



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

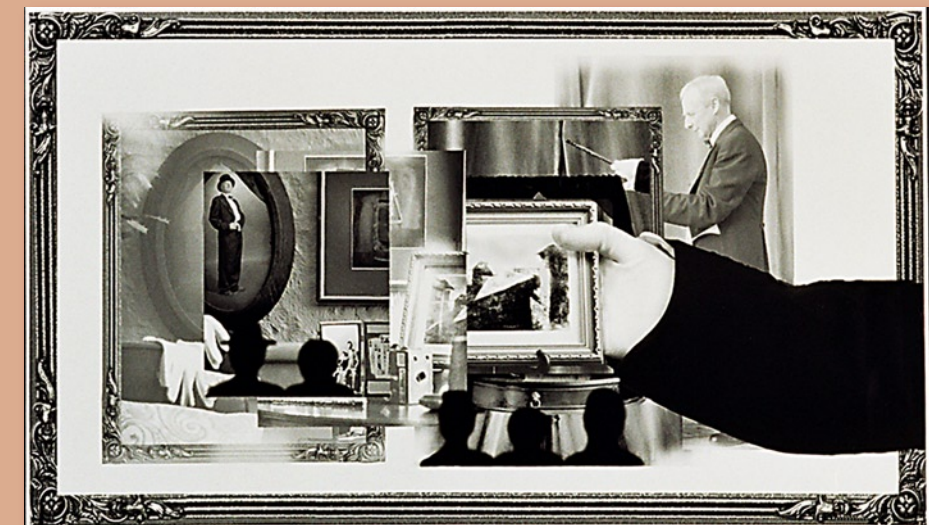


National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

NCEA Level 3 – Visual Arts 2004 – AS90668

Produce original work within photography 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.

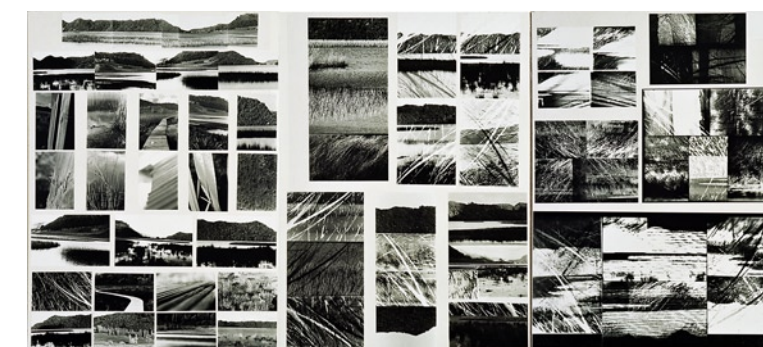
The Assessment Report for 2004 can be found at www.nzqa.govt.nz

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).

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Achievement

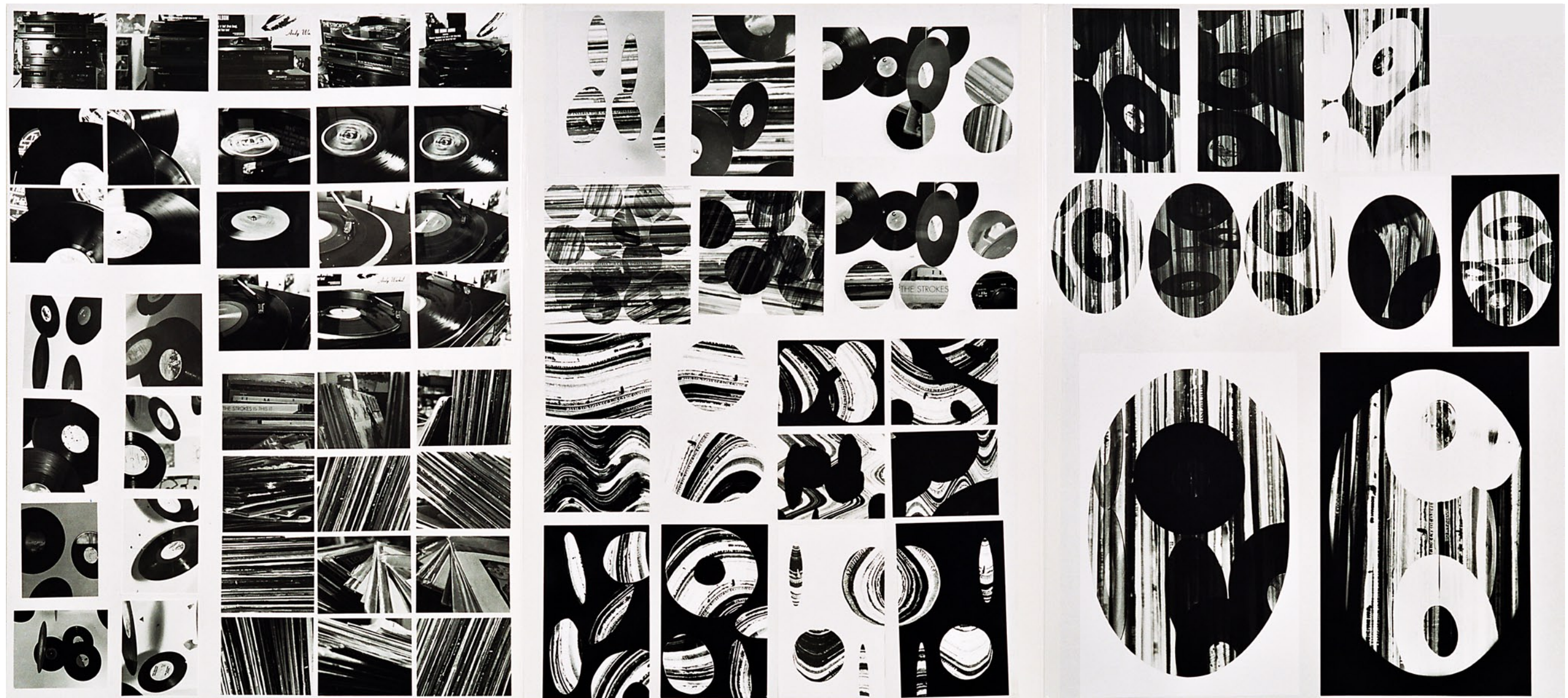


This work shows evidence that:

- drawing has been used to establish the initial proposition generated from the barbershop subject matter. The idea is analysed through a range of viewpoints and further clarified on panel 2. Regeneration of subject matter is seen in the still life studies, however the sense of narrative is maintained through the consistency of objects studied. The use of the empty chair on panel 3 reinforces the completion of the activity shown in the images on panel 2.
- demonstrates a clear knowledge of the characteristics of photographic practice. Lighting is consistent and is suited to the picture-making concerns.
- the study is systematic and the ideas are clear. The approach is linear in terms of the narrative genre and the outcome almost predetermined.
- the candidate has made a study of and is sensitive to the established genre of narrative photography.

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Achievement



This work shows evidence that:

- drawing has been used to clearly establish both the subject matter and the pictorial approach the candidate intends to take. The shapes and forms have been analysed and clarified through a range of viewpoints on panel 1 and this is successful and clear. On panel 2, these forms have been regenerated as they are combined and layered and the use of positive and negative as a formal device is explored. This approach has been repeated throughout panel 2 and different formats have been explored without any further picture-making options being considered or developed.
- the candidate shows knowledge of photographic process and an understanding of the graphic effects of light and dark contrasts. Photographic conventions such as sandwiching and vignetting have also been observed.
- the manipulated images are well related to the drawing proposition and the use of contact reversals is systematic to the pictorial problem undertaken.
- the candidate has looked at recent art-making practice as well as photographic models, as the submission integrates models such as Luise Fong and Sigmar Polke.

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Achievement



This work shows evidence that:

- founded in a study of recent New Zealand photographic practice, colour has been used to support the course of study, and this is appropriate to the subject matter and pictorial conventions undertaken. Drawing from images viewed on a monitor, the subject matter has been analysed and regeneration has occurred as aspects were clarified and revisited.
- the use of colour is appropriate and purposeful to the picture-making as it is an integral part of the subject matter and the approach taken. Colour is manipulated and bleached to regenerate ideas, and photographic montages have been used to reinforce the cinematic approach.
- the candidate has evaluated ideas and used a systematic approach. The work has been laid out in groups and edited in a manner that supports the pictorial approach.
- the candidate obviously used Anne Noble as a model but has made decisions that extend beyond this and produced original work based on this learning.

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Achievement with Merit



This work shows evidence that:

- a range of ideas has been explored through camera angles and viewpoints that have allowed the candidate to regenerate from the subject matter in a way that acknowledges the formal abstract qualities found in the first panel
- lighting has been used to emphasise the graphic qualities that become a main feature of the submission as it develops. The candidate has a sound understanding of the technical devices used. The print quality is consistent, whether darkroom or scanner printed, and there is a smooth transition between the processes.
- is sequential and systematically edited to support the positive and negative shifts within the images. Sizing has been used effectively to show a critical evaluation of ideas and the work builds in concept and confidence throughout the submission.
- the candidate has sourced ideas found in the photographic work produced at the Bauhaus, particularly that of Moholy-Nagy. This has been successfully used and understood in the production of their own work.

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Achievement with Merit

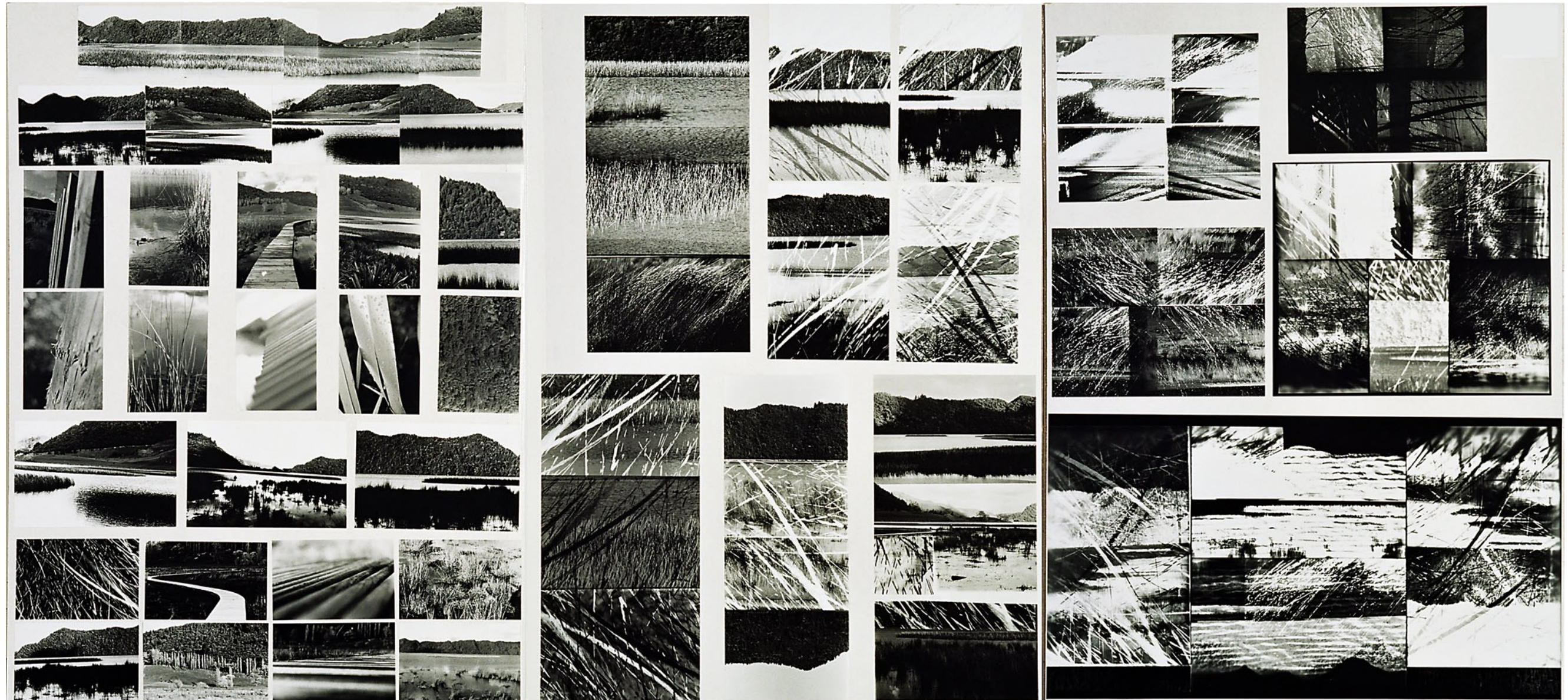


This work shows evidence that:

- through a range of sensitive studies, the ideas of identity and faith have been carefully analysed and clarified. A range of pictorial and conceptual directions that the candidate could further work with has been established by the end of panel 1.
- there is knowledge and understanding of framing and lighting to enhance visual tension, and considerable skill has been used in the application of these in the work. Sandwiching has been used to further the pictorial intent as the work builds in complexity. The print quality is consistent throughout, despite the change from exterior to interior space and the layering involved in the sandwiching.
- there is a clear, systematic approach to the images with a purposeful use of sizing and formatting variations that take careful account of the pictorial content of each individual image.
- traditional lighting and formal portraiture models have been integrated, as well as contemporary photographic models such as Lorna Simpson and Anne Noble, for conceptual issues.

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Achievement with Merit



This work shows evidence that:

- purposeful drawing has been used to generate a range of ideas that have been further analysed and clarified through careful observation, and shifts in viewpoint and distance. This evidence has been regenerated through layering in a gestural and expressive manner and a range of options has become available for further investigation.
- the candidate has used panoramic joiners, depth of field and variable focal length to show a thorough understanding of the characteristics of landscape photography. This has been further explored in the layered and joined images on panel 2. The techniques and use of the gestural mark suit the pictorial proposition undertaken.
- the idea has been developed in a systematic and clear manner, particularly on panels 1 and 2. There is evidence of good critical understanding and evaluation.
- understanding and decision-making is shown in relation to particular approaches to photographic practice and landscape painting, and these are integrated successfully in the production of original work.

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Achievement with Excellence



This work shows evidence that:

- drawing has been used to purposefully set up a range and depth of formal pictorial issues that are analysed and clarified throughout panel 1. The use of the strong vertical element and the introduction of the grid as a structural device have offered a wide range of options for regeneration.
- the subtle introduction of colour on panel 1 through hand colouring leads clearly into the full colour images in the remainder of the work. The colour is purposeful to the pictorial problem undertaken and reinforces the changes in the figure/field relationships being explored. The techniques have been used with fluency, from the initial darkroom-printed images through to the scanned and printed work. The entire body of work is consistent in quality.
- a range of ideas has been explored in series that relate and these are evidence of systematic and critical thinking. Ideas, methods and techniques have been synthesised as the images build in intensity.
- the candidate has understood a range of suitable black and white and colour photographic models and has applied these with insight. A study of Uta Barth has allowed the candidate to learn and build on ideas and produce this distinctive work.

NCEA Level 3 – Visual Arts 2004 – AS90668

Achievement with Excellence



This work shows evidence that:

- the storybook narrative has been set up successfully and explored in depth throughout the entire work. There is evidence of a complete understanding of the pictorial proposition and the genre the candidate is working in.
- cramped images have been used as a compositional device to enhance the visual tension as the figure is trapped within the box. The use of differential scale is well understood as a pictorial device and has been used purposefully and with considerable fluency.
- the ideas build systematically and laterally and are a synthesis of the many pictorial options the candidate has had available through regeneration and revisiting of the subject matter.
- the constructed reality has been well understood and used with considerable insight, as the candidate has produced distinctive and innovative work that carries its humour consistently. There is evidence of a depth of understanding in the production of this work that meets all of the requirements for Excellence.

NCEA Level 3 – Visual Arts 2004 – AS90668

Achievement with Excellence



This work shows evidence that:

- paying homage to the activity and history of photography, this sophisticated body of work has used drawing to gather ideas, and builds in intensity and depth as the concept has been clarified. At every step the purpose has been exemplified and regenerated through a range of options.
- the candidate has reinforced this by using traditional black and white photography and Photoshop™ in the production of the work. The consistency of the work attests to a fluent understanding of both methods. At all times the techniques have been used to purposefully advance the pictorial problem undertaken.
- the pictorial ideas have been systematically and critically combined to create more complex outcomes.
- the depth of understanding of the pictorial problem undertaken has allowed the candidate to produce innovative and distinctive work. The idea of photography as magic shows maturity and a high level of research skill is evident in the pictorial solutions.