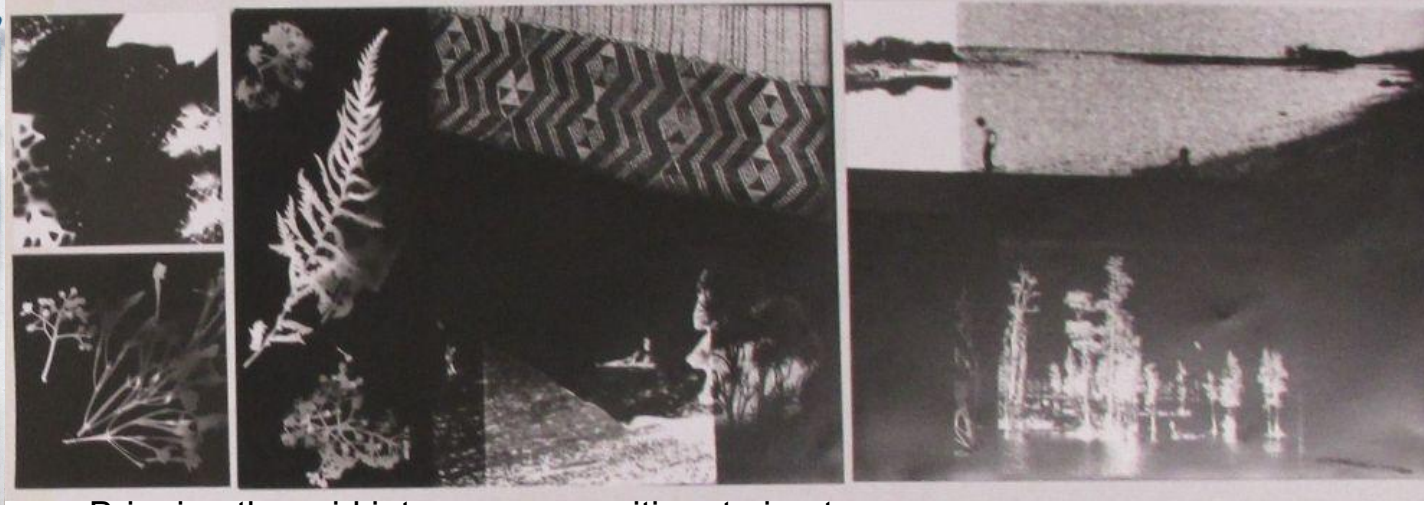
using my mounds
in my Silhouette
(Kerem)

Heru Comb

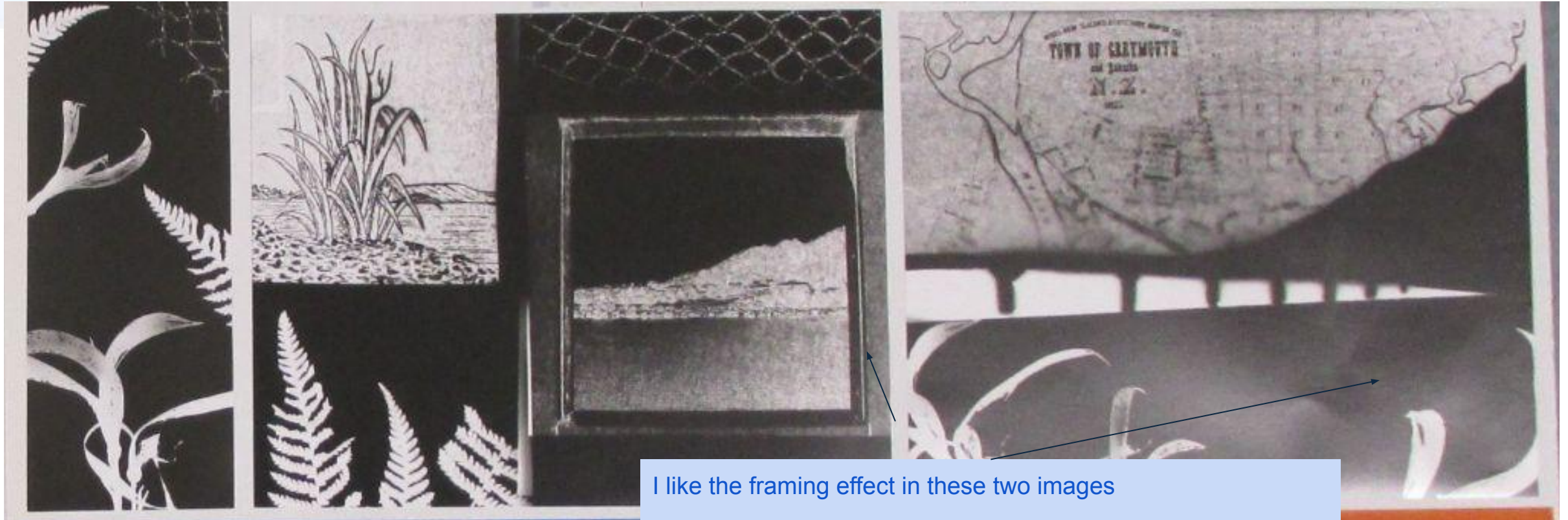
Black
Dark Blue



The second sun print was more successful, using the silhouette provides more contrast, I also had thought more carefully about the placement of the flora against the bird's body



Bringing the grid into my composition, trying to use natural lines to divide up the composition

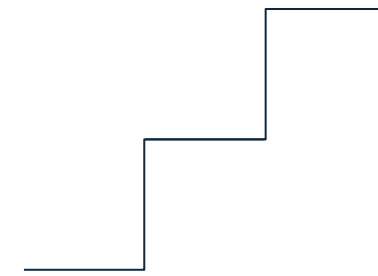


I like the framing effect in these two images

Experimenting with different textures, colours and layouts in my grid



I feel like the poutama structure is more effective than the random patchwork grid layout

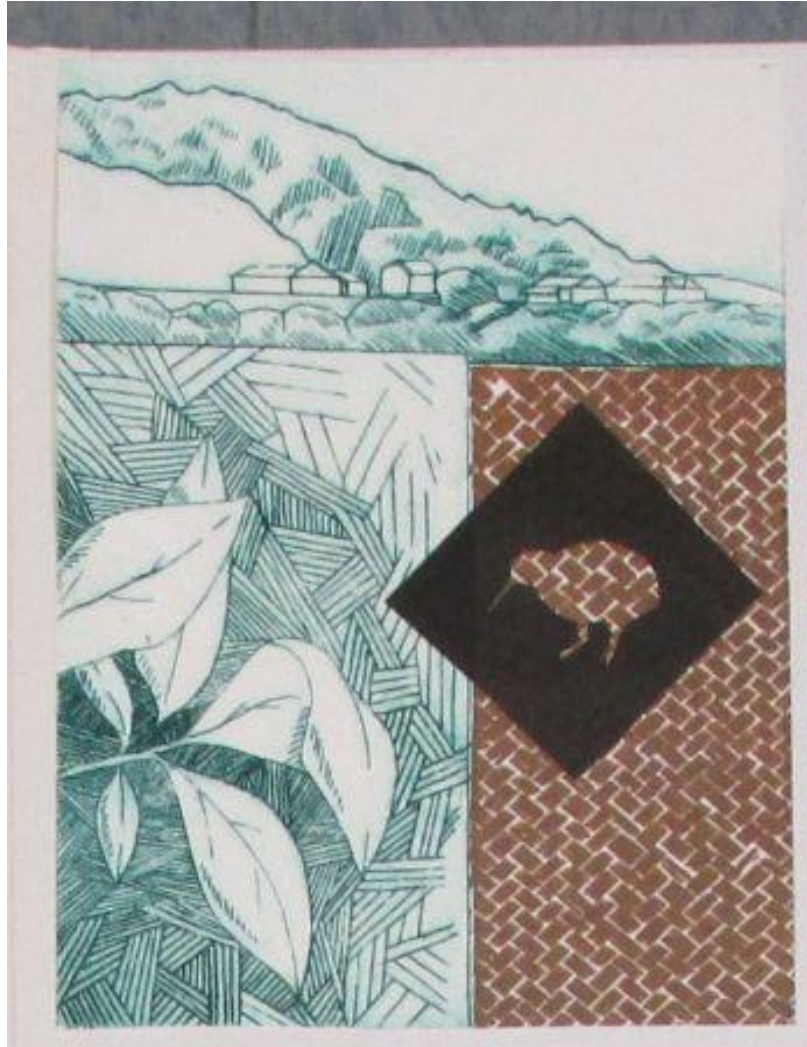


I like the effect that working back in with black lines creates - weaving like effect

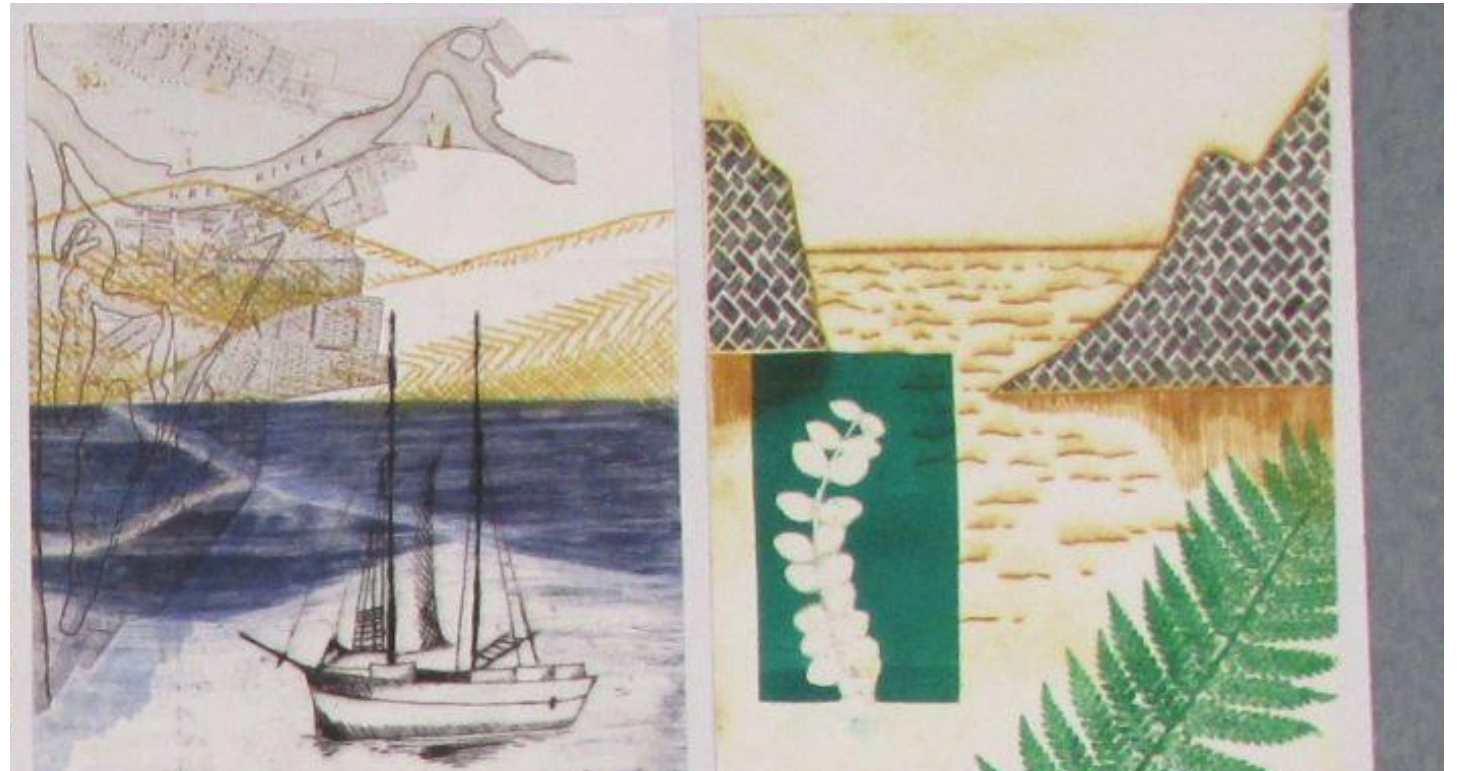


Exploring different ways of creating weaving effects in my grid

I'm Going for Rosalie Gascoigne's use of text and cropping



I'm trying to integrate the weaving effect in different ways into the shapes in my composition





Images sources

- Westland High School teacher examples
- Westland High School student work
- John Paul II High School student work
- MOE, Subject Learning Outcomes – a tool to support teaching, learning, and assessment
- Visual Arts – EXTERNAL standards workshop
https://drive.google.com/drive/folders/1ZunPrLde_dmbNPzB5MEStJxjM1V44CtD