



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 – AS90482

Produce a body of work within sculpture 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.

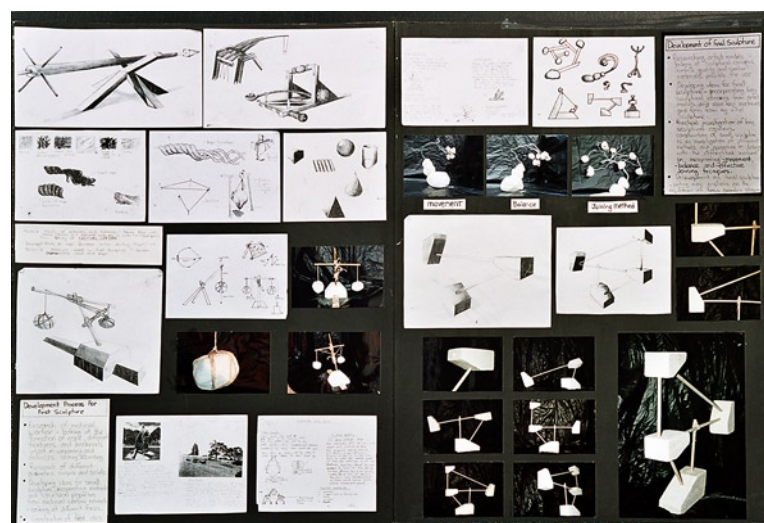
The Assessment Report for 2004 can be found at www.nzqa.govt.nz

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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Submission One

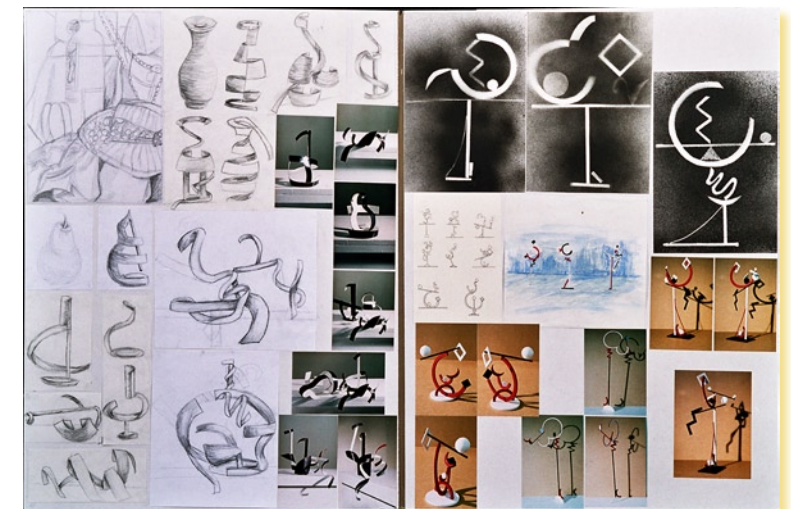
Overview

The folios in this submission demonstrate how candidates were able to generate and develop ideas using sculptural concerns.

Within the constraints of a whole-class programme, candidates were able to use the still life as a starting point and, through a sequence of drawings, deconstruct the bottle and produce a number of small works from card that reflected issues of line and form.

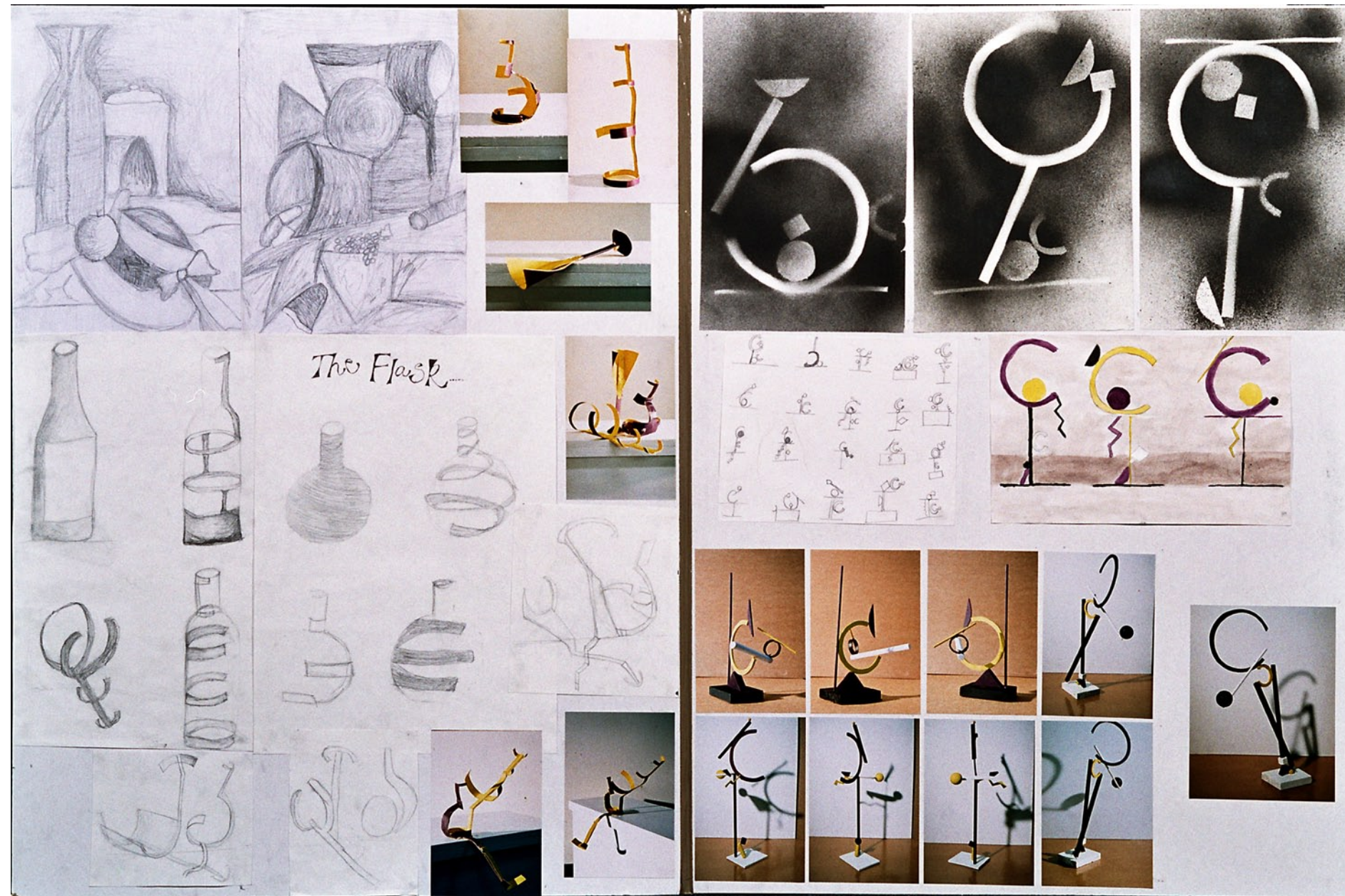
The work builds on the tradition of geometric abstraction and post Cubist modernism.

Candidates were given sufficient flexibility to generate individual ideas on the second panels that had links with earlier work.



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Achievement



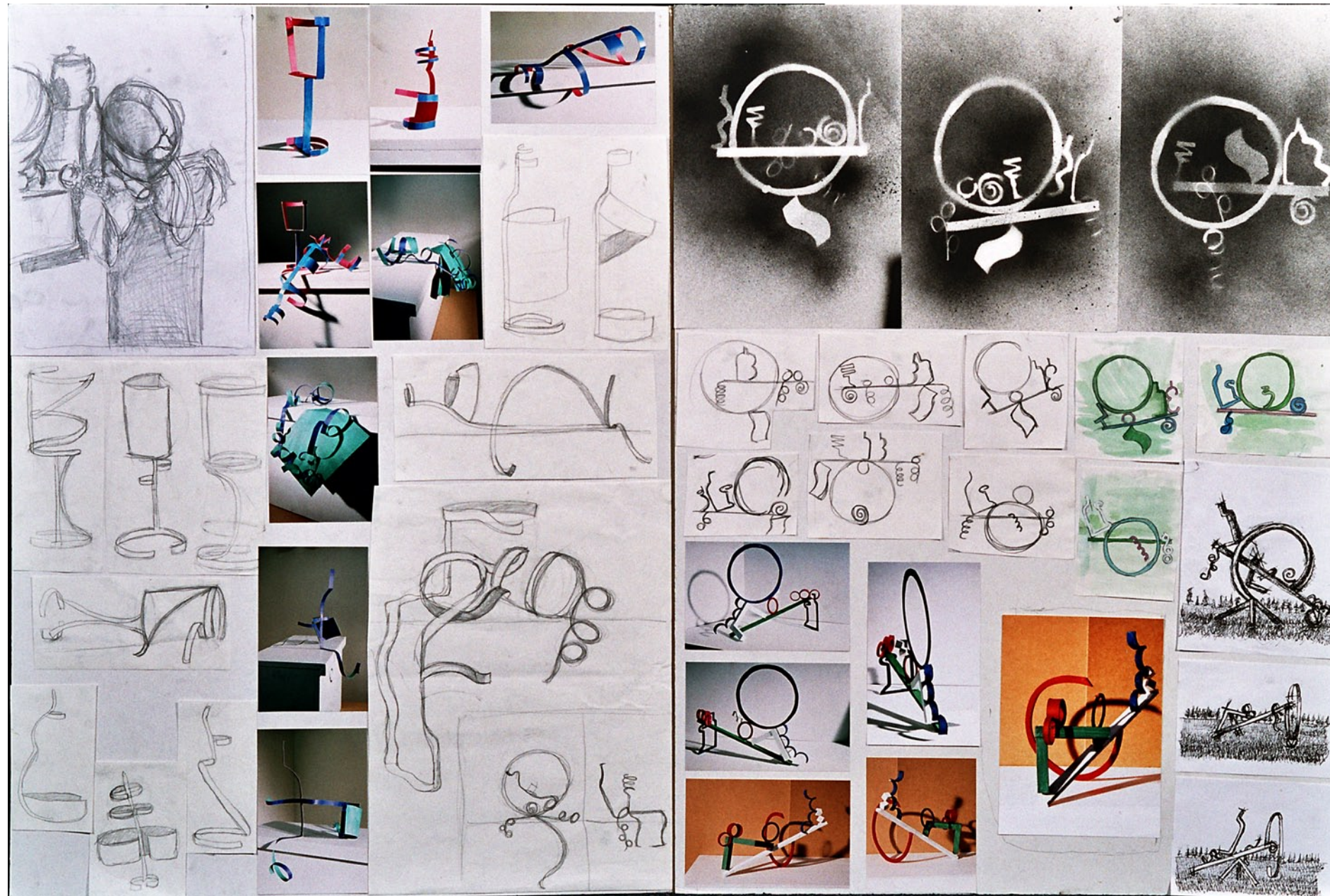
1/1

The work shows evidence that:

- drawing was used as the central means to generate and develop ideas. The candidate used the still life as the basis to generate drawing ideas. Sculptural ideas were developed, using the bottle, to reflect issues of line and form, movement and balance
- a systematic approach was demonstrated as the ideas were further developed on panel 2
- the folio demonstrated use of appropriate processes and procedures from established practice.

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Achievement with Merit



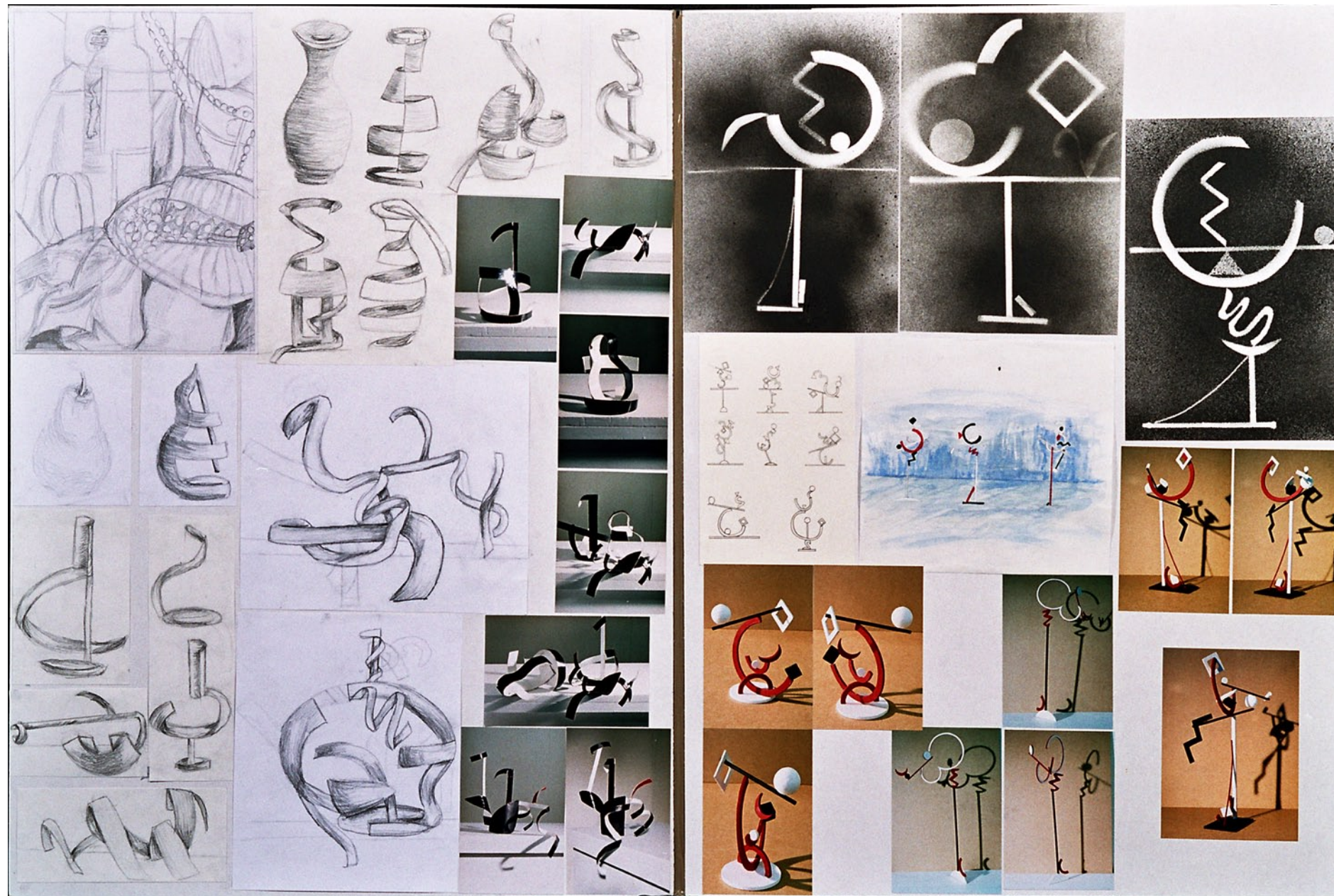
1/2

The work shows evidence that:

- drawing was used as the central means to generate, develop and extend ideas. The candidate developed linear sculptures using card and extended their ideas on panel 2 with implied kinetic qualities
- understanding was extended by systematic linking of drawing ideas from panel 2 with ideas explored on the first panel. Sculptural ideas were extended using appropriate materials, and drawings were used to place the work in the environment
- the selection and use of materials for drawing and sculptures on both panels demonstrated an understanding of processes, procedures, materials and techniques from established practice.

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Achievement with Excellence



1/3

The work shows sufficient evidence that:

- drawing was used to generate, analyse, clarify and regenerate ideas. Card was employed successfully to depict linear and spatial concerns. These ideas were clarified and regenerated in panel 2, showing an understanding of the spatial concerns and planar relationships with solid colouration. Drawings in two- and three-dimensions have been successfully employed to analyse and clarify a depth and range of ideas
- a systematic and critical approach was demonstrated by linking ideas in the first panel with those in the second panel and the drawings
- appropriate sculptural processes, procedures, materials and techniques were used with purpose and understanding, relating to established practice and the sculptural ideas studied. The implied kinetic properties, and their associated connections and disconnections, have been well understood.

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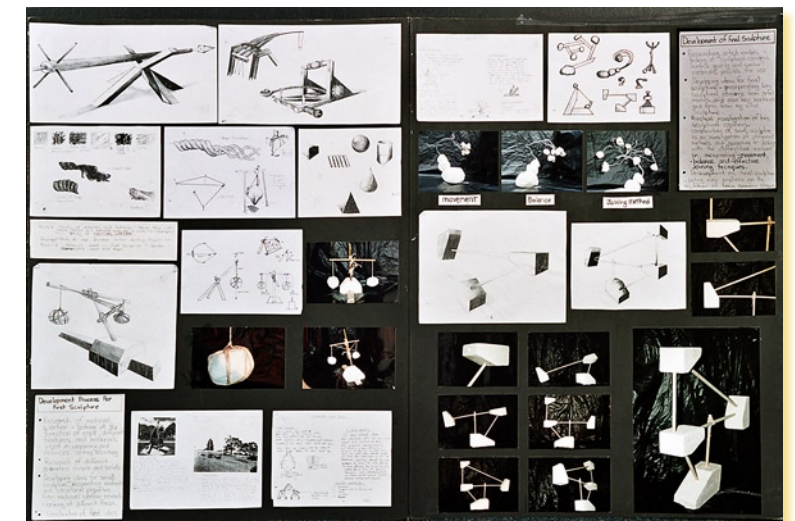
Submission Two

Overview

The submissions presented two proposals. Candidates initially focused on the study of medieval weaponry and concerns of movement, balance, stress and tension, and the structural qualities of weight, strength and tactility.

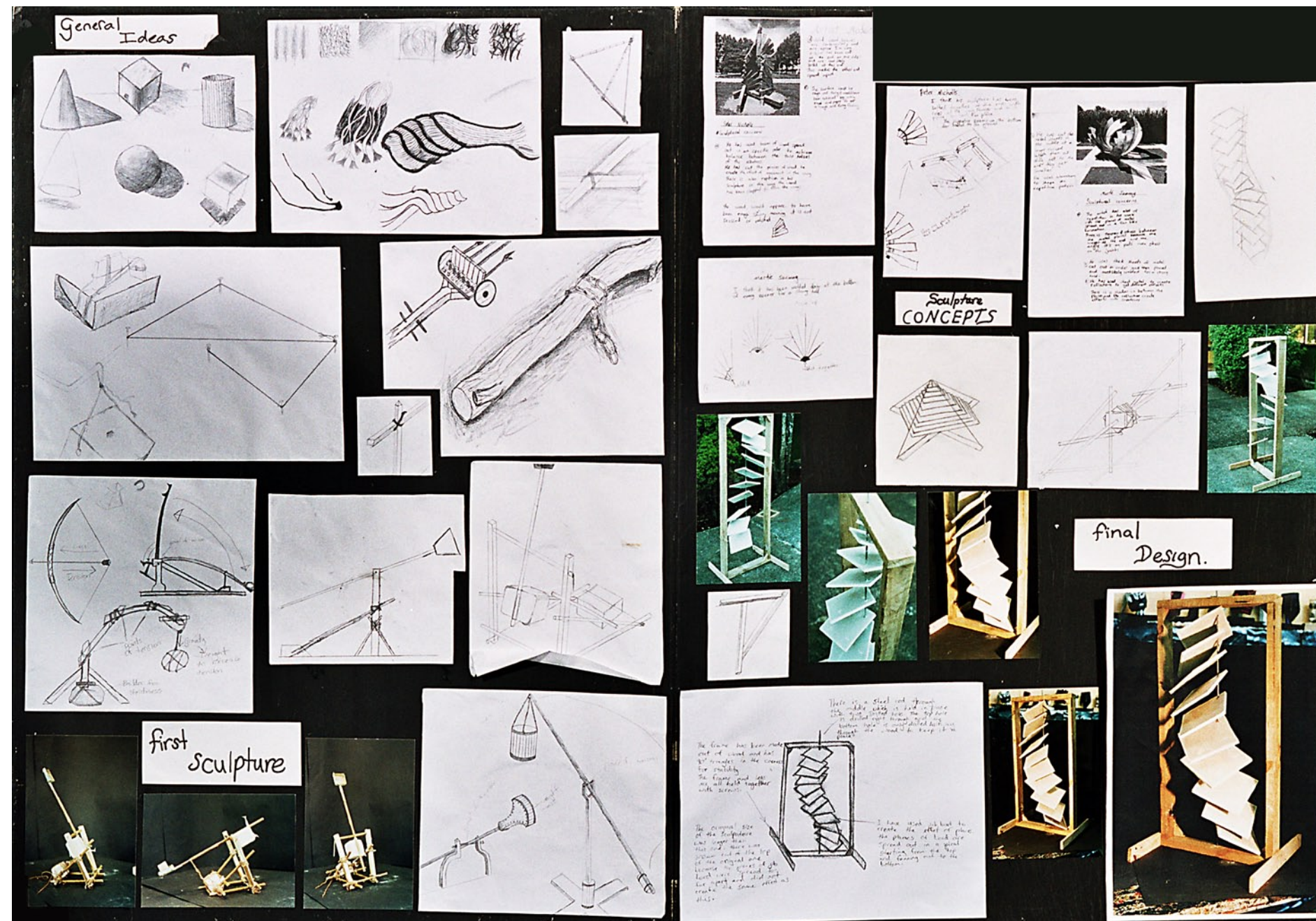
They then investigated individual and specific ideas in a developmental series. Planar, linear and volumetric devices were used within the context of the overall theme to generate, develop, extend, clarify and regenerate sculptural ideas.

Candidates were encouraged to identify sculptural concerns and make decisions based on the artist models studied, who include Peter Nichols, Marte Szirmay, Chris Booth and Neil Dawson.



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Achievement



2/1

The work shows evidence that:

- drawing was used as the central means to generate and develop ideas relating to movement, stress and balance. Planar forms were further developed, using artist models Chris Booth and Marte Szirmay
- a systematic approach, linking and expanding sculptural ideas, was evident in the folio
- drawing notes and drawings inform the sculptural pieces that are closely linked to established practice.

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Achievement with Merit



2/2

The work shows clear evidence that:

- drawing was used as the central means to generate, develop and extend ideas. Initial ideas explored the medieval catapult and the potential of materials used for their structural qualities
- a systematic approach was used, linking both panels, and drawing was used to explore a range of ideas using linear, planar and spherical elements. The three-dimensional drawings show understanding and inform the sculptural work, that has implied kinetic qualities
- processes, procedures, materials and techniques from sculptural practice were used with understanding and relate to the work of the artist model.

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Achievement with Excellence



2/3

The work shows sufficient evidence that:

- drawing was used as the central means to generate, develop, analyse, clarify and regenerate a depth and range of ideas. The sculptural concerns of balance, tension and stress, using linear and volumetric devices, have been used to construct sculptural forms reflecting the influence of the artist models studied
- a purposeful, systematic and critical approach was taken to generate and develop ideas. The candidate's sculptural ideas have been carefully edited and demonstrate clear understanding of sculptural practice
- processes, procedures, materials and techniques from sculptural practice were used with purpose and understanding. String, wire, wood and stone have been used with understanding consistently across both panels.

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Submission Three

Overview

This submission presented a range of work where candidates explored a variety of contemporary sculptural issues as a result of investigating a variety of artist models.

Initially, candidates focused on fundamental sculptural concerns and then investigated related 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.

The use of the figure, natural and man-made materials as constructions and installations, and the variety of artist models studied, including Duchamp, Stockholder and Chris Booth, provided candidates with the opportunity to explore a variety of sculptural concerns, including installations.



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Achievement



3/1

The work shows clear evidence that:

- drawing was used as the central means to generate and develop ideas. The candidate used the bottle as the basis to generate the drawing ideas. Sculptural ideas were further developed on panel 2, linking it with the earlier study and demonstrating a clear link between ideas and resolution
- a systematic approach was demonstrated and there was evidence of selecting and ordering the variety of approaches undertaken
- the folio demonstrated the use of appropriate processes and procedures from established practice. Cragg and Stockholder were used as artist models in this submission.

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Achievement with Merit



3/2

The work shows evidence that:

- drawing was used as the central means to generate, develop and extend ideas. A range of ideas was explored throughout the submission, examining spatial issues using a variety of materials
- a systematic approach was taken, linking ideas through a variety of drawing techniques and sculptural approaches
- use was made of appropriate drawing, sculptural processes, materials and techniques, in response to the study of Friedman, Ewing, Driver and Stockholder as artist models.

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Achievement with Excellence



3/3

The work shows evidence that:

- drawing was used to generate, analyse, clarify and regenerate a depth and range of ideas. A thorough investigation of subject matter, and a broad range of options for development, characterises this submission. The use of the balls of wool and reference to knitting on the first panel, and their use as a sculptural device, through to using the wire torso and the figure on the second panel, provided the candidate with a range of sophisticated sculptural ideas
- a systematic and critical approach is evident in the careful selection, editing and layout. The thinking process is well documented with photographs and shows that the ideas have been generated and developed with understanding
- appropriate processes, procedures, materials, and techniques from established practice have been used. Dine, Driver and Stockholder as artist models have been employed with purpose and understanding on the second panel.