



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA



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

2003 Art Examples

NCEA Visual Arts Level Two - Painting

Achievement Standard 90479

Produce a body of work within painting to show understanding of art-making methods and ideas



NCEA Level 2 – Visual Art 2003 – AS90479

Art Examples

Introduction

This resource contains examples of candidate work submitted in 2003 for verification of assessment for the Visual Arts Achievement Standard AS90479 *Produce a body of work within painting to show understanding of art-making methods and ideas*. The National Verification Report for 2003 accompanies the examples of candidate work.

The purpose of this resource is to assist art teachers preparing teaching programmes and their students for assessment in 2004.

Examples from three school submissions have been selected to reflect the range of approaches available that provide students with opportunities to succeed. Two submissions contain selected examples of Excellence, Merit and Achievement. One submission contains selected examples of Excellence and Achievement.

The New Zealand Qualifications Authority would like to thank the candidates who gave permission for their work to be published, and the teachers who provided notes about their teaching programmes.

The National Verification Report and the examples of candidate work can be found on the NZQA website www.nzqa.govt.nz



NCEA Level 2 – Visual Art 2003 – AS90479

NATIONAL VERIFICATION REPORT 2003

Visual Arts Level Two PAINTING External Achievement Standard AS90479

Introduction

This report provides information about student achievement in relation to the standard AS90479 *Produce a body of work within painting to show understanding of art-making methods and ideas*.

Assessment and verification procedures for this standard

Achievement Standard AS90479 is registered as an externally assessed standard and is assessed by teachers in schools. Schools forward provisional results with samples of folios for national verification by panels of verifiers. The verifiers either confirm or adjust the provisional results. On return of the samples to schools, teachers are required to adjust provisional results for the remaining candidates whose work is comparable. Schools send final results for their remaining candidates to NZQA.

Key findings

- Submissions for this standard demonstrated a wide range of approaches to both subject matter and painting processes. The majority of candidates understood the requirements of the standard and produced work that showed development from initial drawings into work informed by established practice. Many folios drew from traditional models and others referenced more contemporary art practice.
- Folios produced during whole-class programmes were successful when a generic approach was taken initially, but were later sufficiently open-ended to allow each candidate to develop an individual direction and produce original work. This was evident in the range of models used. Successful examples of whole-class programmes used a range of materials, techniques and procedures in initial drawing studies, including wet, dry and coloured media.
- Successful folios systematically ordered images, making clear the thinking and intentions of the candidate. The placement of images into logical sequences demonstrated purpose and understanding as required by the standard.
- Successful folios also provided sufficient evidence of the development of ideas. This was often addressed through the production of smaller studies that related to larger works.

Additional notes for teachers

- Submissions consisting of a few large pieces of work often did not show the range of ideas necessary for achievement with Merit or Excellence.
- Work that did not achieve the standard was characterised by an absence of the study of other artists' work.
- Submissions that achieved the standard but did not gain Merit or Excellence were at times less systematic or did not have sufficient depth and range.
- The standard requires candidates to show understanding of art-making methods and ideas. The production of sequences of drawings and paintings that showed a high degree of skill did not always demonstrate the thinking necessary to gain Excellence or, in some cases, Merit. There was insufficient evidence of a depth and range of ideas.
- Submissions that did not achieve the standard showed a lack of engagement with a particular problem appropriate to the standard. This lack of engagement related to either the use of colour, the investigation of subject matter or engagement with particular picture-making conventions. A typical example would be the execution of one or two poorly rendered drawings, followed by a series of one-off images which did not attempt to consider issues such as the arrangement of elements within a space, pictorial structure, consistent application of particular principles or conventions related to the use of colour and/or tone.
- Successful candidates engaged, at some point, in small sequences of works over the two boards of the submission. This enabled them to meet the criteria 'to use drawing as the central means to generate and develop ideas'. While it is possible for drawing to be evident in finished work, development of ideas is more clearly evident if students adopt this principle as part of their working method.
- There is a need to select and order work to be read in a logical and sequential manner. This will assist in providing evidence of a systematic approach being taken.
- For essential information, refer to the explanatory notes in the standard and the assessment specifications for this standard.

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SUBMISSION ONE

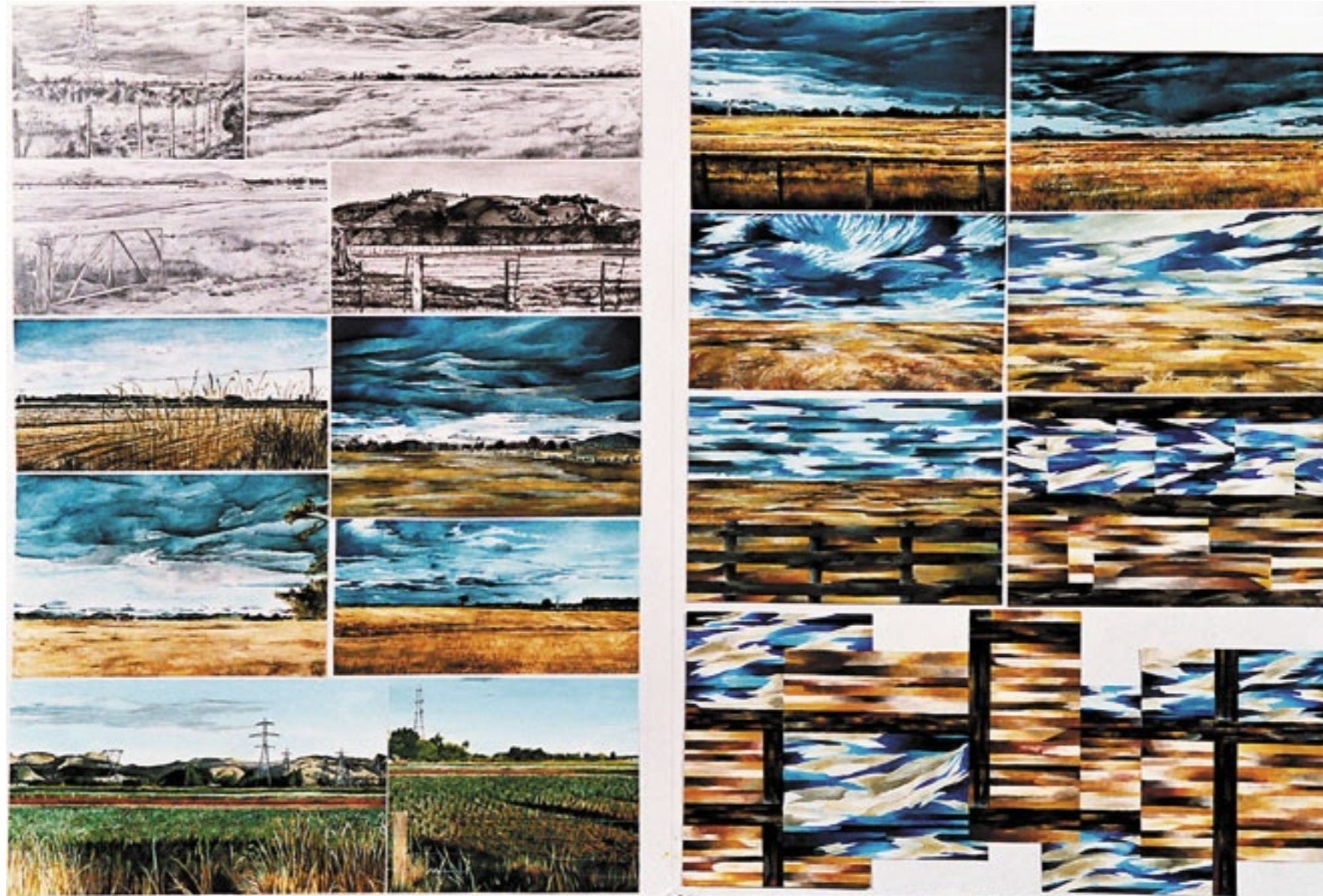
Overview

The starting point for work in this submission was for candidates to identify and build on personal relationships to landscape. Landscape was studied with an emphasis on New Zealand painters William Sutton, Rita Angus, Colin McCahon, Toss Woollaston and Grahame Sydney. Candidates began with observational drawing from landscape using a range of media including pencil, charcoal, watercolour, pastel, Indian ink and paint. Candidates were given clear guidance to consciously select appropriate format and work within a sequence of small works to systematically develop ideas. An investigation of the potential of media and a focus on different aspects of the landscape allowed for a wide range of ideas to be developed at the outset, with the potential to sustain development over the two panels. Candidates also studied American regionalism and international models including the German Expressionist Anselm Kiefer.



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Achievement with Excellence



1/1

This folio achieved the standard with Excellence.

- A depth and range of ideas were analysed, clarified and regenerated throughout the folio. In the second panel there was clear evidence of the regeneration and extension of ideas beyond the predominant artist model.
- Pictorial devices from artist models were systematically ordered and integrated into the work on the second panel.
- Purposeful use and understanding of processes, procedures, materials and techniques were evident throughout the folio. A purposeful approach was clearly seen in the order and steps taken to develop pictorial concerns such as the horizon line and man-made features in the landscape.

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Achievement with Merit



1/2

This folio achieved the standard with Merit.

- A range of media and techniques was used to develop ideas. These were extended from the first panel into the studies in the second panel where mark-making was developed, using Cézanne as the artist model.
- A systematic approach was taken to generate and develop ideas with understanding of landscape form.
- Processes, materials and techniques from established practice were used with understanding. The candidate worked tonally, using a limited range of colours, with reference to Cézanne and Toss Woollaston.



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Achievement



1/3

This folio achieved the standard.

- Drawing was used to generate and develop ideas in a sequence of work using techniques in a range of media.
- A systematic approach was taken to generate and develop ideas relating to landscape.
- Pictorial devices based on the work of Colin McCahon, referenced in early drawings, demonstrated candidate use of techniques from established practice.



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SUBMISSION TWO

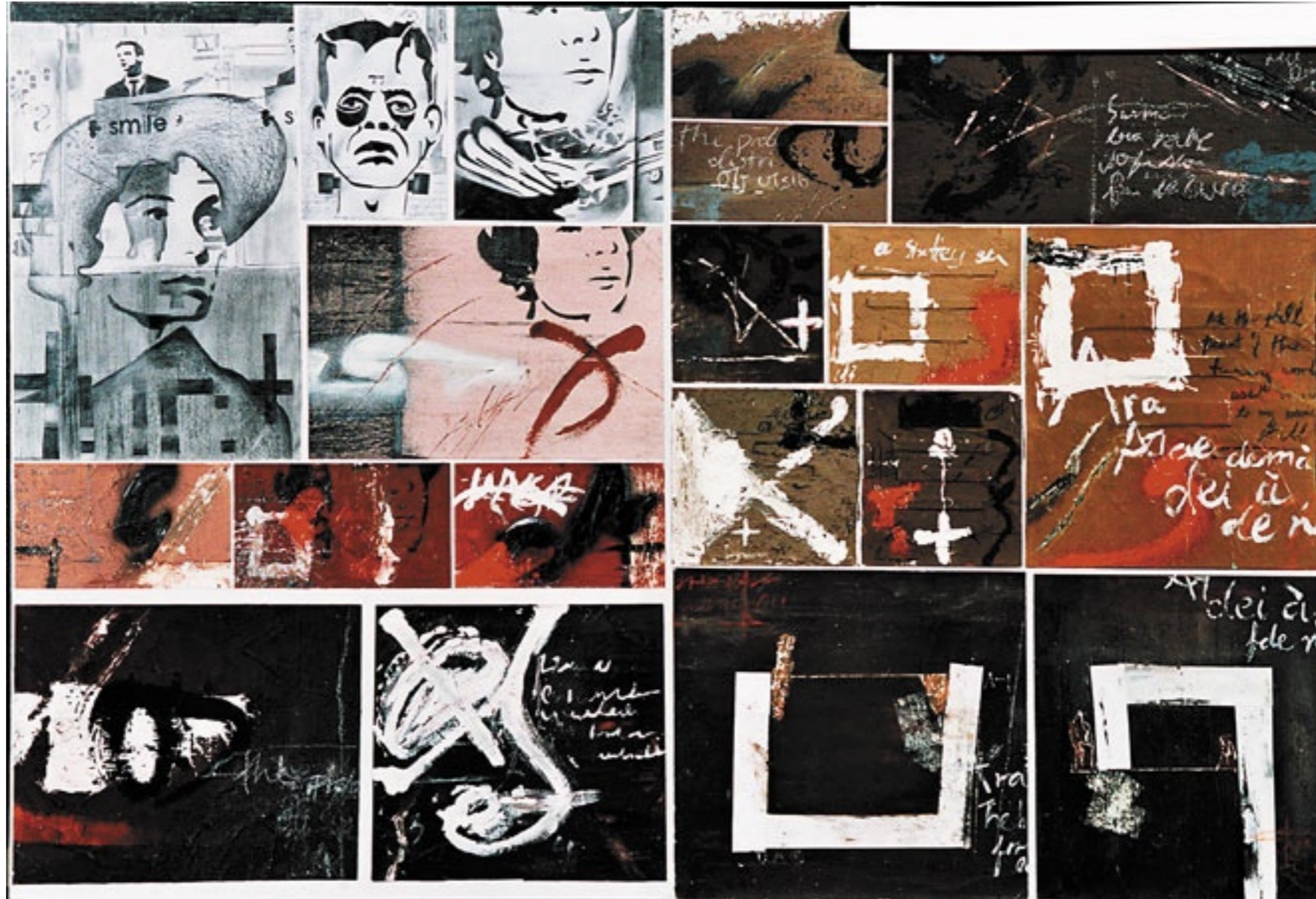
Overview

This submission presented an open-ended approach taken by candidates who were able to develop individual programmes of work. Candidates used wall surface, graffiti and stencil art as a starting point in the exploration of surface texture. Initial drawings were developed in a range of media including pencil, sand, tape, spray paint, stencils, photocopies and acrylic. Scratching, overpainting, layering and mixed media approaches were used in the extension into painting. Options were provided through the provision of a range of artist models including Cy Twombly, Barry McGee, Jean Michel Basquiat, David Salle and Tàpies.



NCEA Level 2 – Visual Art 2003 – AS90479

Achievement with Excellence



2/1

This folio achieved the standard with Excellence.

- In the first panel the range of marks and imagery generated was edited and refined in a series of developmental works. Relationships between tone, surface, symbols and the written word were explored on the second panel.
- A systematic and critical approach was evident in the generation of ideas. Images and text were combined with purpose to evoke order and disorder.
- Pictorial concerns such as foreground/background relationships were integrated into the body of work with purpose and understanding.



NCEA Level 2 – Visual Art 2003 – AS90479

Achievement with Excellence



2/2

This folio achieved the standard with Excellence.

- Drawing was used initially to record information, then as a means to develop ideas through exploration of surface and mark-making.
- A systematic approach to the generation and development of ideas was evident in the production of sequences which progressively selected and refined colour, line and plane, figure and field relationships.
- Drawing, using a range of processes, procedures and techniques, was evident in graphic devices, mark-making techniques from established practice, and controlled use of colour.



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Achievement



2/3

This folio achieved the standard.

- Use of drawing to generate and develop ideas was evident in work that moved from initial research drawings to multiple image works experimenting with symbols, text, repetition, reduction, surface and layering.
- The selection of visual motifs and controlled colour range were evidence of a systematic approach taken.
- Painting processes, materials and techniques were founded in established practice.



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SUBMISSION THREE

Overview

This submission related to the organic nature of paint and the development of form using a range of drawing and painting media. Candidates worked with wax, collage, string, pencil, photo-release, shellac, ink, oil/water resist, natural pigments, acrylic and oil paint. Drawing was founded in the study of organic subject matter. The primary artist models used in this submission were Terry Winters and Luise Fong.



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Achievement with Excellence



3/1

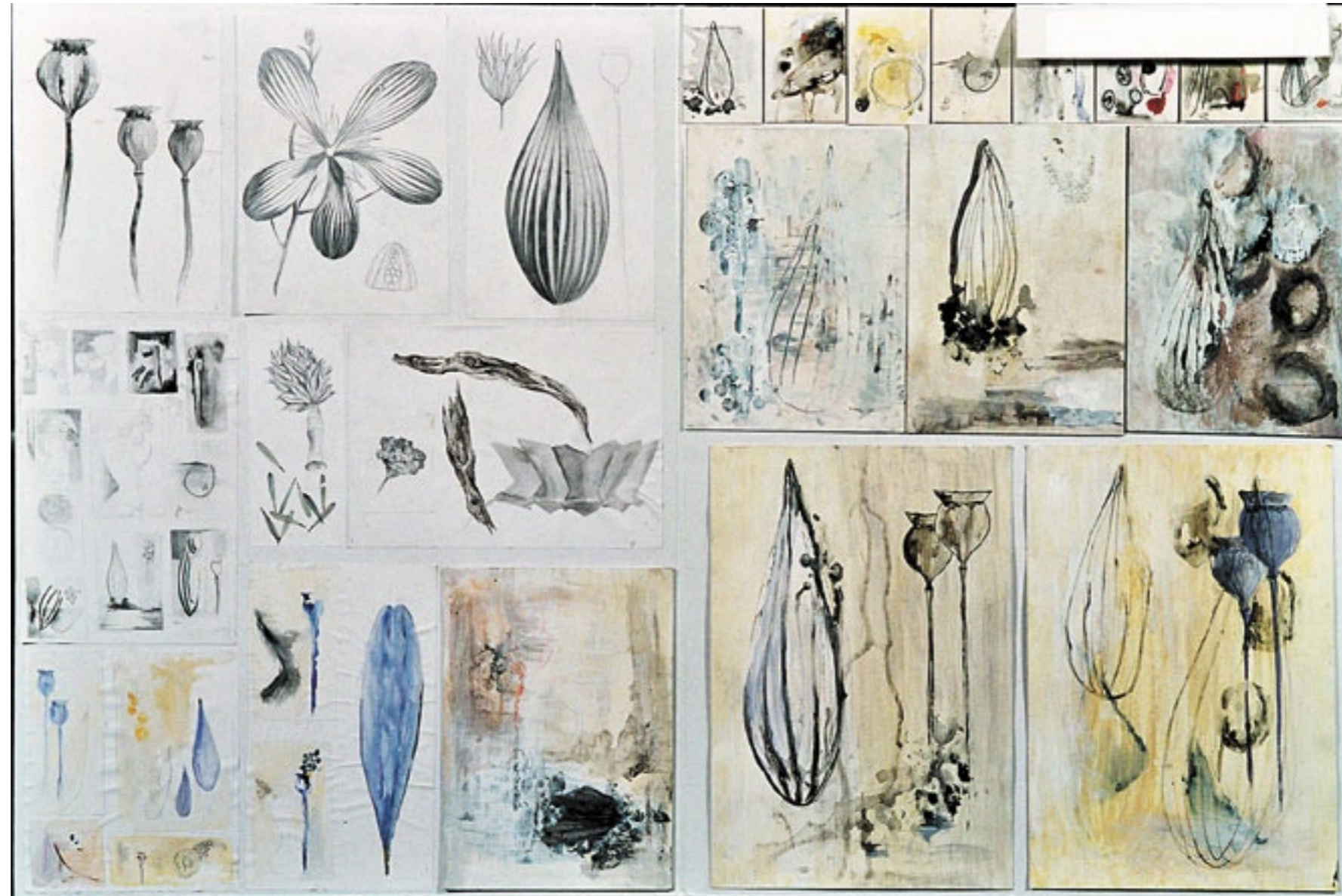
This folio achieved the standard with Excellence.

- A range and depth of ideas generated from organic source material was presented on the first panel and extended and clarified on the second panel.
- A systematic and critical approach to the generation and development of ideas was evident in the initial sequences of pencil drawings on the first panel and in the orderly development of painterly concerns. The exploration of line and plane provided evidence of ideas developed with purpose and understanding.
- Processes, procedures, materials and techniques were employed in a controlled manner. Painterly devices linked to established practice were used including layering and use of tone.



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Achievement with Merit



3/2

This folio achieved the standard with Merit.

- Drawing was used to generate ideas from subject matter and to then develop and extend those ideas. Evidence was provided through initial studies on the first panel and extended through to the second panel. While much of the first panel presented generative studies, there was sufficient evidence of development and extension of ideas in the second panel for the award of merit.
- A systematic approach was taken to the sequencing of images, providing a range of options for development that were carried through with understanding to the second panel. The sequence of small studies on the second panel explored a range of possible options, some of which were extended into the larger studies.
- Materials and techniques from established practice were used with understanding. Facility in the handling of media was demonstrated in the range of underpainting and overpainting techniques employed.



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Achievement



3/3

This folio achieved the standard.

- Drawing was used to generate and develop some ideas. This was evident in initial observational drawings from subject matter, which were utilised in the painting studies.
- A systematic approach was evident in the selection and sequencing of the work.
- The use of processes, procedures, materials and techniques from established practice was evident in the layering of forms and the controlled use of colour and tone.

