



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA



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

NCEA Level 3 – Visual Arts 2004 – AS90517

Produce original work within design to show extensive knowledge of art-making methods and ideas

Examples of Candidate Work 2004



NCEA Level 3 – Visual Arts 2004 – AS90517

Examples of Candidate Work

Introduction

This resource contains examples of candidate work submitted in 2004 for assessment of Visual Arts at Level 3.

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 is available on the NZQA website, and provides important information for Visual Arts teachers using this standard in 2005.

Examples have been selected to reflect the range of approaches taken by candidates gaining 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.

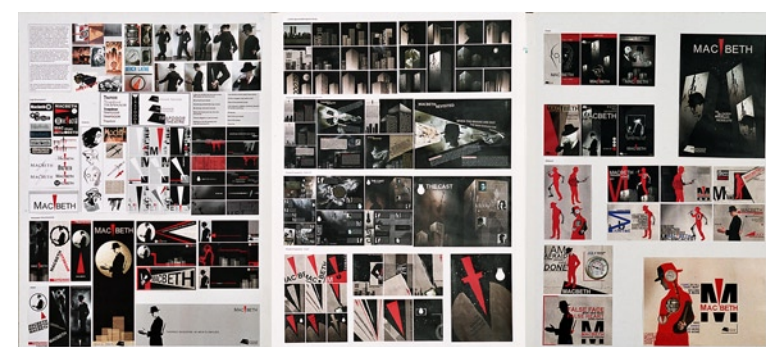
The Assessment Report for 2004 can be found at www.nzqa.govt.nz

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).

For further information please contact:

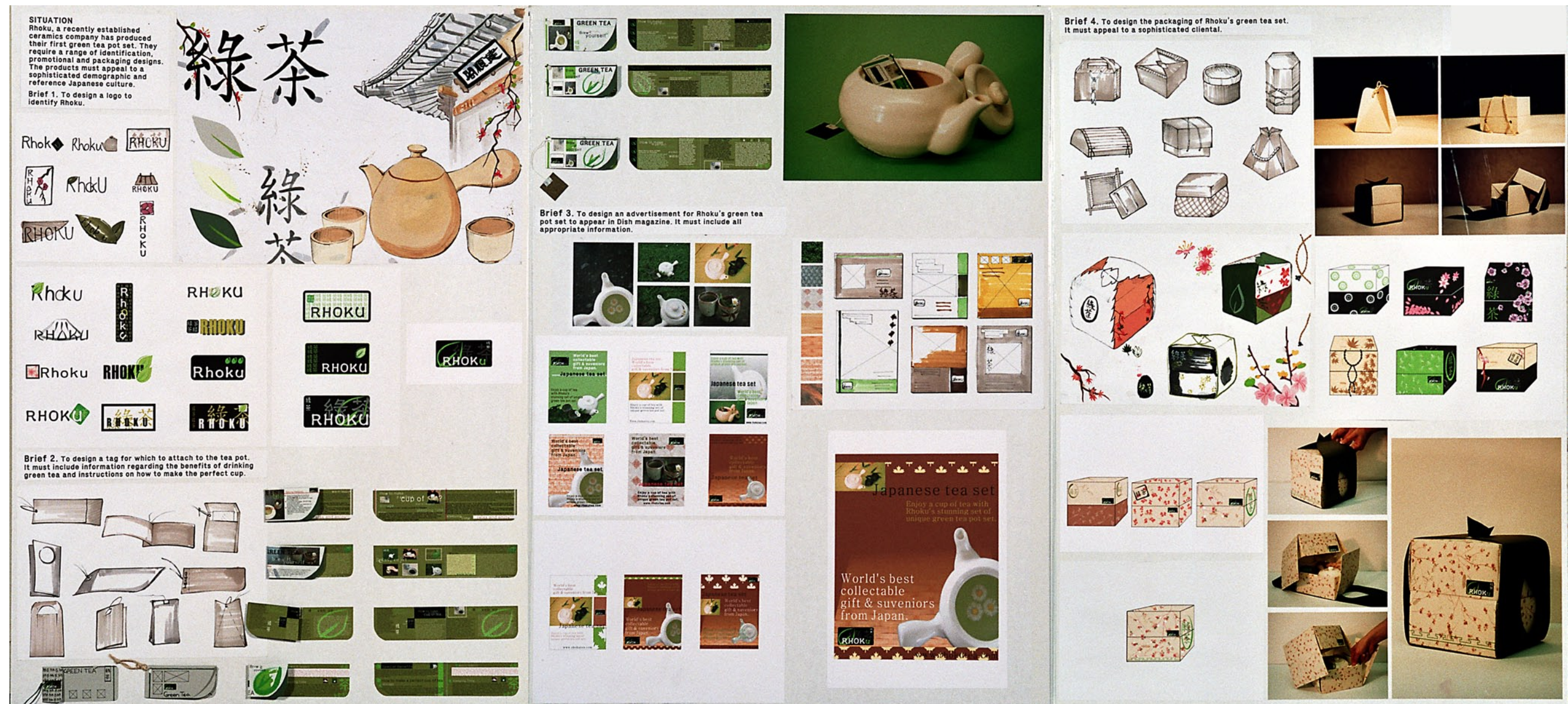
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Achievement

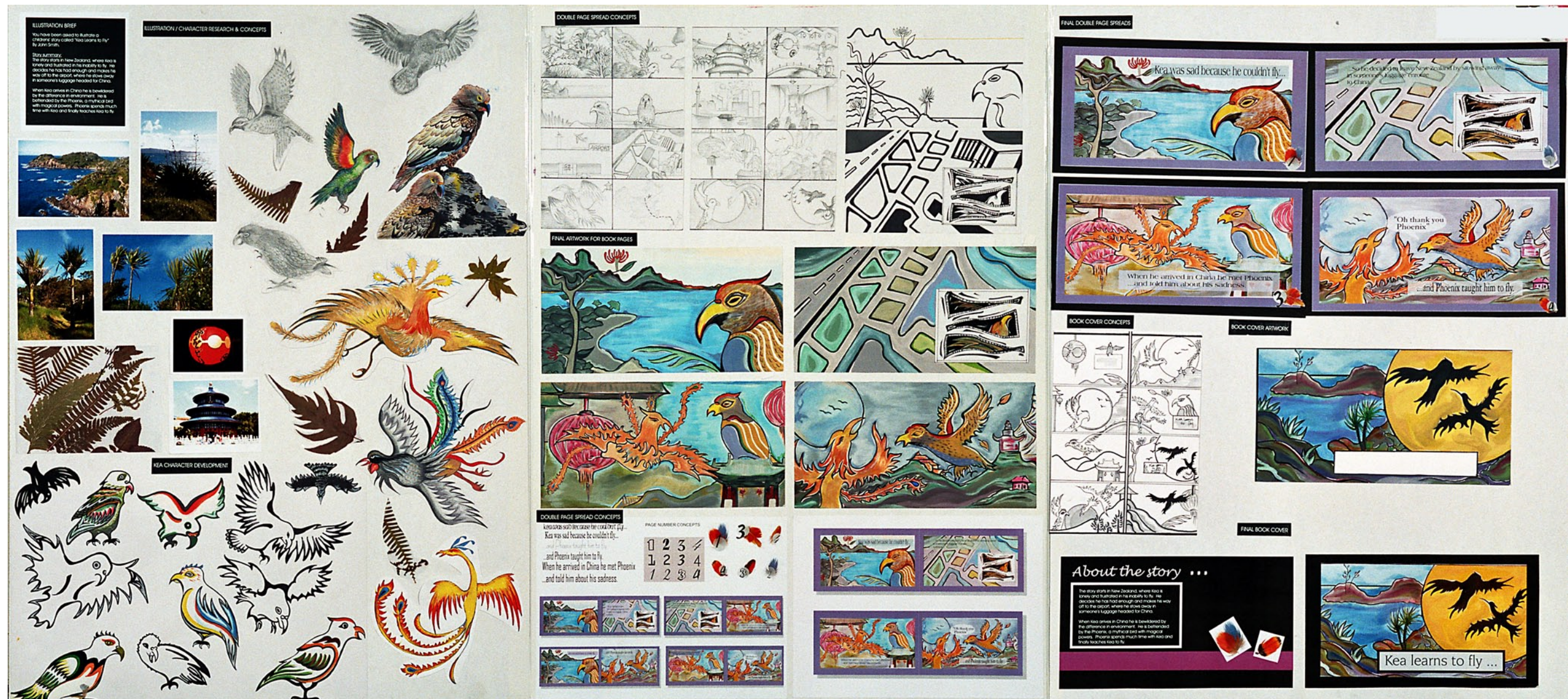


This work shows evidence that:

- drawing has been used as the central means of generating, analysing, clarifying and regenerating ideas, as is seen in the first and the third panel
- knowledge of research is evident in the resource imagery and patterns that are applied inventively to the different projects. The characteristics and constraints of design processes and procedures are demonstrated in both two- and three-dimensional projects with a number of distinctly different alternatives, before arriving at a final solution
- there is a systematic approach to relating and evaluating the two-dimensional poster design solution in panel 2 and the three-dimensional package design options and pattern considerations on panel 3
- ideas and methods are founded in established practice and have been applied in the production of the candidate's own work.

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Achievement



This work shows evidence that:

- a facility with drawing is the central means to generate, analyse, clarify and regenerate ideas. This is evident in the reportage drawings in the top of panel 1.
- the candidate shows knowledge of the characteristics and constraints of the conventions of book illustration. The naivety of the illustrations acknowledges the children's illustration style.
- there is a systematic approach to narrative sequence of multiple frames and the integration of birds and background into a uniform pictorial style. Size and placement of text is appropriate to the genre.
- the candidate has used ideas and methods founded in established children's book illustration.

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Achievement



This work shows evidence that:

- drawing has been used as the central means to generate, analyse, clarify and regenerate ideas. The candidate's own imagery is developed through drawing and photographic processes that are integrated into the graphic work.
- knowledge of fashion and textiles designs has been integrated into graphic design to demonstrate competency in a range of skills
- there has been thorough working through of ideas, with systematic step-by-step development. Solutions have been generated on panels 1 and 2 and logo, layout and typographic problems have been introduced.
- there is sufficient evidence in the work of ideas and methods founded in recent and established practice in the production of original work.

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Achievement with Merit



This work shows evidence that:

- drawing has been used as a means to purposefully generate a range of ideas to analyse, clarify and regenerate options. Considerable thinking has gone into the generation and development of resource imagery. This is seen in photographs used for research in the first panel and the digital roughs and mock-ups on subsequent panels.
- the folio shows knowledge and understanding of the characteristics and constraints of type and image used in a campaign. Dramatic imagery has been processed intelligently to ensure a balance between text and image, without one dominating at the expense of the other.
- the work is highly systematic and critical in evaluating ideas, with each concept used to inform the generation of the next. Ideas build upon each other.
- there is a clear understanding of the stylistic features of contemporary graphics and the constraints of the problem being considered.

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Achievement with Merit

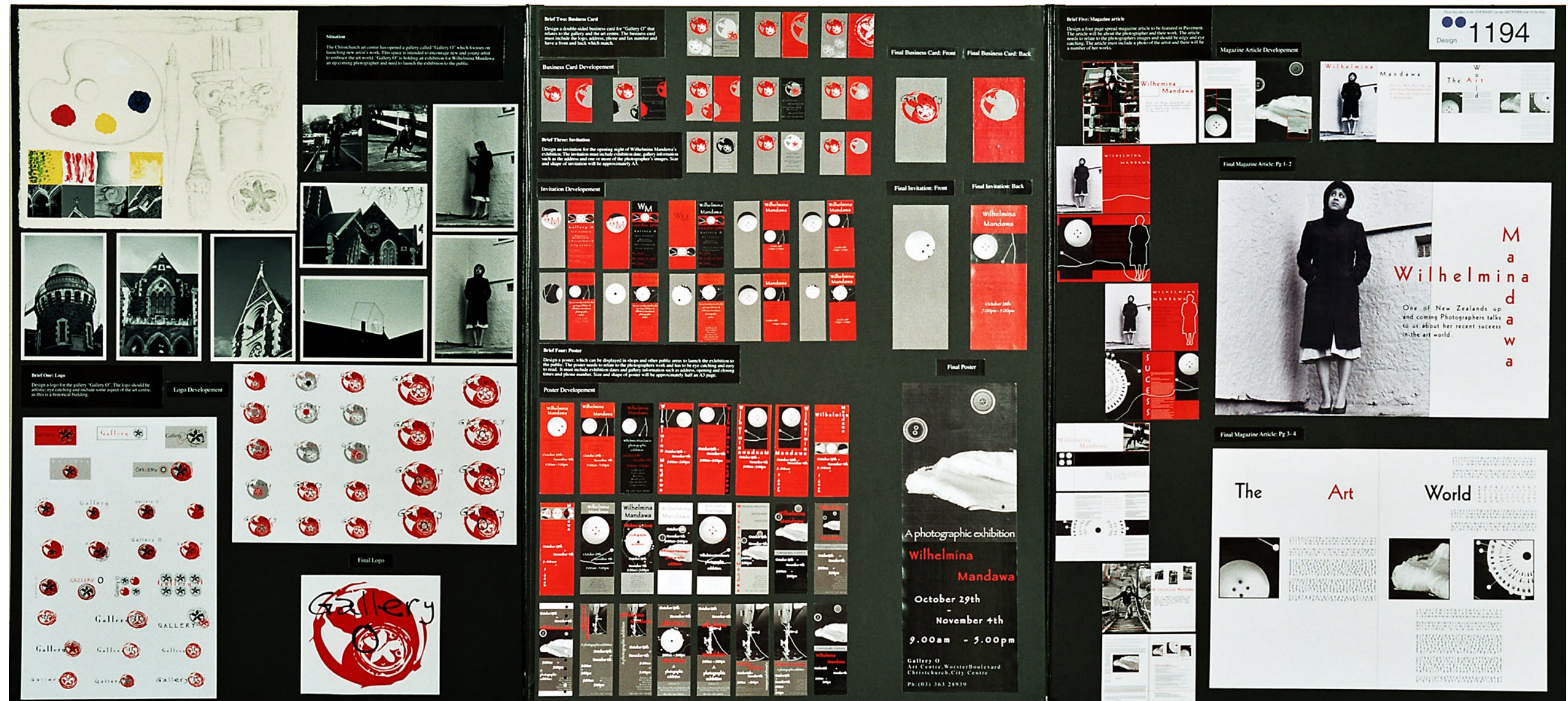


This work shows evidence that:

- drawing has been used as the central means to purposefully generate a range of ideas to analyse, clarify and regenerate options. This is evident throughout the submission from the choreographed photographs in panel 1 to the digital developments in the subsequent panels.
- there is clear evidence of the knowledge and understanding of the conventions of book illustration as seen in the character development and layout of type and image and the use of double page spread
- there has been systematic and critical evaluating of each character through photographic, drawing and digital stages. A distinctive and innovative personal style is sustained throughout the submission. The elegance of the final solutions demonstrates a highly critical consideration of the developmental activities.
- there has been synthesis of a range of pictorial conventions, with references to Gustav Klimt, Japanese prints, Asian comics and shadow puppets.

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Achievement with Merit



This work shows evidence that:

- drawing has been used as a means to generate, analyse, clarify and regenerate options. The candidate has generated the photographic images on panel 1, which have then been adapted into a variety of contexts.
- although a number of different pictorial conventions have been investigated, a sense of personal style is maintained to generate a cohesive submission. Effective solutions have been generated, without resorting to complex effects or filters. This restrained approach is entirely in keeping with the selected brief.
- each solution is supported by a thorough and systematic exploration of a number of options. Particular ideas relating to interchange of black, white, red and grey with positive and negative contexts have been explored in a thorough and systematic way.
- the evidence, particularly in the last panel, clearly shows an understanding of recent and established design practice, which is used to produce original work.

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Achievement with Excellence

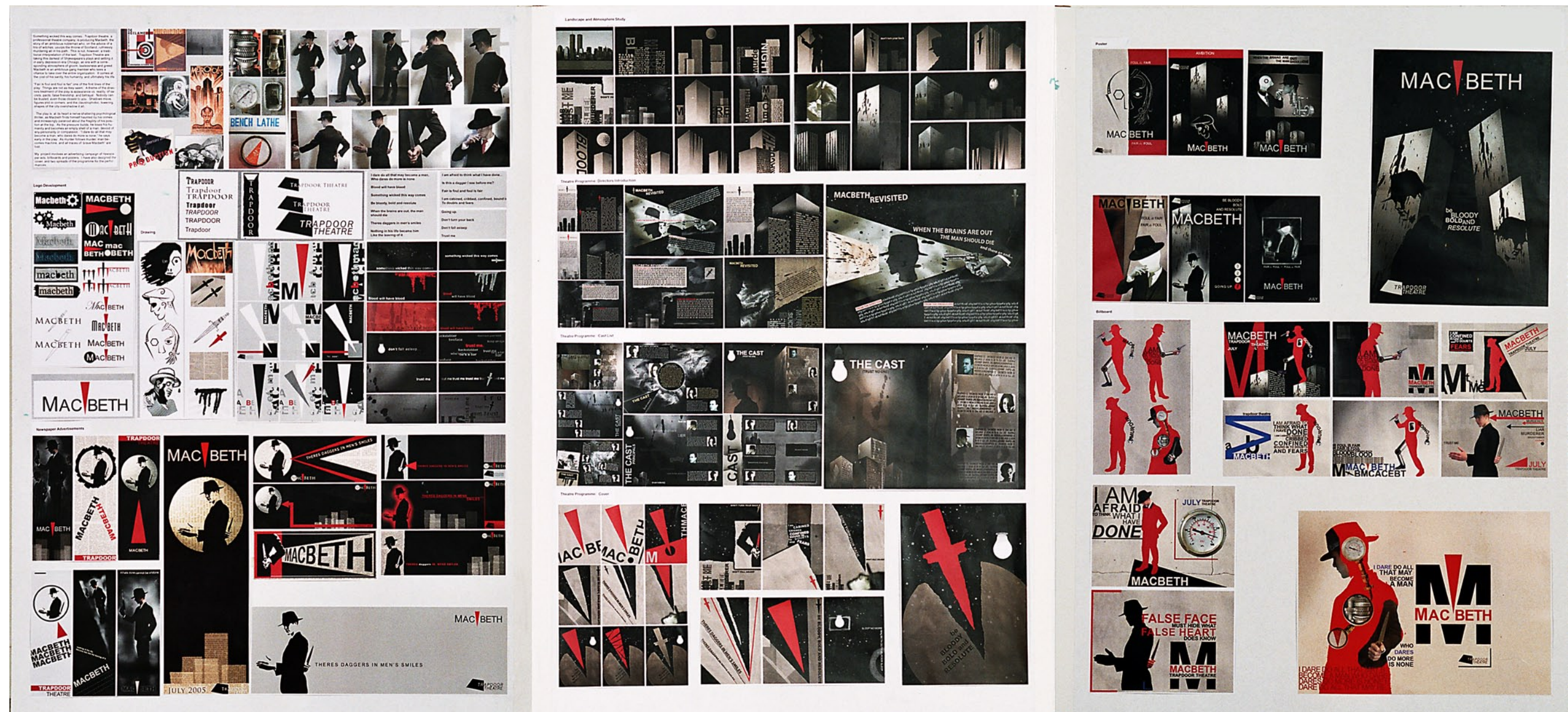


This work shows evidence that:

- drawing, photography and digital processing have been used in an intelligent and critical manner to purposefully generate a range and depth of innovative and appropriate visual imagery for this submission. This is seen in the staged photographs and drawings in panel 1 that have been used to clarify and regenerate ideas, as seen in the subsequent design options.
- knowledge and understanding of the characteristics and constraints of campaign ads is evident. The serious yet youth-centred theme has been treated in a mature and effective manner, generating appropriate and viable solutions. Sophisticated typographic elements have been considered simultaneously with the imagery to produce balanced resolutions, where the text and image are seamlessly integrated, and each supports and enhances the features of the other.
- the work builds sequentially from the first to last project with each subsequent solution building on the previous one in complexity and sophistication
- the work clearly shows an understanding of the design problem undertaken. Critical evaluation is evident at each stage, with solutions achieving a balance between an appealing youth aesthetic and the delivery of a serious message. At no point does style overshadow content or content interfere with style.

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Achievement with Excellence

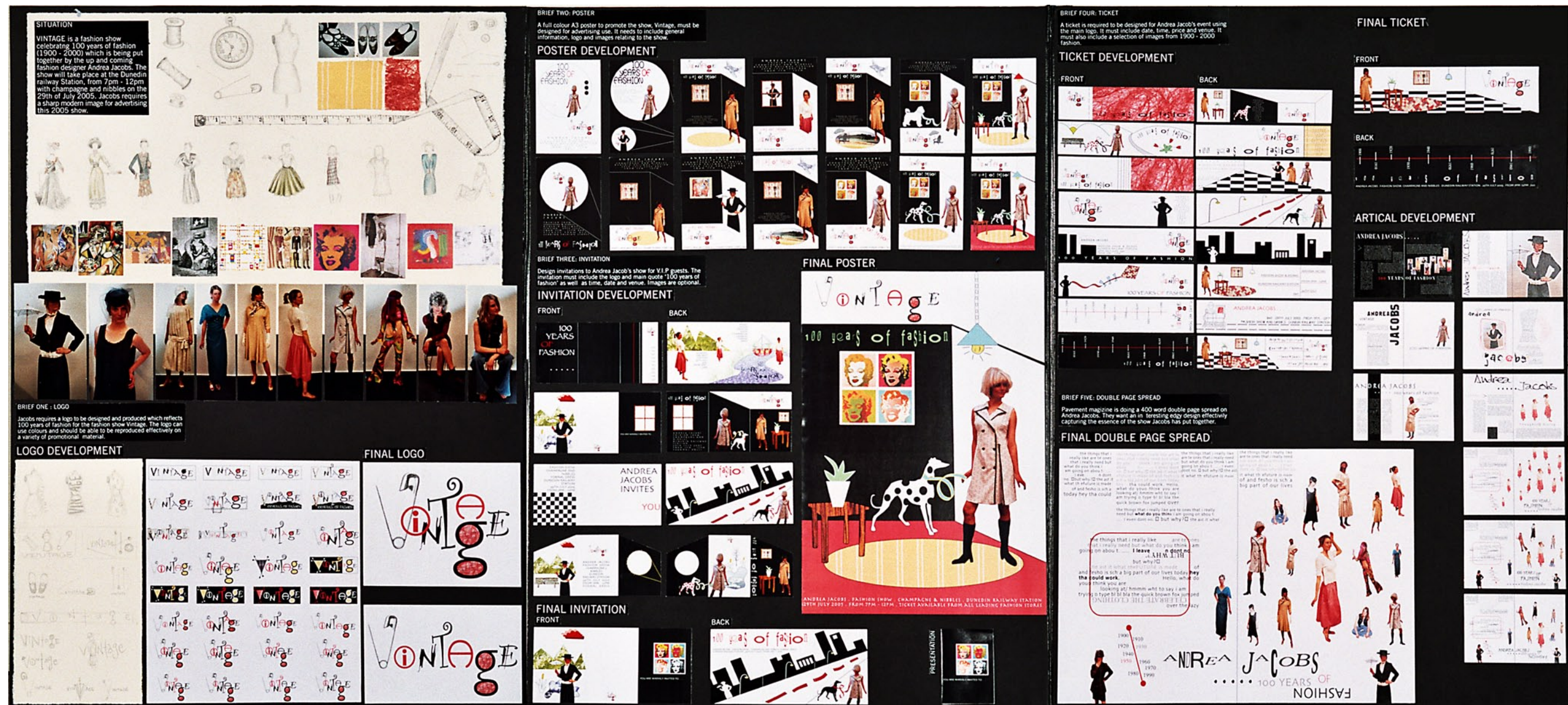


This work shows evidence that:

- drawing, photographs and digital processing have been used as the central means to purposefully generate a range and depth of ideas to analyse, clarify and regenerate options
- the candidate's sound understanding of the themes and issues of Macbeth is evident in the highly innovative and distinct use of deconstructed image, abstract elements, and font selection and arrangement, all used to communicate the narrative
- systematic and critical evaluation is evident, the inventiveness and originality is maintained as the levels of complexity build from panel 1 to panel 3. The images have been processed extensively to enhance the relationship between image and text and to communicate the content of the theme.
- a wide range of artist model characteristics, including El Lissitzk, Swiss typography and James Bond Films, have been synthesised throughout the submission in the production of distinctive and innovative work.

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Achievement with Excellence



This work shows evidence that:

- a quirky, innovative identity has been established on panel 1 and developed throughout the work. There is sound understanding of the theme, resulting from thorough research into a given topic before the practical investigation was begun. The candidate has been able to generate a depth and range of solutions.
- a sophisticated understanding of design conventions is demonstrated in the well-considered interplay between positive and negative space, and between flat and three-dimensional forms
- a 'cut and paste' aesthetic, appropriate to the fashion theme, is sustained throughout a number of projects and adapted successfully to a variety of contexts
- the submission synthesises a wide range of influences, including Pop Art, sixties fashion and contemporary graphics, to generate an innovative and distinctive body of work.