



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 - Sculpture

Achievement Standard 90482

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



NCEA Level 2 – Visual Art 2003 – AS90482

Art Examples

Introduction

This resource contains examples of candidate work submitted in 2003 for verification of assessment for the Visual Arts Achievement Standard AS90482 *Produce a body of work within sculpture 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 Merit.

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 – AS90482

NATIONAL VERIFICATION REPORT 2003

Visual Arts Level Two SCULPTURE External Achievement Standard AS90482

Introduction

This report provides information about student achievement in relation to the standard AS90482 *Produce a body of work within sculpture to show understanding of art-making methods and ideas.*

Assessment and verification procedures for this standard

Achievement Standard AS90482 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

- Successful folios used a wide and varied range of systematic approaches that demonstrated the generation and development of sculptural concerns. They reflected the explicit and implicit use of processes, procedures, materials and techniques from sculptural practice.
- Artist models were used successfully to generate and expand ideas beyond initial starting points, proposed themes or concerns. Both conventional and contemporary artist models were evident. In some cases, artist models were successfully integrated into the development of sculptural ideas, particularly installation works.
- In successful folios a variety of two-dimensional and three-dimensional drawing approaches were used (sketches, drawing notes, plans, models, maquettes, photo collage, digital photography) to demonstrate the thinking process in generating and developing sculptural ideas.

Additional notes for teachers

- Drawing sketches that record only finished works do not constitute developmental drawing. Candidates who engaged in sequences of drawings, possibly with annotations, and recorded the range of ideas being considered and selected, were successful in meeting the first of the achievement criteria.
- Programmes that prescribe most aspects of subject, media, model and scale for candidates may leave them little opportunity to demonstrate decision-making.
- Some submissions presented several solutions without sufficient evidence of the decision-making and development of ideas that occurred between them.
- The use of notation and photographs that show the making process can be used to support sculptural practice, but should not be used as the main means to show the development of ideas.
- Where the media selected may be derived from a traditional craft-based process, candidates must begin with a sculptural problem from which to generate and develop ideas. The development of a process or media is insufficient on its own for students to meet the requirements of this standard.
- 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

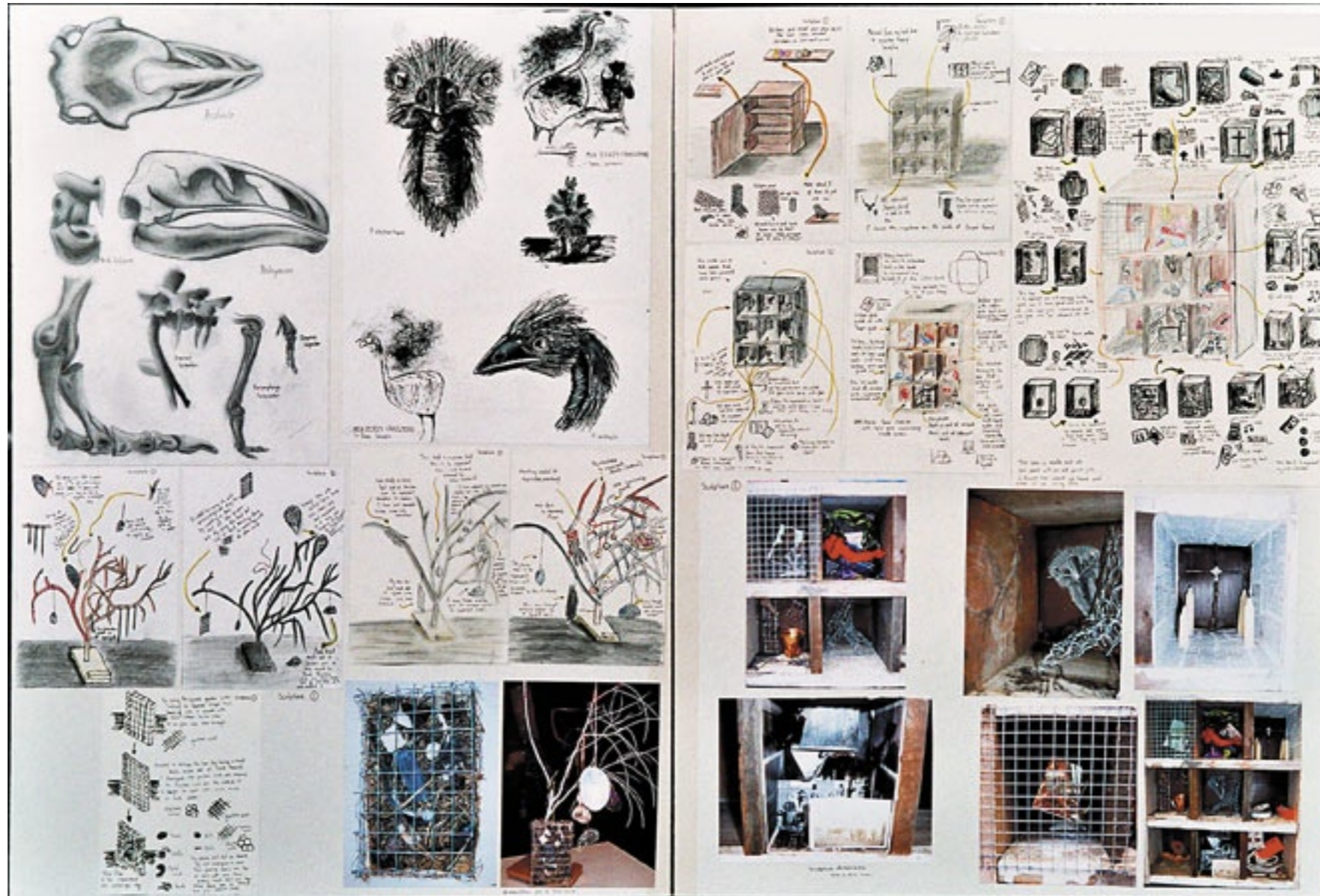
Overview

The folios in this submission showed the range of thematic approaches taken by candidates addressing sculptural concerns. Candidates were able to generate, develop, extend, clarify and regenerate ideas using processes of sculptural construction and assemblage. Artist models Bing Dawe and Joseph Cornell provided possible options for developing ideas relating to themes of endangerment, extinction and artefacts. Candidates began with similar starting points but were given sufficient room and flexibility to generate individual ideas.



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Achievement with Excellence



1/1

This folio achieved the standard with Excellence.

- Drawing was used to analyse, clarify and regenerate ideas. The use of the grid, wire, woven forms and solid objects were employed successfully to depict linear spatial concerns and themes in the work. These ideas were clarified in the second panel, showing understanding of spatial concerns and relationships.
- A systematic and critical approach was demonstrated by the linking of ideas in the first panel with those in the second panel.
- Appropriate sculptural processes, procedures, materials and techniques were used with purpose and understanding, relating to the artist models and sculptural ideas studied.



NCEA Level 2 – Visual Art 2003 – AS90482

Achievement with Merit



1/2

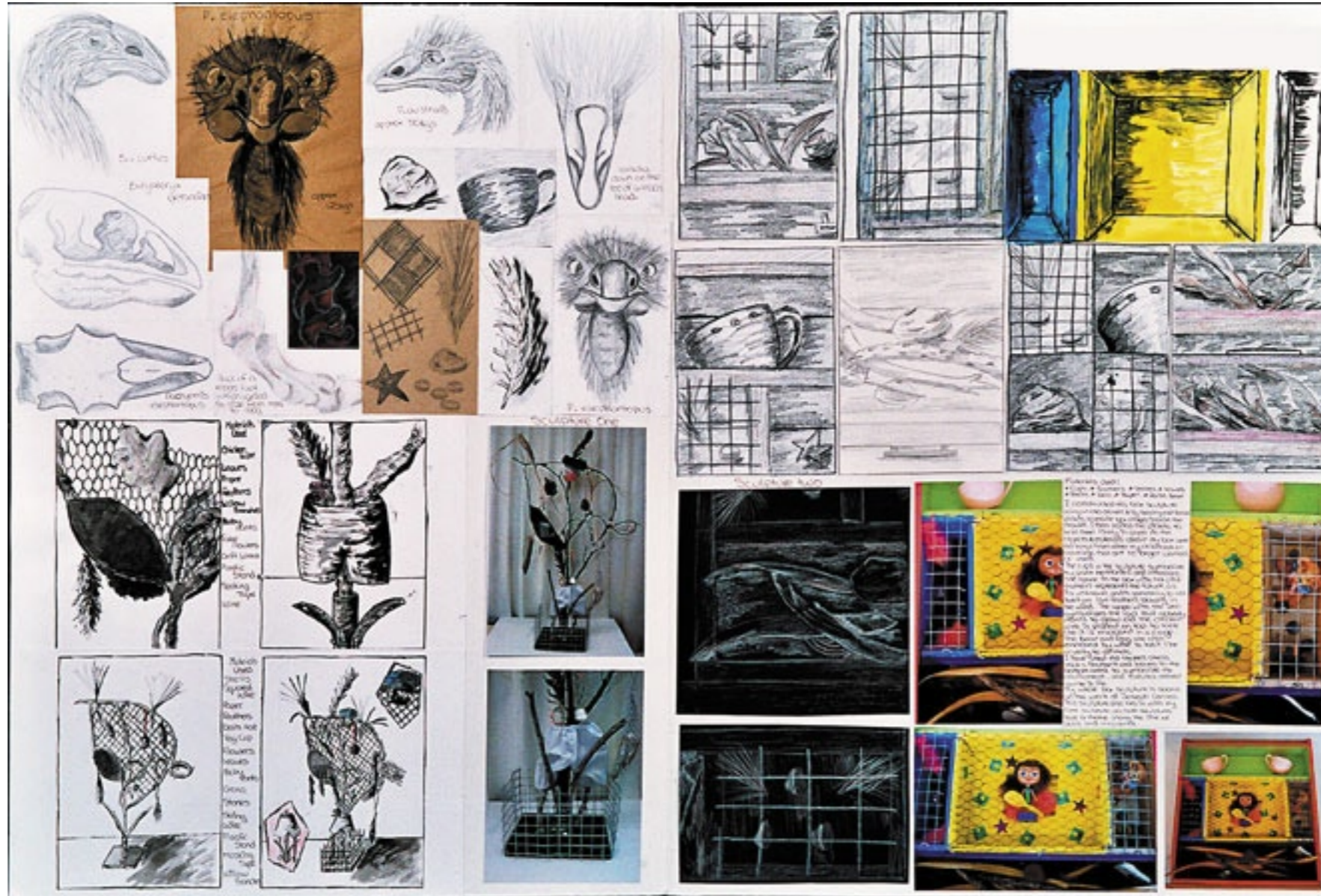
This folio achieved the standard with Merit.

- Drawing was used as the central means to generate, develop and extend ideas. The candidate developed linear sculptures and assemblage sculptures using Joseph Cornell as the artist model.
- Understanding was extended by systematic linking of drawing ideas for sculptural work on the second panel with thematic ideas explored on the first panel. Sculptural ideas of reflected forms within space were extended using appropriate materials.
- The selection and use of materials for drawing and sculptures on the first and second panels demonstrated an understanding of processes, procedures, materials and techniques from established sculptural practice.



NCEA Level 2 – Visual Art 2003 – AS90482

Achievement



1/3

This folio achieved the standard.

- Drawing was used as the central means to generate and develop ideas. The candidate worked from a variety of viewpoints to generate drawing ideas from subject matter relating to archaeological digs (bones and extinct birds, natural and man-made materials). Sculptural ideas were developed to reflect issues of line and form within a limited space.
- A systematic approach was demonstrated as thematic ideas were further developed using Joseph Cornell as a model to create sculptures of personal artefacts.
- The folio demonstrated use of appropriate drawing processes and procedures, and construction and assemblage from established sculptural practice.



NCEA Level 2 – Visual Art 2003 – AS90482

SUBMISSION TWO

Overview

This submission provided examples of candidate work using drawing as the central means to generate, develop, extend, analyse and clarify sculptural concerns based on the concept of living forms. A range of sculptural media was used from construction methods using wire, mesh, plaster and casting techniques, to natural materials appropriate to site and environmental sculptures. The folios demonstrated use of a variety of artist models that explored a range of ideas and conventions. Candidates displayed influences from artists who explored the conventional figure (George Segal, Auguste Rodin, and Henry Moore) and models for whom primary purposes were political statements and site sculpture (Barbara Kruger, Kiki Smith, Andy Goldsworthy and Robert Smithson).



NCEA Level 2 – Visual Art 2003 – AS90482

Achievement with Excellence



2/1

This folio achieved the standard with Excellence.

- Drawing was used as a central means to generate ideas from the human torso and newspaper articles to develop sophisticated sculptural ideas. Barbara Kruger's concept of using words to make political statements and commentary was integrated into the work. Ideas were clarified using conceptual influences from Kiki Smith. Harsh, visceral imagery was used to explore conceptual ideas about suffering and the use of the torso as an independent sculptural object.
- A critical and systematic approach was used with understanding. This was demonstrated by the development of sculptural ideas, moving from general approaches to regenerated ideas, linking processes with refined thematic ideas on the second panel. Colour was used with purpose to strengthen and systematically link drawing and sculptural ideas.
- Appropriate drawing, construction approaches, processes and materials relating to the artist models were used with purpose and understanding.



NCEA Level 2 – Visual Art 2003 – AS90482

Achievement with Excellence



2/2

This folio achieved the standard with Excellence.

- There was sufficient use of drawing as a central means to generate and develop ideas exploring the interaction of human form and movement. These ideas were further developed using the casting process based on the work of George Segal. Cast forms and generated ideas from the first panel were regenerated in a range of ways to create finished works in the second panel.
- A critical and systematic approach was taken to linking and developing ideas. Sculptural process and concepts were used with purpose and understanding.
- Understanding was evident in the purposeful use of casting processes and concepts, drawing approaches and photographs related to sculptural practice and the artist model used.



NCEA Level 2 – Visual Art 2003 – AS90482

Achievement with Merit



2/3

This folio achieved the standard with Merit.

- Drawing was used as the central means to generate, develop and extend ideas. Drawing and maquettes were used to explore the figure and its surface in the round. Ideas were extended with understanding using influences from Henry Moore to explore spatial relationships, such as convex and concave forms, and the simplification and abstraction of the figure.
- A systematic approach was taken to linking ideas through conventional drawing techniques and sculptural approaches.
- Use was made of appropriate drawing, sculptural processes, materials and techniques in response to the artist models studied.



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SUBMISSION THREE

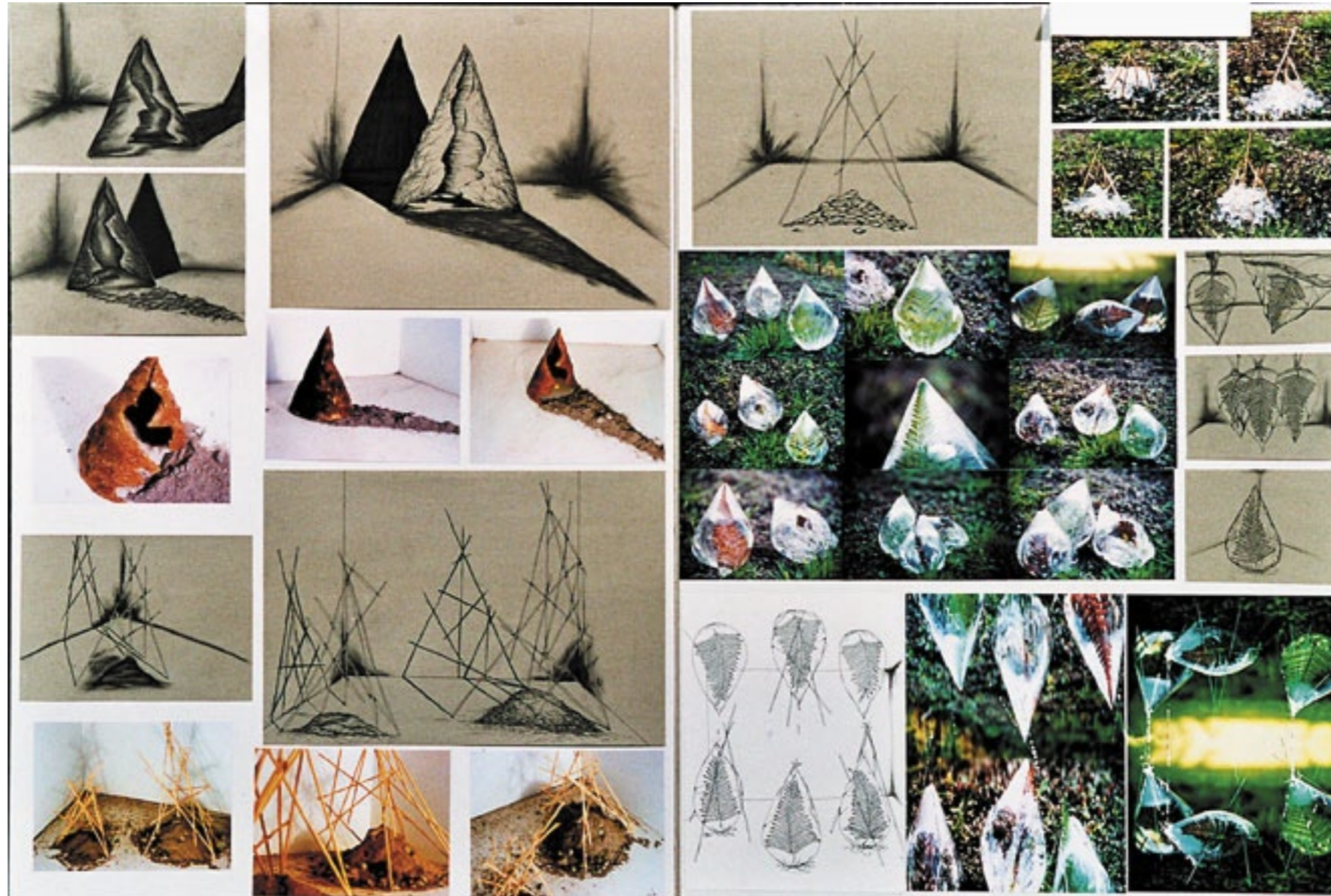
Overview

This submission presented a range of work where candidates explored spatial concerns within a defined space. Candidates initially focused on fundamental sculptural concerns and then investigated specific ideas in a developmental series. A range of drawing and sculptural media was used as part of the sculptural process in the generation and development of ideas. Casting, construction, planar and site sculpture were approaches taken to generate, develop, extend, clarify and regenerate sculptural ideas.



NCEA Level 2 – Visual Art 2003 – AS90482

Achievement with Excellence



3/1

This folio achieved the standard with Excellence.

- Drawing was the central means to generate, develop, analyse, clarify and regenerate a depth and range of ideas. The candidate developed and extended ideas on the first panel, alluding to protective structures and the work of Robert Morris and Richard Long. Sculptural forms were regenerated into time-based sculptures, reflecting the use of natural materials to demonstrate the bonds and tensions that exist in nature, as found in the work of Andy Goldsworthy.
- A purposeful, systematic and critical approach was taken to generate and develop ideas. The candidate systematically linked and evolved drawing and sculptural ideas with growing complexity.
- Processes, procedures, materials and techniques from sculptural practice were used with purpose and understanding. Conventional sketches, maquettes, photographs and digital photography were used successfully to complement the range of sculptural ideas. The folio demonstrated the candidate's understanding of the possibilities and limitations of the sculptural media and processes used.



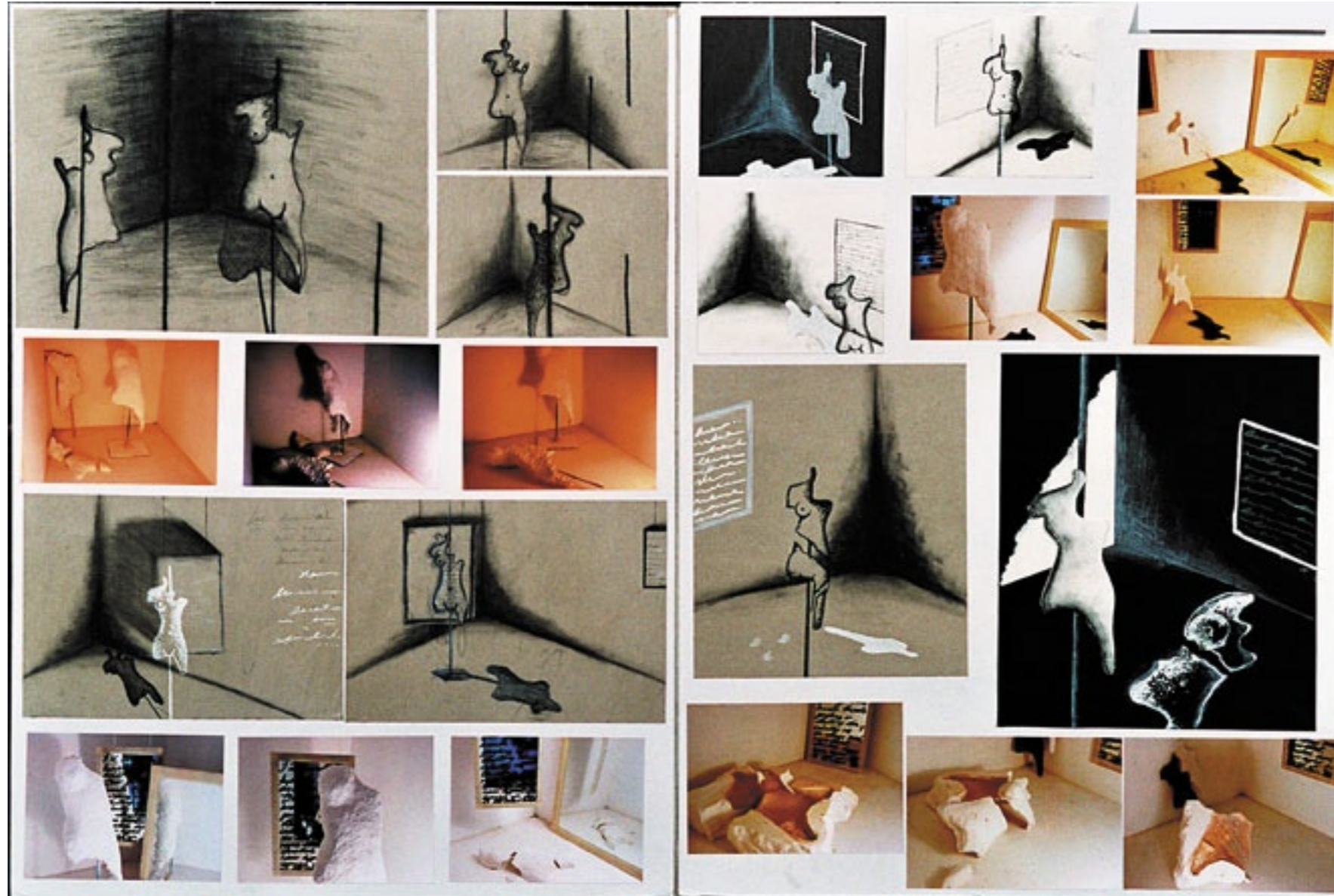
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Achievement with Merit



3/2

This folio achieved the standard with Merit.

- Drawing was used as the central means to generate, develop and extend ideas. Initial ideas explored the spatial relationships of cast torso forms within an enclosed space. Negative shapes, reflection and words were introduced to extend the spatial interaction of forms within two- and three-dimensional space.
- Drawing and sculptural ideas were linked, demonstrating the candidate's understanding of the systematic nature of the sculptural process.
- Sketches, photographs, casting and installation processes and procedures relating to a range of artist models were used with understanding.

NCEA Level 2 – Visual Art 2003 – AS90482

Achievement



3/3

This folio achieved the standard.

- Drawing was used as the central means to generate and develop ideas relating to the human torso. Spatial concerns and relationships were systematically developed using relief and planar construction methods. Planar forms were further developed, exploring negative and positive space relationships and movement, using Rebecca Horn as the artist model.
- A systematic approach linking and expanding sculptural ideas was evident in the folio.
- Sketches, relief, construction maquettes and photographs were used that related to established practice.



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