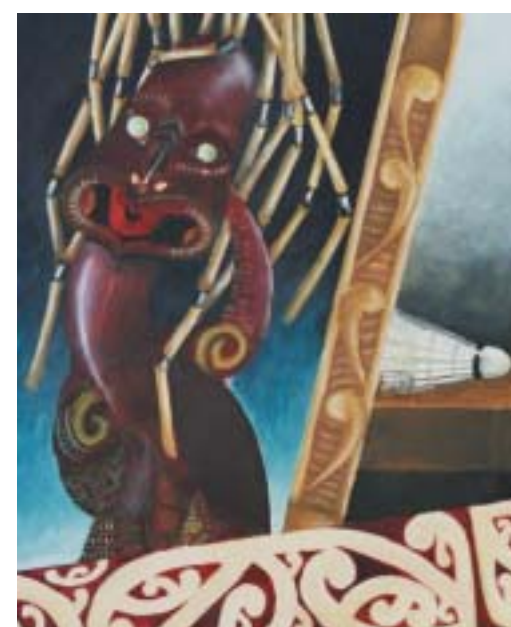




NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

NCEA Level 1 – Visual Arts 2005 – AS90020

Examples of Candidate Work



NCEA Level 1 – Visual Arts 2005 – AS90020

Examples of Candidate Work

Introduction

This resource contains examples of candidate work submitted in 2005 for verification of assessment for the Visual Arts Achievement Standard 90020 *Generate and develop ideas in making artworks*. The purpose of this resource is to assist art teachers in preparing teaching programmes and their candidates for assessment in 2006.

Examples from ten school submissions have been selected to reflect the wide range of school art programmes providing candidates with opportunities to succeed. The submissions selected contain examples of Achievement, Achievement with Merit and Achievement with Excellence. The samples of work demonstrate the broad range of work that meets the requirements of each achievement criterion for the standard. Some work may have only just reached the standard, while other work may more obviously do so or, in fact, be close to the next grade boundary.

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 National Verifier's Report and the examples of candidate work can be found on the NZQA web site 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 2) or on CD (all levels).

For further information please contact:

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SUBMISSION 1

Main Ideas Developed from Subject Matter

This programme had as its starting point the theme of “I ngā rā o mua” (looking backward as we face the future; memories and journeys). This provided candidates with an initial starting point from which each could tease out their individual responses to issues that they had identified from their own life experiences. It created an overall class structure but allowed candidates the opportunity to select iconography appropriate to their own interests and background.

Main Artist Models Used

Artist models used had two main purposes. In the first, a wide range of different contemporary artists from a variety of media was employed and included James Rosenquist, Dick Frizzell, Carson, Ed Ruscha, Richard Hamilton, John Reynolds and Larry Rivers. These provided candidates with an insight into how personal iconography can be developed and used. Secondly, other artists used provided ways of using the grid as a compositional tool. They included Pat Steir, Colin McCahon, Immants Tillers, Shane Cotton and Jennifer Bartlett.

Media, Techniques and Pictorial Concerns.

In this programme a wide range of media was used. This included the use of charcoal/chalk, pencils, ink, pen, paint and collage. Candidates were taught a range of painting techniques including pointillism, the use of high contrast, scumbling, modelled form and collage. Compositions were based on the grid, and included a variety of ways of including text with image.



Achievement with Excellence

Submission 1/Portfolio 1

This portfolio shows evidence of purposeful decision making and fluent control of a range of media and techniques in recording, and developing and resolving ideas from subject matter. It shows that ideas, techniques, or conventions from the artists' works have been developed and integrated into the candidate's own work.

- *Fluent control of a range of media and techniques* is shown in the high level of facility with a wide range of media, including graphite, ballpoint pen, monoprint, collage and paint.
- *Evidence of purposeful decision making* is displayed in the choice of surface qualities that have been carefully considered, with under and over painting adding significantly to the richly textured surfaces. Imagery has been identified from the candidate's own cultural milieu, and includes both rural and urban content. Many of the personal motifs have been founded in observational drawing and then appropriately developed.
- *Resolving ideas from subject matter* is demonstrated through the continual selection and development of ideas over the panels, and finally in the last two works on panel three.
- *Ideas, techniques or conventions from artists' works have been developed and integrated into own work.* Ideas are developed and a wide range of artist models are integrated allowing the candidate to extend their own pictorial and compositional concerns. While initially founded in the grid, compositions are extended by the use of layering, and allow painterly issues such as transparency and translucency to be addressed.



The image displays three panels of abstract collage art, likely by Robert Rauschenberg. The top panel features a white cow print, a black silhouette of a person, and various geometric shapes and patterns. The middle panel shows a black silhouette of a person, a blue silhouette of a person, and a blue silhouette of a person. The bottom panel includes a blue silhouette of a person, a blue silhouette of a person, and a blue silhouette of a person. The panels are composed of various materials, including paper, fabric, and paint, creating a complex and layered visual experience.

The collage consists of six distinct abstract artworks by Shigeo Fukuda:

- Top Left:** Features a black silhouette of a cow, a large white letter 'B' on a dark background, and the text '5-32' and '大田 301'.
- Top Right:** Includes a black silhouette of a cow, a large white letter 'B' on a dark background, and the text '5-32' and '大田 301'.
- Middle Left:** Shows a black silhouette of a cow, a large white letter 'B' on a dark background, and the text '5-32' and '大田 301'.
- Middle Right:** Features a black silhouette of a cow, a large white letter 'B' on a dark background, and the text '5-32' and '大田 301'.
- Bottom Left:** Includes a black silhouette of a cow, a large white letter 'B' on a dark background, and the text '5-32' and '大田 301'.
- Bottom Right:** Shows a black silhouette of a cow, a large white letter 'B' on a dark background, and the text '5-32' and '大田 301'.

Achievement with Merit

Submission 1/Portfolio 2

This portfolio shows evidence of purposeful decision making and control of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been developed in the candidate's own work.

- *Purposeful decision making* can be seen in choosing to work with a restrained palette allowing the candidate to demonstrate control of colour and tone. Clear links between the sequences of work are visible, partly because the colours are shared between works and some of the imagery from panel one is reworked throughout panels two and three.
- *Control of a range of media* is shown in the accurate ink and graphite work at the top left of panel one and then through subsequent, well-rendered works, on the same panel. Control is also shown in a range of media on panels two and three.
- *Ideas, techniques or conventions from artists' works have been developed in own work.* The development of ideas is purposeful, with clear relationships between works in content and in colour. In some cases the application of ideas is restrained by the compositional devices, which show adherence to the formal grid. There is clear understanding of a variety of artists' devices. This includes the use of Pat Steir's swatches and David Salle's linear overlapping drawing.



The collage is composed of three horizontal panels. The top panel includes a Union Jack, a window with the word 'EVERMORE' above it, a church spire, and the word 'ENTOPE' written vertically. The middle panel shows a street lamp, a color calibration strip, a black rectangle with a 'V' logo, and a small Union Jack. The bottom panel depicts a vintage car with a 'P. GLE' license plate, a Union Jack, and a hand-drawn outline of a hand.

Achievement

Submission 1/Portfolio 3

This portfolio shows evidence of decision making in the use of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been used in the candidate's own work.

- *Evidence of decision making* can be seen in the way the candidate has selected and placed information into each composition and in the way they have altered scale and included text. The candidate has not used repetitious images or arrangements.
- *Use of a range of media and techniques* has been shown in the use of a range of dry and wet media. Dry media has been used at the top of panel one and paint has been explored throughout the rest of the portfolio.
- *Recording information* can be seen in the drawings at the top of panel one, where a range of subject matter and appropriate imagery has been gathered. The ability to record information has been consistent throughout the panels.
- *Developing ideas* can be seen in the way the candidate has applied conventions learnt from their study of artists that used the grid. The grid, as seen in the top right of panel one and the colour swatch in the work in the bottom left of the first panel, is revisited in the work at the bottom of panel two. The candidate has integrated ideas in this way throughout the portfolio. A variety of different ways of integrating text and image have also been dealt with.



Panel Two



Panel Three



SUBMISSION 2

Main Ideas Developed from Subject Matter

A still life within the interior was the starting point for this programme. Candidates were encouraged to take responsibility for investigating and developing individual compositional approaches and to integrate cultural and personal subject matter into their work.

Main Artist Models Used

The main artists used included Jim Dine, Avigdor Arikha, Janet Fish and Jude Rae.

Media, Techniques and Pictorial Concerns

Candidates were encouraged to make use of a wide range of media including paint, tissue/old dressmaking patterns, stencils, gel medium, shellac, Indian ink, woodblock print, collage and various dry media. Pictorial concerns included spatial qualities, scale, and viewpoints.



Achievement with Excellence

Submission 2/Portfolio 1

This portfolio shows evidence of purposeful decision making and fluent control of a range of media and techniques in recording, and developing and resolving ideas from subject matter. It shows that ideas, techniques, or conventions from artists' works have been developed and integrated into the candidate's own work.

- *Fluent control of a range of media and techniques* is shown in printmaking and painting media. Shadowing and accurate tonal modelling of objects have been used to successfully describe positive and negative space.
- *Evidence of purposeful decision making* is evident. Still life subject matter has been recorded with accuracy and careful consideration has been given to where objects have been placed to show space and scale.
- *Resolving ideas from subject matter* is demonstrated in the way the candidate moves from observed still life views into a use of surrealist description at the top of panel three, and finally, back to creating an individual still life composition at the bottom of panel three, that selectively combines ideas from the earlier thinking in the portfolio.
- *Ideas, techniques or conventions from artists' works have been developed and integrated into own work.* The compositions include overlapping of objects, and move from standard views and scale to include foreshortening and exaggerated use of space in the last panel.



Panel Two



Panel Three



Achievement with Merit

Submission 2/Portfolio 2

This portfolio shows evidence of purposeful decision making and control of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been developed in the candidate's own work.

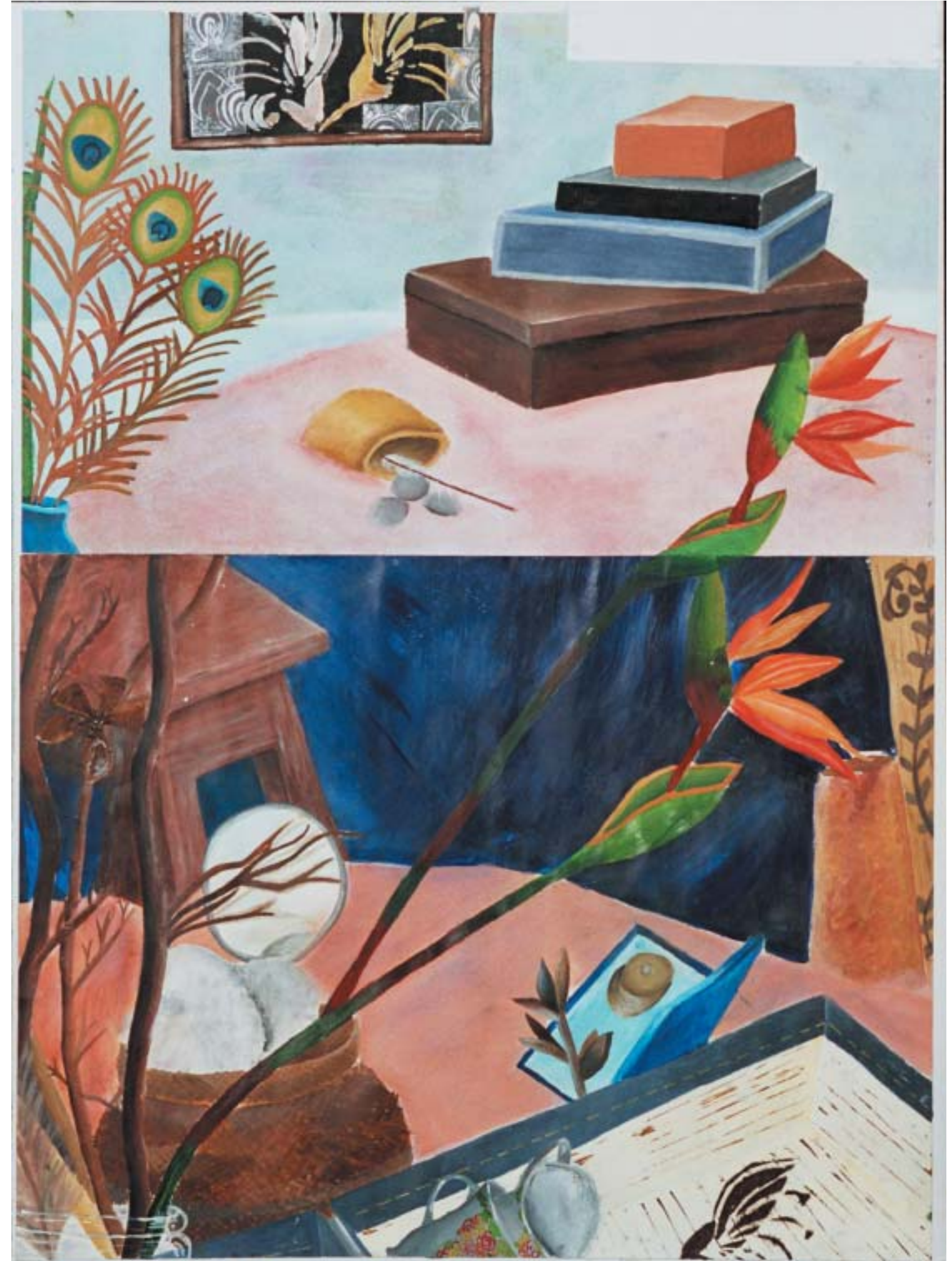
- *Purposeful decision making* can be seen through the arrangement of objects to create compositions that consistently explore space and scale. This has also been demonstrated through the selection of colours and objects that occur throughout the portfolio, from the first panel.
- *Control of a range of media* is shown through the use of blending and layering of paint to describe the contours of the cloth and other objects.
- *Ideas, techniques or conventions from artists' works* have been used to stimulate the thinking process. The candidate is encouraged, through the programme, to then make decisions about their own compositions and colours.



Panel Two



Panel Three



Achievement

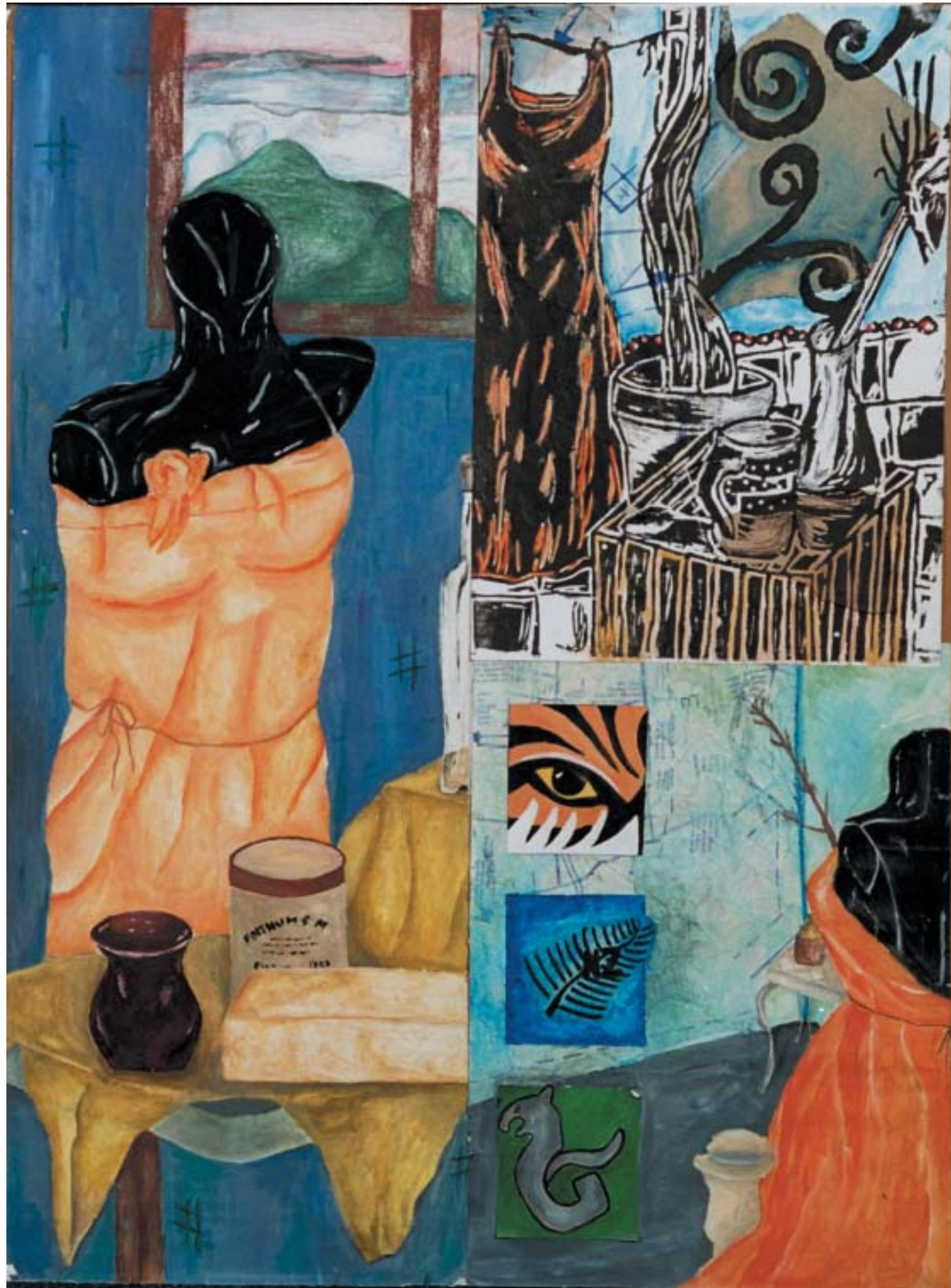
Submission 2/Portfolio 3

This portfolio shows evidence of decision making in the use of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been used in the candidate's own work.

- *Evidence of decision making* can be seen in the choices the candidate made to use a range of media and techniques by incorporating collage, paint and print throughout the portfolio.
- *Use of a range of media and techniques* has been shown in the use of print, paint and drawing media in combination throughout the submission. Old dress patterns have been successfully integrated into the backgrounds of a number of works.
- *Recording information* can be seen in the relatively accurate rendering of observed still life objects throughout the portfolio.
- *Developing ideas* can be seen in the way objects have been arranged in space in the compositions on the first panel and then integrated with the candidate's own personal symbols and motifs later in panels two and three. Visual links have been kept with the first panel through the re-use of some subject matter and colours.



Panel Two



Panel Three



SUBMISSION 3

Main Ideas Developed from Subject Matter

A traditional still life was set up in the classroom, and formed the starting point for an investigation of Cubism. This led to looking in-depth at cubism as a visual idiom, both as painting, and as sculpture. Candidates' discoveries in one field, clearly informed decisions made in the other.

Main Artist Models Used

Pablo Picasso and George Braque were used for the candidates' painting/two dimensional imagery, and Pablo Picasso, Henry Moore, Antony Caro, Alexander Calder and David Smith for their three dimensional investigations. Candidates were provided with a wide range of possible artists as models and encouraged to select appropriately.

Media Techniques and Pictorial Concerns

A wide range of media was used, both two and three dimensionally. This included pencil, pen, ink, crayon, dye, oil sticks, coffee, shellac, paint, collage, Twink, glue and sand. In sculpture, it included cane, card, plaster, Plasticine, wire and wax. In painting, pictorial concerns were all related to the candidates' study of Cubism, and included the integration of multiple views into a single, two dimensional image. In sculpture, candidates were introduced to the formal concerns of sculpture, including the use of positive/negative space, looking at objects in "the round", scale, environment, textural concerns and object placement.



Achievement with Excellence

Submission 3/Portfolio 1

This portfolio shows evidence of purposeful decision making and fluent control of a range of media and techniques in recording, and developing and resolving ideas from subject matter. It shows that ideas, techniques, or conventions from artists' works have been developed and integrated into the candidate's own work.

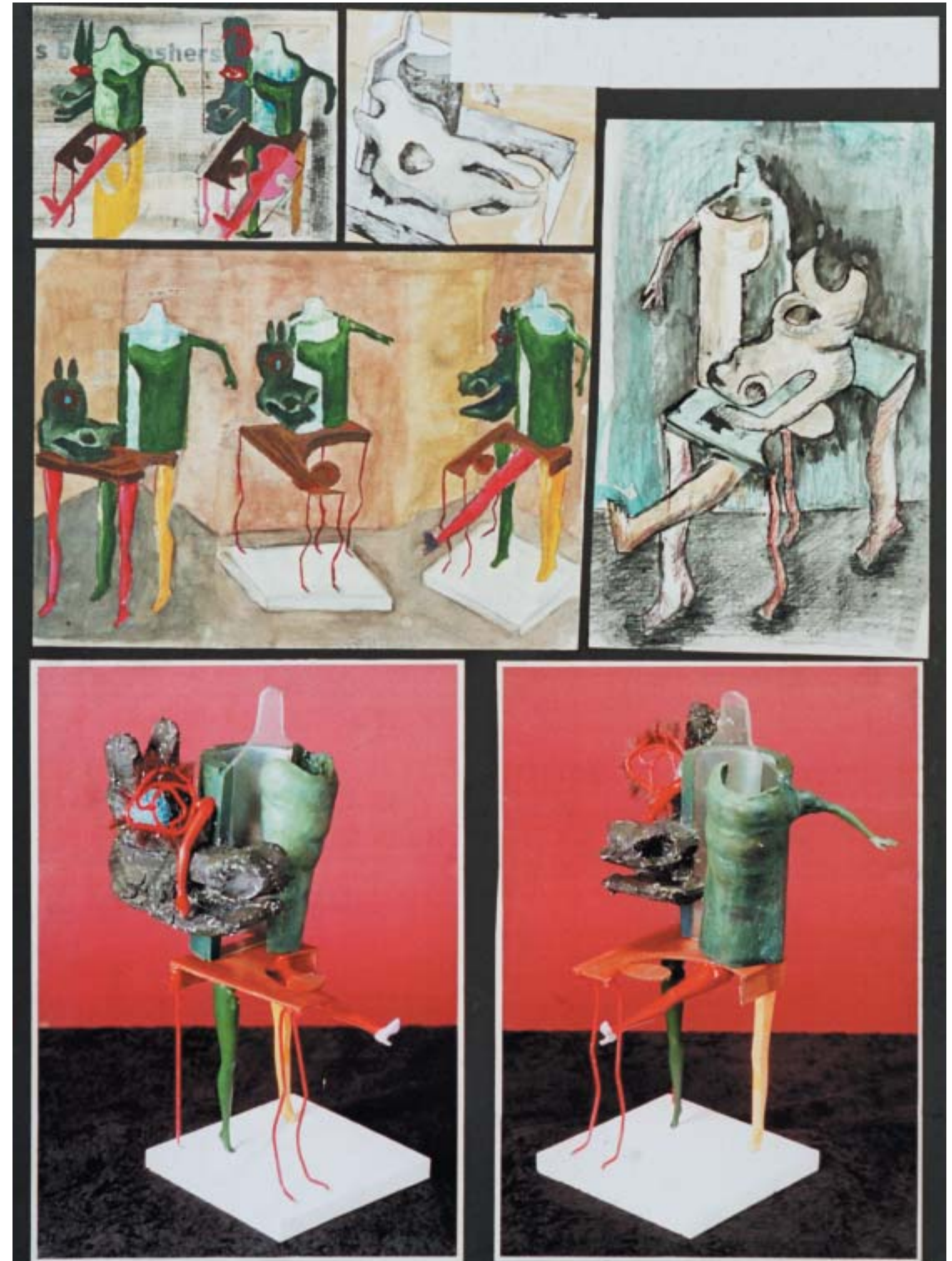
- *Fluent control of a range of media and techniques* is shown in all drawing, painting and sculptural aspects of the portfolio. Well-controlled and accurate drawings accompany fluently controlled paintings and three dimensional work.
- *Evidence of purposeful decision making* is evident in the choice of using more linear, tonal and collaged drawing to work towards the painting on panel one, while using a more expressive drawing style that explores surface, and positive and negative space in panels two and three.
- *Resolving ideas from subject matter* is demonstrated three times in this portfolio. The painting on the bottom of panel one shows a resolution of the thinking towards painting, while the sculptures to the right of the second panel and at the bottom of the third panel show resolved thoughts in sculpture.
- *Ideas, techniques or conventions from artists' works have been developed and integrated into own work.* Ideas have been used from different artists, but the candidate has selectively combined artists' ideas and ways of working with their own throughout the portfolio. They have tried not to emphasise the artist models too much, but have developed their own ideas.



Panel Two



Panel Three

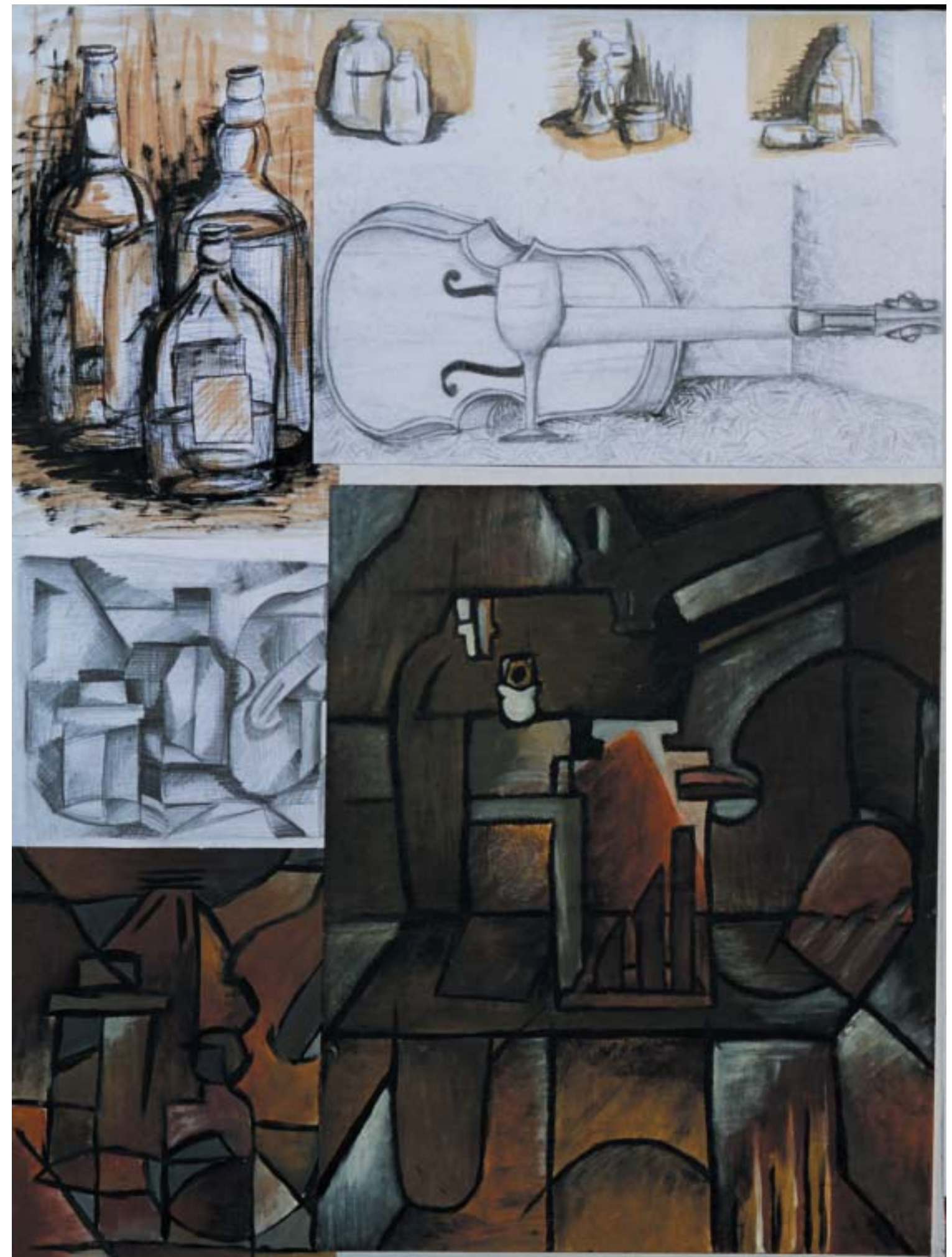


Achievement with Merit

Submission 3/Portfolio 2

This portfolio shows evidence of purposeful decision making and control of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been developed in the candidate's own work.

- *Purposeful decision making* can be seen in the range and variety of decisions that have been generated. The candidate has generated a number of successful sculptural ideas in the top of panel two, and has made purposeful decisions to link similar ideas throughout the submission.
- *Control of a range of media* is shown in the way the two and three dimensional media have been used to show shape and space, by controlling tone and line work.
- *Ideas, techniques or conventions from artists' works* have been developed to show a link between the multiple viewpoints from the cubist model in painting, to the description of negative and positive space in the sculptural work. The drawing towards painting and the drawing that supports the sculpture show a similar concern for tone and line, and for describing positive and negative space.



Panel Two



Panel Three



Achievement

Submission 3/Portfolio 3

This portfolio shows evidence of decision making in the use of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been used in the candidate's own work.

- *Evidence of decision making* can be seen where the main shapes in the composition have been used in the drawing exercise, in the painting exercise, and then later in the sculpture exercise. Decision making is also evident in the choice of different viewpoints from which the composition has been viewed, and in the types of media used by the candidate.
- *Use of a range of media and techniques* has been shown in the use of a range of dry and wet media, as well as in the use of three dimensional media on panels two and three.
- *Recording information* can be seen in the relatively accurate drawings of the still life, particularly in the first half of panel one.
- *Developing ideas* can be seen in the way the collaged shapes of the drawings in panel one, and the flattened surfaces of the object in the bottom of panel one, have been used in the development of the sculpture in panel two. Ideas from these two panels, and what has been learned from the artist models, have been used throughout the portfolio.



Panel Two



Panel Three



SUBMISSION 4

Main Ideas Developed from Subject Matter

The local park was used as the primary source of motivation. Information found, including the local flora and fauna, was recorded, as were the patterns and textures of the surrounds. This provided the candidates with the grid structure that is the prevalent compositional device. The programme was clearly structured in order to best meet the needs of the cohort of candidates. However, within this structure, opportunity still existed for candidates to purposefully create artworks with fluency, and to integrate compositional devices used by other artists into their own work.

Main Artist Models Used

The use of the grid as the primary compositional tool and the subject matter of plants have clearly led to the use of Pat Steir, as well as Robert Kushner.

Media Techniques and Pictorial Concerns

Candidates used a wide range of materials and techniques. This included acrylic paint, gesso, coffee, collage, Indian ink, pastel, card panel relief and woodcut print. Candidates were given tasks that enabled them to explore texture, surface, the use of positive and negative space, and the division of underlying structures.



Achievement with Excellence

Submission 4/Portfolio 1

This portfolio shows evidence of purposeful decision making and fluent control of a range of media and techniques in recording, and developing and resolving ideas from subject matter. It shows that ideas, techniques, or conventions from artists' works have been developed and integrated into the candidate's own work.

- *Fluent control of a range of media and techniques* begins with the highly accurate observational painting of flowers in the first panel, and continues through each successive work in all media. The work shows sophisticated control of tonal range within a limited palette of earthy colours. Surfaces and textures are handled with skill.
- *Evidence of purposeful decision making* has been shown in the choice and integration of media in compositions throughout the submission. The woodblock print of insects from the top of panel one has been successfully linked into compositions in panels two and three.
- *Resolving ideas from subject matter* is demonstrated in the work on the bottom of panel three. The candidate has used ideas developed throughout the panels, but has used overlapping of objects, texture and changes of scale to create a composition that shows their understanding of the ideas they have studied.
- *Ideas, techniques or conventions from artists' works have been developed and integrated into own work.* The candidate has explored a range of ideas such as the grid, observational drawing, scale, surfaces and linear drawing in their work. The candidate has not tried to follow the style of the artists studied, but has carefully integrated ideas to create their own work. This is particularly evident in panel three.



Panel Two



Panel Three



Achievement with Merit

Submission 4/Portfolio 2

This portfolio shows evidence of purposeful decision making and control of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been developed in the candidate's own work.

- *Purposeful decision making* can be seen in the choice of colours that have been used throughout the portfolio, as well as in differences in each successive work. This candidate introduces the idea of objects having different scales, and makes purposeful decisions to overlap objects, especially at the bottom of panel two.
- *Control of a range of media* is shown in the way wet and dry media is used fairly consistently to show observed details in the plant in the top left of panel one, and in describing texture and surface throughout the portfolio, by blending and layering of paint. Textured surfaces have been successfully built up under the paintings on panels two and three.
- *Ideas, techniques or conventions from artists' works* have been developed by the candidate by integrating their own subject matter and determining what aspects of the artists' works to develop in their own work. The last work on panel three shows that the candidate has begun to break away a little more from the ideas of the artist.



Panel Two



Panel Three



Achievement

Submission 4/Portfolio 3

This portfolio shows evidence of decision making in the use of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been used in the candidate's own work.

- *Evidence of decision making* can be seen in the way objects have been selected, placed and rearranged within each composition. The choices of colour and media the candidate has used for this body of work show more decision making has occurred.
- *Use of a range of media and techniques* has been shown in the variety of dry and wet media that has been included in this portfolio. Many of the compositions use a combination of textural media to assist the exploration of surface.
- *Recording information* can be seen in the relatively accurate drawings of insects and plants in the first panel. The drawings show careful observation and detail.
- *Developing ideas* can be seen in the way the grid, the use of linear drawing across compositions, and the re-use of particular artist conventions (like paint runs and colour test patches) are explored and linked cross the panels. In this case the artist model is quite closely reflected in the candidate's work.

Panel One



Panel Two



Panel Three



SUBMISSION 5

Main Ideas Developed from Subject Matter

The main theme for this programme was “Stored Memories”, collectables that are the physical markers of family histories, past and present. This initially takes the form of a traditional still life arrangement, which is explored compositionally as well as with a variety of appropriate techniques. The programme begins with strong observational drawing and leads quickly into the use of tonal modelling to describe form and spatial relationships.

Main Artist Models Used

The Māori motif on panel three is informed by the work candidates did for AS 90018, and includes a selection of traditional and contemporary Māori carvers and artists, such as Cliff Whiting.

Media Techniques and Pictorial Concerns

Candidates use mixed media including acrylic paint, ink, wash, impasto, and graphite pencil. Candidates learn how to create illusionistic space and then how to manipulate that internal space. Relative scale and variation of size are considered, as is accurate proportion. As the portfolios progress (i.e. are read from left to right) each composition becomes more complex until finally, on the last panel, illusionistic space interplays with the actual flat plane of the picture plane. Devices used create a sense of atmosphere, such as light/dark tonal relationships and interplays between textures.



Achievement with Excellence

Submission 5/Portfolio 1

This portfolio shows evidence of purposeful decision making and fluent control of a range of media and techniques in recording, and developing and resolving ideas from subject matter. It shows that ideas, techniques, or conventions from artists' works have been developed and integrated into the candidate's own work.

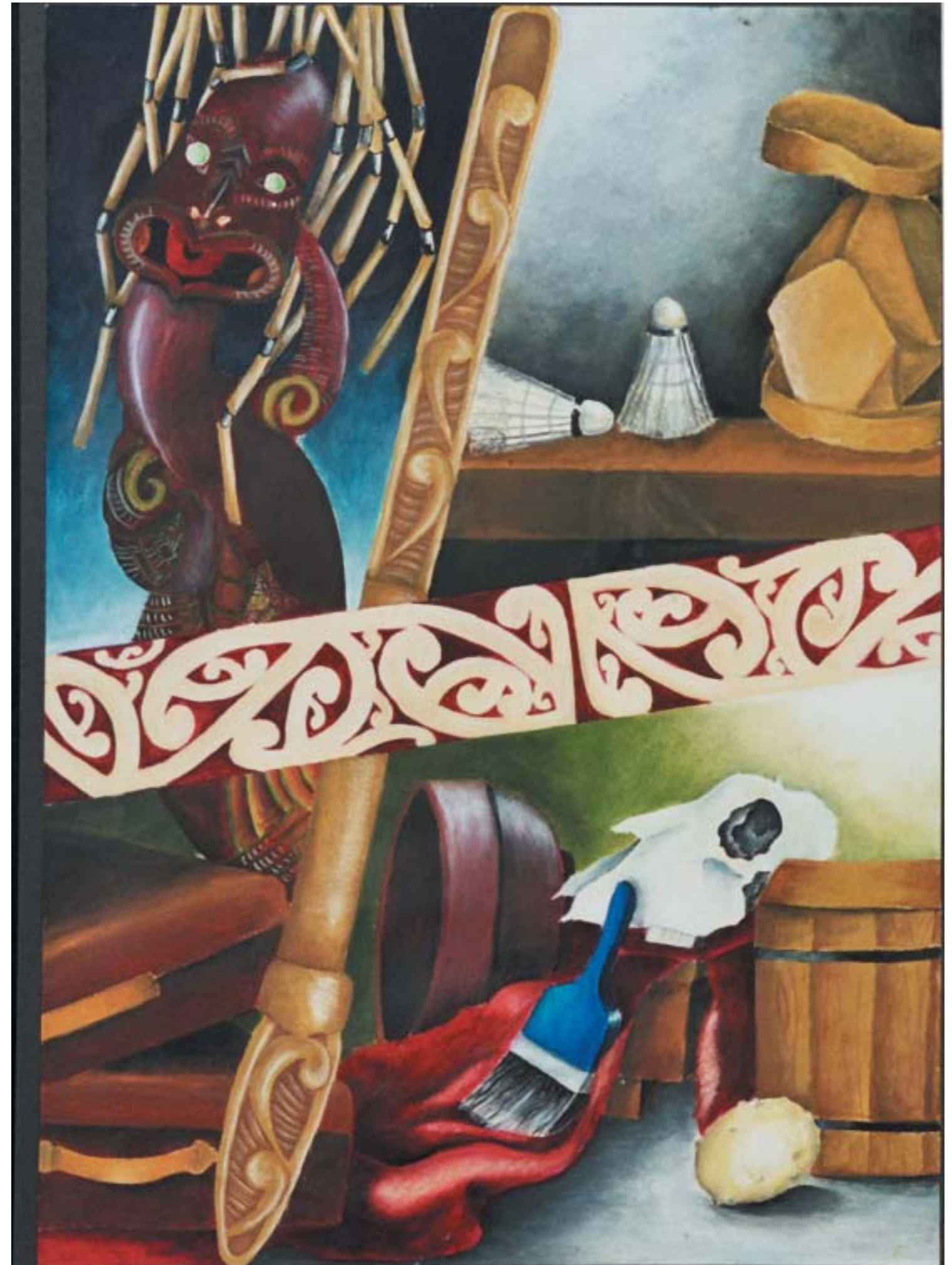
- *Fluent control of a range of media and techniques* is shown throughout the panels in a range of wet and dry media. Objects have been accurately drawn and painted and a strong understanding of tonal values means that the objects in the still life compositions relate well to each other and to the ground and negative space around them.
- *Evidence of purposeful decision making* is evident in the choice and arrangement of a wide range of objects in each composition. The candidate makes good use of integrating a range of colours, in each successive work, to help link the development of ideas and has successfully explored proportion, texture/surface and the play of light on objects.
- *Resolving ideas from subject matter* is demonstrated through a subtle development of compositional considerations such as cropping, editing and framing. The final two paintings clearly show the clear understanding of ideas that have been explored.
- *Ideas, techniques or conventions from artists' works have been developed and integrated into own work.* The candidate has used implicit artist models to explore their understanding of working with a still life. No particular artist is readily identifiable, but the conventions of artists' ways of working with the still life are.



Panel Two



Panel Three

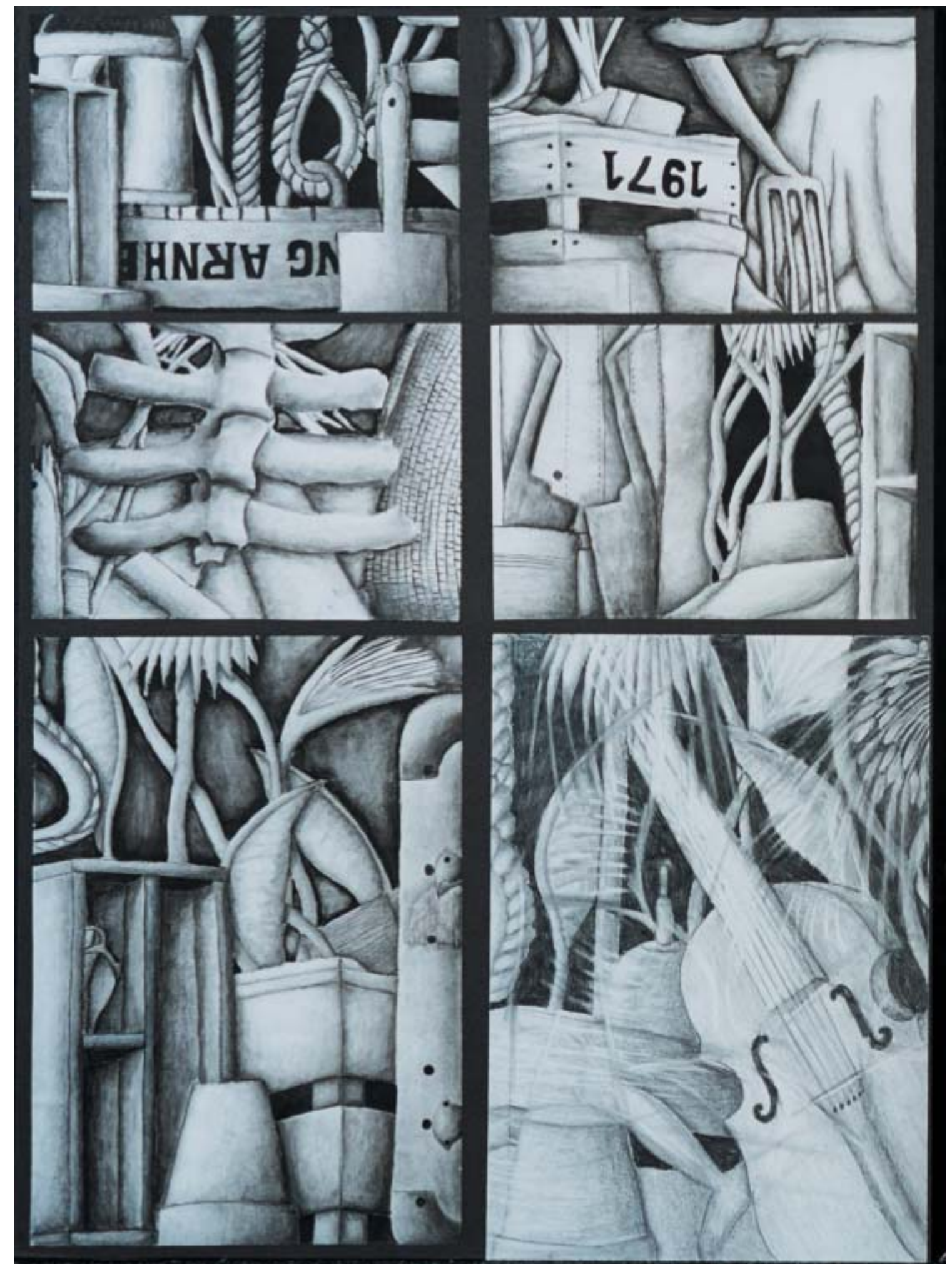


Achievement with Merit

Submission 5/Portfolio 2

This portfolio shows evidence of purposeful decision making and control of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been developed in the candidate's own work.

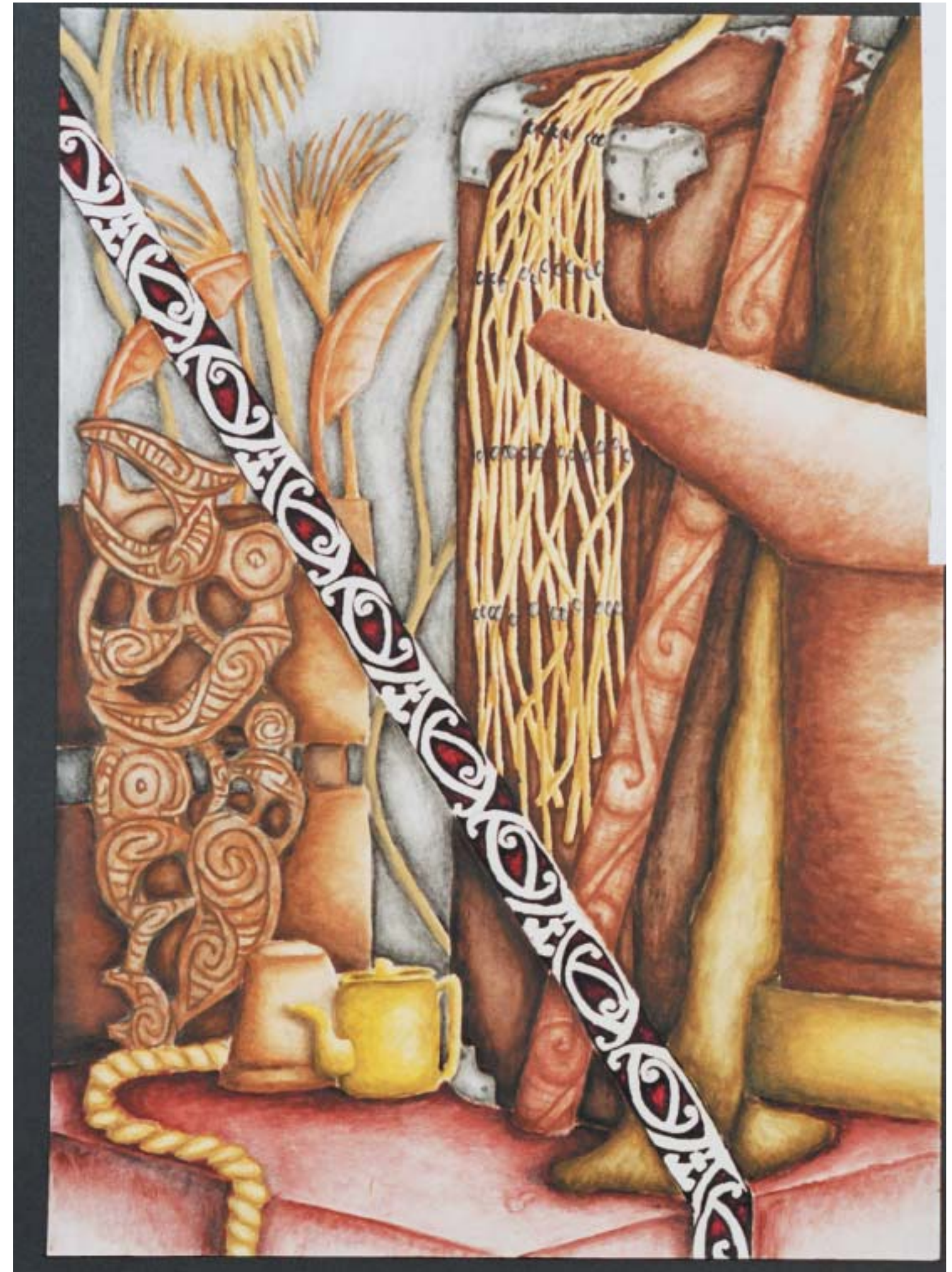
- *Purposeful decision making* can be seen in the candidate's choice of media (graphite and ink wash) to explore monochromatic compositions on panel one. Colour has been restricted and compositions show viewpoint and the placement of objects have been carefully considered.
- *Control of a range of media* is shown in the consistent control of tone and positive and negative space in each composition. Paint has been layered to show the contours of objects and compositions. A high level of control of dry media is shown in the bottom right composition in panel one.
- *Ideas, techniques or conventions from artists' works* have been developed in the work without a strong reliance on following an explicit artist model.



Panel Two



Panel Three



Achievement

Submission 5/Portfolio 3

This portfolio shows evidence of decision making in the use of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been used in the candidate's own work.

- *Evidence of decision making* can be seen in the way the candidate has placed objects in each composition. Decision making has also been shown as the candidate makes more successful choices about compositional layout in the later panels.
- *Use of a range of media and techniques* has been shown. Paint is used extensively, but graphite alone is used in the work at the bottom of panel two and has been integrated into a number of other compositions, along with ink wash.
- *Recording information* can be seen in the observational studies throughout the submission, but particularly in panels one and two.
- *Developing ideas* can be seen in the way ideas, colours and objects have been re-used in creating compositions that move from less complex compositions in panel one, to more complex compositions in the top of panel two and in panel three.



Panel Two



Panel Three



SUBMISSION 6

Main Ideas Developed from Subject Matter

The main subject was travel, with associated concerns of flight, journeying, navigation and migration. This manifested itself as the study of paper planes, stuffed birds, waka, Pacifica, and other imagery associated with the theme. On the final panel, candidates selected imagery of their own, which related to the selected theme.

Main Artist Models Used

In this programme there were two main artists used: Austin Davies on panel two and Hayley King on panel three. Candidates looked at specific compositional devices that these two artists used and incorporated these into their own work.

Media Techniques and Pictorial Concerns

Candidates used a wide range of techniques including pencil, ink, dye, acrylic paint, pastel, gesso, paint, coffee, drypoint engraving, collage, card panel stencils and spray paint, pen, crayon, aquarelle, and colouring pencils. Each panel had a particular teaching focus. For panel one, it was observational drawings from the box constructions, concerned with shallow space, the use of perspective, and the placement of objects within the space. For panel two, it was the manipulating of the three dimensional and illusionistic space, the manipulation of that space by the use of floating planes, the use of pattern and texture as formal concerns, painterly concerns of surface treatment, and the use of balanced compositions. Panel three focused on two larger compositions that explored asymmetrical and symmetrical compositions, mirrored images, and linear and planar motifs.



Achievement with Excellence

Submission 6/Portfolio 1

This portfolio demonstrates evidence of purposeful decision making and fluent control of a range of media and techniques in recording, and developing and resolving ideas from subject matter. It shows that ideas, techniques, or conventions from artists' works have been developed and integrated into the candidate's own work.

- *Fluent control of a range of media and techniques* is shown in all works throughout the portfolio. Well-controlled, accurate drawings support fluently controlled prints and paintings.
- *Evidence of purposeful decision making* is shown in the use of scale and changes of format explored in successive compositions. Imagery and colour have been carefully selected to give connections with the first panel.
- *Resolving ideas from subject matter* is demonstrated at the bottom of the second panel where the idea of boxes and grid-like sections are retained in a painting that has an irregular format. The works on panel three resolve ideas even further by exploring illusionary space more directly, while reusing previously explored ideas and imagery.
- *Ideas, techniques or conventions from artists' works have been developed and integrated into own work.* The candidate has used the artist models as a starting point, but has managed to use the ideas of floating planes, integrating patterns and symbols, and layered imagery in their own way. More of the candidate's ideas are apparent in the compositions.



Panel Two



Panel Three



Achievement with Merit

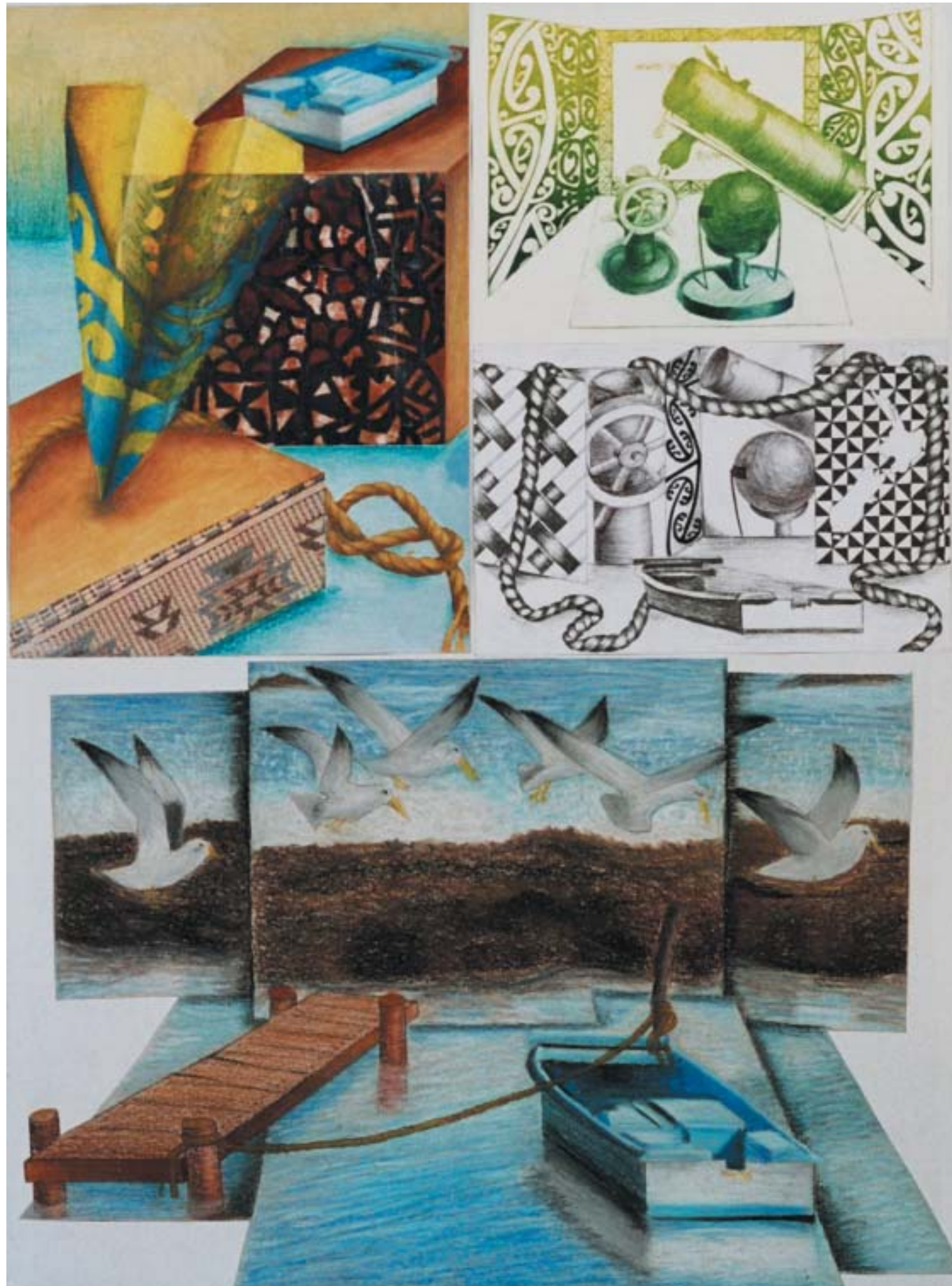
Submission 6/Portfolio 2

This portfolio shows evidence of purposeful decision making and control of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been developed in the candidate's own work.

- *Purposeful decision making* can be seen in each of the carefully organised compositions that make good use of space and overlapping imagery. The candidate has developed a number of compositions that link the ideas of flight, navigation and journey. The bird image occurs in a number of compositions, as do elements such as the rope, patterns and the boat.
- *Control of a range of media* is shown in the carefully rendered graphite drawing on panel one, and through the prints, painting and other drawings throughout the portfolio. Paint is carefully blended and layered, especially in the painting at the top left of panel two.
- *Ideas, techniques or conventions from artists' works* have been developed to show a development from the still life and stacked boxes, to space made up of tilted planes at the bottom of panel two. Ideas in the last panel extend the exploration of space so that it becomes totally illusionary and the actual ground disappears altogether.



Panel Two



Panel Three



Achievement

Submission 6/Portfolio 3

This portfolio shows evidence of decision making in the use of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been used in the candidate's own work.

- *Evidence of decision making* can be seen in the compositions on panel one, where the candidate has made decisions about the placement of each object. A decision has been made to select a range of colours for use throughout the portfolio to create a visual link between works.
- *Use of a range of media and techniques* has been shown in the use of a range of dry and wet media, including dry and wet drawing media, print making in the top of panel two, and the painting and mixed media works throughout the rest of the portfolio.
- *Recording information* can be seen in relatively accurate drawing of the still life at the top left of panel one and in the drawing, which includes the birds, at the bottom of panel two.
- *Developing ideas* can be seen in the way the compositions change from representations of observed still life compositions in panels one and two, towards the works that explore irregular formats in panel two. The imagery and ideas explored in the first two panels are then linked into the works on the last panel, which gathers and links ideas about flight, journey and navigation from throughout the portfolio.



Panel Two



Panel Three



SUBMISSION 7

Main Ideas Developed from Subject Matter

The programme began with candidates discovering some of the Māori and European perspectives and histories of their town. This formed the starting point for the entire programme of work, encompassing all four level one achievement standards. Objects related to the theme were explored through a sequence of still life works, before being extended in the main theme of heritage and identity. Candidates applied knowledge and learning acquired through the work created for achievement standards 90018, 90019 and 90021 into the work done for achievement standard 90020. The key issues involved candidates' ideas about their representations of themselves and their place within a rural community, and what that meant both geographically and culturally.

Main Artist Models Used

The main artists used were Shane Cotton, Robin White and Nicky Foreman. Of particular note was the use of the grid as a structural device and other formal compositional devices used by Nicky Foreman and/or Shane Cotton, such as overlays, introduction of text, repetition of motif, and a reduced palette.

Media Techniques and Pictorial Concerns

A wide range of media has been used including pencil, pen, crayon, pastel, shellac, ink, acrylic paint, chinagraph pencils, dye, oil paint and collage. Compositional conventions from artist models were applied, including moving outside the constraints of the frame in panel three.



Achievement with Excellence

Submission 7/Portfolio 1

This portfolio shows evidence of purposeful decision making and fluent control of a range of media and techniques in recording, and developing and resolving ideas from subject matter. It shows that ideas, techniques, or conventions from artists' works have been developed and integrated into the candidate's own work.

- *Fluent control of a range of media and techniques* is shown throughout the submission to depict form and surface. Media has been integrated to communicate effectively in each composition. Examples of fluent recording skills can be seen in the still life on panel one and in the integration of mixed media throughout the submission.
- *Evidence of purposeful decision making* is evident in the way still life has been integrated with the landscape, and in the way the grid, mapping symbols and text have been used throughout the submission to convey meaning. A strong sense of purpose is also conveyed by the selection of colours in each composition, which helps link the candidate's ideas and thoughts visually.
- *Resolving ideas from subject matter* is demonstrated in panel three where the candidate has successfully combined all aspects of the study into a grid-like composition, and then again when the candidate moves into a range of new options in panel three. At first, these move away from a regular landscape format, and then become less complex and use a smaller range of selected images.
- *Ideas, techniques or conventions from artists' works* have been developed and integrated into own work but, particularly on the third panel, have been used as a point of departure as the candidate successfully makes decisions about format and layout that show the extension of their own thinking.



Panel Two



Panel Three



Achievement with Merit

Submission 7/Portfolio 2

This portfolio shows evidence of purposeful decision making and control of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been developed in the candidate's own work.

- *Purposeful decision making* can be seen in the way this candidate has created sequential studies that integrate ideas from the first panel and revisits them in various ways throughout the portfolio. Careful thought has been given to the use of integrating mixed media to explore surface, particularly in panels two and three.
- *Control of a range of media* is shown in the way this candidate has explored the use of surface and mixed media throughout the portfolio. The texture on hills in the middle of panel two, and the use of leaves and other surfaces on the same panel are used again in panel three, along with hessian and other surfaces.
- *Ideas, techniques or conventions from artists' works* have been developed by this candidate. The reference to Nicky Foreman on panel two includes the candidate's own imagery, and the work is used to attempt a move towards their own ideas, planning and compositions later in the portfolio.



The collage consists of three horizontal panels of artwork. The top panel is titled "HAMILTON" in large, stylized letters. It features a speed limit sign for 100, a road sign with a fish and an arrow, and a degree scale from 10° to 14°. The middle panel is titled "WHANGAMAI" in large, stylized letters. It features a "CROSSING AHEAD" sign, a speed limit sign for 50, and a degree scale from 10° to 14°. The bottom panel is titled "RAGLAN" in large, stylized letters. It features a speed limit sign for 50, a degree scale from 12° to 15°, and various other elements like a butterfly, a bird, and a flower.

Wind whistles in the breeze
leaves rustle among the trees.

PAPAMOEA

a parent holds their childrens
hands a while
their hearts
forever...

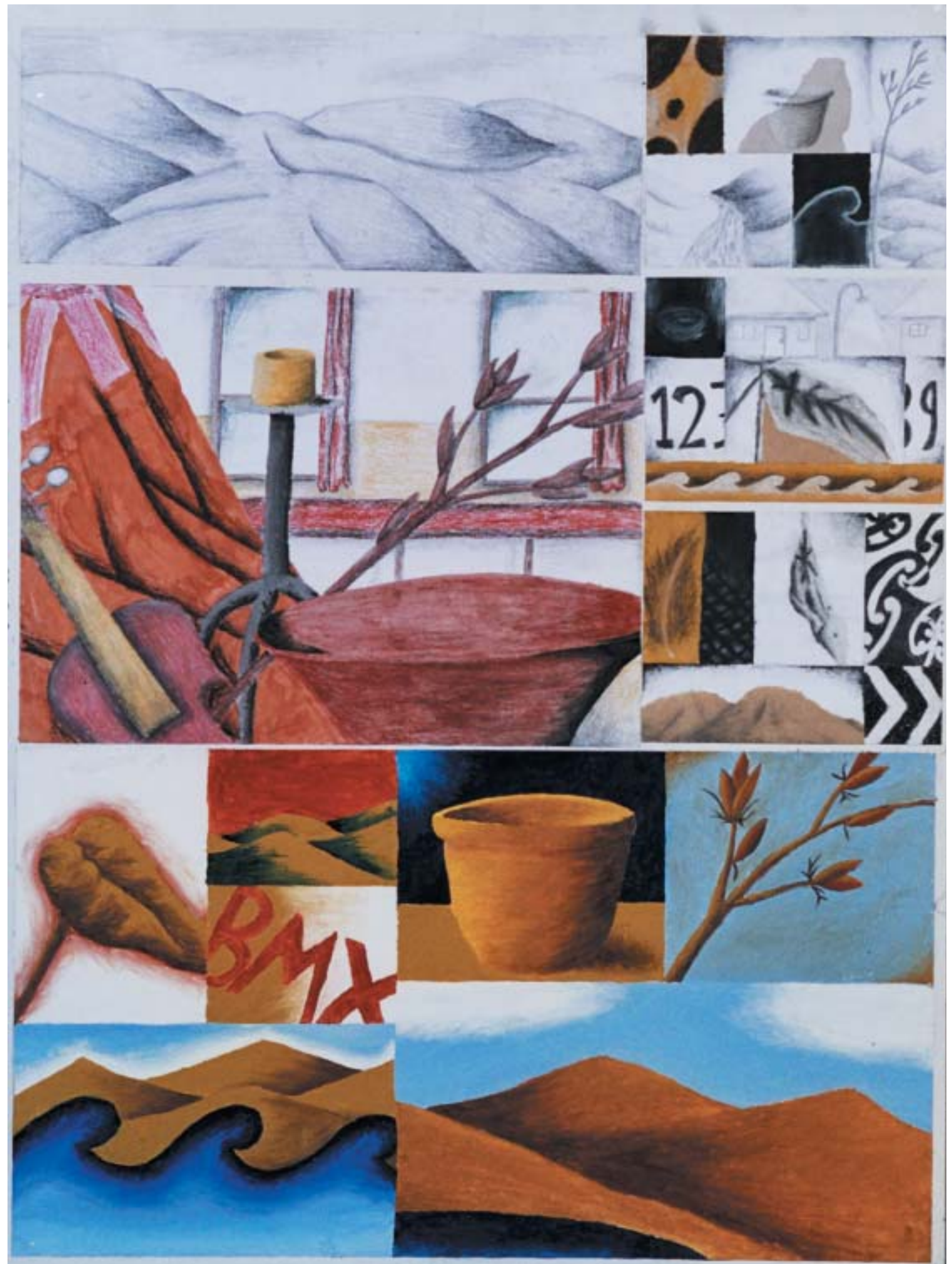
RAGLAN

Achievement

Submission 7/Portfolio 3

This portfolio shows evidence of decision making in the use of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been used in the candidate's own work.

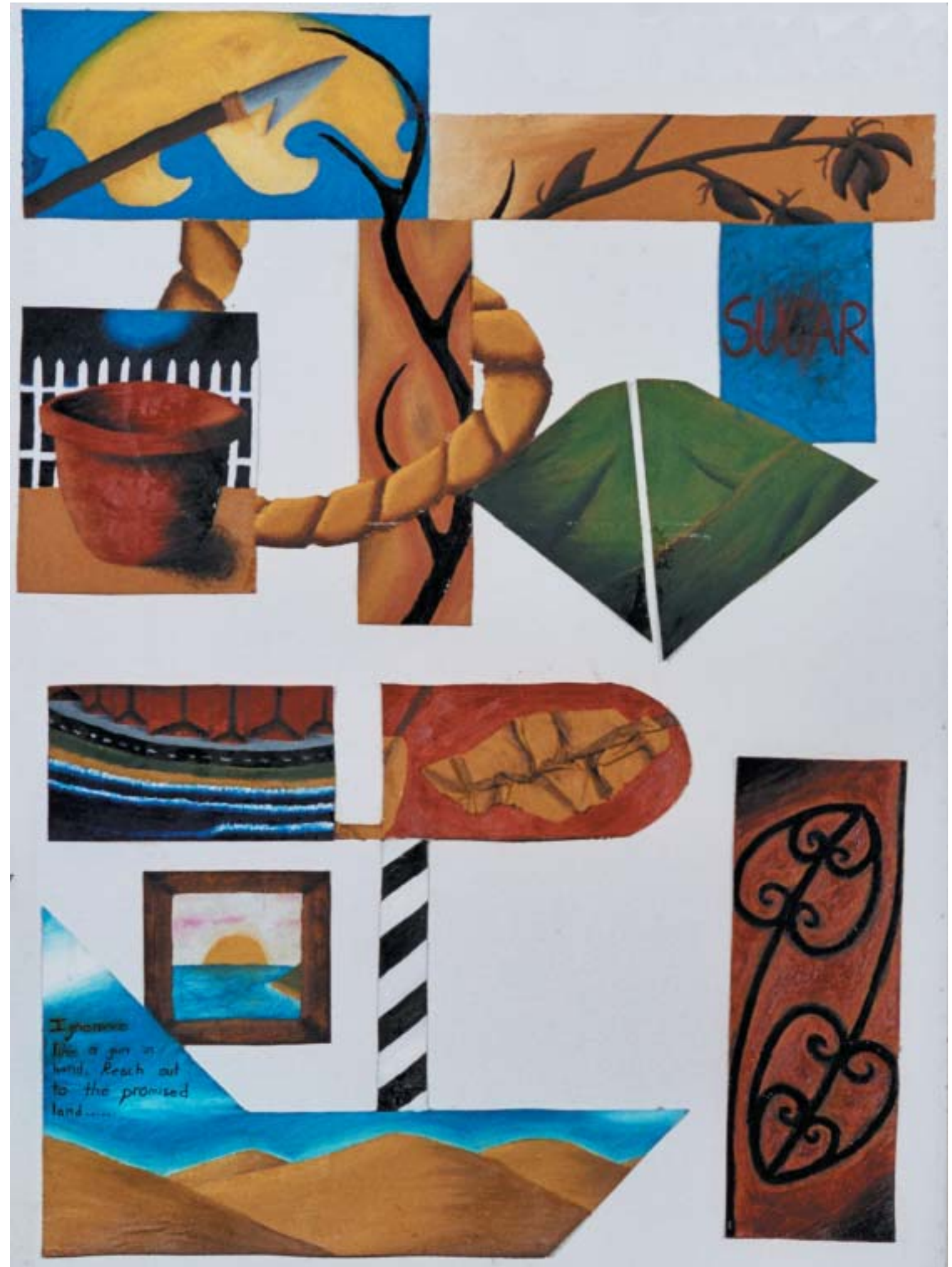
- *Evidence of decision making* can be seen in the range of compositions that have been created that combine the landscape, still life, mapping and text elements together. The candidate has chosen to create a visual link in their work by revisiting ideas and images from the first panel in panels two and three. The candidate has used the idea of the grid and learned from the artist models, to break their compositions into sections, particularly in panel two.
- *Use of a range of media and techniques* has been shown in the use of a range of dry, wet and mixed media. The candidate has recorded from observation in panel one, and has used collage and other media in an integrated way throughout the portfolio.
- *Recording information* can be seen in the relatively accurate drawings of the still life and landscape on panel one, and in the rendering of many of the objects throughout the submission.
- *Developing ideas* can be seen in the way the candidate has combined the landscape and still life elements to create compositions that relate to the grid, and then re-used the main elements again in compositions, which have irregular formats. A visual link has been retained between all works through the use of a consistent colour palette.



Panel Two



Panel Three



SUBMISSION 8

Main Ideas developed from subject matter

The programme was based around animals, which the candidates selected, researched and investigated by themselves. From this study, candidates generated pictorial ideas that related to their selected animal(s). The programme was designed to recognise the cohort of candidates who live in a semi rural environment and who have access to the school farm. The structured programme also allowed candidates to acquire a strong skill set for future use in the visual arts.

Main Artist models used

The main artists studied were Larry Rivers, Immants Tillers and Pamela Wolfe. Artists were selected predominately for their use of the chosen subject matter or because of particular compositional devices they employ. The combination of text and image was a key component of the programme, and artists were selected who could offer insight into the variety of ways these may be put together.

Media techniques and pictorial concerns

A significant range of media was used, which included ink, charcoal, pencil, paint and collage. Different ways of adding text were looked at, as were figure/ground relationships.



Achievement with Excellence

Submission 8/Portfolio 1

This portfolio shows evidence of purposeful decision making and fluent control of a range of media and techniques in recording, and developing and resolving ideas from subject matter. It shows that ideas, techniques, or conventions from artists' works have been developed and integrated into the candidate's own work.

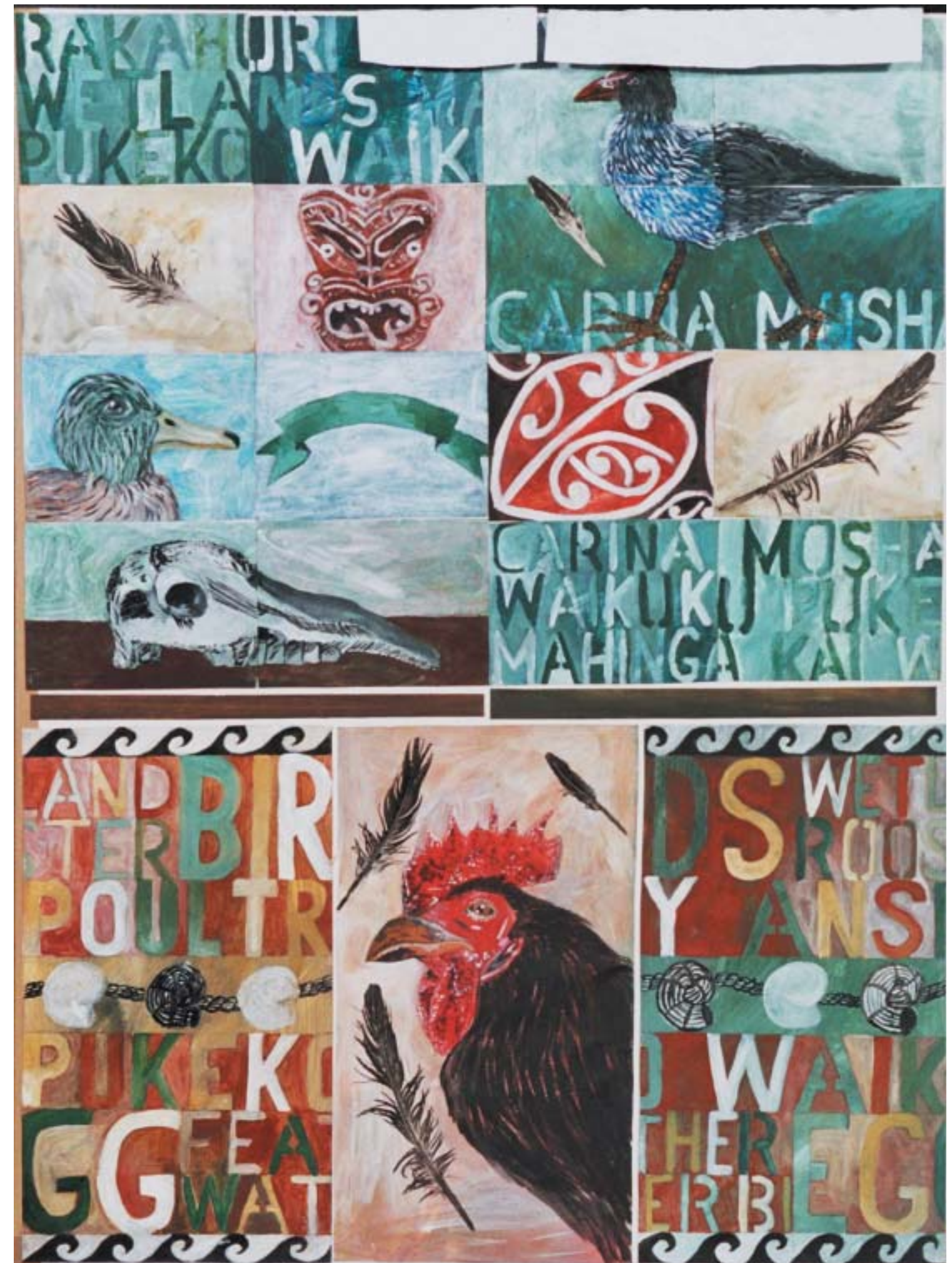
- *Fluent control of a range of media and techniques* is shown in the accurate rendering of birds in the dry media drawing at the top of panel one, and then in the larger scale birds' heads on panels one, two and three. Translucent layering of paint has been used with control and competence.
- *Evidence of purposeful decision making* is displayed in the layout and selection of works, which show a sequential development of ideas that combine the animal and text, with media and the grid format. Each successive work links to ideas and is visually connected because of the restricted colour palette employed.
- *Resolving ideas from subject matter* is demonstrated a number of times throughout the portfolio. The work at the top and bottom right of panel two shows clarifying thought about the grid and illusionary space, while the works on panel three demonstrate an integration of the grid and illusionary space that resolves the candidate's thinking about both ideas.
- *Ideas, techniques or conventions from artists' works have been developed and integrated into own work.* The candidate has used the artist models to clarify their thinking about the grid and the use of text for compositional reasons, and has managed to make their own choices and create their own responses to compositional problems, especially in later works.



Panel Two



Panel Three

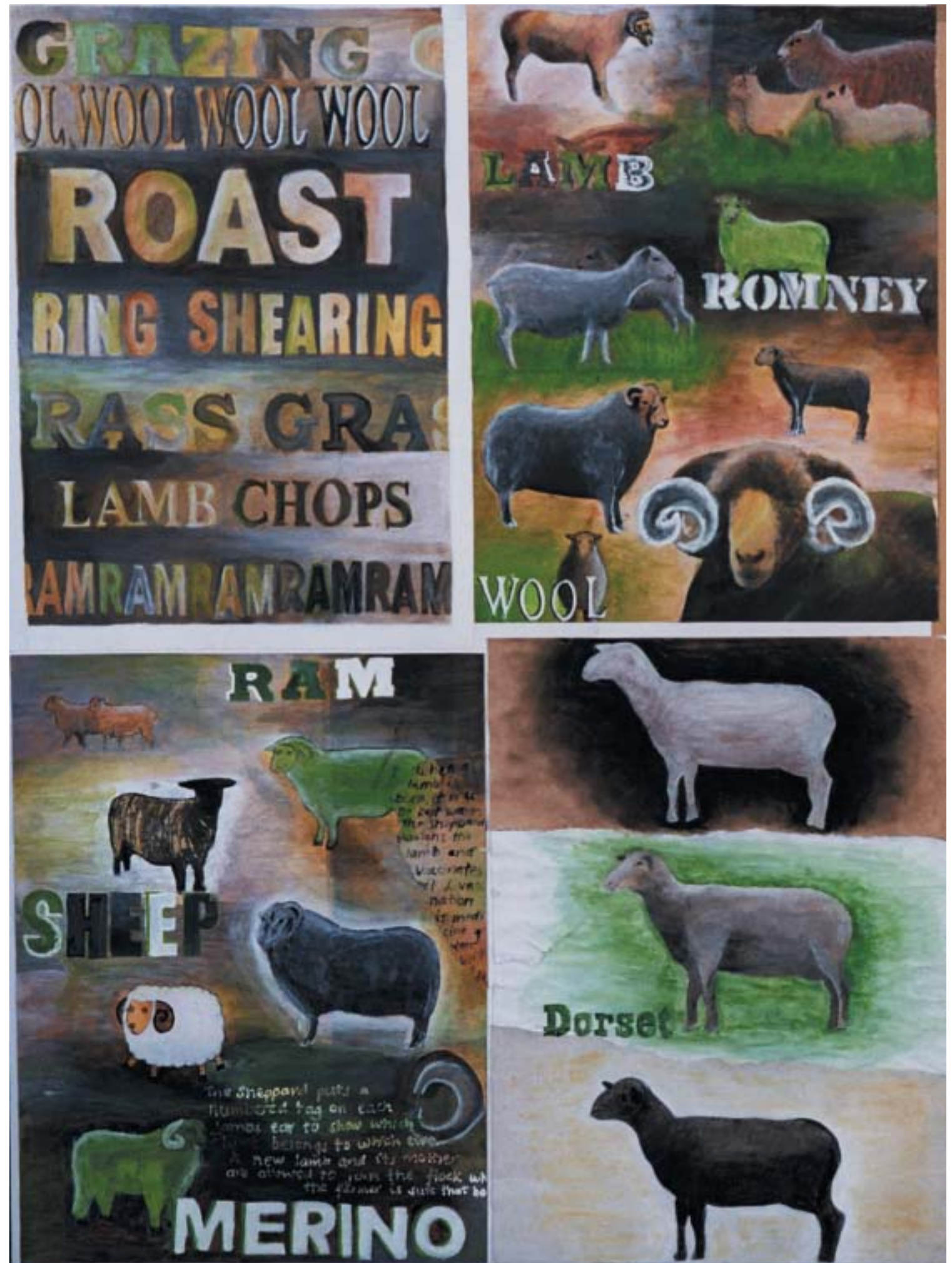


Achievement with Merit

Submission 8/Portfolio 2

This portfolio shows evidence of purposeful decision making and control of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been developed in the candidate's own work.

- *Purposeful decision making* can be seen in the way the candidate has made choices that link their thinking throughout the portfolio panels. They have done this through the use of consistent colour and subject matter that repeats itself.
- *Control of a range of media* is shown with some consistency in panels one and two where paint is layered and blended to create a range of light and dark tones. Three dimensional objects are depicted with some accuracy and control, and collage images are carefully incorporated. Surface textures have been explored at the top of panel three.
- *Ideas, techniques or conventions from artists' works* have been developed particularly well in the first two panels where the compositions are carefully composed and have a strong range of tone. The third panel is used to explore compositional ideas a little further.



Panel Two



Panel Three



Achievement

Submission 8/Portfolio 3

This portfolio shows evidence of decision making in the use of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been used in the candidate's own work.

- *Evidence of decision making* can be seen in the choice of subject matter that has been used consistently over the three panels. The last two panels show that the candidate has selected a narrower range of colours to explore compositions with. Collaged images have been incorporated well into paintings, as shown by the eggs on the top of panel two.
- *Use of a range of media and techniques* has been shown in the use of a variety of dry, wet and collage materials. These have been used in combination in the work at the top of panel two, while pencil drawing shows some accuracy at the bottom of panel two. Paint is used confidently and attempts have been made to blend light and dark tones in a number of works.
- *Recording information* can be seen in the pencil drawings at the bottom of panel two and in the depiction of objects and landscape throughout the portfolio.
- *Developing ideas* can be seen in the way the candidate has followed the compositional devices discovered from the study of artists' works and then incorporated their own subject matter into the problem set by the programme. The work is laid out in a way that describes a development of ideas across the portfolio.





A vibrant quilt panel with a central rooster in shades of pink, red, and white. Above the rooster is a single yellow egg on a nest of dark blue material. To the left, a section of the quilt features the words 'CHICKEN CHICKEN' in white block letters on a dark brown background. Above that is a white mesh pattern. To the right of the rooster, there's a section with the text '1 Egg A Day' in a stylized font, and below it, 'Chicken for the Reader Bird' in a cursive script. The background of the quilt is composed of various shades of brown, tan, and green, with some sections showing a grid pattern. The overall style is folk-art or craft-oriented.



SUBMISSION 9

Main Ideas developed from subject matter

The main theme was the urban landscape and particularly the school grounds and its surrounding environment. Candidates were encouraged to explore a range of accessible sites and to use appropriate conventions associated with an urban landscape.

Main Artist models used

The main artists used were Paul Cézanne, Carole Benzaken and Nicky Foreman. A wide range of other artists who use composite imagery was also used.

Media techniques and pictorial concerns

The candidates in this programme used a wide range of different media. This included pencil, colouring pencil, acrylic paint, oil pastel and collage. The programme began with traditional, single viewpoint landscapes, from which candidates then selected different views by using pictorial devices such as zooming in, choosing different angles or vantage points, and looking at different details. They then looked at placing these views over a single view landscape, and creating a composite image. In some cases, colour choices were used to establish or indicate spatial relationships.



Achievement with Excellence

Submission 9/Portfolio 1

This portfolio shows evidence of purposeful decision making and fluent control of a range of media and techniques in recording, and developing and resolving ideas from subject matter. It shows that ideas, techniques, or conventions from artists' works have been developed and integrated into the candidate's own work.

- *Fluent control of a range of media and techniques* is shown in the accurate recording of information down the left hand side of panel one, much of which is in dry media. Expressive painting techniques, but formal aspects of describing three dimensional space, continue to be demonstrated fluently in wet media through panels two and three.
- *Evidence of purposeful decision making* is evident in the choice of a restricted colour palette and in the consistent use of a painterly approach that develops a number of slight changes to paint application between panels one and three. The first panel deals with observed environments, and moves towards inserts of aspects of each environment which have been painted in brown tones against a monochromatic blue background. A purposeful decision leads the candidate to change scale and reduce the detail and tonal contrasts in the last panel.
- *Resolving ideas from subject matter* is demonstrated through the process described above and in the candidate's ability to leave out unwanted information in the last images, yet still communicate the intention of the painting. These works also fluently describe a painting technique that has been resolved over the three panels.
- *Ideas, techniques or conventions from artists' works have been developed and integrated into own work.* This is shown in the way the candidate has taken information about artists' ways of working with ideas, techniques and conventions and then integrated them into the way they wanted to work themselves. The candidate's own thinking is apparent.

Panel One



The image consists of two panels of a collage artwork. The left panel has a blue background and features several inset images: a diamond-shaped object with a blue and red pattern, three figures in a row, a car, and a large red abstract shape. The right panel also has a blue background and features several inset images: a sign reading 'H HAY', a car, a large red abstract shape, and a large black abstract shape. The overall style is abstract and collage-like, with a focus on color and form.



This collage consists of three distinct abstract paintings. The leftmost panel depicts two figures, a man with a backpack and a woman, standing on a path. The top right panel features a large, stylized, swirling organic form. The bottom right panel depicts a dark, textured landscape with a small, brightly lit structure.

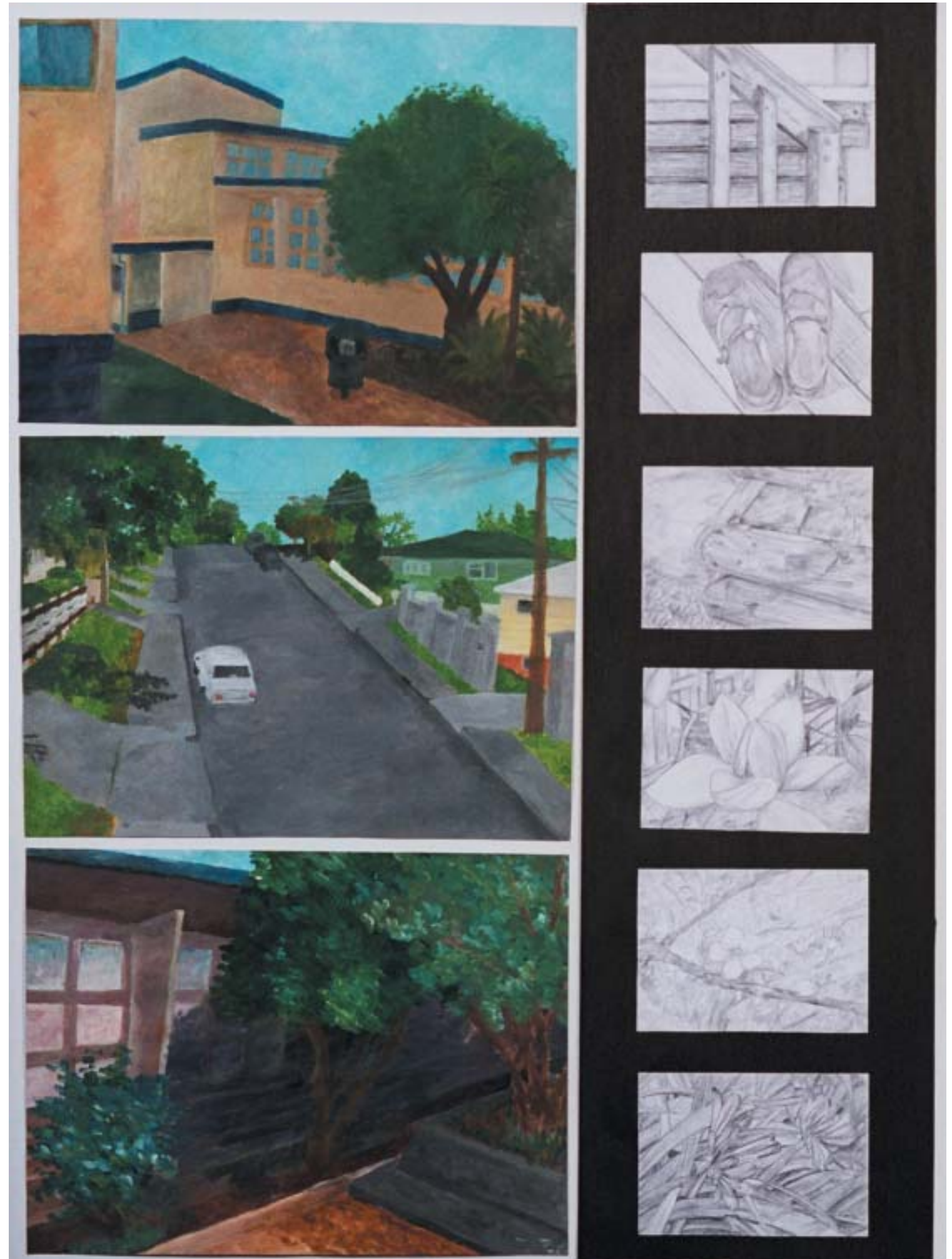


Achievement with Merit

Submission 9/Portfolio 2

This portfolio shows evidence of purposeful decision making and control of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been developed in the candidate's own work.

- *Purposeful decision making* can be seen in the placement of objects within each composition and in the decision to move from a full colour representation in the first panel to a more monochromatic approach in the last panel.
- *Control of a range of media* is shown in the relative accuracy of the pencil studies on panel one, and in the use of blended and layered paint throughout the rest of the panel. The candidate has made a conscious decision to move towards a more expressive paint style as demonstrated in panels two and three.
- *Ideas, techniques or conventions from artists' works* have been developed in the candidate's own work, but the candidate has been able to make their own choices about subject matter, viewpoint, etc, within the bounds set by the programme.



Panel Two



Panel Three

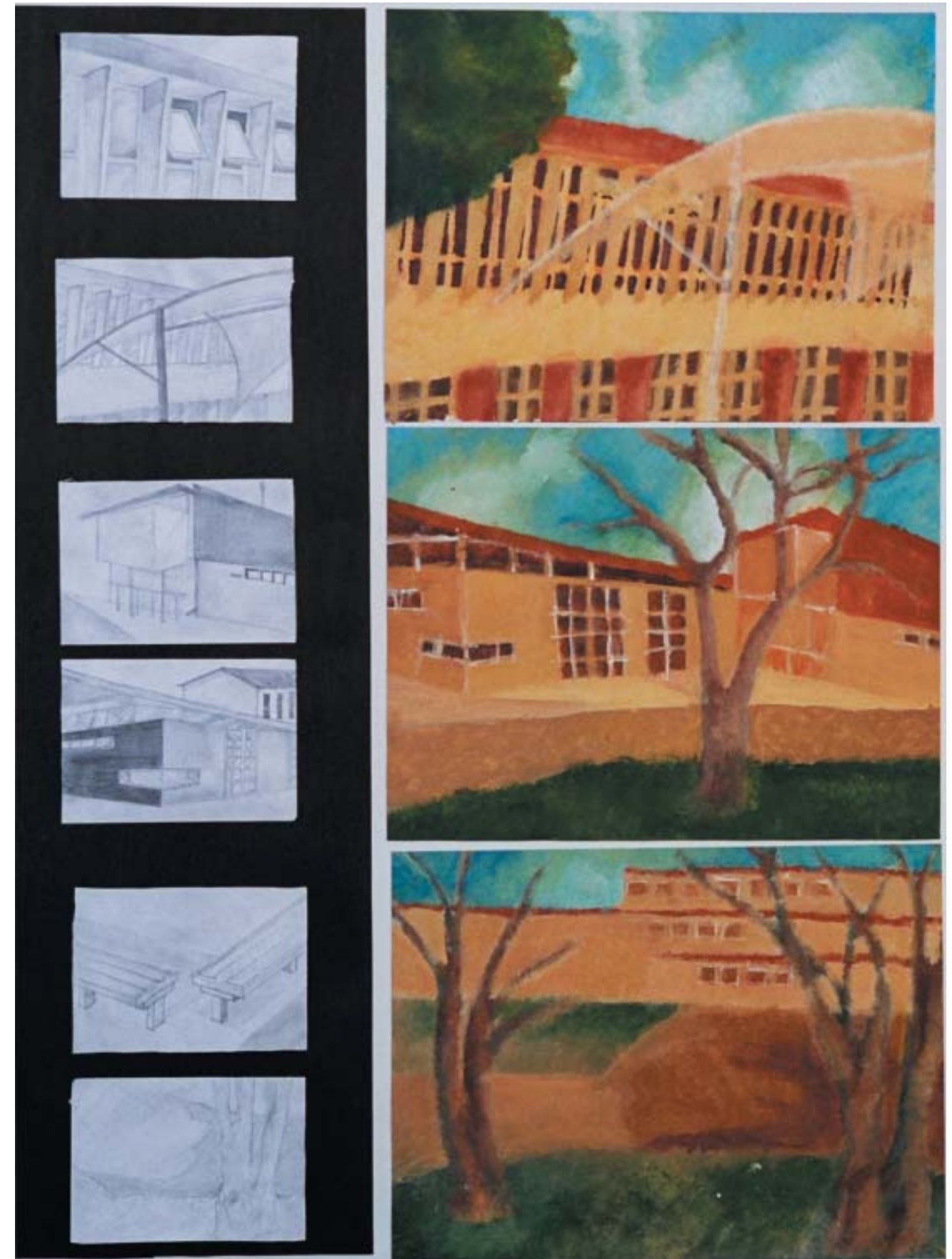


Achievement

Submission 9/Portfolio 3

This portfolio shows evidence of decision making in the use of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been used in the candidate's own work.

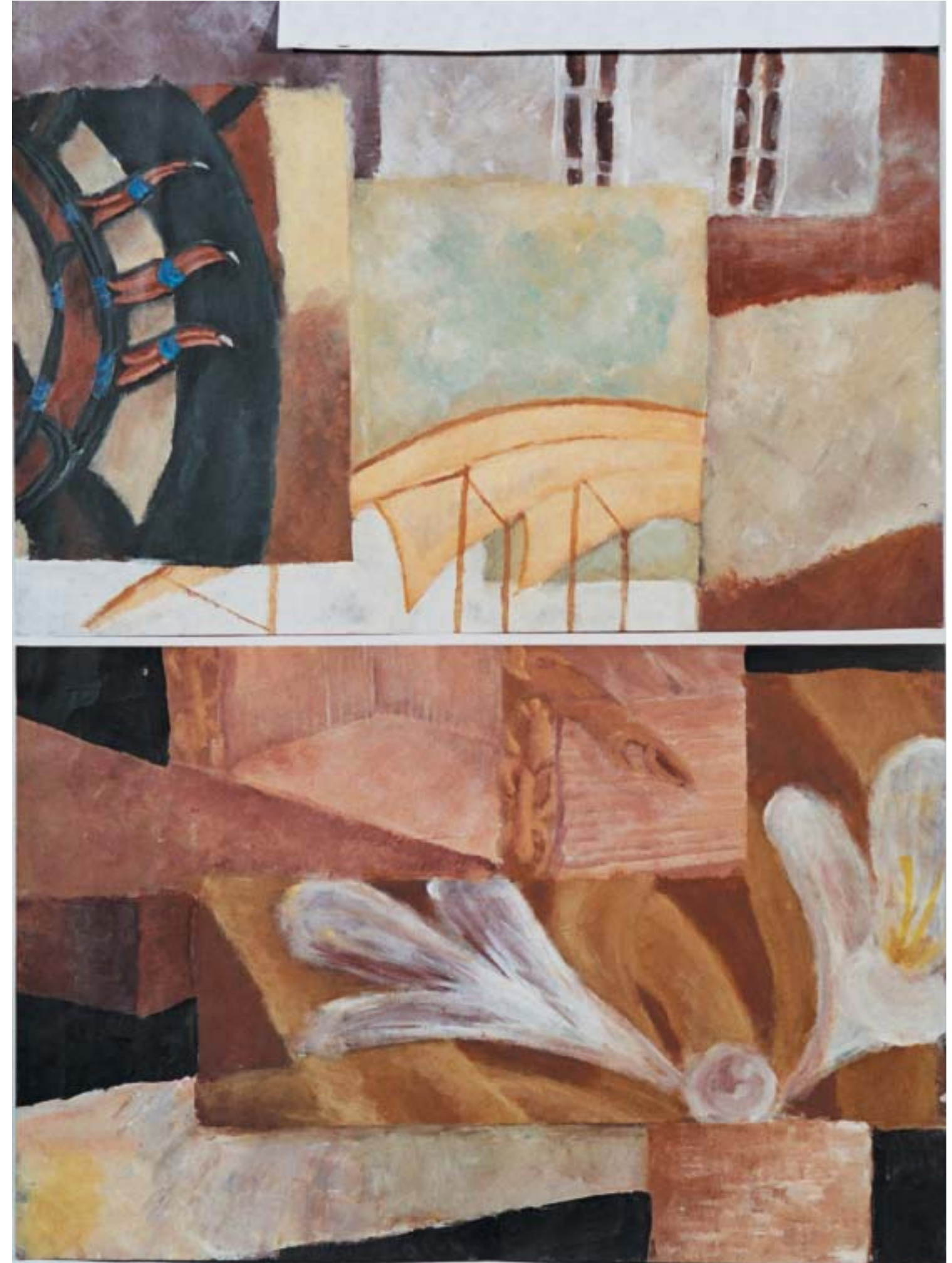
- *Evidence of decision making* can be seen in the choice and placement of objects and use of colour within each composition. In the last panel, for example, the sail-like structure from the first panel makes a re-appearance in the second-to-last painting.
- *Use of a range of media and techniques* has been shown in the use of a range of dry and wet media. Careful graphite studies are stacked down the left hand side of the first panel and then painting is explored over the last panels. Some aspects of paint layering and blending, seen in the blue ground at the bottom of panel two and then in some of the large spaces, show a growth of skill in this area.
- *Recording information* can be seen throughout the work in this portfolio as the candidate has had to research and record from their own environment, and then use those images throughout the development of work.
- *Developing ideas* can be seen in the way the candidate, within a carefully structured programme, has recorded information from their environment and combined this with knowledge about ways of working from artist models to create a series of compositions that link ideas over three panels.



Panel Two



Panel Three



SUBMISSION 10

Main ideas developed from subject matter

Using a 1960's domestic still life, candidates explored formal concerns of arranging objects in space. They extended their recording through museum visits to give a wider range of subject matter to work with. The programme encouraged them to manipulate their compositions through the innovative use of collage, grid, space and scale.

Main artist models used

The main artists included Larry Rivers, Jasper Johns, Jennifer Bartlett and Pat Steir. Michael Shepherd, Kitaj and artists from the Dutch still life tradition supported these artists.

Media, techniques and pictorial concerns

A wide range of media and techniques were incorporated into the portfolios. These included paint, frottage, print, assorted dry media and transfer techniques. Techniques that candidates used were layering, transparency and a reduced colour pallet. The main pictorial concerns the candidates were asked to explore included:

- recording 3D form and space
- flattening form and space
- the use of the grid
- negative/positive values and shape.



Achievement with Excellence

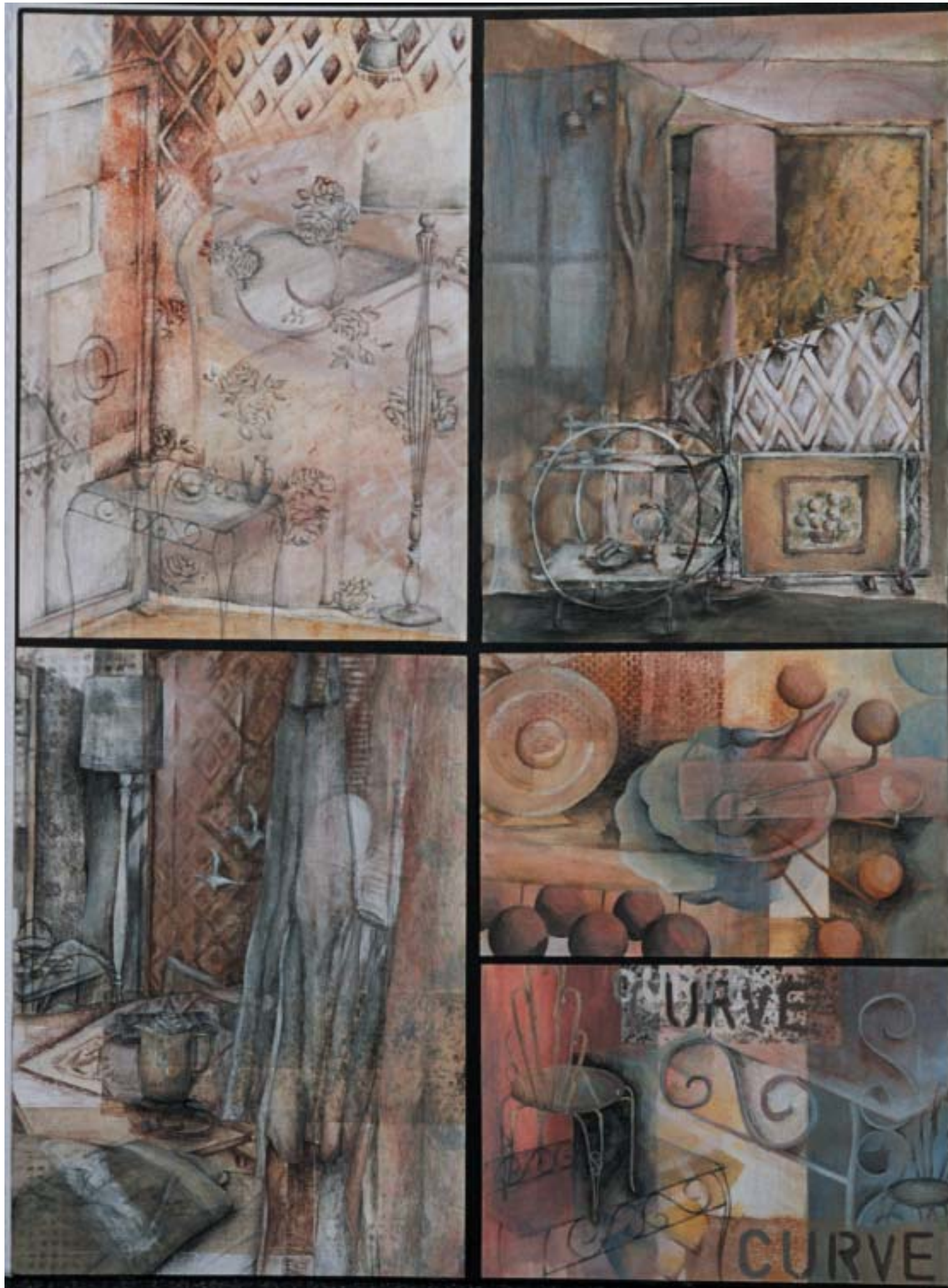
Submission 10/Portfolio 1

This portfolio shows evidence of purposeful decision making and fluent control of a range of media and techniques in recording, and developing and resolving ideas from subject matter. It shows that ideas, techniques, or conventions from artists' works have been developed and integrated into the candidate's own work.

- *Fluent control of a range of media and techniques* is shown throughout the submission in a wide range of media. Observational recording from subject matter is accurate. Transparent layering and blending of media is also fluent and is complemented by controlled tonal qualities within a restricted colour palette.
- *Evidence of purposeful decision making* is evident in the candidate's combination of their own choice of domestic still life views and objects with media that best allows them to describe each compositional problem they investigated.
- *Resolving ideas from subject matter* is demonstrated in the way the candidate has moved from direct observation of still life interior, through a series of investigations of pictorial conventions, to compositions on the last panel that clearly show the candidate's understanding of illusory space and layering.
- *Ideas, techniques or conventions from artists' works have been developed and integrated into own work.* The candidate has used ideas from a variety of artists but has understood these clearly and been able to create compositions that integrate this knowledge to create their own ideas.



Panel Two



Panel Three



Achievement with Merit

Submission 10/Portfolio 2

This portfolio shows evidence of purposeful decision making and control of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been developed in the candidate's own work.

- *Purposeful decision making* can be seen in the way the candidate has investigated sequentially the use of the grid and transparent overlays of painted rectangles throughout the portfolio. The candidate has also shown a decision to use a restricted palette and a strong range of tonal qualities in their work.
- *Control of a range of media* is shown in the relatively accurate observational drawing on panel one, through the fairly careful layering of media at the bottom right of panel one, to works that combine a linear image with layered and blended surfaces at the top of panel three.
- *Ideas, techniques or conventions from artists' works* have been developed by this candidate by incorporating their own subject matter and extending their own techniques after investigation of artists' ways of working.



Panel Two



Panel Three



Achievement

Submission 10/Portfolio 3

This portfolio shows evidence of decision making in the use of a range of media and techniques in recording information and developing ideas from subject matter. It also shows that ideas, techniques or conventions from artists' works have been used in the candidate's own work.

- *Evidence of decision making* can be seen in the choice of subject matter the candidate has decided to include in the compositions. The candidate has used a more restricted range of subject matter and has explored the layering of media to convey their ideas.
- *Use of a range of media and techniques* has been shown in the use of a variety of dry and wet media, which has been used in combination throughout the portfolio. Printmaking has been integrated well with other media.
- *Recording information* can be seen throughout the portfolio as the candidate has used their own observational drawings as a starting point for source material.
- *Developing ideas* can be seen in the way compositions link from the first to last panel. The candidate immediately begins to work in a layered way on the first panel and moves into cropped compositions in the second panel. The last works begin to empty out a little more as the candidate makes more use of the surface investigation and the negative, illusory space, and changes the scale of their work.



Panel Two



Panel Three

