2003 Art Examples
NCEA Visual Arts Level Two – Printmaking

Achievement Standard 90481
Produce a body of work within printmaking to show understanding of art-making methods and ideas

NCEA Level 2 – Visual Art 2003 – AS90481

## Art Examples

Introduction

This resource contains examples of candidate work submitted in 2003 for verification of assessment for the Visual Arts Achievement Standard AS90481 *Produce a body of work within printmaking 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. One submission contains selected examples of Excellence, Merit and Achievement. Two submissions contain selected examples of Merit 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
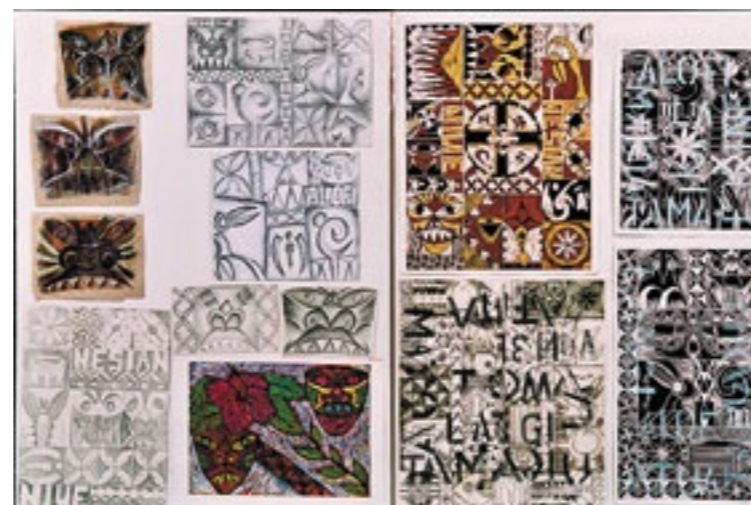
NCEA Level 2 – Visual Art 2003 – AS90481

NATIONAL VERIFICATION REPORT 2003

Visual Arts Level Two PRINTMAKING External Achievement Standard AS90481

Introduction

This report provides information about student achievement in relation to the standard AS90481 *Produce a body of work within printmaking to show understanding of art-making methods and ideas.*

Assessment and verification procedures for this standard

Achievement Standard AS90481 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. Schools send final results for their remaining candidates to NZQA.

Key findings

- The printmaking submissions reflected a range of approaches and programmes using inexpensive and easily accessible printmaking processes.

- Successful submissions met requirements for all aspects of the outcomes statement and achievement criteria for the standard. They showed clear sequences of work that described a critical approach to developing and extending ideas.

- Candidates who achieved Excellence were able to move forward in their development of ideas.

- Pictorial ideas that were chosen included spatial, text/image combinations, layering, the grid and pattern.

- Schools referred to printmakers as artist models but were also willing to look for examples of contemporary practice from other art disciplines.

- Many schools were unable to send their samples for this standard because of the restriction of verifying the two standards with the highest number of candidates only.

Additional notes for teachers

The following suggestions are designed to assist art teachers preparing candidates for this standard.

- Select print processes that relate to the pictorial idea being investigated.

- The style of drawing should reflect the ideas and processes to be developed in print. For example, if the use of line is to be explored as a drypoint then the use of line and hatched drawings would be appropriate. Collage and positive/negative space drawings could help inform planar print processes, for example.

- Limiting the range of printmaking processes that students investigate may help them to show more understanding of the processes, procedures, materials and techniques.

- Use of repetition is appropriate if related to specific models, for example, Pop Art, however, candidates must still produce sufficient ideas.

- The transfer of a drawing in one media to a print of the same image in another media is of little value when presenting the development of an idea and using 'drawing as a thinking process'.

- When working with larger images it would be advisable to ensure enough evidence of development can be shown on the boards. This 'thinking' can be shown through series of small drawings and small prints to back up the larger works. It is unlikely that sufficient evidence of development of ideas and decision-making could be presented using A2 or A1 prints.

- Careful consideration of subject matter, colour and pictorial issues when developing a way of working allows students greater opportunity to show the development of an idea and to make the elements of a submission link more coherently.

- For essential assessment information refer to the explanatory notes in the standard and the assessment specifications for this standard.
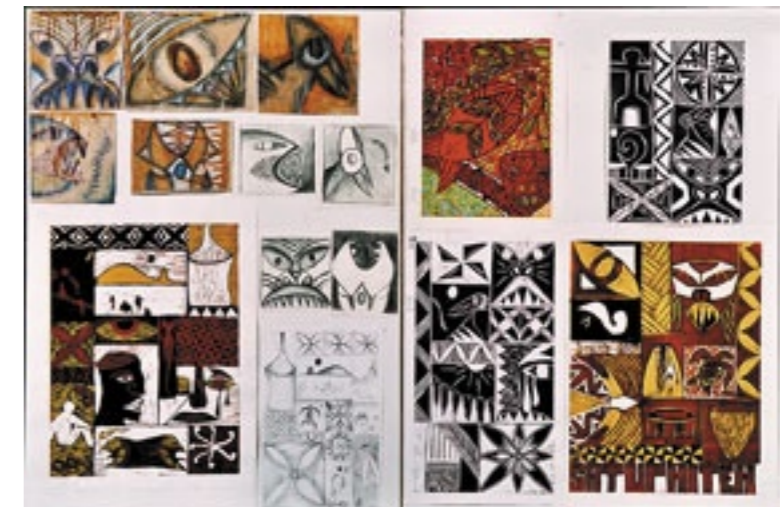
NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

SUBMISSION ONE

Overview

Work for this submission focused on ancestry and heritage.
Pictorial devices were adapted from the symmetrical structure
of hiapo, the traditional Niuean tapa cloth and the compositional
devices used by John Pule. Significant words referring to
ancestral villages and family names were overlaid and
incorporated into the work. An attempt was made to extend the
idea of type as a street 'nesian' element within the work.
Artist models used in addition to John Pule were Fatu Feu'u and
Dagmar Vaikalafi Dyck.

A range of drawing techniques including shellac, ballpoint and
pencil were used to develop ideas. Successful use was made of
woodblock (single colour and reduction techniques) along with
drypoint etching to further explore ideas in print.

1/1 This folio achieved the standard with Merit.
- Drawing was used to develop and extend ideas combining image and type.
- A systematic approach was taken to selecting motifs for further development. These were carried through to the second panel with purpose and understanding.
- Printmaking processes and procedures from established practice were used with understanding. This was evident in the approach taken to composition on the second panel, and use of woodblock techniques.

Achievement with Merit

1/2

This folio achieved the standard with Merit.
- Ideas were extended through a variety of compositions into drypoint etching.
- Systematic development of ideas was evident in the variety of drawings on the first panel. These were further developed using appropriate media on the second panel.
- Processes, materials, techniques and devices such as controlled use of colour and confinement to black and white were used with understanding.

1/3

This folio achieved the standard.
- Drawing was used to generate and develop ideas beginning with a range of single images on the first panel.
- A systematic approach was taken to integrating images into single works.
- Drawing, print processes and techniques, selection of colour and use of black and white were explored using woodblock with reference to established practice.

NCEA Level 2 – Visual Art 2003 – AS90481

SUBMISSION TWO

Overview

In this submission candidates were required to select still-life objects and symbols of personal significance. From this starting point they were encouraged to develop a series of works based on pictorial concerns highlighted from a study of Pop Art traditions. Artist models used were Jim Dine, Larry Rivers, Jasper Johns and Martin Kippenberger.

Candidates explored the way in which the artists had worked and then extended this understanding into their own work. The study included the use of repetition, layering of media and the use of the grid. Intensive exploration of layering and of media in drawing and print techniques allowed ideas to be developed and clarified. A wide range of wet and dry drawing materials was used to describe compositional ideas, as well as to experiment with layering techniques. Print processes of collagraph, drypoint and monoprint were used separately and in combination. These techniques, along with drawing techniques, were used to extend candidates' thinking.

NCEA Level 2 – Visual Art 2003 – AS90481

Achievement with Excellence

2/1

This folio achieved the standard with Excellence.
- A depth and range of ideas were analysed, clarified and regenerated, combining image and text across the two panels.
- A systematic and critical approach was evident in the development of ideas. Techniques and ideas together demonstrated drawing as an ongoing, thinking process.
- Processes and materials from established practice were used with purpose and understanding. These included pictorial devices relating to use of colour, composition and layering.

Achievement with Merit

2/2

This folio achieved the standard with Merit.
- Drawing was used to develop and extend ideas about symbols with personal significance. Ideas were further extended through the use of different but connected compositional devices such as the grid, overlapping and layering.
- A systematic approach was taken to generate and develop ideas through considered sequencing of images on the panels.
- Processes, procedures, materials and techniques were selected and used with understanding, using compositional devices such as patterning, layering and the juxtaposition of horizontal and diagonal lines.

NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

2/3

This folio achieved the standard.
- Drawing was used to develop a series of options for presenting a personal symbol.
- A systematic approach was taken to reworking and recombining initial ideas.
- Processes and techniques from established practice were evident in the exploration of colour.

NCEA Level 2 – Visual Art 2003 – AS90481

SUBMISSION THREE

Overview

Candidates were asked to construct a stage set based on a book of significance. The props included on the set were to resemble or symbolise major characters, events and themes, and the cover page, spine or typed pages from the book. Artist models used were Max Ernst, James Casebere and Rommert Boonstra. An additional resource used was *Constructed Realities: The Art of Staged Photography,* Michael Kohler, ed., Edition Stemmle, 1989.

Candidates used observational and analytical drawing skills to investigate form, texture, perspective, shadows, scale and composition. Using the artists as a starting point, the inter-relationship between these elements was extended through the interplay of line, shape, colour, translucency or opacity, in order to develop pictorial ideas and concerns. Candidates moved towards more complex compositions extending from illusionistic space toward more flat, modernist picture space.

In order to achieve this, a range of drawing and print processes and procedures were used. These included pencil, charcoal, coloured pencil, litho-sketch, acetone lift prints and stenciled monoprint.

NCEA Level 2 – Visual Art 2003 – AS90481

Achievement with Merit

3/1

This folio achieved the standard with Merit.
- Drawing was used to develop and extend ideas using shape, text, layering and space.
- A systematic approach was evident in the careful ordering of work showing ideas developed with understanding.
- Processes, materials and techniques were used with purpose and understanding.

# NCEA Level 2 – Visual Art 2003 – AS90481

Achievement with Merit

3/2

This folio achieved the standard with Merit.
- Drawing was used to generate, develop and extend ideas using shape, colour, text and space.
- A systematic approach to generating and developing ideas with understanding was evident in the careful editing and placement of work.
- Processes, materials and techniques from established practice were used with understanding.

NCEA Level 2 – Visual Art 2003 – AS90481

Achievement
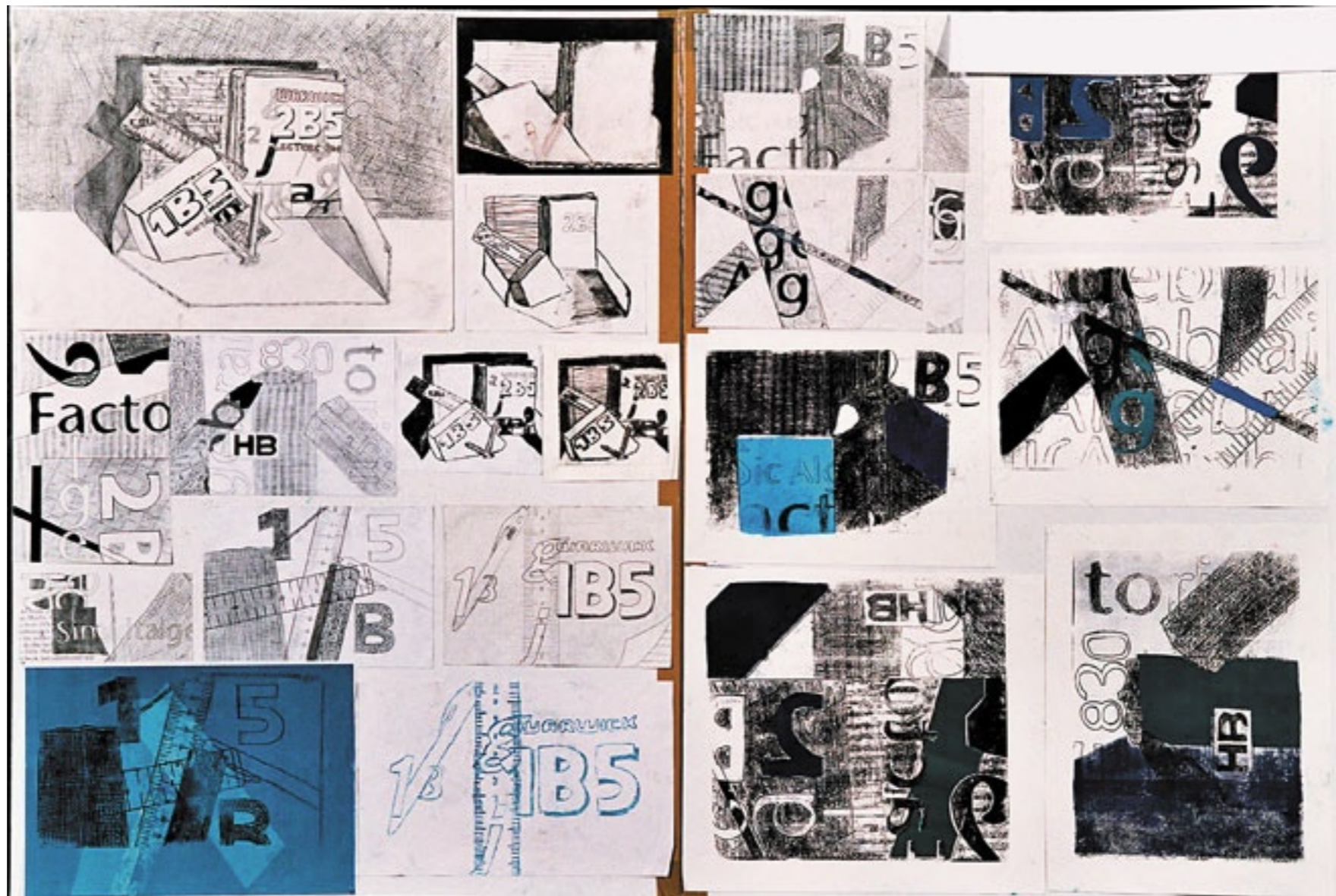
3/3

This folio achieved the standard.
- Ideas were generated from the constructed stage set and developed through an investigation of shape, text and texture.
- Careful sequencing of work demonstrated a systematic approach to developing ideas.
- Processes and procedures used were clearly linked to established practice.