



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

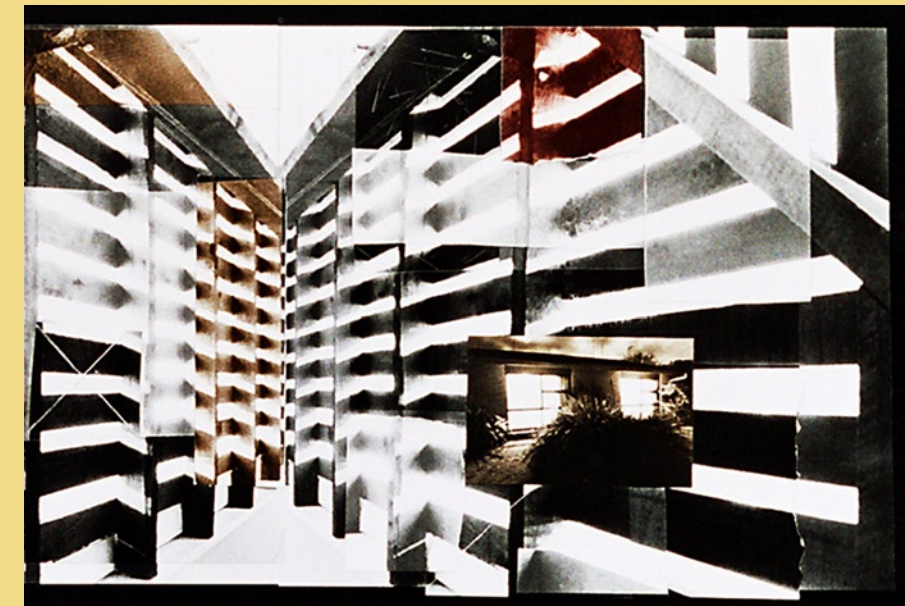


National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

NCEA Level 2 – Visual Arts 2004 – AS90480

Produce a body of work within photography 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.

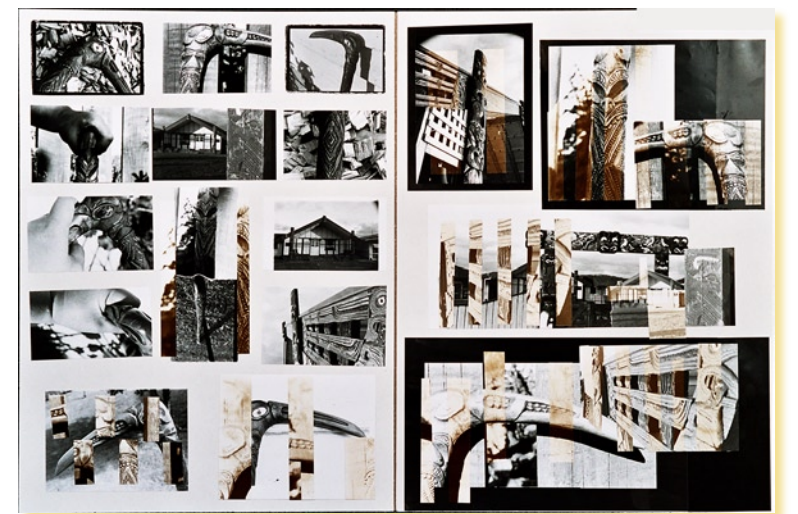
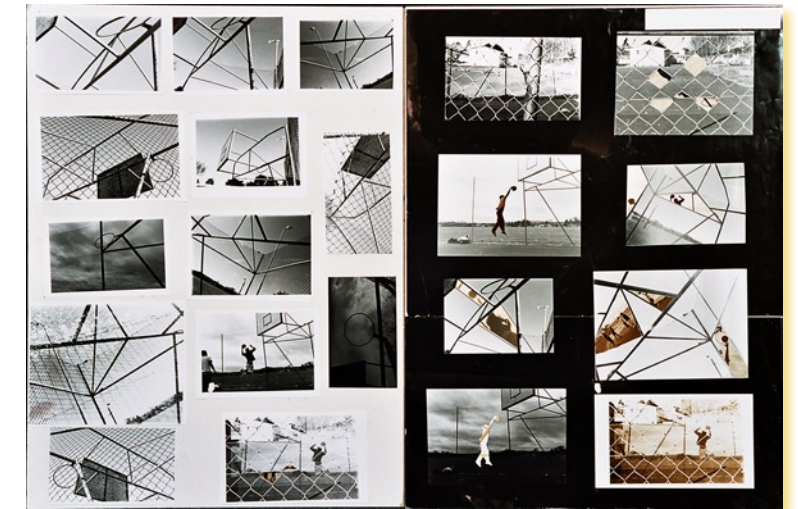
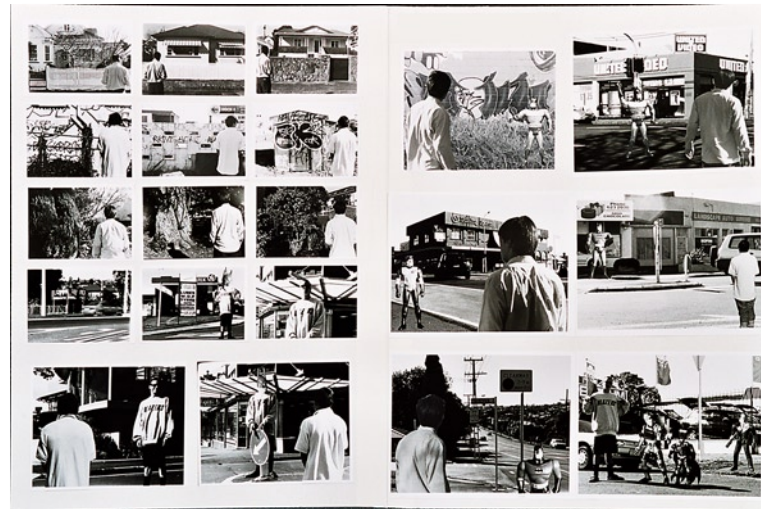
The Assessment Report for 2004 can be found at www.nzqa.govt.nz

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 – AS90480

Submission One

Overview

The school programme began with an introduction to a wide range of artist models that candidates could select from when choosing their own subject matter, based on interest and accessibility.

The programme was based on conventional black and white photography with a strong emphasis on darkroom practice. Where appropriate to the individual candidates, there was extension into studio lighting, sepia toning and collage.

The teaching programme also emphasised attention to composition and viewpoint, and the association the work has with artist models used. These were wide ranging, and included Natalie Robinson, Ava Seymore, David Levinthal, Ralph Eugene Meatyard, Jennifer Bartlett, Marie Shannon, Robin Morrison, Kenneth Josephson and Walker Evans.



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Achievement



1/1

The work shows evidence that:

- the submission generated and developed a range of pictorial ideas
- a systematic approach was taken that showed some understanding on panel 2, where the candidate investigated a new architectural proposition linked to panel 1
- the use of photographic materials and techniques was at a consistently high level.

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Achievement with Merit



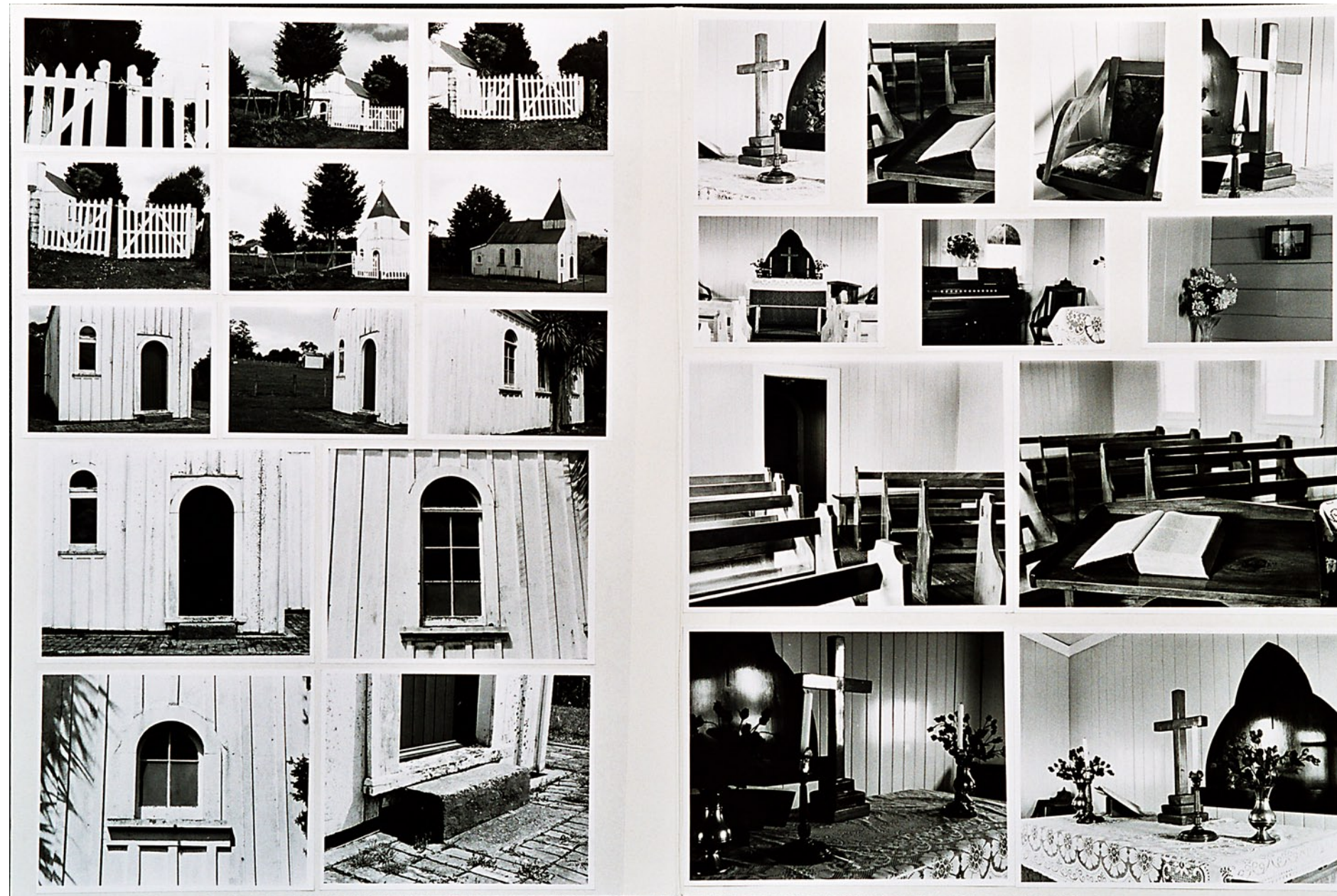
1/2

The work shows evidence that:

- the folio set up a challenging approach to developing and extending ideas. It followed a narrative style of presentation, which demonstrated a cohesive pictorial structure across the entire submission
- thorough and systematic development was demonstrated through the linear unfolding of the narrative and the use of collage to play on space and scale
- photographic techniques and processes were consistently used with purpose and understanding.

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Achievement with Excellence



1/3

The work shows evidence that:

- the formal, documentary approach allowed clear development, clarification and regeneration of ideas. The viewer is led from the outside to the inside throughout the journey and reminded of pictorial links and associations that take place along the way
- linking of the exterior to the interior, and the recognition of the interplay and exploration of shapes and light, showed a sophisticated and critical ability developing with purpose and understanding
- consistent use of processes, procedures, materials and techniques from established practice was evident, with purpose and understanding through exposure, framing and printing considerations throughout the submission.

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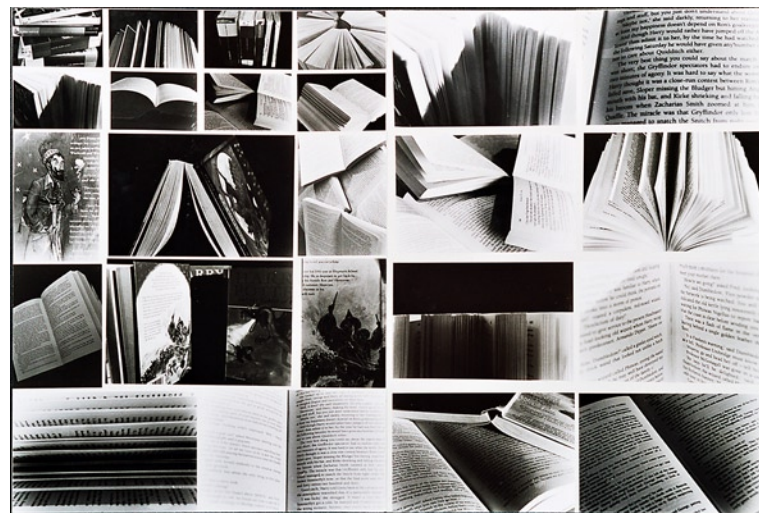
Submission Two

Overview

The programme was a whole-class project approach, where candidates were given the flexibility to explore their own individual interests in a personal way. They were required to develop their ideas based on 'the book' as a starting point and to show development of pictorial issues such as light, space, shadow and magnification.

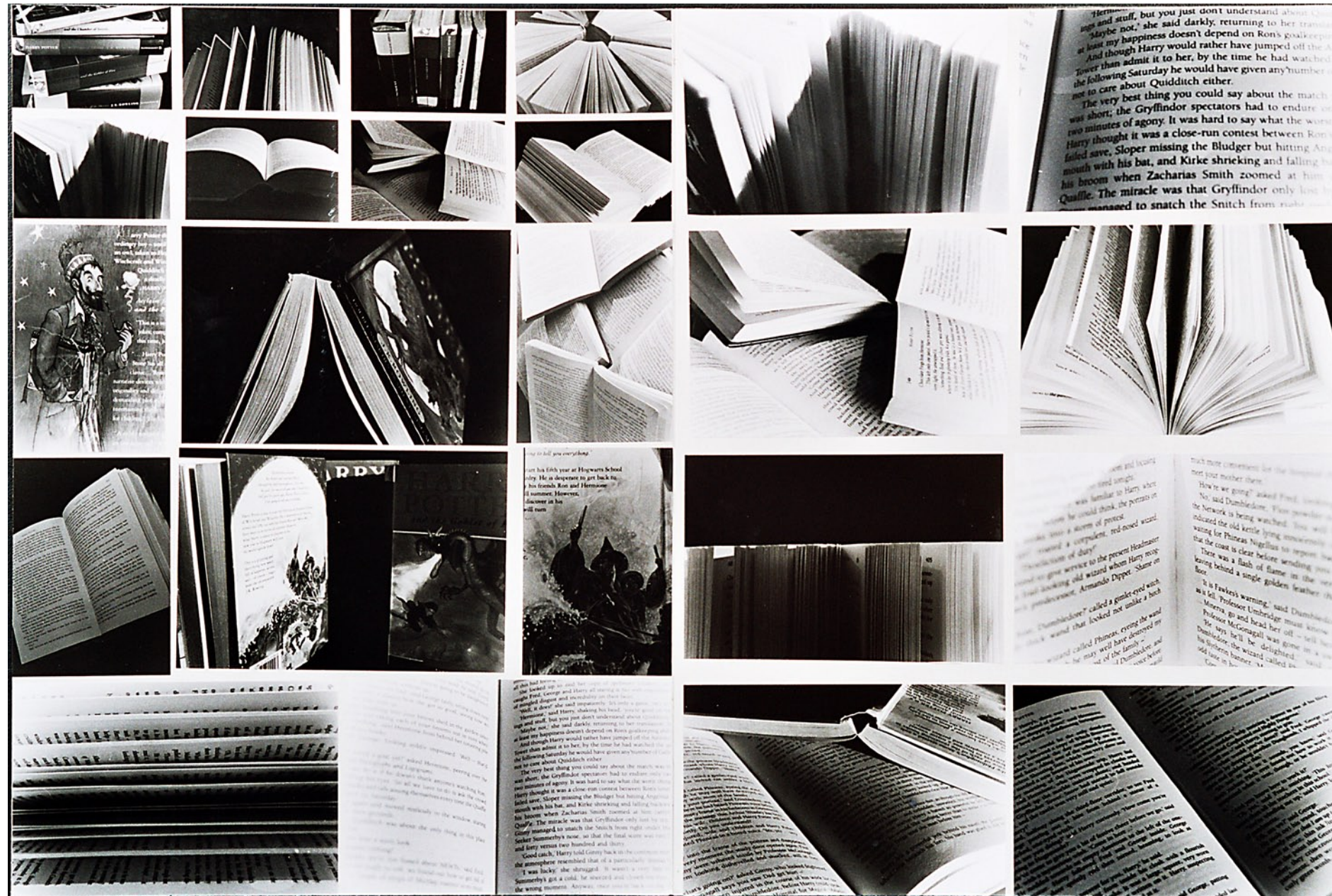
Black and white film and paper were used throughout the year, with some candidates electing to extend their range with more complex darkroom manipulations.

Candidates were introduced to two photography books as their main resource and artist models. These were *Ex libris* – photographs by Ralph Gibson, and *A book of books* – photographs by Abelardo Morell. Candidates were also given opportunity to draw on other sources that were relevant to their theme, eg fairy stories, origami, card games, recipe books, music books, leaves of books compared to actual skeleton leaves, and library shelving.



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Achievement



2/1

The work shows evidence that:

- there was a sufficient range within the generation and development of subject matter
- framing and reframing show a variety of viewpoints
- the relationship between the linear edge of the page and the nature of text was recognised within the subject and systematically explored.

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Achievement with Merit



2/2

The work shows clear evidence that:

- there was a clear extension of ideas within a restricted choice of subject matter by recognising the associations between music score, instrument and hand, and the use of these to develop positive and negative spatial relationships
- systematic intention and understanding were demonstrated by the sequencing of images and the use of shadow to create a rhythm of positive and negative space
- by cropping at the initial picture-making stage and reducing the pictorial elements that isolate the positive and negative elements, the candidate has further emphasised the relationship between subject and light and the tensions they create within the frame.

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Achievement with Excellence



2/3

The work shows evidence that:

- the candidate began with an advanced level of critical understanding, and defined the individual elements that they wished to investigate and regenerate. There is an inter-relationship of these pre-selected elements, and also a fundamental linear relationship linking the development of the proposition as it progresses
- once the magnifying glass was used to set up the notion of scale and entry, the candidate demonstrated critical maturity in leaving this framing device behind with confidence, and entered the new dimension of scale that was established
- the candidate demonstrated a high level of control in their ability to light, photograph and print collage, and to reduce and re-photograph the subject, consistent with the pictorial intent proposed.

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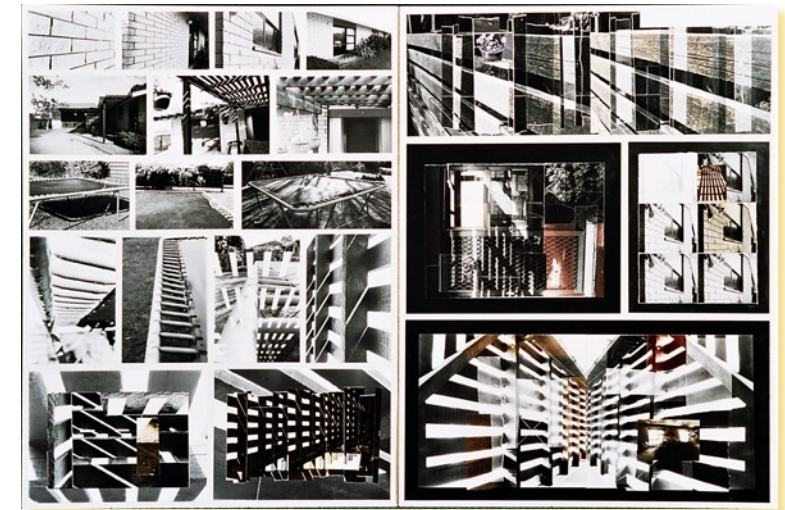
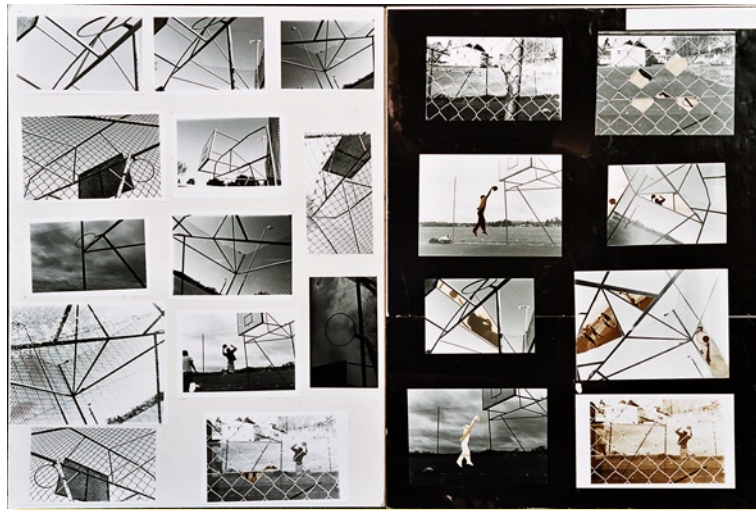
Submission Three

Overview

The programme used addressed the bicultural nature of the school. Candidates developed a central theme that used the idea of identity to develop ideas through their own work that dealt with aspects of heritage and culture and to extend these in a more abstract manner.

The programme focused on processes, procedures, methods and techniques used in traditional black and white photographic practice, as well as toning, acetate overlays and collage.

Aspects of artist models were used in combination with each folio, resulting in work that showed clear learning from the models, rather than a reliance on a single model. Artist models used included Starn Brothers, David Hockney, Sigmar Polke, Robert Frank and Robin Morrison.



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Achievement



3/1

The work shows clear evidence that:

- the folio was characterised by a linear structure, established by isolating the subject against the sky
- a systematic approach was used, where the candidate set up a spatial alignment between the three-dimensional elements and the picture plane, and this was later developed through the introduction of collage and toned sections
- the use of processes, procedures, materials and techniques was appropriate, with the restrained use of collage and toner being seen as strengths.

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Achievement with Excellence



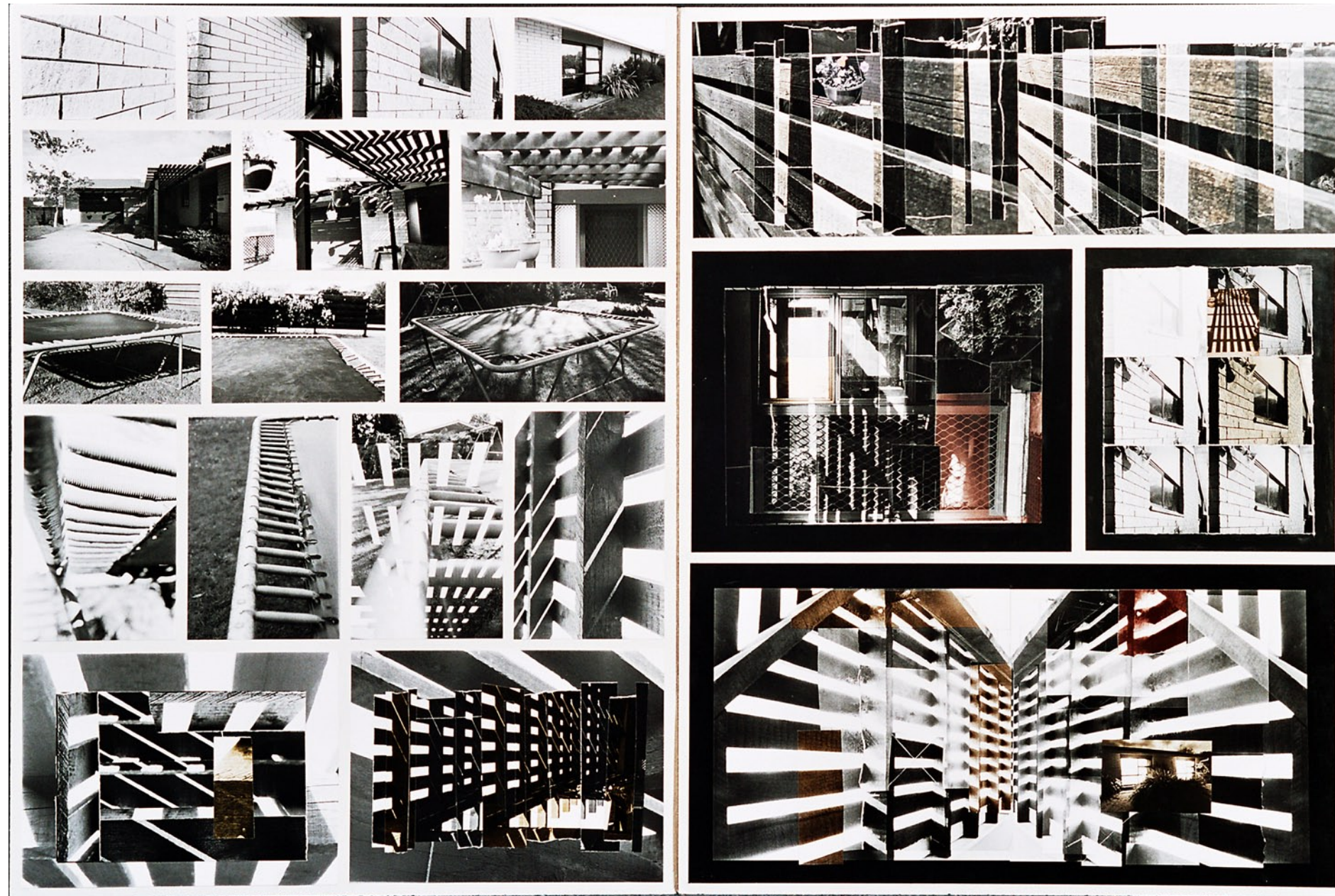
3/2

The work shows evidence that:

- the candidate went further than just recording an art-making tradition found on the marae, but appropriated this in an advanced way to develop and extend ideas into their own work
- by panel 2, the candidate demonstrated a purposeful maturity that transcended the traditional art-making aesthetic through sensitive appropriation, to make a personal statement acknowledging contemporary art practice
- there was a sensitive relationship between the recognition of the lineal/vertical nature of the subject, and the deliberate sectioning and toning of the collaged elements.

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Achievement with Excellence



3/3

The work shows evidence that:

- the candidate established a complex premise at the beginning and systematically followed it through with critical intent, recognising the receding linear nature of the bricks, pergola and trampoline and then regenerated, to conclude with abstract work based on similar issues of recession
- there was systematic use of light, line, volume and structure to define the proposition beyond conventional picture-making devices, through the recognition, isolation and simplification of the subject to create a powerful abstract aesthetic
- clearly defined purposeful decisions were made, with regard to the use of toner and collage as an integral part of the image, with clearly considered decisions characteristic of work at this grade level.