



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 – AS90667

Produce original work within painting to show extensive knowledge 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 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:

Kelvin Yee
Customer Resource Services Division
New Zealand Qualifications Authority
P O Box 160
WELLINGTON

Ph 04 802 3081
Fax 04 382 6897
Email kelvin.yee@nzqa.govt.nz



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Achievement

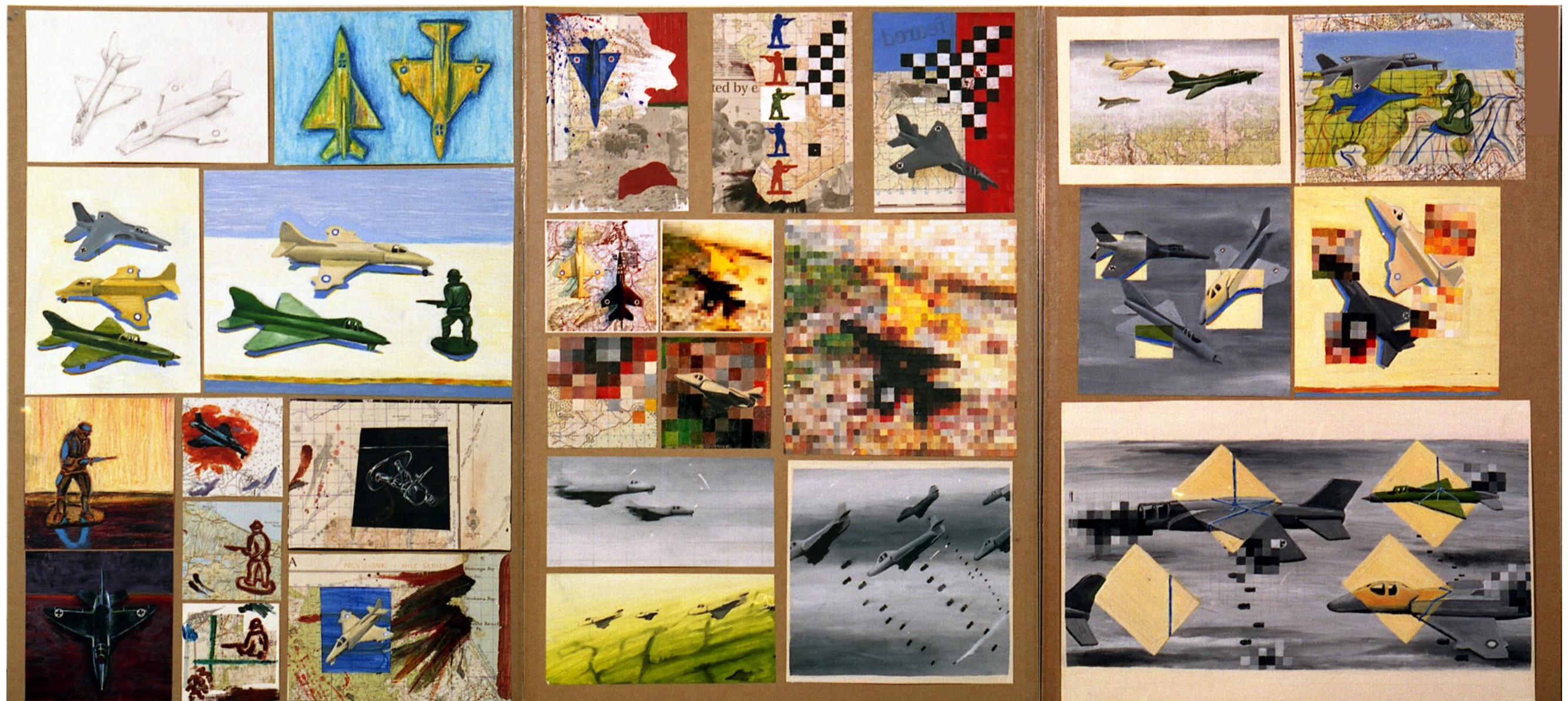


This work shows evidence that:

- drawing has been used sufficiently within the work to establish and generate the pictorial concerns. This is evident in the transitions between the bottom of the first panel, where the intention to develop through to abstraction is clearly signalled, and the sequences of works on top of the third panel.
- the clarity of intent illustrated in the developmental process towards simplification, and the application of materials used within this context, show knowledge of the characteristics and constraints of process techniques and materials
- a process of reduction and simplification has been developed through sequences of related phases, particularly on panel 2, that demonstrates some decision-making based on consideration and evaluation of pictorial concerns investigated in previous work
- several models have been used to support and inform the transitions from panel 1 to the bottom of panel 2. This provides a sufficient foundation to develop ideas into original work seen on panel 3.

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Achievement



This work shows evidence that:

- drawing has been used throughout the submission, firstly to establish the intent and sourcing of the investigation on panel 1 and then to generate ideas, evident in the development of the pictorial concerns on panels 2 and 3
- an application of various techniques has been used within the exploration of content, such as the digitisation of form and the grid, particularly on panel 2. This shows knowledge of the characteristics and constraints of processes, procedures, materials and techniques used.
- the process of inquiry into the subject matter is systematic and builds progressively throughout the work. Panel 3 reflects a process of evaluation in the selection of ideas brought together from earlier work.
- there has been consideration of different ideas and methods founded in recent and established practice, through the varied applications of the grid, which is developed into original work on panel 3.

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Achievement

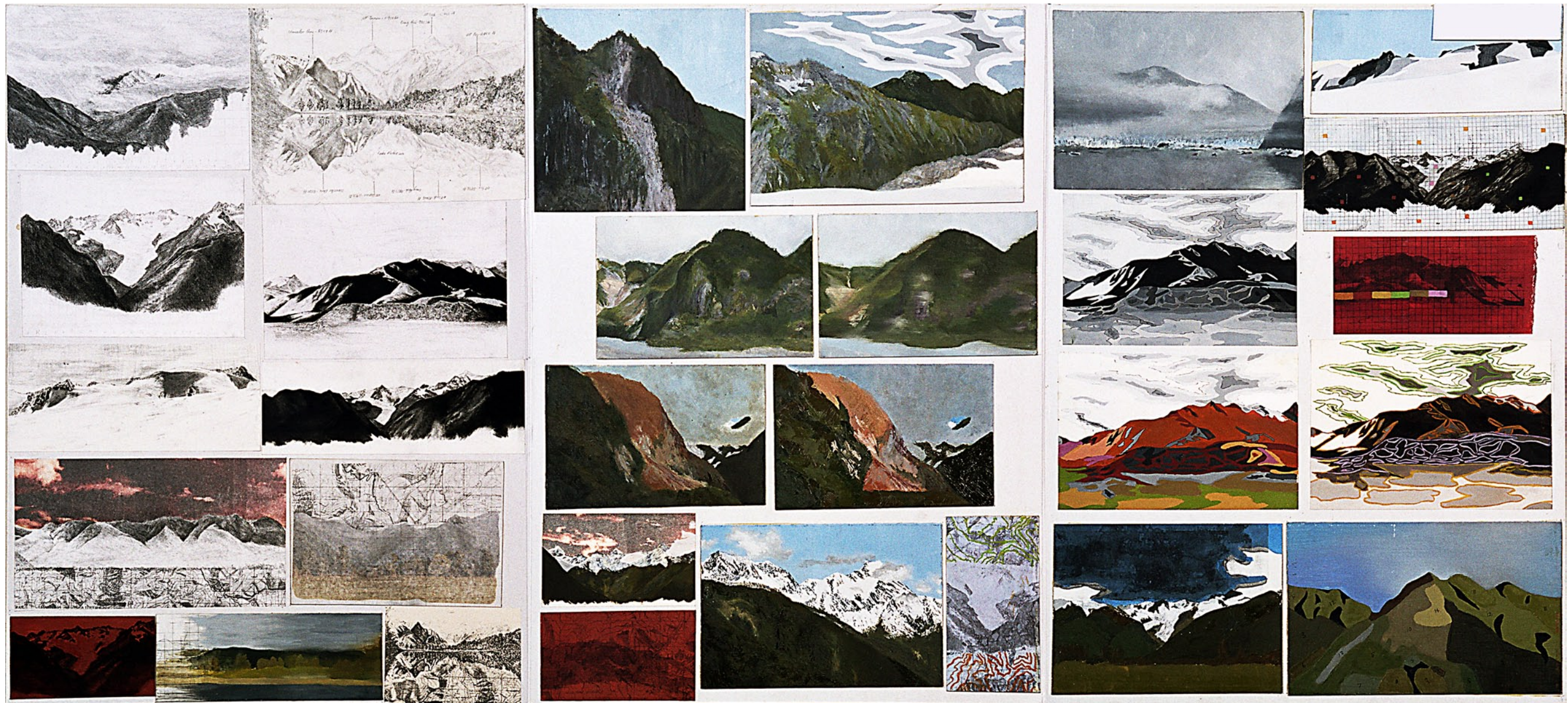


This work shows evidence that:

- drawing has been used as the central means throughout the submission to advance and clarify the pictorial concerns. Panel 1 establishes the ideas for the development of subject matter and these have been continuously built on through panels 2 and 3, which document the process of analysis and regeneration.
- several processes and applications of media have been used throughout the body of work, such as the layering of surfaces to extend the content which is signalled on panel 1. They have been selected, used and built on, on panels 2 and 3, and this shows knowledge of the characteristics and constraints of material, processes and techniques.
- ideas have been developed systematically and coherently, as demonstrated through the related transitions made between panel 1 and 3. The additions and editing of pictorial concerns show a process of evaluation of each advance made in the generation of the ideas.
- a range of ideas and methods founded on recent practice has been considered and appropriately used to develop the pictorial concerns, such as the variations in the type of grid used. The application and linking of ideas and methods on panel 3 provide opportunity for the production of original work.

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Achievement with Merit



This work shows evidence that:

- drawing has been used purposefully within the work to advance particular pictorial concerns and regenerate options. The concerns of the investigation, such as the atmospheric and the topographical representation of landscape, have been established through sequences of drawing on panel 1. Specific and particular ideas have been reconsidered on panel 3 in altered contexts, such as the diagrammatic reference to the landscape.
- the selection and consistency in the handling of techniques and materials throughout the submission are integral to the conceptual development, and reflect knowledge and understanding of the characteristics and constraints of processes, techniques and materials.
- the pictorial concerns anticipated on panel 1 have been systematically built on through panels 2 and 3, such as the graphic work contrasting with the painterly. The relationships and shifts between passages of work, particularly on panel 3, demonstrate a critical approach to evaluating and relating ideas throughout the work.
- the shift and advancements in the pictorial concerns through each panel show the use and understanding of ideas and methods founded in recent and established practice. The reinterpretation of the ideas established on panel 1, investigated through panel 2, enable the production of original work on panel 3.

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Achievement with Merit



This work shows evidence that:

- drawing has been used continuously and purposefully to generate, clarify and regenerate pictorial concerns. Panels 2 and 3 reflect consideration of the previous panel and an advancement on the original proposition established on panel 1.
- a variety of methods and techniques has been considered and employed selectively to develop the subject matter. The selection and application of the processes and media used, such as the layering and simplification of form used and built on at different times in the submission, reflect knowledge and understanding of the concerns being dealt with.
- the pictorial concerns are steadily and systematically advanced throughout the work. The decisions made in relation to the layering of ideas, methods and meaning, an intention signalled on panel 1, show a critical approach to the process of development.
- particular ideas and methods founded in recent and established practice have been used to develop and extend the ideas into original work. The connections made between the ideas about portraiture and the techniques and methods used to convey meaning, demonstrate understanding of the process.

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Achievement with Merit



This work shows evidence that:

- drawing has been used throughout the submission to establish content and clarify intent in terms of the development of the ideas. This is particularly evident on panels 2 and 3, that document the process of analysis and regeneration.
- calculated decisions have been made in relation to the techniques and processes employed to develop the ideas. This is seen clearly in the simplification and reductive shifts between panels 1 and 2, and again between panels 2 and 3. This reflects knowledge and understanding of characteristics and constraints of processes, procedure and materials.
- the process of development is systematic and rationalised in terms of how each work, or series of works, anticipates and signals future directions and options. This reflects a critical approach to developing the pictorial concerns and content of the submission.
- there are obvious references to established and recent practice. Understanding of ideas and methods is evident in the way the references are used, reconceptualised and interpreted to generate original work.

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Achievement with Excellence



This work shows evidence that:

- drawing has been used consistently throughout the submission, both explicitly and implicitly, to advance a process of inquiry around the notions of formal and informal portraiture. The original proposition is well established on panel 1 and anticipates a range of technical and conceptual options that are explored purposefully and in depth.
- the content of the work is conveyed through techniques and processes that reference a range of sources and demonstrate knowledge and understanding of processes, procedures and materials. The shifts in techniques and processes are fluent and show purpose of intent in terms of making meaning.
- the submission builds systematically, with each work having a purpose that is derived from an evaluation of where it had come from in the works and investigations preceding it. Decisions made about the pictorial concerns show critical consideration of how the range of ideas are synthesised in the production of work for panel 3.
- development through the panels shows understanding of a range and depth of ideas in context. The relationship between panels 1 and 3 identifies innovation and insight, in terms of how the proposition has been negotiated and then realised in the later works.

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Achievement with Excellence



This work shows evidence that:

- depth of drawing has been revealed in this folio, as the subject matter has been expanded upon. The candidate has recognised its purpose in the development and clarifying of a sophisticated and dynamic interplay of gestural and modelled painterly elements. Works on panel 3 suggest that this painterly vocabulary has been reinvestigated and tested with continual advance.
- the candidate has tested various procedures and techniques on panel 3 and has understood their characteristics and constraints upon the developing idea. On panel 3, the purpose of this testing is evident. The candidate has sustained fluency in their control of the interactions between painterly surface and illusory space.
- the candidate has thought critically about the pictorial relationships that drive this work. The informed shifts between the establishment of the idea on panel 1, the testing and evaluating of the potential repertoire and methods on panel 2 and their synthesis on panel 3, provide evidence of a completely systematic approach.
- builds upon the use of a range of spatial pictorial cues that belongs to current forms of painting, where distinctions between abstraction and figuration are negotiated. The candidate has shown insight in the inquiry of the forms of painting, providing evidence of how they are derived from their own interests and purposes.

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Achievement with Excellence



This work shows evidence that:

- the starting point on panel 1 implies that there is a developing sense of purpose and clarity to the drawing. The depth and range is evident in the sourcing of imagery and in the variety of techniques and compositional devices of colour, grid and landscape format investigated on panel 2. This provides the opportunity for substantial options for regeneration.
- the candidate's fluency of techniques relative to purpose, demonstrated in the drawing on panel 1, have been successfully translated into painting on the following panels. Panel 2 explores strategies around the destabilising of conventional space, through the use of compositional devices and painting techniques that show understanding of their characteristics.
- synthesis of the range of these ideas and methods is both systematic and critical. Panel 3 shows control of several types of pictorial space and critically broadens the parameters of the work.
- several established precedents around physical and conceptual space have been drawn on, such as those found in surrealism and current image-making technologies. The conclusion of the folio shows insight, in the candidate's production of distinctive work in this context.