



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 - Photography

Achievement Standard 90480

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



NCEA Level 2 – Visual Art 2003 – AS90480

Art Examples

Introduction

This resource contains examples of candidate work submitted in 2003 for verification of assessment for the Visual Arts Achievement Standard AS90480 *Produce a body of work within photography 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 Excellence and Merit folios.

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 – AS90480

NATIONAL VERIFICATION REPORT 2003

Visual Arts Level Two PHOTOGRAPHY External Achievement Standard AS90480

Introduction

This report provides information about student achievement in relation to the standard AS90480 *Produce a body of work within photography to show understanding of art-making methods and ideas.*

Assessment and verification procedures for this standard

Achievement Standard AS90480 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

- The assessment decisions made by teachers for this standard were generally consistent with the requirements of the standard. Successful submissions demonstrated consistent technical quality of work at all grade levels, reflecting the calibre and thoroughness of teaching programmes including camera and darkroom processes and procedures.
- The work presented covered a wide range of both traditional and contemporary genres and practices, for example, formalist pictorial approaches, narrative, photo-essay and montage/collage approaches supporting surrealist themes. This variety of approaches indicated that many students were working to their strengths and interests.
- Whole-class programmes were also evident. Restrictions regarding the generation of ideas, folio layout, selection and sizing of images, limited some candidates' opportunities to provide evidence of their ability to generate, develop, critically analyse and extend ideas.

- Candidates who were successful at merit and excellence level had been given the opportunity to develop, extend and regenerate their ideas based on knowledge of established practice. These candidates worked with a sufficient body of images to reflect and critically analyse their ideas.
- Appropriate folio layout and formatting was also evident in successful submissions. At not achieved and achievement grades it was often evident that candidates required more guidance on the critical editing (analysis, selection and ordering) of work so that they could demonstrate the systematic development of their ideas. Systematic development can only be evident when there is sufficient work generated to sustain an editing process (ordering and sizing images).
- At higher grades, image formatting and panel layout communicated a systematic and critical approach to the generation and development of ideas.

Additional notes for teachers

- Teachers are reminded that the outcome statement for the standard requires candidates to use drawing as the central means to generate and develop ideas. The processes, procedures, materials and techniques listed in the second explanatory note in the standard should be directed towards this end.
- Photographs of a consistent size over two panels inhibit candidates' ability to demonstrate their thinking and drawing processes. The scale and presentation of ideas and images is integral to achievement.
- Visual Arts teachers are responsible for implementing school policies and procedures for managing authentication of candidate work. Policies and procedures are also required for managing equitable candidate access to media, particularly with regard to the use of digital technology.
- For essential assessment information refer to the explanatory notes in the standard and the assessment specifications for this standard.

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SUBMISSION ONE

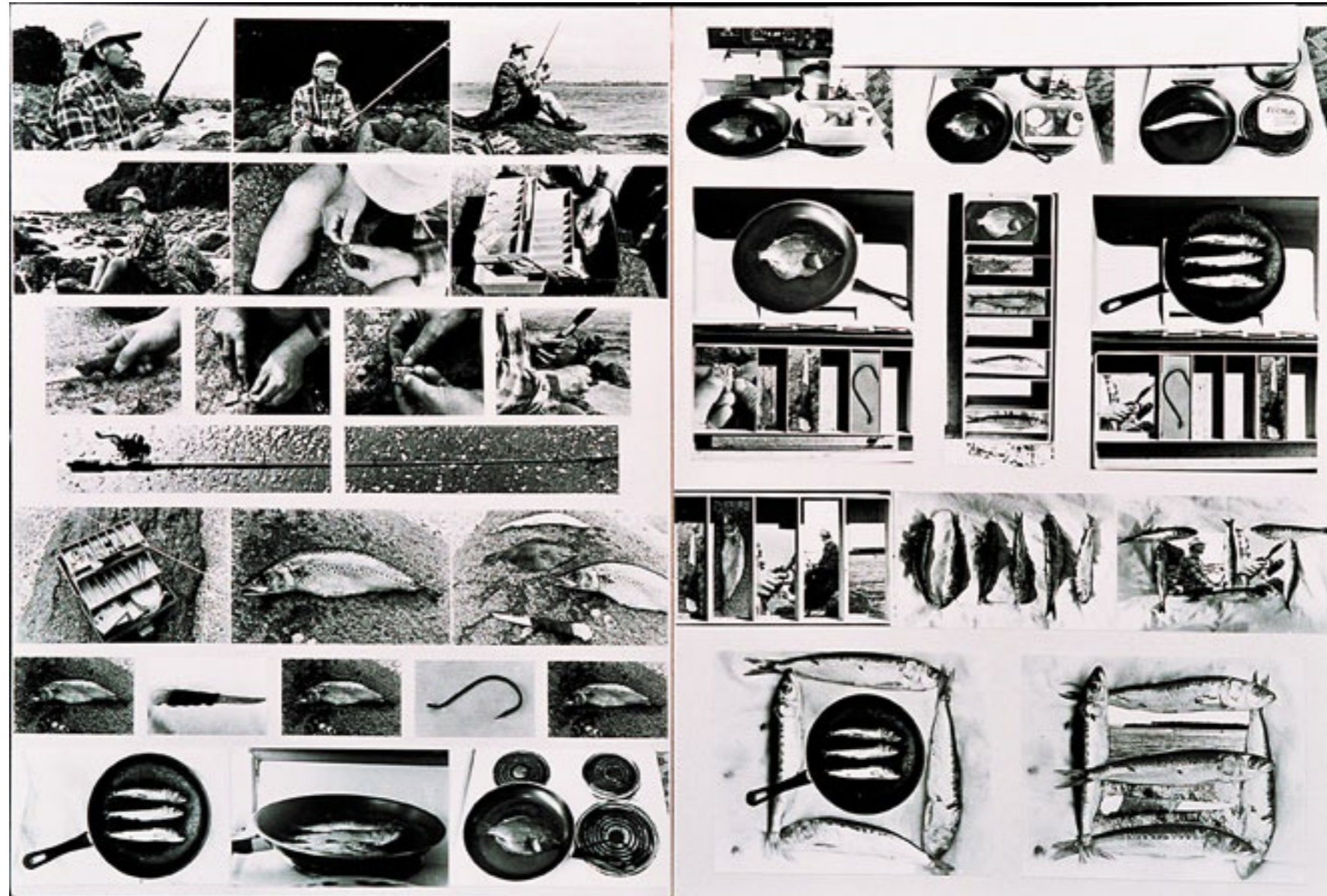
Overview

Candidates pursued their own interests when selecting subject matter for the work in this submission. A range of models was used, in keeping with the subject matter and the pictorial and technical issues undertaken. Candidates began with a grounding in documentation of a place or person and moved to the generation and development of ideas through studies of artists such as David Hockney, Duane Michals, Robert Frank, and other artists using photomontage.



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Achievement with Excellence



1/1

This folio achieved the standard with Excellence.

- The generation of a wide range and depth of ideas around a central theme provided ample material for the candidate to subsequently regenerate and extend ideas in later sequences.
- Regeneration of ideas using pictorial devices such as grid and framing devices were referred to through images and layout on the first panel. These were clarified with understanding on the second panel through purposeful use of photo-collage processes.
- Critical analysis was clearly evident in the linking of related images, demonstrating purpose and understanding throughout the submission. Photographic techniques and processes were also consistently used throughout the submission with purpose and understanding.



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Achievement with Merit



1/2

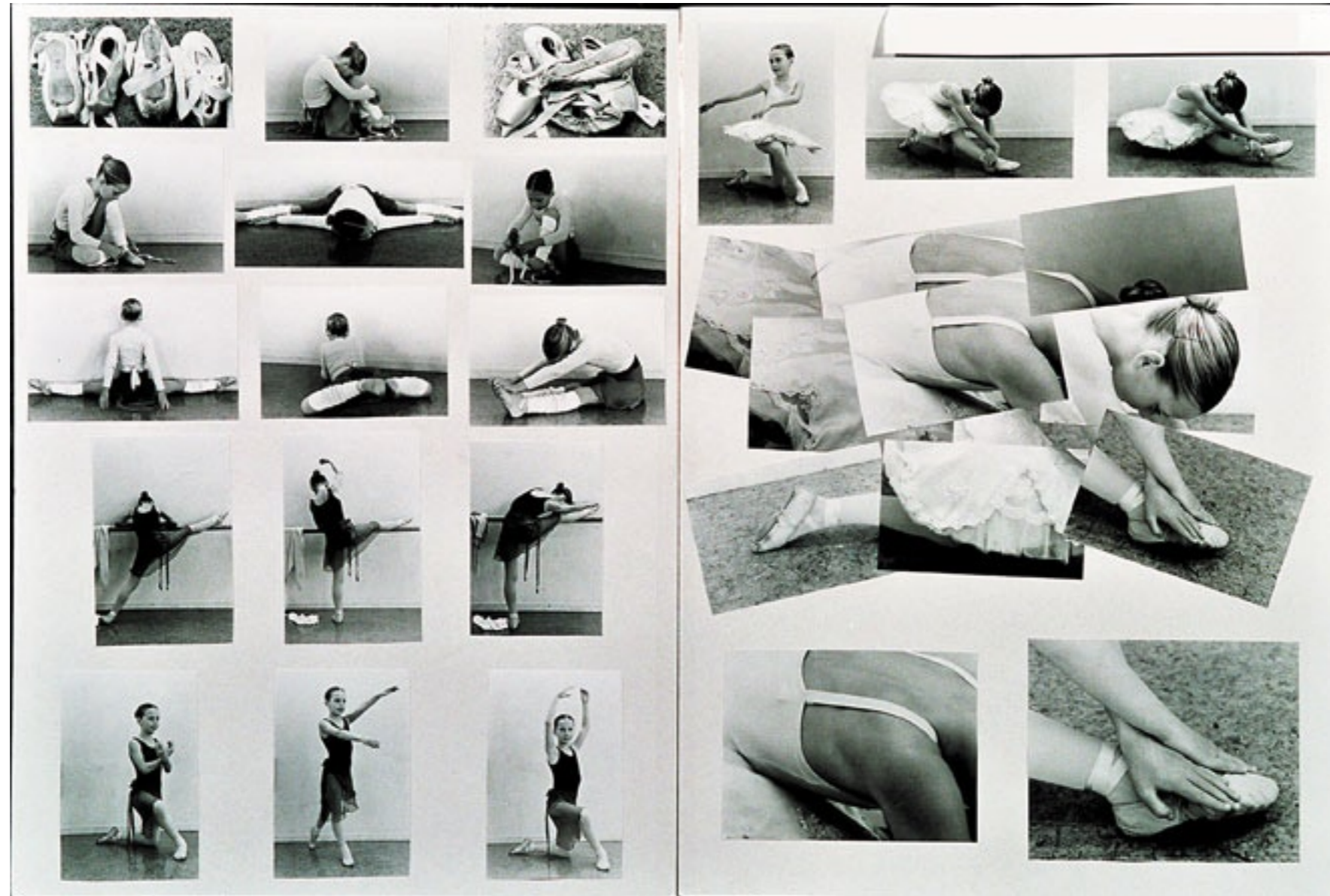
This folio achieved the standard with Merit.

- Drawing was used to develop and extend ideas around a conceptual base including the use of related text. Pictorial devices such as positive and negative relationships, line, repetition, surface, tonal contrast and layering were explored.
- Thorough and systematic development of ideas integrated text and imagery with understanding.
- The technique of double-exposure clearly extended pictorial ideas and expressed underlying concepts.



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Achievement



1/3

This folio achieved the standard.

- A limited range of picture-making options was generated and developed based on the selected study.
- A systematic approach through three-image sequences of ballet postures and exercises was developed into a montage on the second panel.
- Consistent use was made of photographic materials and techniques, as well as the established photographic practice of montage associated with artists such as David Hockney.



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SUBMISSION TWO

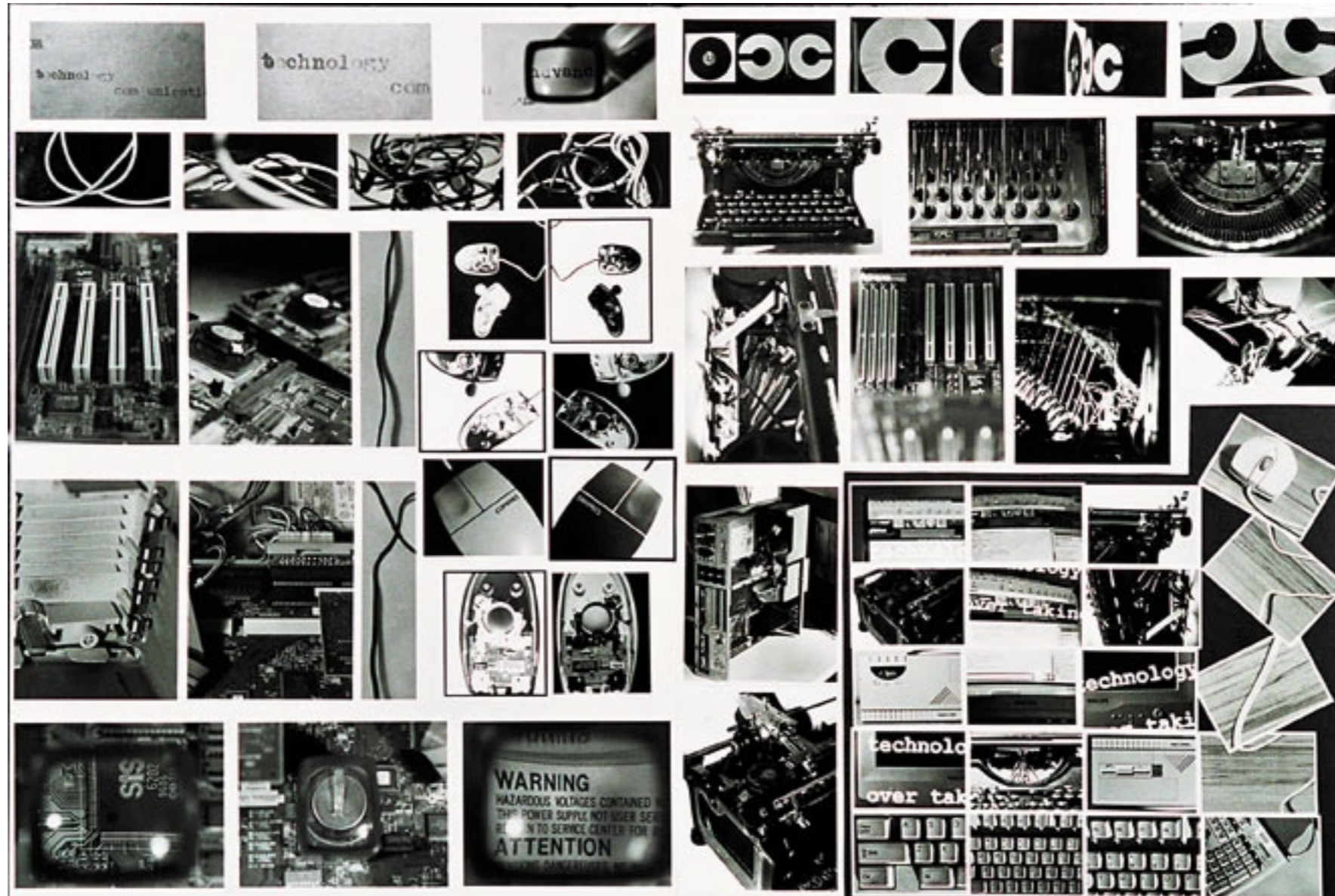
Overview

For this submission candidates made informed choices about subject matter and models from a starting point of genres such as narrative and photo documentary. The examples show a diverse range of artist models and approaches within traditional black and white practice. Aspects of artist models were used and combined by candidates, with each folio resulting in work that showed clear learning from models rather than a reliance on a single model. Models used included Ans Westra, Robin Morrison, Anne Noble, Megan Jenkinson, Annie Liebowitz, W. Eugene Smith, Christine Webster and Fiona Pardington, Duane Michaels, Dorothea Lange and Walker Evans.



NCEA Level 2 – Visual Art 2003 – AS90480

Achievement with Excellence



2/1

This folio achieved the standard with Excellence.

- A range of ideas and pictorial approaches was generated from the initial concept, including experimentation with line, text, reversal, symmetry and pattern.
- A critical approach was evident in the careful selection, editing and presentation of the range of ideas explored in the first panel. In the second panel, photomontage was used with purpose and understanding in the regeneration of the candidate's ideas.
- Drawing was used as an ongoing decision-making process, consistently demonstrating purpose and understanding throughout the work.

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Achievement with Merit



2/2

This folio achieved the standard with Merit.

- The generation, development and extension of ideas related to a specific location. Objects removed from this location become the subjects of the second panel.
- There was development of both pictorial issues (texture, shape and grid) and conceptual ideas. A systematic approach was evident in the production and presentation of sequences of images.
- Use of established practice was evident, with reference to artists such as Jim Dine and appropriate use of photograms in the second panel.



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Achievement with Merit



2/3

This folio achieved the standard with Merit.

- The generation and development of ideas within a photo-essay was the approach taken, with a selected subject. The candidate extended ideas with understanding, demonstrated by the manipulation of a range of pictorial devices within the body of work.
- A systematic and thorough investigation of the subject was evident with editing used to show understanding through grouping of images and overall structure of the 'essay'.
- Throughout the folio the candidate demonstrated an understanding of established practice, both technically and through framing of images in a documentary style.



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SUBMISSION THREE

Overview

Opportunity was provided for candidates to work individually. Candidates worked to their interests and strengths as a starting point and incorporated a variety of models into their work where appropriate. Clear guidance was given about sequencing of ideas and images.



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Achievement with Excellence



3/1

This folio achieved the standard with Excellence.

- The use of framing and lighting devices in an architectural space contributed to the generation and development of a depth and range of pictorial ideas.
- A systematic and purposeful approach was used to regenerate and clarify pictorial ideas. Critical analysis of images was evident in the careful selection and editing of images, providing a coherent record of development of ideas.
- Purposeful use of established practice related to framing devices and use of light. There were references to models in architectural space, such as Francesca Woodman.



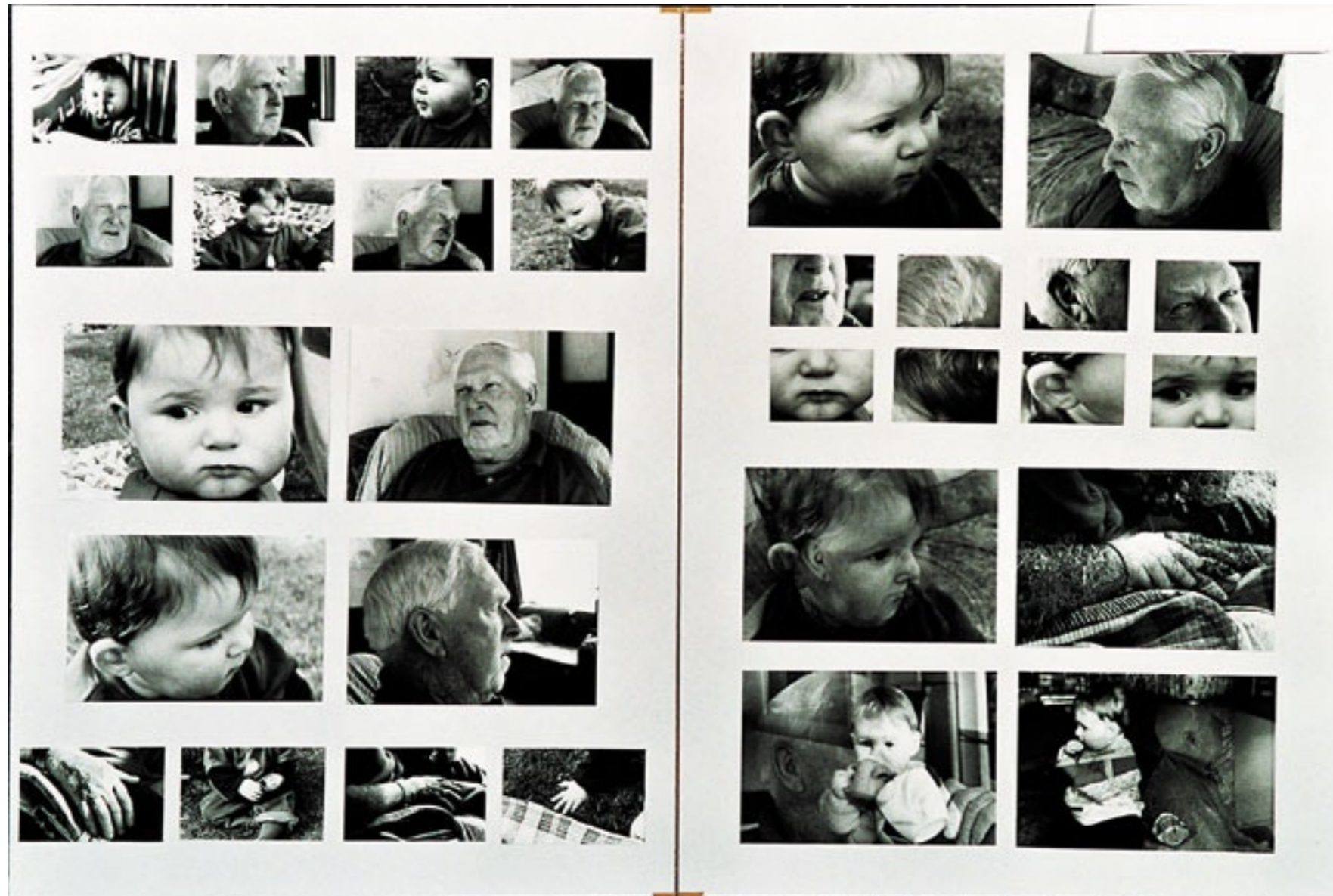
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Achievement with Merit



3/2

This folio achieved the standard with Merit.

- The generation and development of a range of pictorial ideas related to contrast and comparison of the subjects.
- A systematic approach was taken to development of ideas. The candidate showed understanding in the selection and presentation of images on the second panel, using layout to emphasise comparisons.
- Processes and procedures such as double exposure and close-up were used to make direct reference to established artists such as Anne Noble.



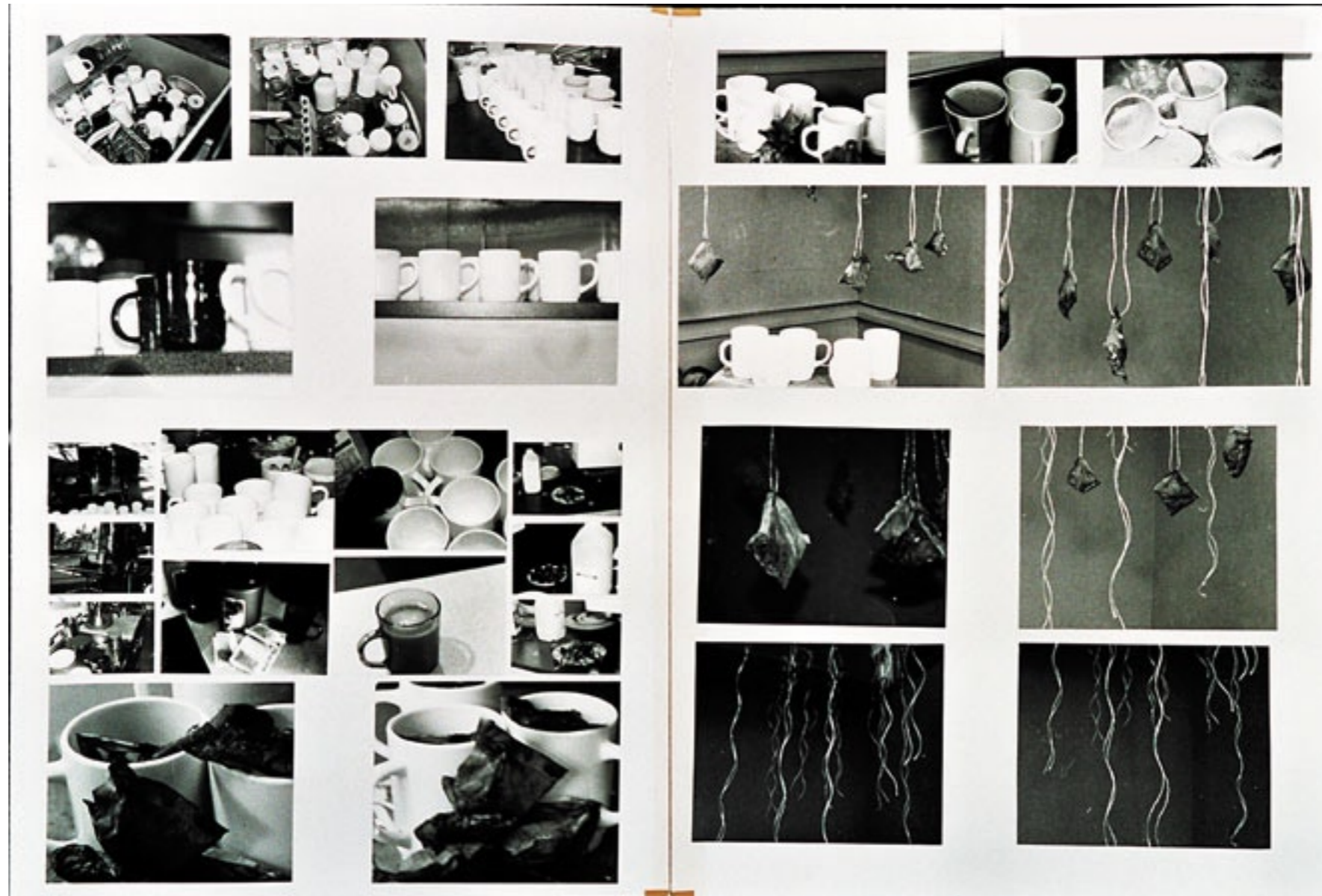
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Achievement



3/3

This folio achieved the standard.

- The generation and development of ideas related to viewpoint, contrast and repetition within a domestic setting.
- A systematic approach was taken to develop ideas into abstraction and some sculptural ideas.
- Sufficient use of processes and procedures from established practice was evident.

