



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

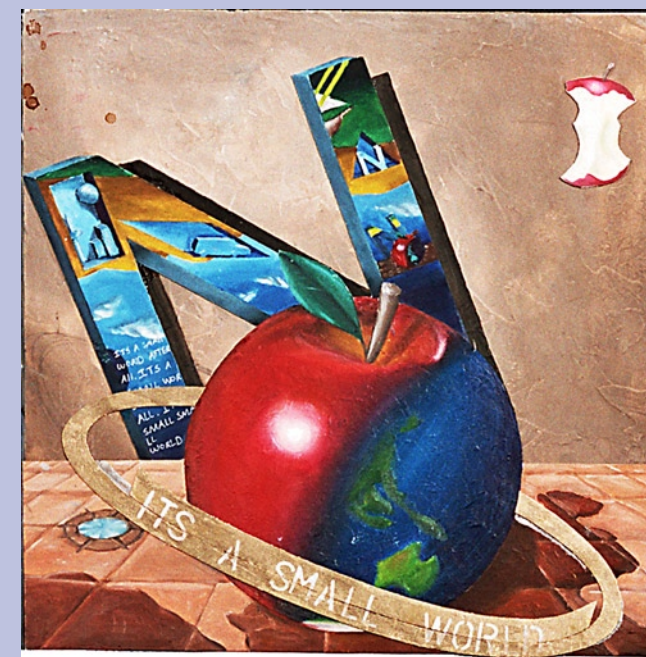


National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

NCEA Level 1 – Visual Arts 2004 – AS90020

Generate and develop ideas in making artworks

Examples of Candidate Work 2004



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Examples of Candidate Work

Introduction



This resource contains examples of candidate work submitted in 2004 for verification of assessment for the Visual Arts Achievement Standard AS90020 *Generate and develop ideas in making art works.*

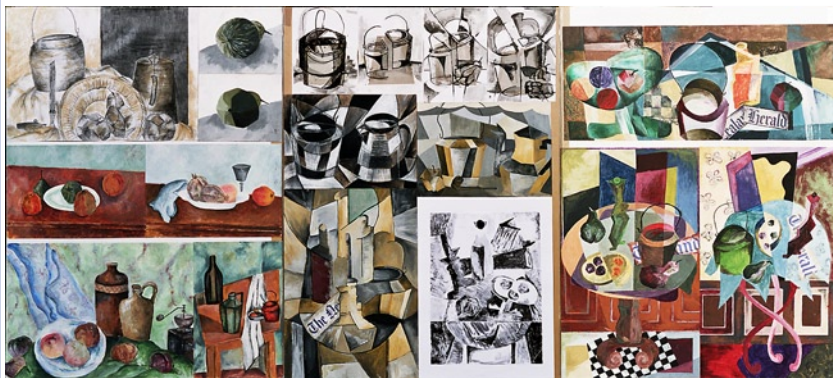
The purpose of this resource is to assist art teachers in preparing teaching programmes and their candidates for assessment in 2005.

Examples from 10 school submissions have been selected to reflect the wide range of school art programmes providing candidates with opportunities to succeed. In general, the submissions selected contain examples of Achievement, Achievement with Merit and Achievement with Excellence.

The samples of work demonstrate the broad range of work that is able to meet each achievement criterion for the standard, being the basis on which candidate performance was assessed. Some work may have only just reached the standard, while other work may more obviously do so or, in fact, be close to the next grade boundary.

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 web site www.nzqa.govt.nz



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Submission 1

Main ideas developed from subject matter

The theme is 'Navigating the millennium – From Maui to the Matrix', the inter-connectedness of the old with the new, links between our country's heritage and culture with current trends. This provides a context to explore traditional Māori and European Art, with post colonialism and contemporary practice, drawing on research from Achievement Standard 1.1.

Media, techniques and pictorial concerns

The theme is explored through ideas and imagery of exploration and journeys, using images that reflect identity and place. These include maps, charts, navigation, land, signs, symbols and patterns. Imagery and references draw upon waka, kaiwhakatere (steersman), European craft and pilots, as well as aspects of techno-Māori, pop optic culture and 'cyberspace'.

A range of wet, dry and mixed media is used including pencil, charcoal, collaged elements, shellac, varnish, ink and oil, acrylic and / or enamel paint.

Main artist models used

'Hybridity', or an eclectic gathering of ideas from a range of artists or sources has been encouraged, as opposed to using one or two explicit models. Many artist models were referenced, but key models were Ruth Watson, Shane Cotton, Richard Killeen and Gordon Walters. Candidates have also referred to aspects of established design practice. Compositional focus is on formal concerns and properties of form and shape, flat and deep space, figure and field.



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Achievement



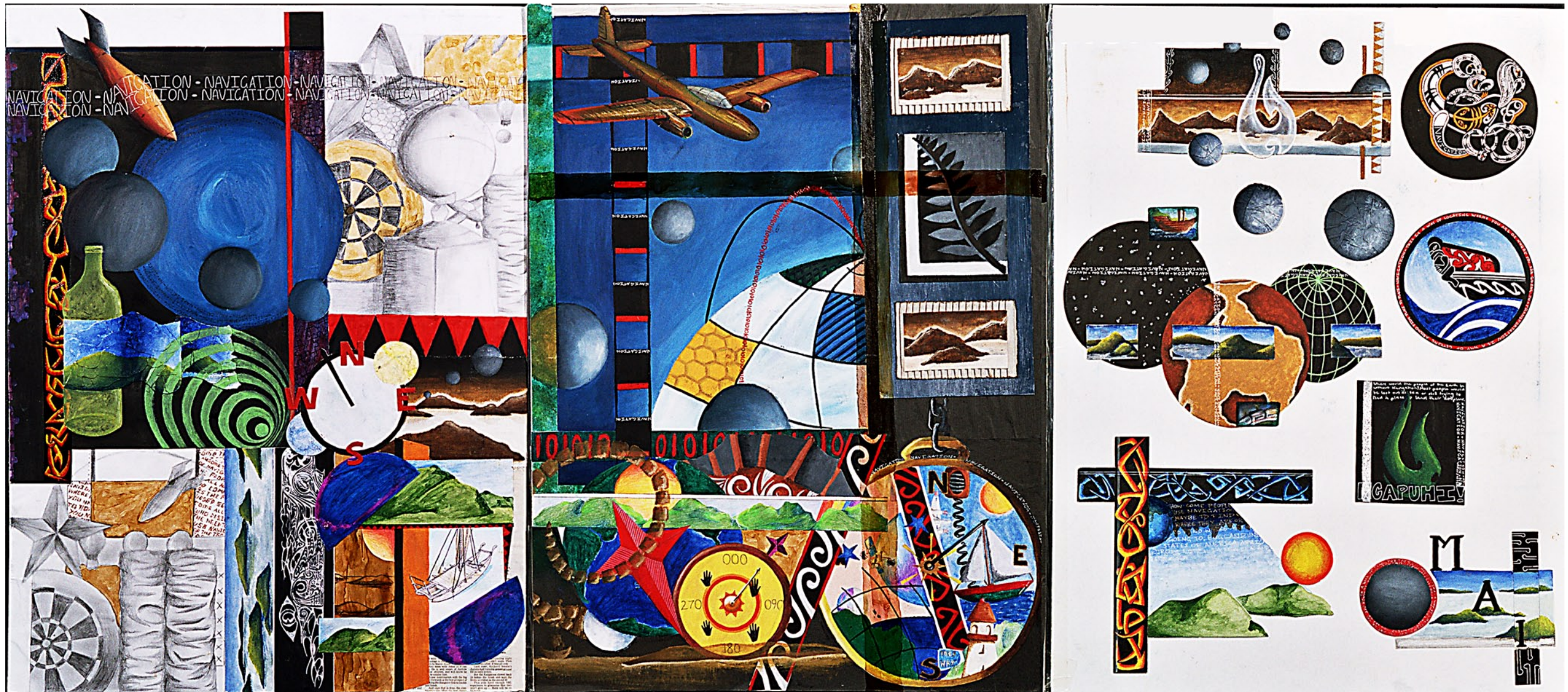
1/1

This folio shows sufficient evidence of:

- decision-making in the use of drawing, paint, mixed media, and collage to structure compositions. Information is recorded and developed, using landscape to convey ideas about time, travel and cyberspace
- development and refinement of ideas from gathering of information on panel one, through to the refinement of a series of works on panel three
- the use of techniques and conventions belonging to a range of artistic sources, including Reuben Patterson, Peter Robinson and Ruth Watson.

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Achievement with Merit



1/2

This folio shows clear evidence of:

- consistent control of a range of media and techniques to record information throughout the submission, with evidence of fluent control in the latter works
- purposeful decision-making in generating, from a range of subject matter, ideas that are developed and refined through a series of works that explore varying pictorial compositions and formats
- ideas, techniques and conventions from multiple sources, particularly Shane Cotton, that are developed in the candidate's own work.

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Achievement with Excellence



1/3

This folio shows clear evidence of:

- fluent control of drawing, paint and collaged media in the recording of information from a wide range of subject matter, demonstrated in the attention to detail and the recording of shallow, deep and illusionary space
- purposeful decision-making from initial exploration of subject matter into the development and clarification of a range of pictorial ideas throughout the panels
- circular and curved shapes are developed and clarified in compositional devices throughout the submission (plays with solid, flat, viewpoint, etc)
- ideas, techniques and conventions from artists' works that have been developed and integrated into the candidate's own work, with understanding and invention.

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Submission 2

Main ideas developed from subject matter

Māori and European cultures were investigated in a study of oppositions and dualities through exploration of traditional gender roles associated with sewing and weaving, woodwork and carving. Candidates began with still life studies and then explored different compositional conventions and treatments of space based on established practice. Work was produced in sequences of small works as particular conventions and ideas from established practice were explored, such as overlaid linear images, floating objects and the division of paintings into sections and panels to juxtapose images.



Media, techniques and pictorial concerns

A range of drawing, paint and printmaking media was incorporated into the programme, including ink, acrylic and oil paints. A range of supports, layering and collage techniques were also experimented with. These included the use of digital images of candidates' own work being collaged back into paintings and paint being scratched back to create linear detail and reveal layers beneath.



Main artist models used

Key artists informing candidate studies are John Bevan Ford, Davis Salle and Seraphine Pick. References to these models are evident in the range of pictorial devices and techniques that are explored, as well as in the use of colour that includes both monochromatic and limited palettes.



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Achievement



2/1

This folio shows evidence of:

- use of a range of media and techniques
- decision-making in recording ideas from the still life subject matter through a sequence of compositions that explore pictorial arrangement, overlapping, flattened space and positive and negative contrast
- ideas from artist models have been used to inform the decision-making throughout the folio.

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Achievement with Merit



2/2

This folio shows evidence of:

- control of a range of painting and printmaking media and techniques to record information from still life subject matter, explore limited and monochromatic palettes, and layer media consistent with the ideas and techniques of David Salle and Seraphine Pick
- purposeful decision-making in the development of ideas from realist conventions into grid compositions, experimenting with differing treatments of space, reflecting the ideas, techniques and conventions of the artist models.

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Achievement with Excellence



2/3

This folio shows clear evidence of:

- detailed observation and depth in recording information from the subject matter
- fluent control of media and techniques to record, develop and resolve ideas convincingly
- purposeful decision-making to explore compositional arrangements based on David Salle's tone and grid devices and Seraphine Pick's use of positive and negative grid sections overlaid with tone and scraffito techniques
- the successful integration of these artists' methods and techniques into the candidate's own work.

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Submission 3

Main ideas developed from subject matter

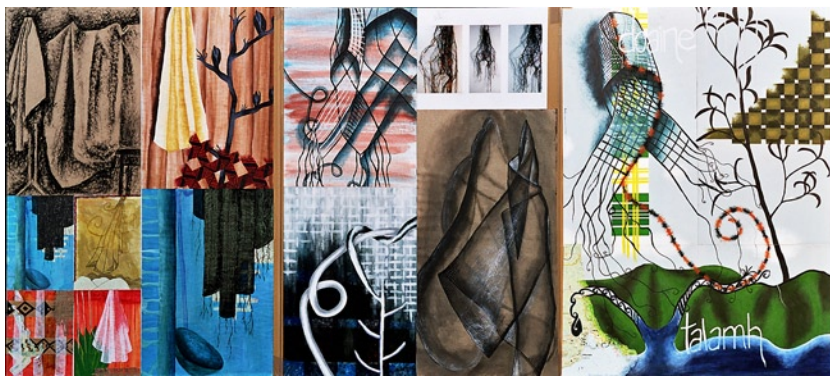
This programme included studies in both two and three dimensions. Initially the kahu, or cloak, was investigated and concepts such as mana, enclosure, protection, absence/presence and threads as genealogy and genetics were explored. The fibre and threads of the cloak served as the basis for linear sculptures that became the focus on panel two and the subject for further developmental drawings, which in turn led into the sequence of paintings on panel three.

Media, techniques and pictorial concerns

Two-dimensional drawing mediums included pencil, inks, charcoal, acrylic paint and glue. Candidates had opportunities to experiment, combine, collage and layer as they mixed media. In three-dimensional studies, materials with linear properties were explored in wire mesh, filament, fibre and string. Linear properties and interweaving were also explored in two dimensions with techniques of overlaying, scratching, dripping and dragging of media.

Main artist models used

John Bevan Ford, Kura Te Waru Rewiri and Deborah Crown formed the nucleus of artist models. Other artists introduced included Shane Cotton, John Walsh and New Zealand regionalist landscape painters. Candidates were encouraged to extend individually in panel three as they explored personal genealogies, and some candidates incorporated ideas and conventions from Pasifika, Celtic and Indian traditions.



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Achievement



3/1

This folio shows evidence of:

- generation and development of pictorial and sculptural ideas based initially on customary Māori weaving and cloaks
- appropriate decision-making in use of charcoal, wet drawing media and techniques to record information
- use of sculpture and linear techniques in wet media to develop ideas based on cloaks and woven forms
- use of some ideas, techniques, pictorial and sculptural conventions from artists studied.

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Achievement with Merit



3/2

This folio shows evidence of:

- control of a range of wet and dry drawing media
- sculptural techniques (layering of forms) that are used to develop ideas from panels one and two and translate these ideas into a two-dimensional pictorial work in panel three
- purposeful decision-making in the relationship of compositional approaches and integration on panel three
- purposeful decision-making in sculptural work that develops linear ideas appropriate to the subject matter studied
- ideas, techniques and conventions from a range of artist models that are developed in both two- and three-dimensional works.

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Achievement with Merit



3/3

This folio shows evidence of:

- consistent control of a range of two- and three-dimensional media and techniques throughout the folio, with some evidence of fluent control in the recording of information on the first panel
- purposeful decision-making in the generation and development of pictorial and sculptural ideas
- three-dimensional work that explores line and motif successfully and develops into further pictorial ideas
- ideas, techniques and conventions from a range of artist models, including those of John Bevan Ford and Kura Te Waru Rewiri, that are developed in the candidate's own work.

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Submission 4

Main ideas developed from subject matter

Ideas were generated from drawings of a still life, incorporating found objects such as frames, rope and tools. Some candidates also recorded information from a saxophone, that generated rounded shapes. Initially, candidates selected areas of interest and experimented with multiple viewpoints, positive and negative shapes and spaces, collage and monochromatic media. Initial studies were developed into a sculpture which is recorded in photographs on panel two. The sculpture then became the subject for paintings developed over panels two and three.

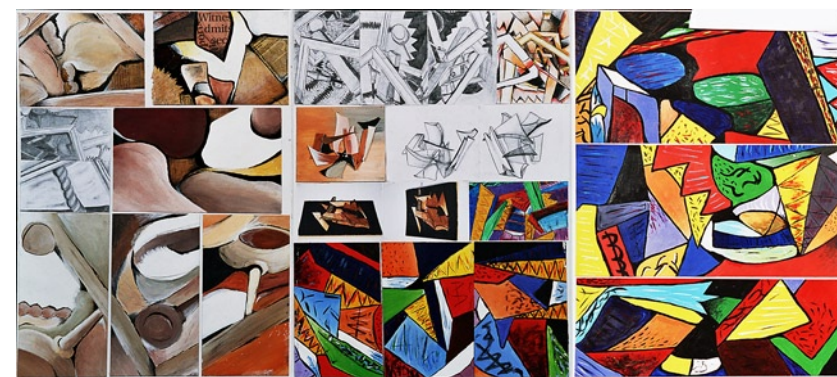
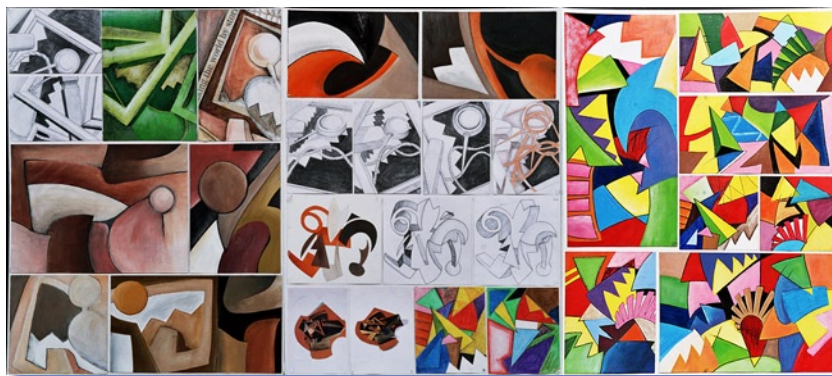
Folios were organised to present work in sequences representing the different stages of development that candidates worked through. This layout allowed candidate decision-making to be read. At each stage of the process, finished works were supported by developmental works.

Media, techniques and pictorial concerns

A range of media was used in the investigation of surface and texture. This included wet and dry drawing materials, pencil, dye, shellac and paint; collage materials such as newspaper and sculptural materials such as card.

Main artist models used

Artist models were varied between candidates. Initially, Braque and Picasso and aspects of Cubism were explored with multiple viewpoints and collage, but then candidates extended into more individual approaches, exploring artists such as Brett Whitley, Neil Fraser, Robert McLeod, and Patrick Heron.



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Achievement



4/1

This folio shows evidence of:

- decision-making in the use of dry and wet media and techniques to record information from still life subject matter; and use of drawing, sculptural media and paint to develop ideas of abstract shape, colour and texture
- generation and development of ideas through cropping, distortion and abstraction of compositional elements
- ideas, techniques and conventions from Cubism and the work of New Zealand artists Neil Fraser and Robert McLeod that have been used in candidate's work.

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Achievement with Merit



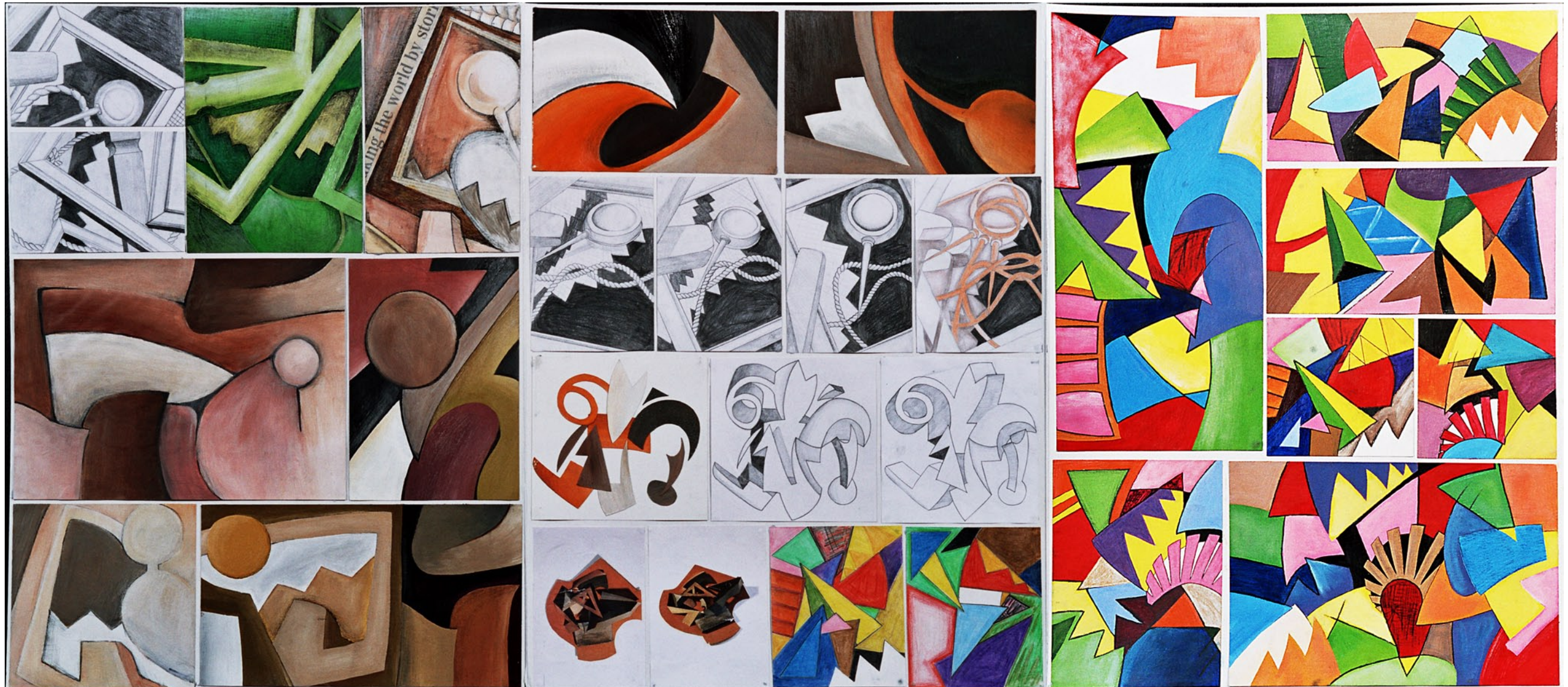
4/2

This folio shows evidence of:

- confident control of a range of collage, paint and sculptural media and techniques in the recording and development of ideas from still life subject matter
- purposeful decision-making in the development of three series of works that explore pictorial two-dimensional compositions, three-dimensional planar sculptural conventions, and abstraction through colour relationships and compositional arrangements
- ideas, techniques and conventions from a range of Cubist and New Zealand artists, particularly the earlier work of Neil Fraser, that have been developed in the candidate's own work.

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Achievement with Excellence



4/3

This folio shows sufficient evidence of:

- fluent control of two- and three-dimensional media and techniques throughout the folio, in both the recording of information and the development of ideas
- systematic generation, development and resolution of ideas relating to colour, forms and planar arrangements, integrating ideas and conventions from a range of artistic models
- development of illusionistic methods into abstraction, and the exploration of shape and form into flattened planes and flattened space.

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Submission 5

Main ideas developed from subject matter

The theme for this programme was the arrival of the Arawa tribe from Hawaiiki and their settlement at Maketu and the surrounding district. Candidates studied their local environment, museum artefacts and their school's wharenuui. They began with still life drawings of natural, sea-related and man-made objects. Sculptures photographed for panel one were based on a gateway which tells the story of Arawa.



The grid, pattern-making, creating depth by layering, flattened and deep space are all explored. In panel two, candidates experiment with aspects of abstraction, and in panel three ideas were simplified and refined, with each candidate presenting three final works.

Media, techniques and pictorial concerns

A variety of media was explored through drawing, mixed media studies and paintings, including pencil, indian ink, acrylic paint, impasto, gesso and shellac. Sculptural materials were also explored for panel one.

Main artist models used

Clear references were made to a range of artist models throughout the programme, particularly Shane Cotton, Nicky Foreman, Michael Smither, Michel Tuffery and Fatu Feu'u.



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Achievement



5/1

This folio shows evidence of:

- recording information about still life and landscape subject matter, using wet, dry and sculptural media and techniques
- development of ideas through simplifying the elements into symbols, patterns and shapes, and placing them in a grid format derived from Shane Cotton and Fatu Feu'u
- artists' ideas and conventions being used in a sequence of works, developing colour relationships within the grid format.

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Achievement with Merit



5/2

This folio shows sufficient evidence of:

- purposeful decision-making and control in the range of wet, dry and three-dimensional media and techniques used to record and develop ideas from still life and landscape subject matter
- a variety of motifs and elements such as kowhaiwhai patterns, text and rock forms, that have been developed in the candidate's own work through the exploration of compositional arrangement within a landscape format
- ideas, techniques and conventions from artists such as Shane Cotton and Michael Smither being used to develop ideas.

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Achievement with Excellence



5/3

This folio shows sufficient evidence of:

- purposeful decision-making and fluent control of a range of drawing, painting and sculptural media and techniques to record information from the still life and landscape subject matter
- purposeful decision-making in the contrasting of realistic elements with patterning and repeated flattened forms, that are combined and overlaid in panel two, then simplified and resolved in the three final mixed media works on panel three
- ideas and conventions from Shane Cotton, Michel Tuffery and Michael Smither, that have been used to develop, clarify and resolve ideas in the candidate's own work.

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Submission 6

Main ideas developed from subject matter

The theme for these submissions was macro/micro-patterns of nature. Candidates began with still life studies of plant forms, including pods, leaves, ferns, palms, harakeke and fossils. They then developed a series of drawings emphasising the recurring forms and patterns of plants at a microscopic level. The plant-based Māori kowhaiwhai patterns and formal taniko patterns were also studied and the grid structure introduced. Together these elements provided candidates with opportunities to explore ideas of representation, division, repetitions and pictorial space using the grid structure and overlaid pattern.

Media, techniques and pictorial concerns

Drawing media included pencil, paint, ink, shellac, oil pastel, gesso and impasto medium. Collage techniques were investigated and additional materials such as sand, tissue and card were experimented with in the exploration of surface.

Main artist models used

Candidates used ideas, techniques and conventions from a range of artists, including Neal Palmer, Shane Cotton, Terry Winters and MC Escher to inform their work.

The range of media and techniques, together with the artistic conventions explored, gave candidates the opportunity to integrate, regenerate and resolve ideas.



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Achievement



6/1

This folio shows evidence of:

- recording information from plant forms and samples of kowhaiwhai and taniko patterns
- ideas developed into paint and mixed media works which explore the relationships between shapes, texture and patterned surfaces
- conventions of the grid, and ideas and conventions from Māori art forms and Terry Winters' compositions, that have been used in the candidate's own work.

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Achievement with Merit



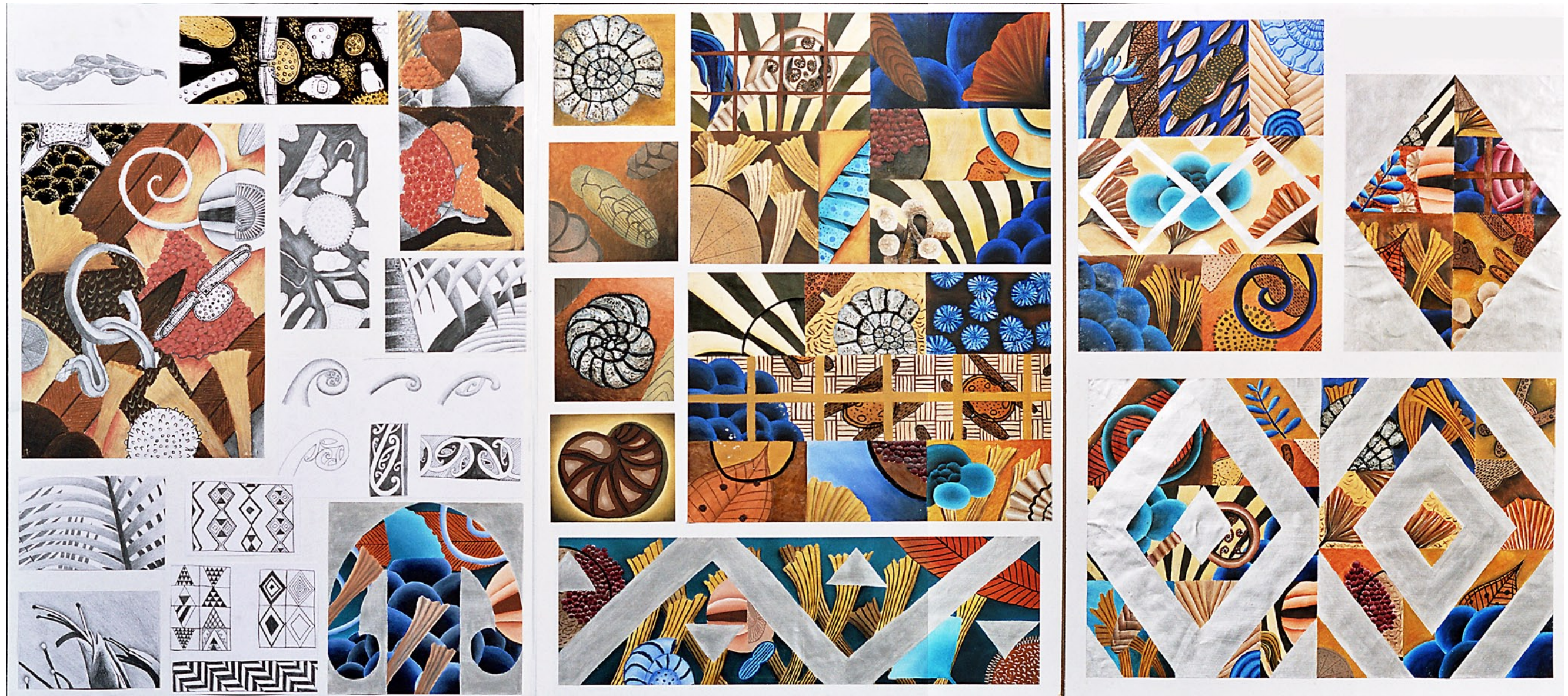
6/2

This folio shows evidence of:

- purposeful decision-making in the way plant forms have been recorded, using a variety of techniques, wet, dry and mixed media. Areas of fluent control are evident in the recording of information using dry media in panel one
- purposeful decision-making in the exploration of positive and negative shapes, overlaying of forms and patterns
- the use of symmetry and asymmetry derived from conventions of traditional Māori kowhaiwhai and taniko art forms, that have informed compositional development
- the use of colour and shapes within compositions, but does not show knowledge of contemporary European models.

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Achievement with Excellence



6/3

This folio shows evidence of:

- purposeful decision-making in the recording of plant forms and patterns with fluency and control, demonstrating particular attention to detail, surface and form
- ideas, techniques and conventions from customary Māori art, that have been used to resolve compositions based on the repeating geometric patterns of taniko. These have been contrasted and integrated in a resolved manner with the organic forms, which reference ideas from a range of artists, including the work of Terry Winters.

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Submission 7

Main ideas developed from subject matter

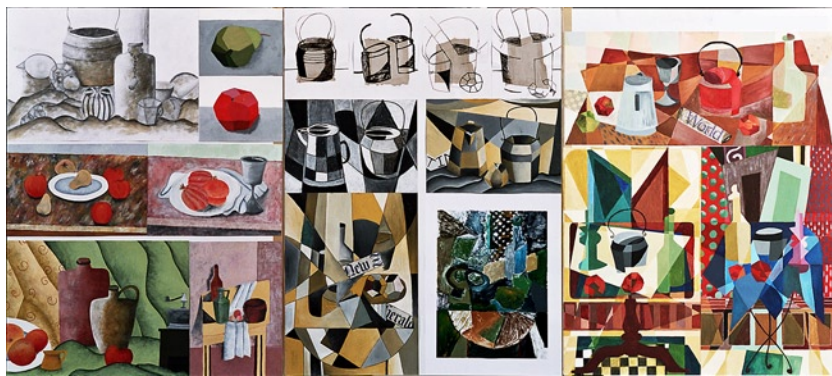
In this programme, candidates worked systematically through the stages of Cubism, with panel one focusing on early Cubism, panel two on Analytical Cubism and panel three Synthetic Cubism. Beginning with a table top still life, candidates explored form and space, faceting, multiple viewpoints, and the tilting of the table surface. In panel two, they moved to fragmentation of the objects and flattened space. In panel three, candidates had the opportunity to revisit colours and surfaces from panel one, whilst incorporating and developing the more complex compositions, fragmentation and use of extended lines to lead and break up space, developed in panel two. These elements were further extended as candidates explored pattern, colour, surface and shape.

Media, techniques and pictorial concerns

Generative and developmental studies in drawing in panels one and two led on to sequences of paintings in each panel, with monoprinting also being explored on panel two. Drawing media included ink, chalk, charcoal and shellac. Collaged elements were introduced on panels two and three.

Main artist models used

The ideas, techniques and conventions of Cubism underpin all aspects of this programme, but specifically candidates have studied the artworks of Cézanne, Braque and Derain.



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Achievement



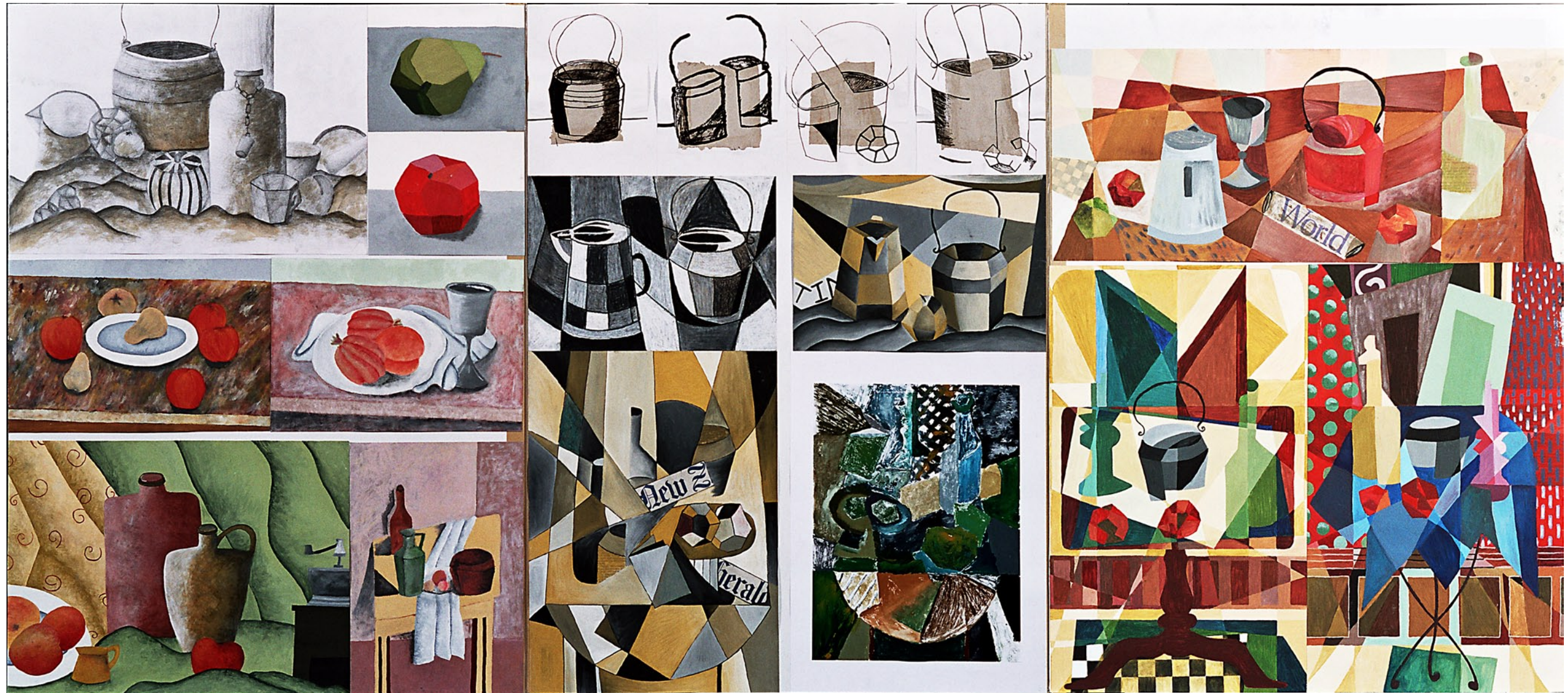
7/1

This folio shows evidence of:

- decision-making in the recording of information and developing ideas from still life subject matter, using a range of drawing, painting, collage and print media and techniques
- ideas, conventions and techniques such as faceting, multiple viewpoints and extended lines from cubist models that are also used in the candidate's own work.

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Achievement with Merit



7/2

This folio shows evidence of:

- purposeful decision-making and control of a range of drawing, paint, print and collage media to record specific information about form, shape and space
- the development of ideas from observational recording of still life information into cubist compositions which explore multiple viewpoints, faceted forms, colour relationships, surface patterning and flattened space.

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Achievement with Excellence



7/3

This folio shows sufficient evidence of:

- purposeful decision-making through a series of works on each panel which clarify pictorial issues relating to multiple viewpoints, faceted forms and flattened space
- fluent control of a range of drawing, print, collage and paint media in the recording of information about form, space, light, surface, pattern and shape
- the development and integration of cubist ideas, techniques and conventions in the candidate's own work.

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Submission 8

Main ideas developed from subject matter

Candidates first researched the conventions of self portraits in the drawing standard for AS90019. In AS90020 they extended their focus to wet media and portraiture in general, investigating light and shadow, viewpoint and expression. Studies for AS90018 incorporated research of icons and in the external standard this initiated the theme of identity, which provided opportunity for candidates to explore personal objects, places, environments and culture/sub-culture.

Media, techniques and pictorial concerns

Drawing media included pencils, oil pastels, charcoal, inks, dyes, coloured chalk pastels, acrylic paint, PVA and oil sticks. Candidates also explored a range of mediums, including clear gel medium, water-based varnish and water- and oil-based printing ink. Candidates were encouraged to explore media, experimenting individually with wet and dry media, multi-media, collage, layering and reworking appropriate to the ideas and models they were investigating.

Main artist models used

Candidates had access to a range of artists and could select, combine and integrate ideas and conventions individually. Artists introduced included Jim Dine, Francis Bacon, Colin McCahon, Henri Matisse, Richard Diebenkorn, Frank Auerbach, Roy Lichtenstein, Margaret Dawson, Alan Pearson and Alice Neel.



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Achievement



8/1

This folio shows evidence of:

- decision-making in the range of media and techniques, beginning with additive and subtractive techniques in dry media, then exploring collage, wet and mixed media
- decision-making in the development of ideas from portrait studies, evident in the selection of eyes as a focus, the variance of viewpoint, the use of cropping and development of the surface through collage and overlaying of media
- the use of ideas, techniques and conventions from figurative artists, for example the charcoal techniques of Auerbach.

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Achievement



8/2

This folio shows evidence of:

- decision-making in the recording of information in studies of hands and faces, using a range of media including charcoal, pastel and paint
- decision-making in the development of ideas through selection and composition, the cropping and placement of forms, and experimentation with media, colour and tonal contrasts to express emotion.

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Achievement with Merit



8/3

This folio shows evidence of:

- control of a range of media and techniques throughout the submission, including dry drawing media, collage and paint, culminating in flat paint and printed text appropriate to the use of Lichtenstein as a model
- purposeful decision-making in the production of several series of related works
- development of ideas from images of the figure, based on ideas and conventions of Andy Warhol and Roy Lichtenstein, including use of repetition and comic book formats.

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Submission 9

Main ideas developed from subject matter

Candidates developed compositions based on still life studies of science room apparatus and natural history exhibits. Scientific symbols and diagrams were also investigated and candidates had the opportunity to extend their investigations into concepts and research of personal interest. For example, one candidate explored nuclear fission and New Zealand's connection through Ernest Rutherford's discoveries in the early 20th century.

Media, techniques and pictorial concerns

Drawing media included coloured pencils, charcoal, dye, chalk and oil pastels, and acrylic paint. A large woodcut also featured in most candidates' submissions.

Main artist models used

A range of artists were introduced, including Georgia O'Keeffe, Joan Miro, Wassily Kandinsky, Giorgio De Chirico, Terry Winters, Brett Whitley and Richard Killeen. With this diversity of artists, candidates were introduced to different treatments of space, including flattened, shallow, deep and illusional. This allowed candidates to extend individually in their later works, exploring conventions appropriate to their ideas.



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Achievement



9/1

This folio shows evidence of:

- a range of media and techniques to record information and develop ideas, including chalk, pastel, paint and woodcut
- development of ideas along with a theme of science and life, beginning with a still-life study and introducing animal and plant forms from sea and land
- decision-making is evident as the candidate experiments with the relationship of objects within the composition and explores shallow space and different formats.

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Achievement with Merit



9/2

This folio shows evidence of:

- consistent control of a range of media and techniques in the recording of information from the initial still life through the developmental works, including paintings and woodcut
- purposeful decision-making in the development of ideas as the candidate explores spatial conventions, including deep illusionary and shallow space, using overlapping, varying scale, light to reveal forms and floating forms.

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Achievement with Excellence



9/3

This folio shows evidence of:

- fluent control of dry and wet media in the recording of information from subject matter
- purposeful decision-making in the development and resolution of ideas, beginning with observational study of still life, then systematic development into complex compositions exploring illusionary space and floating forms
- purposeful decision-making evident in the clarity of ideas through the selection of specific subject matter, colour and elements of text
- incorporating conventions from established practice in candidate's own work.

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Submission 10

Main ideas developed from subject matter

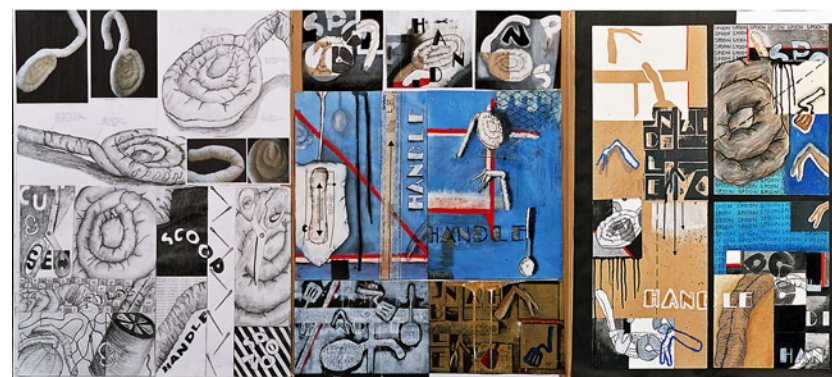
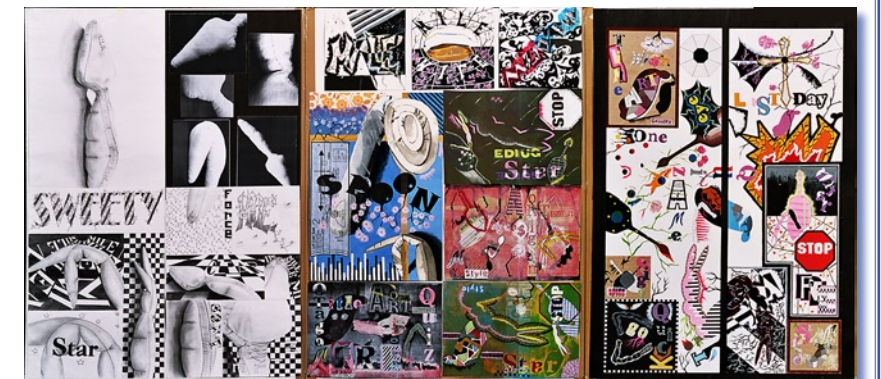
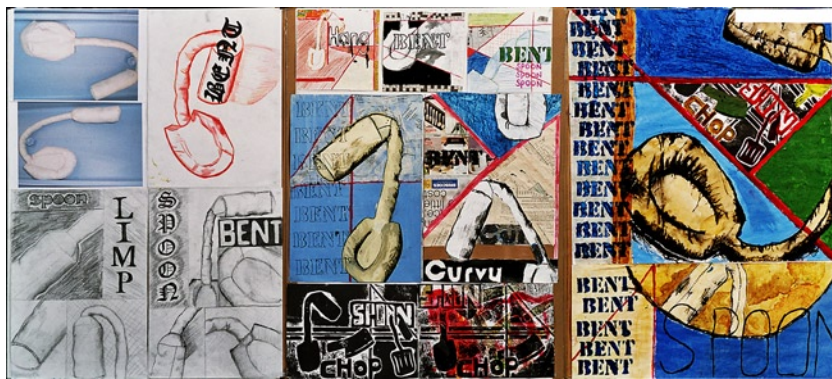
Sculpture formed the basis of panel one. Candidates created soft sculptures of common everyday domestic items, from which they recorded information which they used as the subject matter for two-dimensional artworks throughout the folio. Work was presented in sequences as they combined images of the sculpture and associated text using conventions from design. Painting compositions were developed, using the grid as a structural device.

Media, techniques and pictorial concerns

Candidates experimented with media throughout the folio, mixing, combining and overlaying, pencil, paint, indian ink, printing ink, shellac, glazes, collage elements and stencils.

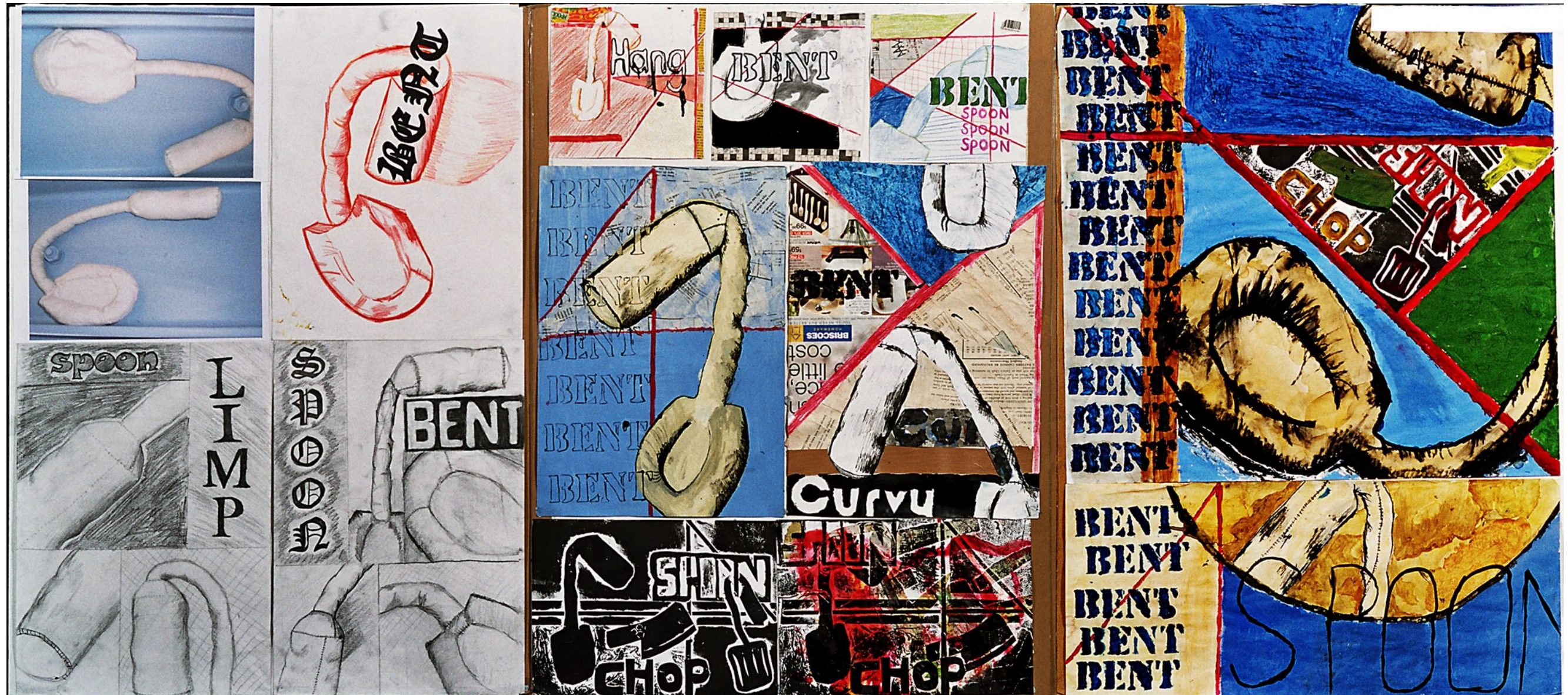
Main artist models used

Conventions, concepts, ideas and techniques from established practice of sculpture, painting, and design were all explored in varying degrees in the candidates' own work. Particular Pop artist models included Claes Oldenburg, Robert Rauschenburg and Jim Dine, while design candidates studied the work of David Carson.



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Achievement



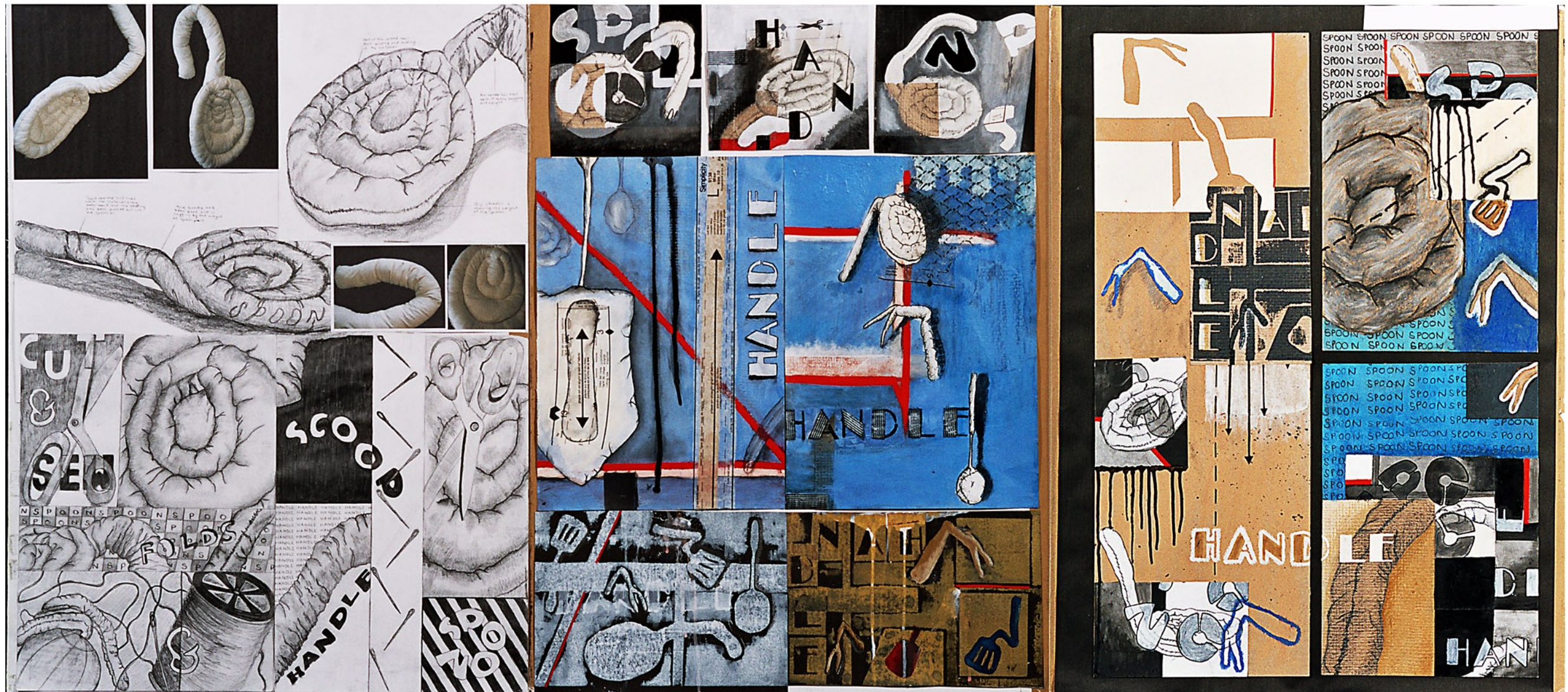
10/1

This folio shows evidence of:

- decision-making in the selection and exploration of a household item as a subject for a three-dimensional soft sculpture and in the sequences of two-dimensional works using a range of drawing, print and paint media and techniques
- experimentation with a diverse range of media including sculptural, print, wet and dry drawing media and paint
- the use of ideas, techniques and conventions from Pop artists such as Claes Oldenburg and Jasper Johns.

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Achievement with Merit



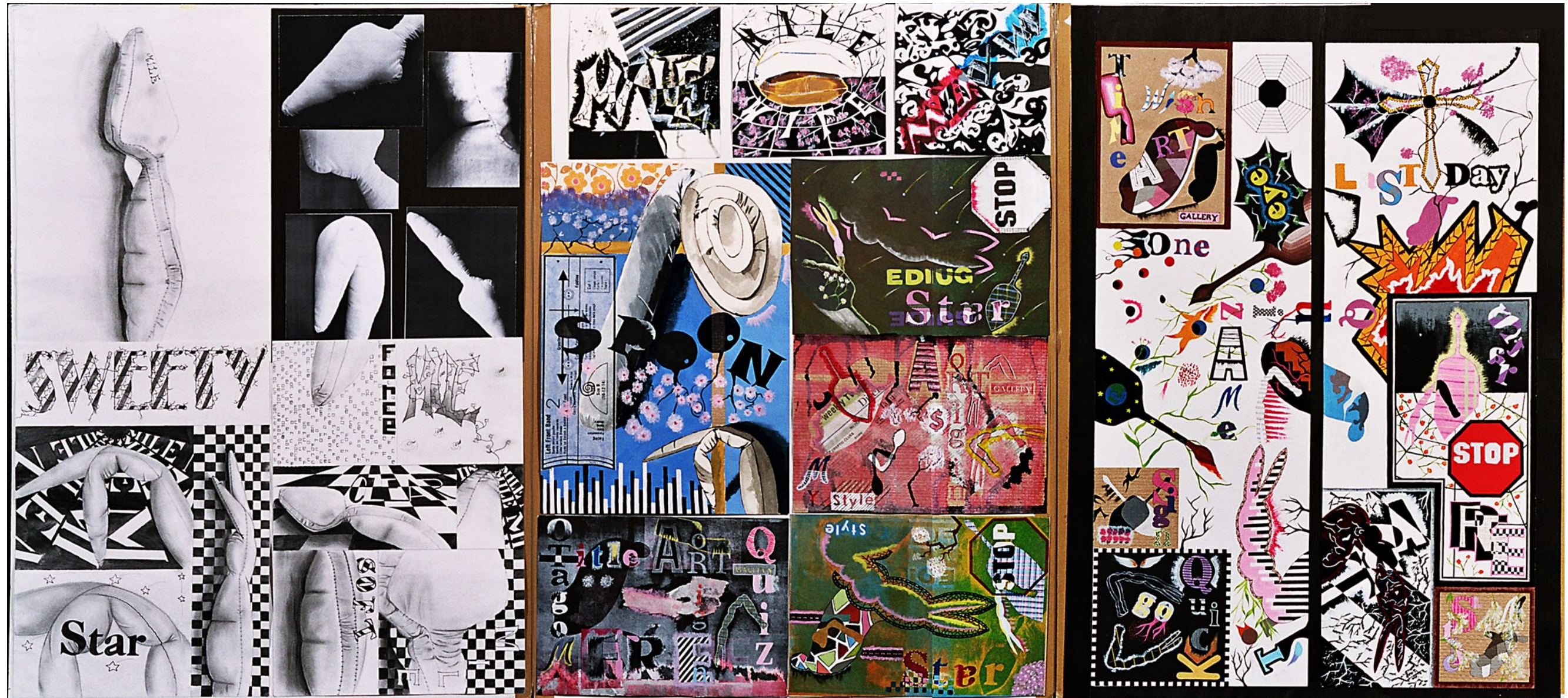
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This folio shows clear evidence of:

- consistent control of a diverse range of media throughout the folio
- purposeful decision-making in the use of sculptural media to explore soft sculpture techniques to transform a domestic object
- the use of mixed media to experiment with ideas from the soft sculpture to explore positive and negative space and formal compositional ideas
- ideas, techniques and conventions from a range of Pop artists that are developed in the candidate's work through a range of media.

NCEA Level 1 – Visual Arts 2004 – AS90020

Achievement with Excellence



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This folio shows sufficient evidence of:

- fluent control of a range of media in the recording of information from a sculptural starting point, through to pictorial considerations using text and image
- purposeful decision-making through use of sculptural, mixed and graphic media and techniques, showing the development and resolution of ideas throughout the submission
- experimentation with Pop Art sculptural ideas and contemporary graphic pictorial devices, used to integrate conventions, techniques and ideas into the candidate's own work.