



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 – AS90481

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

## Examples of Candidate Work 2004





# NCEA Level 2 – Visual Arts 2004 – AS90481

## 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.

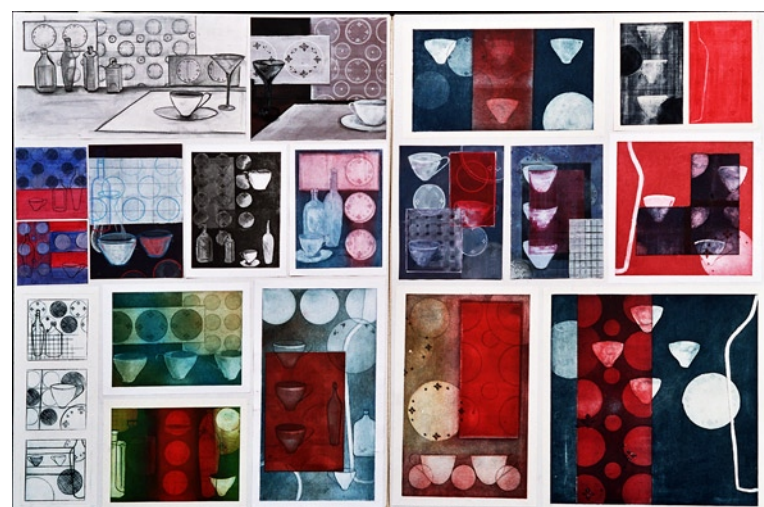
The Assessment Report for 2004 can be found at [www.nzqa.govt.nz](http://www.nzqa.govt.nz)

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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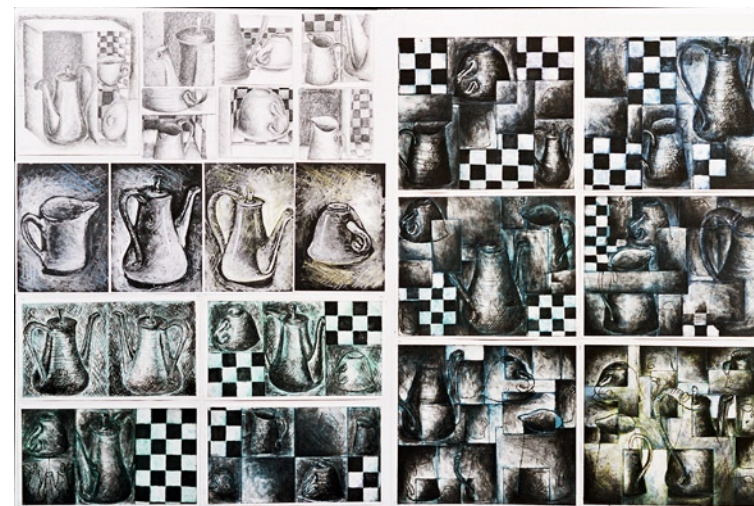
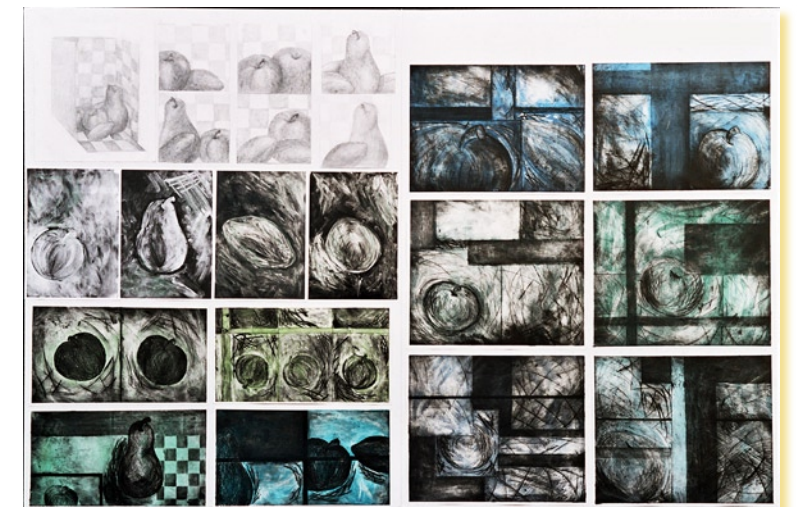
## Submission One

### Overview

In this submission, candidates were required to build a textural construction to enclose selected still life objects. From this starting point, candidates developed series of works based on pictorial concerns evident in the artist models studied. Artist models used were Jim Dine, Rosalie Gascoigne and Jasper Johns.

Candidates produced a series of works that developed compositional ideas and pictorial concerns that explored the division of the picture plane, the flattening of pictorial space and the use of texture and mark-making qualities.

Ideas were generated through initial pencil studies and then developed and extended through the printmaking techniques of drypoint and monoprint. These techniques were used separately and in combination to explore aspects of layering, texture, tonal and colour relationships.





# NCEA Level 2 – Visual Arts 2004 – AS90481

## Achievement



1/1

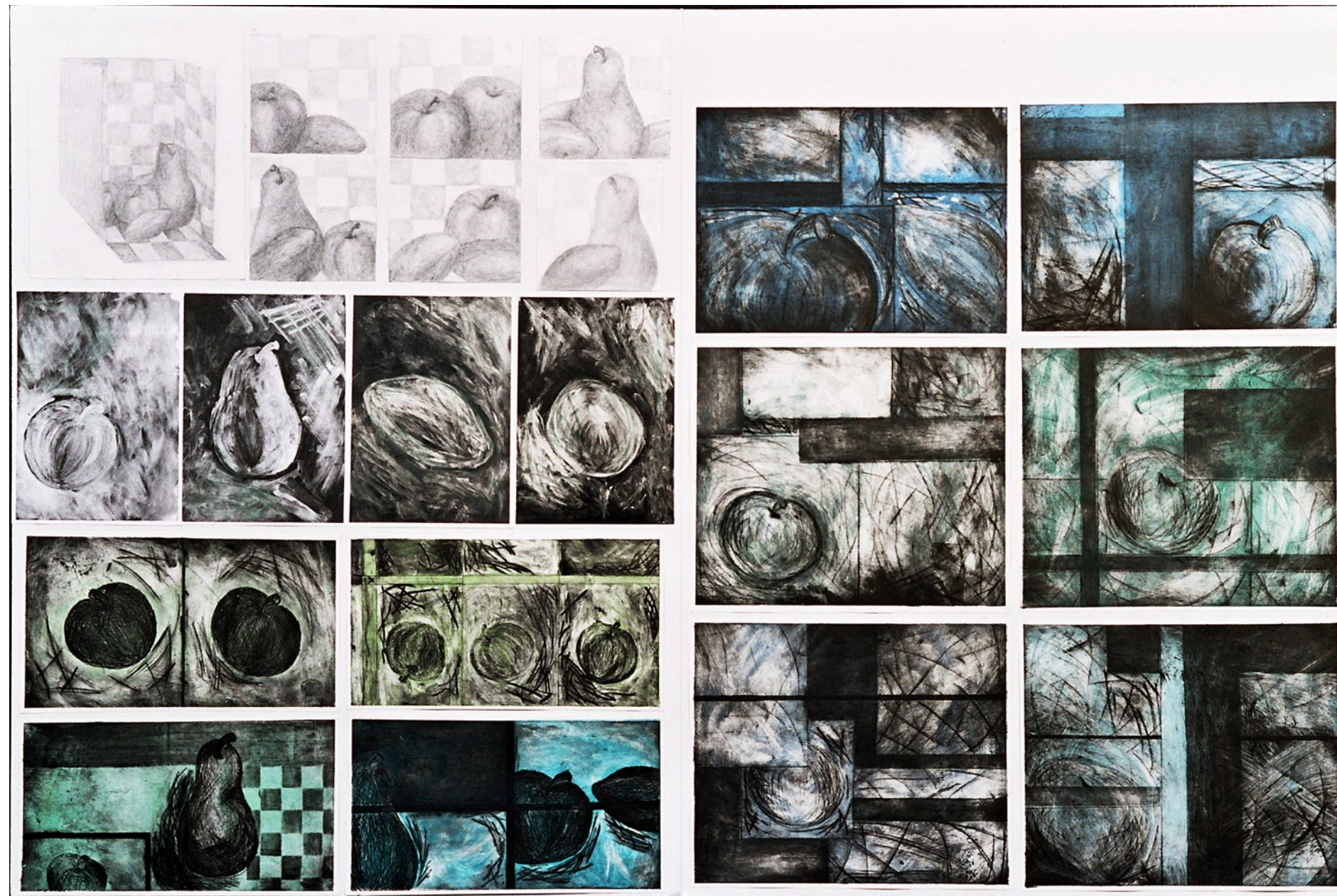
The work shows evidence that:

- drawing was used to generate ideas based on the study of still life objects investigating tonal and textural concerns
- a systematic approach to developing ideas was used by working from single objects to developing compositional ideas based on the combination of those objects in space, in relationship to their position within geometric shapes of tone and colour that divide the pictorial space
- processes, materials and techniques from established printmaking practice were appropriate to pictorial and textural concerns.



# NCEA Level 2 – Visual Arts 2004 – AS90481

## Achievement with Merit



1/2

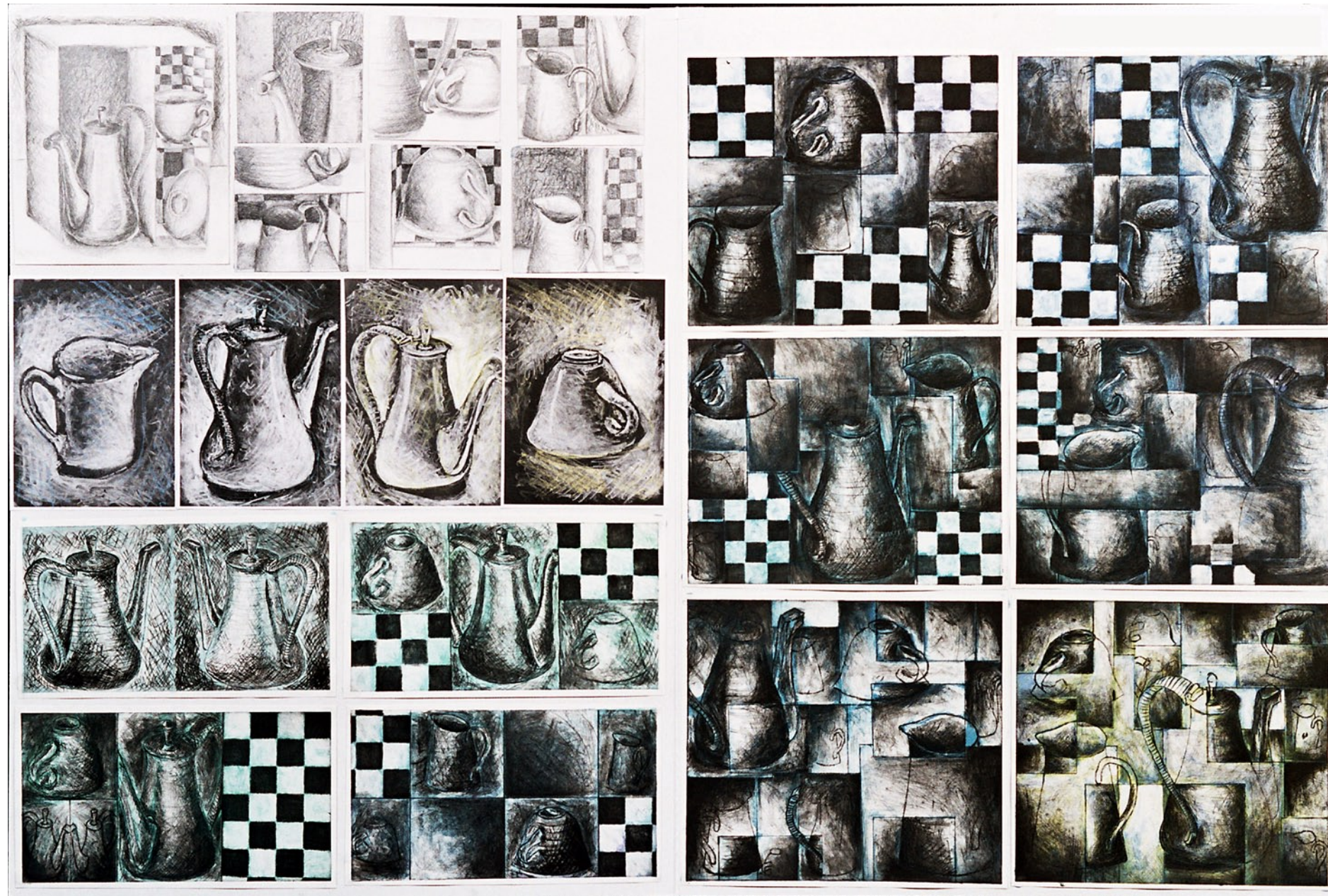
The work shows sufficient evidence that:

- drawing and printmaking processes were used to develop and extend ideas, combining the division of the pictorial space and the relationship of the chosen form with an emphasis on exploring a variety of compositional ideas based on the initial studies on panel 1
- a systematic approach is seen in sequences of related work from panel 1 to panel 2, exploring ideas of scale, the use of overlapping shapes and an emphasis on layering linear and tonal marks
- processes, materials and techniques from established practice were used with understanding, evident in the control of the techniques employed to investigate contrasts of line, tone and colour and the use of transparent overlapping shape.



# NCEA Level 2 – Visual Arts 2004 – AS90481

## Achievement with Merit



1/3

The work clearly shows evidence that:

- drawing was used to develop a range of compositional ideas, exploring the relationship of the objects contained within space and the use of pattern and texture to divide the picture plane
- a systematic approach to generate and develop ideas with understanding was seen in the sequences of work on the bottom of panel 1. These are extended through panel 2 into more complex images, working with tonal and linear relationships
- printmaking processes and procedures from established practice were used with understanding, demonstrated by the way in which combinations of techniques deal successfully with the layering of linear and tonal forms and the subtle use of transparent areas of colour.



# NCEA Level 2 – Visual Arts 2004 – AS90481

## Submission Two

### Overview

In this programme, candidates were required to develop pictorial ideas based on the use of printmaking processes to develop ideas from the initial drawing from subject matter. Fish skeletons, bones and shells were placed on expanded boxes. Artist models used included Robert Rauschenberg, Jasper Johns, Ken Johnston, Brett Whitely and John Wolseley.

Candidates developed works that explored ideas of deconstruction and reconstruction, using a variety of drawing and printmaking processes with an emphasis on mixed media printmaking. Techniques used included woodcut, monoprint, transfer drawing, chine colle and collage.

Ideas were generated and regenerated through the use of printmaking processes and by using printmaking as drawing.

A feature of the submission is the move towards reduction, and the use of positive/negative relationships, the layering of images with the combination of techniques and coherent selection and organisation of the work.





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## Achievement



2/1

The work shows evidence that:

- drawings at the beginning of panel 1 were combined with rolled ink surfaces and these ideas were generated and developed through the submission
- a systematic approach to generate and develop ideas is evident in the relationship of the studies at the bottom of panel 1 through to the work on panel 2 with further simplification, and the flattening of space and the play of positive and negative space
- processes, procedures, materials and techniques from established practice were used appropriately for the pictorial development.



# NCEA Level 2 – Visual Arts 2004 – AS90481

## Achievement with Merit



2/2

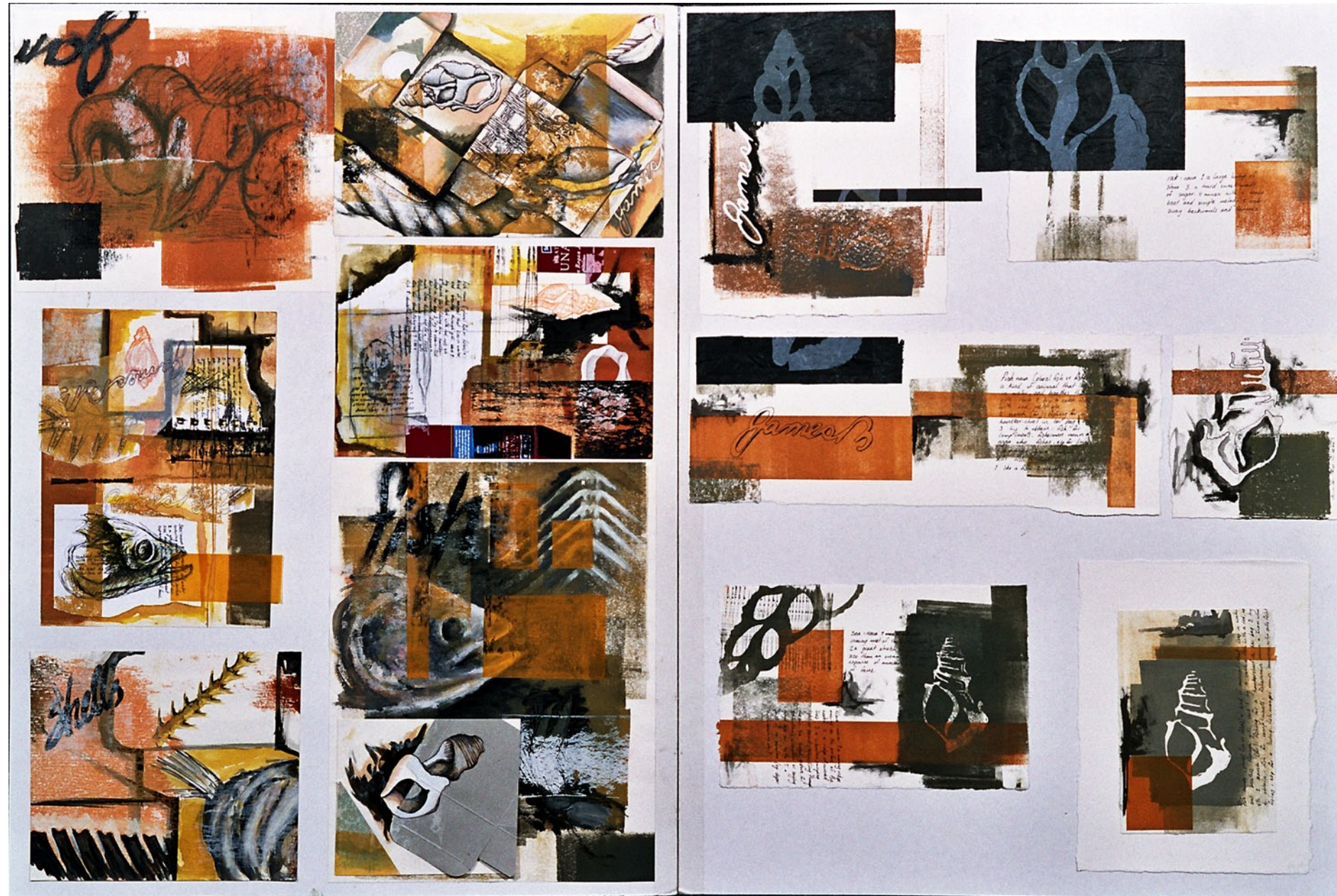
The work shows evidence that:

- drawing on panel 1 generated and developed ideas based on the placement of objects on the expanded box. These were extended and referenced as the work moved toward a simplification of shape, colour and form on panel 2
- a systematic approach to generate and develop ideas with understanding is evident as the work moves toward flattened pictorial space on panel 2
- processes, procedures, materials and techniques were used with understanding as shown by the use of layered, overlapping shapes and the transparent layers of colour.



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## Achievement with Excellence



2/3

The work shows evidence that:

- a depth and range of ideas have been analysed, clarified and regenerated throughout the folio. The work moves from complex layering of shape, colour, line and tone that reference the initial drawing, toward a simplification of those elements with an emphasis on positive and negative relationships
- a systematic and critical approach to generate and develop ideas with purpose and understanding has been used in the sequencing and ordering of the work
- purposeful use and understanding of processes, procedures, materials and techniques is evident throughout the folio, seen in the use of a combination of printmaking techniques that relate to the pictorial concerns.



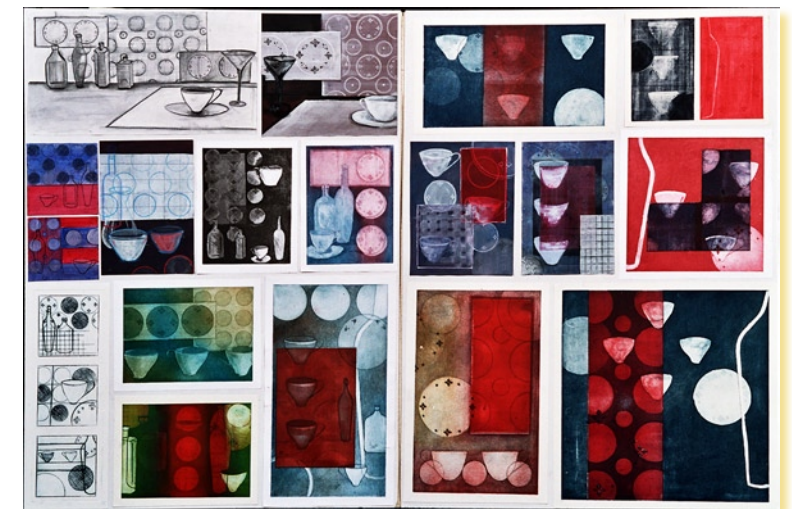
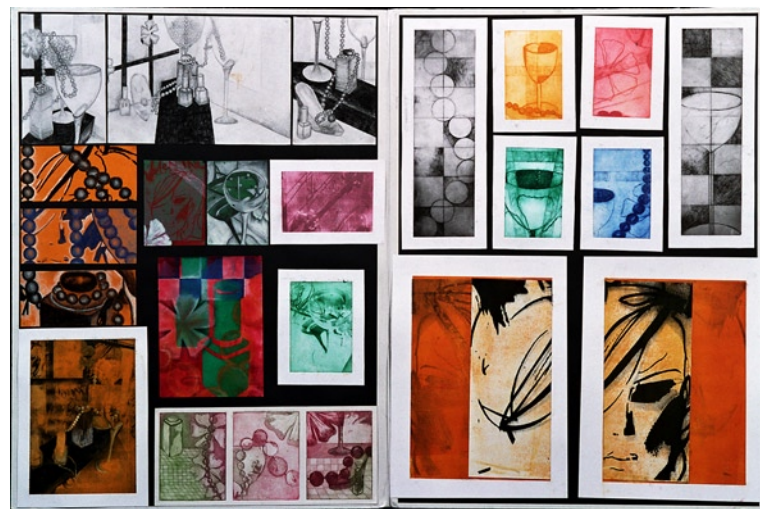
# NCEA Level 2 – Visual Arts 2004 – AS90481

## Submission Three

### Overview

In this programme, candidates created an assemblage of a three-dimensional model or set up a still life within a contained space to provide a structure to develop pictorial ideas, based on the study of a range of artist models. These include Pat Steir, Terry Frost, Sabina Ott, Ross Blechner, Terry Winters, Sam Francis and Luise Fong.

Pictorial ideas based on the study of artist models included the use of pattern, layering, transparency, scale, line, colour, texture and tone. These were generated and developed through a range of drawing and print techniques. Print processes of etching, aquatint, monoprint, manipulated photocopy and solar plate etching were used to extend and regenerate a range of ideas.





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## Achievement



3/1

The work shows evidence that:

- drawing has been used to generate and develop ideas from still life objects and the surrounding space. Pictorial issues developed include the use of pattern over the grid developed from initial drawing, and positive and negative relationships
- a systematic approach to the development of ideas is seen in the move from three-dimensional to two-dimensional space, the narrowing of viewpoint and focus, and the use of the grid. The final print refers back to earlier compositional ideas
- a range of processes, materials and techniques have been employed in relation to the pictorial issues and use of colour. They include solar plate, litho plate, etching and aquatint.



# NCEA Level 2 – Visual Arts 2004 – AS90481

## Achievement with Merit



3/2

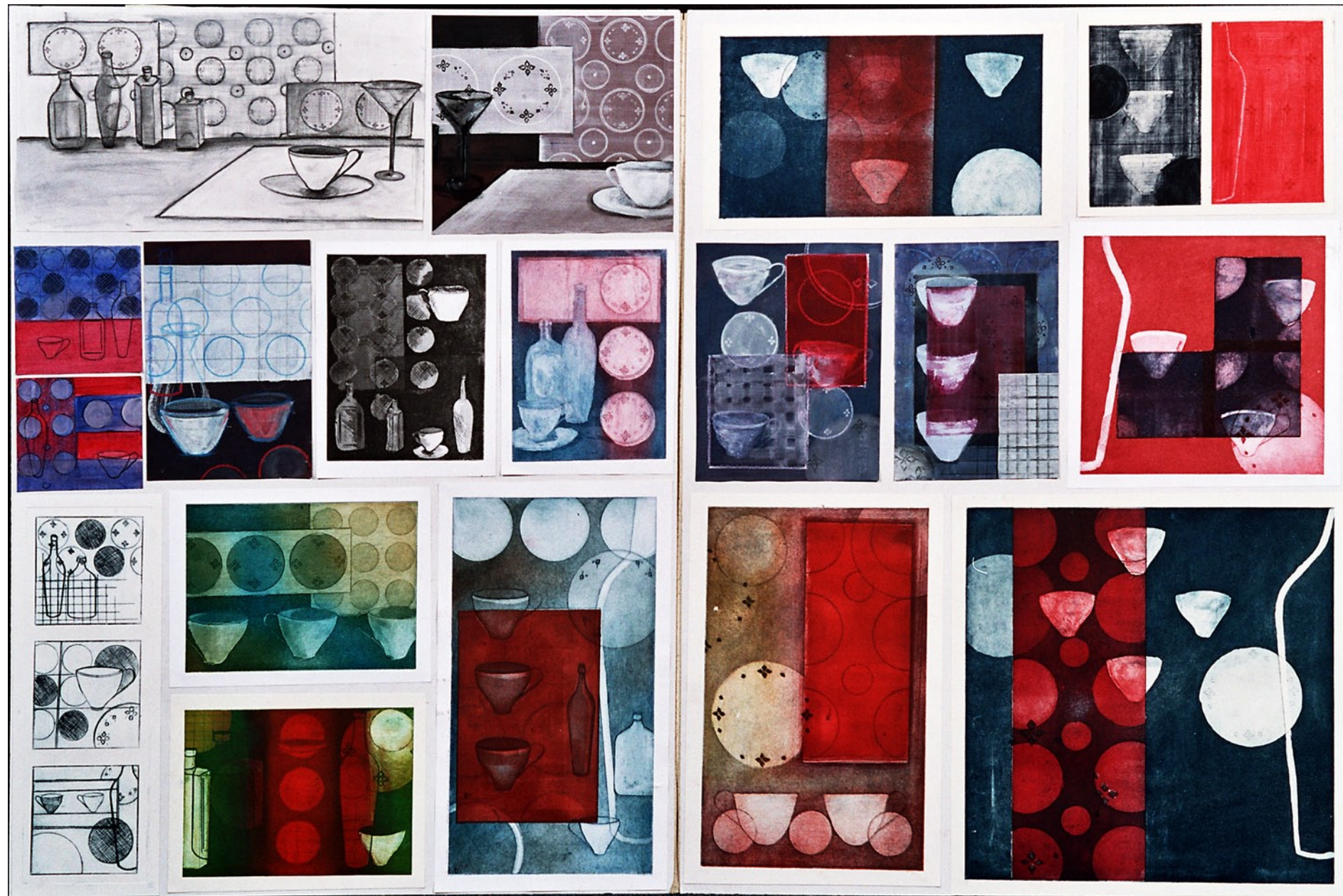
The work shows sufficient evidence that:

- drawing has been used to generate and develop ideas, and early in panel 1 has established pictorial issues related to the spatial and scale issues of De Chirico. Ideas have been extended in panel 2, with the introduction of pattern and texture, the simplification of form, flattened space, the exploration of colour fields and compositional ideas related to the study of further models, including Matisse and Nicholson
- a systematic approach to generate and develop ideas with understanding is evident, with the reference to pictorial issues developed from the drawing into the prints on panel 2 referencing objects and divisions within the flattened space
- processes, procedures, materials and techniques from established practice have been used with understanding in the range of intaglio and planar techniques that are evident in the folio.



# NCEA Level 2 – Visual Arts 2004 – AS90481

## Achievement with Excellence



3/3

The work shows evidence that:

- drawing and a range of printmaking techniques have been used to generate, analyse and clarify a depth and range of ideas. Pictorial issues were identified early in panel 1 and are regenerated into panel 2. Relationships of pattern, colour, line, texture, layering, transparency and repetition of forms have been regenerated and developed with purpose and understanding
- a systematic and critical approach that is purposeful is evident in the range of images that have generated and developed pictorial ideas on panel 2, with contrasts of scale, repetition, layering of objects and transparent planes of colour used as a way of organising and dividing the picture space. Artist models included Jim Dine, Wayne Thiebaud and Glen Alps
- purposeful use and understanding of processes, procedures, materials and techniques is seen in the intaglio techniques used throughout the work.