



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA



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

NCEA Level 2 – Visual Arts 2004 – AS90479

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

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 Visual Arts at Level 2.

The purpose of this resource is to assist art teachers to prepare teaching programmes and their students for assessment in 2005. The Assessment Report for this standard for 2004, which is available on the NZQA website, provides important information for Visual Arts teachers using this standard in 2005.

Examples from three school submissions have been selected to reflect the wide range of school Visual Arts programmes providing students with opportunities to succeed. The submissions selected contain examples of work that have gained Achievement, Achievement with Merit or Achievement with Excellence.

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 Assessment Report for 2004 can be found at www.nzqa.govt.nz

Examples of candidate work for NCEA Visual Arts external standards and New Zealand Scholarship can be purchased in poster sets (not Level 1) or on CD rom (all levels).

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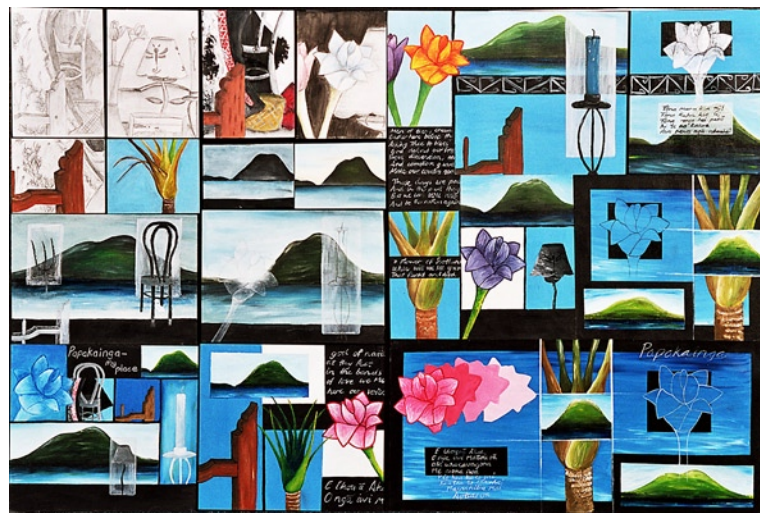


NCEA Level 2 – Visual Arts 2004 – AS90479

Submission One

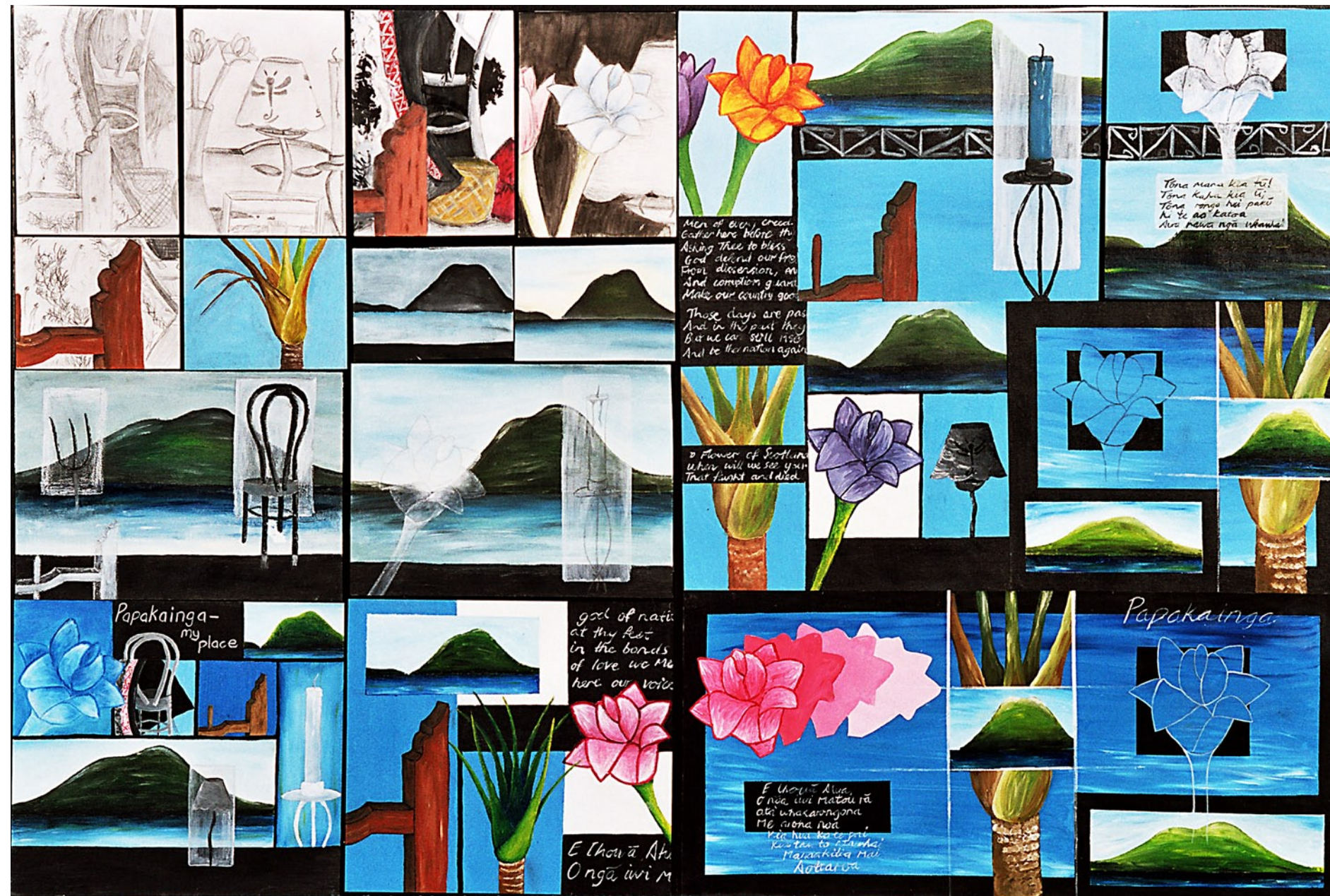
Overview

The starting point for this body of work was for the candidates to identify and build on the theme Papakainga – 'My Place, My Home', drawing upon landscape and still life studies that were both meaningful to them and representative of their personal identity and consideration of 'their place'. Candidates have informed their study of painting through artist models that reflect the use of land, symbolic objects and compositional structures in creating art works, eg Shane Cotton and Pat Steir.



NCEA Level 2 – Visual Arts 2004 – AS90479

Achievement



1/1

The work shows evidence that:

- drawing was used to generate and develop some ideas. This was evident in the generation of the study of objects within a still-life context and their development within a narrative grid format
- the decision-making evident in relating landforms with symbolic objects was clear evidence of a systematic approach
- the use of processes, procedures, materials and techniques from established practice was evident in the informed arrangement of symbols, using compositional devices to inform the narrative.

NCEA Level 2 – Visual Arts 2004 – AS90479

Achievement with Merit



1/2

The work shows evidence that:

- drawing media were used to develop ideas from their starting point of still-life studies and combined with landforms into a grid-like format informed by the study of early Shane Cotton narrative work
- these concepts were extended through the understanding of Peter James Smith's examples to further the understanding of placement of symbols and icons within the work
- the process of exploration of pictorial devices over both panels is coherent and clear in intention and development
- processes, materials and techniques from established practice were used with understanding, showing intelligent combination of artist models from Shane Cotton, Peter James Smith and Pat Steir.

NCEA Level 2 – Visual Arts 2004 – AS90479

Achievement with Excellence



1/3

The work shows evidence that:

- a range and depth of ideas operated from exploration of the still-life subject matter and landscape models on panel 1. The combination of these on panel 2 provided opportunities for ongoing extension and clarification
- the order in the decisions made over panel 1 is clear and presents the understanding of the analysis and clarification of ideas. The conventions range from traditional still-life drawing practice and abstract conventions shown in the play of scale and space in the works on panel 2
- processes, procedures, materials and techniques were employed in a controlled manner clearly evident in relation to the control of spray-painted medium, with variations in panel 2 works showing clear understanding of some of the conventions employed by Shane Cotton.

NCEA Level 2 – Visual Arts 2004 – AS90479

Submission Two

Overview

This submission presented an example of the exploration of still-life genre through observational drawing with a range of media, then informed through research of traditional Māori forms including Rongopai Meeting House (Gisborne). Candidates were given clear guidance to consciously select an appropriate format, and work within a sequence of smaller works to systematically develop ideas. The use of varied media and investigation of a range of picture-making issues such as positive/negative, scale, repetition grid, etc, offered a wide range of ideas to be developed by individual candidates. They were able to reference a large range of artist models such as Gordon Walters, Ralph Hotere, Shane Cotton, Mark Braunias, Tony Fomison and Chris Bryant, as well as traditional Māori carving and knowledge.



NCEA Level 2 – Visual Arts 2004 – AS90479

Achievement



2/1

The work shows sufficient evidence that:

- drawing was used to generate and develop ideas; this was clearly evident in the sketches, monochromatic and colour studies on panels 1 and 2
- a systematic approach was present in the relationship of various series of work
- pictorial devices based on the work of artists such as Shane Cotton and Gordon Walters informed the decisions made in the development of the work.

NCEA Level 2 – Visual Arts 2004 – AS90479

Achievement with Merit



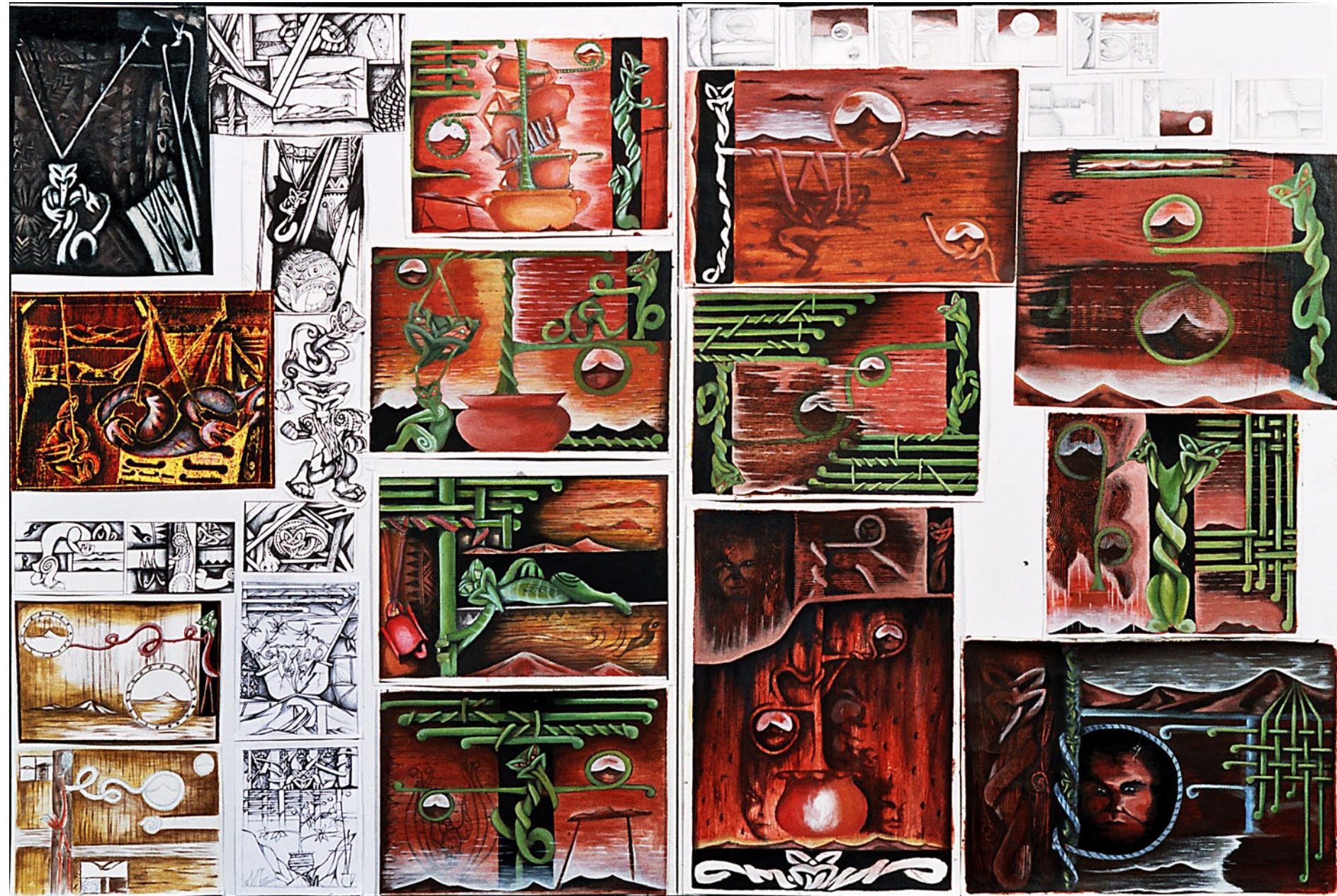
2/2

The work shows clear evidence that:

- drawing was used to generate ideas from subject matter and then to develop and extend those ideas. The investigation of media and ideas on panel 1 provided the foundation for the extension of ideas on panel 2
- the systematic approach in ordering and sequencing of images provided a range of options for development and extension. The exploration of pictorial concerns, such as framing/grid repetition on panel 2, showed understanding as a series of works looked at issues
- materials and techniques from established painting were used with understanding, evident in the underpainting, overpainting and wiping back techniques employed, and in relation to artist models studied.

NCEA Level 2 – Visual Arts 2004 – AS90479

Achievement with Excellence



2/3

The work shows evidence that:

- a depth and range of ideas in relation to the selected subject matter and pictorial concerns were analysed, clarified and then regenerated on the folio. In the second panel, the use of other artist models such as Tony Fomison show 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 panel 2, reflecting the candidate's ability to critically reflect on the outcomes of their work and make appropriate decisions from panel 1 to panel 2
- purposeful use and understanding of processes, procedures, materials and techniques are present throughout the work. Painterly devices linked to established practice were used, including layering techniques and spatial devices.

NCEA Level 2 – Visual Arts 2004 – AS90479

Submission Three

Overview

This submission presented an open-ended approach taken by candidates who were able to develop individual programmes of work. The range of starting points included still life and landscape icons of popular culture. Candidates then developed drawings, using a range of media and approaches. The journey of extension into painting included larger works on canvases, that were then photographed and included on the folio.

Use of contemporary New Zealand and overseas models allowed a wide range of ideas to be developed at the outset, with the potential to sustain development over two panels. The incorporation of ideas from candidates' own interests and from popular culture was appropriate to the format of work and models referenced.



NCEA Level 2 – Visual Arts 2004 – AS90479

Achievement



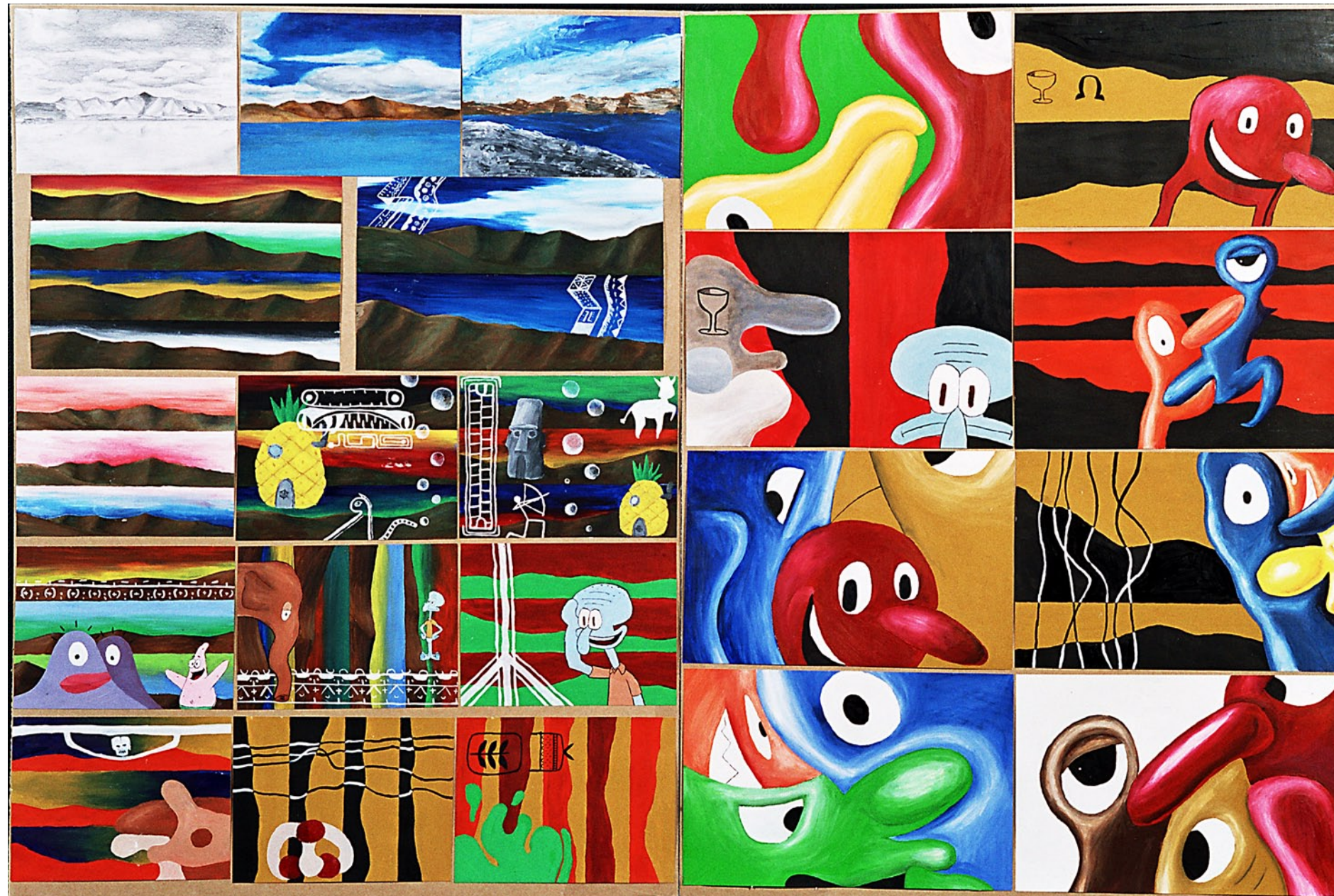
3/1

The work shows sufficient evidence that:

- the candidate began with images from popular culture. The exploration of the hot rod motif, along with other motifs with a picture-making context, provided sufficient evidence of development of ideas over both panels
- a systematic approach was shown in exploration of appropriated images and symbols from candidate iconography with pictorial conventions
- the development of ideas present in work on both panels, and especially in relationship to larger works photographed on panel 2, was supported by looking at other artists' work, such as Shane Cotton.

NCEA Level 2 – Visual Arts 2004 – AS90479

Achievement with Merit



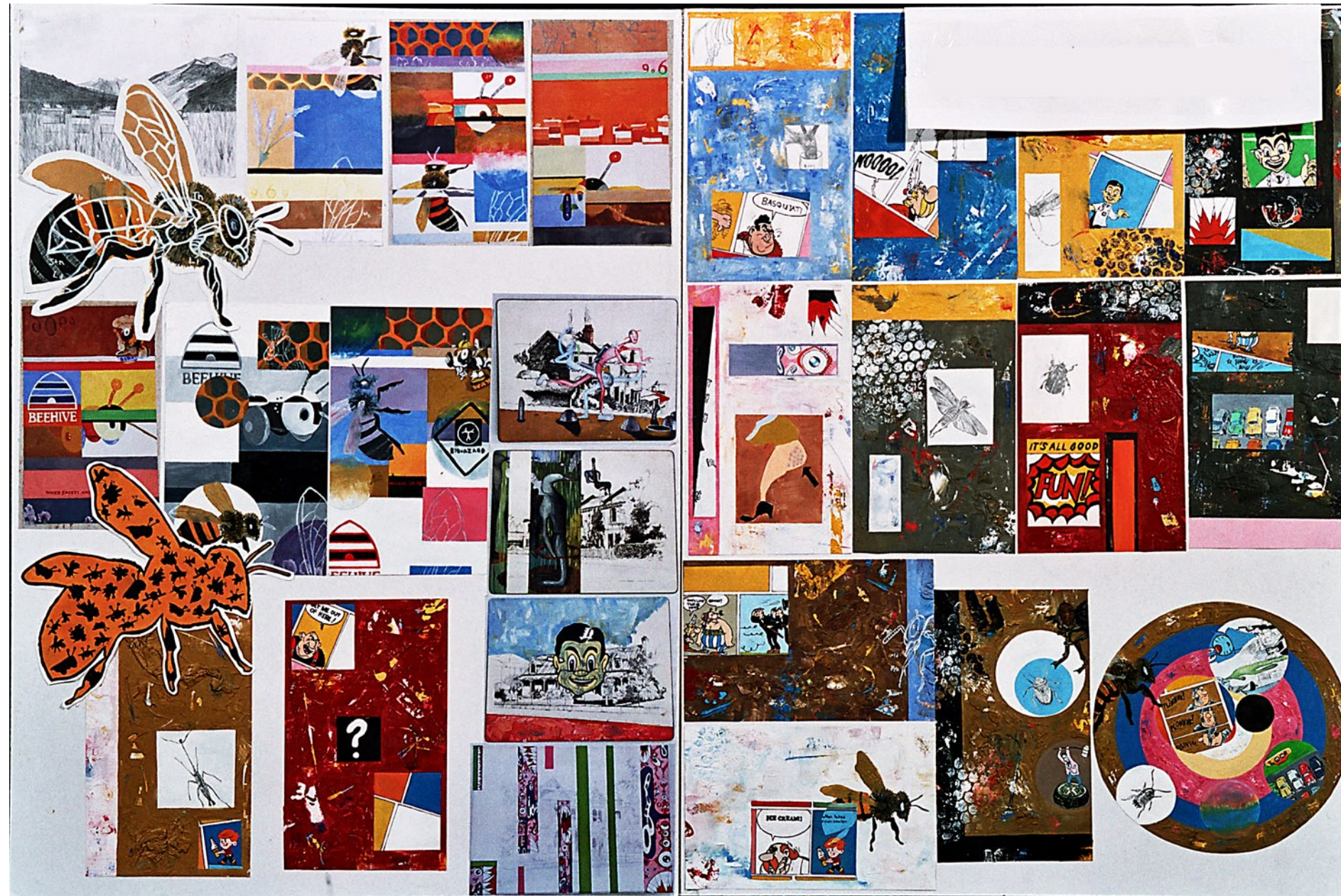
3/2

The work shows sufficient evidence that:

- the development of the landscape subject matter and its incorporation with motifs and symbols from the candidate's world of popular culture was shown on panel 1. The extension of the landscape motif as a pictorial device through pattern was a strength over both panels
- the systematic exploration of these elements was evident throughout with the result and resolution in the relationship of both figure and field in the final works
- processes, materials and techniques from established practice were used with understanding. The candidate's successful exploration of pictorial issues was informed by the work of artists such as Phillip Guston, and the use of popular imagery was clearly evident.

NCEA Level 2 – Visual Arts 2004 – AS90479

Achievement with Excellence



3/3

The work shows evidence that:

- a range of ideas associated with the concepts of appropriation of images of popular culture were clarified and regenerated throughout both panels. A notable example was the photos of 'found object' placemats on panel 1, with appropriated artist works on top
- a systematic approach to the exploration of a range of pictorial conventions was evident in photos of larger works on the top of panel 1, through the sequences of works on panel 2
- a purposeful approach was clearly seen in the order and steps taken to develop pictorial concerns relating to surface, texture and colour issues on panel 2. This was complemented by the intelligent use of models relative to appropriation, such as Richard Killeen, Dick Frizzell and Takashi Muakami's comic-related works, alongside European examples.