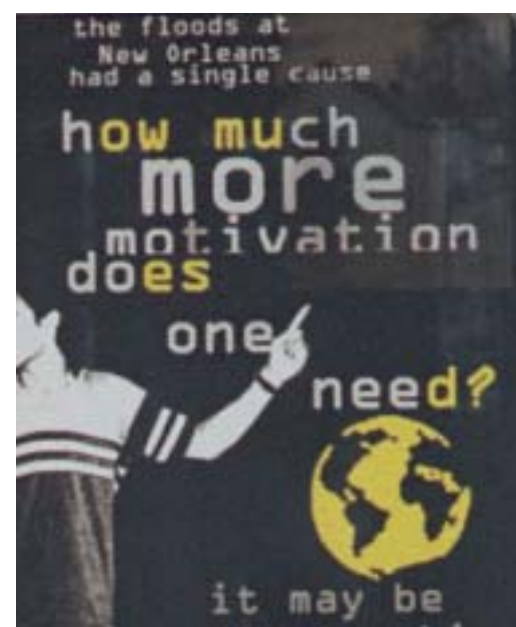




NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

## NCEA Level 3 – Visual Arts 2005 – AS90517

### Examples of Candidate Work



# NCEA Level 3 – Visual Arts 2005 – AS90517

## Examples of Candidate Work

### Introduction

This resource contains examples of candidate work submitted in 2005 for assessment for the Visual Arts achievement standard 90517 *Produce original work within design to show extensive knowledge of art-making methods and ideas*. The purpose of this resource is to provide Visual Arts teachers with specific examples that demonstrated the levels of achievement of the standard in 2005, and to illustrate some of the different ways in which the standard may be met.

This resource also provides further insight into the portfolios by including commentary from the candidates themselves. This has been produced verbatim. The New Zealand Qualifications Authority would like to thank these candidates for providing their commentary and granting permission for their work to be published.

Teachers may use this resource to help prepare candidates for assessment in 2006 by analysing the portfolios and accompanying notations in relation to the standard. The resource should be used in conjunction with the relevant *Assessment Report*, which is available on the New Zealand Qualifications Authority website (<http://www.nzqa.govt.nz/ncea/assessment/>), and provides important information for teachers using this standard in 2006.

Appropriating candidates' ideas and decisions directly from these exemplars is likely to reduce opportunities for other candidates to produce an original body of work, as required by the standard.

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).

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# PORTFOLIO 1 – ACHIEVEMENT

## Panel Leader Commentary

Social concerns motivate this portfolio. From the outset, the candidate explains their proposition and provides a limited range of photographs to be used in the subsequent design outcomes. The bumper sticker and slogan, with the use of black and yellow, lay the foundation for format and text image interplay, culminating in a successful outcome at the bottom of panel two, which shows knowledge of the design model.

Panel three outcomes are successful in meeting the requirements for achievement. The submission shows the limited steps and stages to get to the final outcome. In order to achieve with merit, the journey between the images needs to be broader. The portfolio would have benefited from more reference material to provide a range of ideas, a requirement for achievement with merit.

## Candidate Commentary

### Themes, main ideas and their sources

The main source of my ideas was watching the news and seeing an increasing number of stories on global warming. There was nothing on this theme around town, so I thought it would be suitable.

### Materials processes and techniques

I used a digital camera, Macromedia Fireworks MX, and a variety of stationery for cutting and pasting purposes. I used Fireworks because it is quite user friendly, a lot less frustrating than Photoshop and I had the same version at home and at school. The process was to do one mini-project at a time to break it down. I tried to use the same colour theme throughout, but keep the designs different.

### Artist models

I looked a lot at Neville Brody's work when dealing with my text and I tried (!) to use David Carson's layering techniques.

### Problems and challenges

Time was the main challenge, and I addressed it by drinking coffee and staying up. I ran out of ideas half way through and spent about a week looking through books to try and inspire myself.

## Panel One

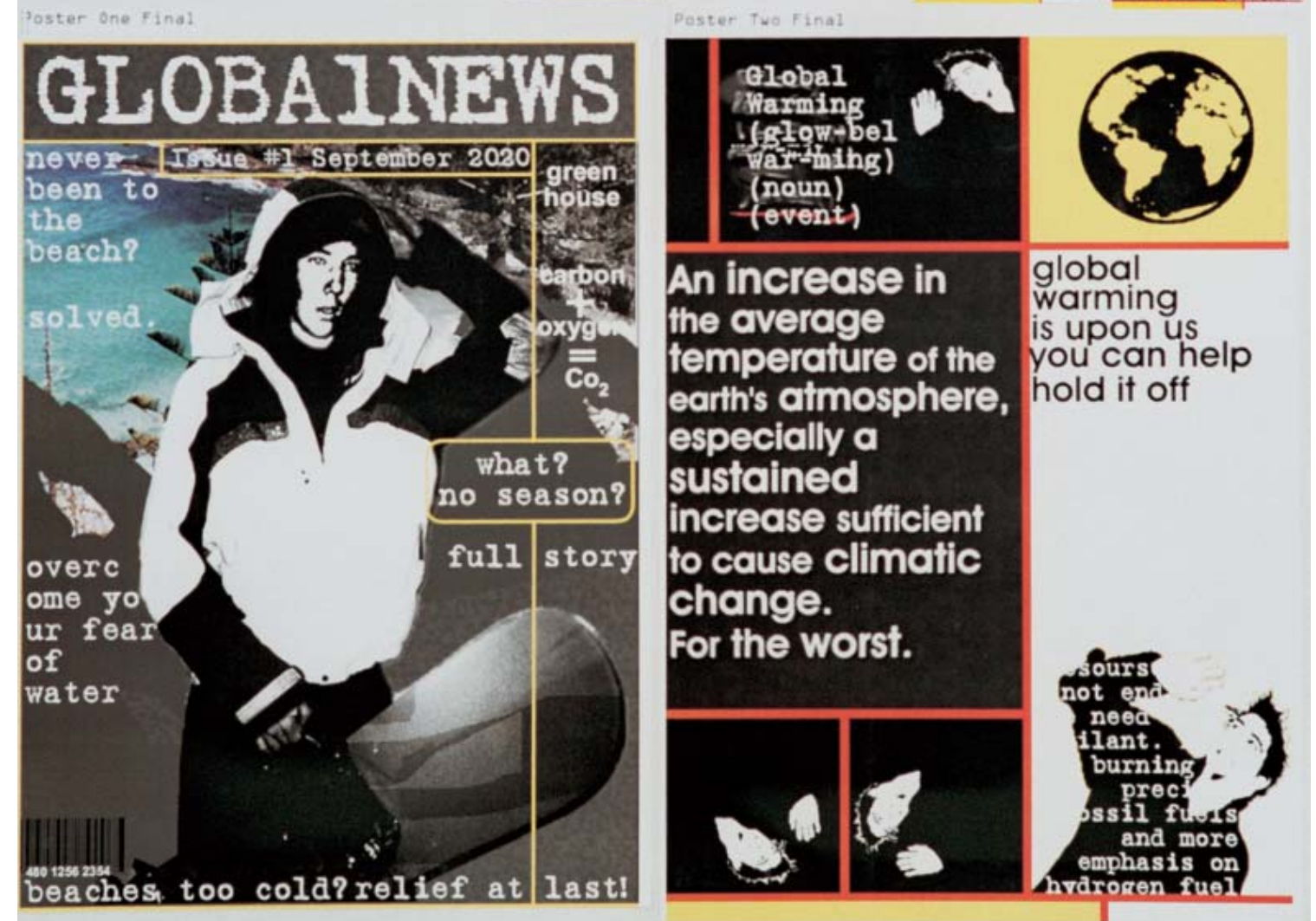




Panel Two



Panel Three





# PORTFOLIO 2 – ACHIEVEMENT

## Panel Leader Commentary

Japanese promotional material for a theatre company called Kabuki is the brief for this portfolio. It includes logo and ticket design, advertisement, programme and poster design. The portfolio shows a systematic approach with restricted colour. The use of the circle/oval across the panels helps link the various briefs and retain the Japanese theme, which was inspired by the Japanese flag. The portfolio would have benefited from a greater variety of research and reference material in order to provide a range of options to draw upon (the criteria for achievement with merit). The submission grows, and the final poster design shows understanding of the design models that lifted it to the higher end of achievement.

## Candidate Commentary

### Themes, main ideas and their sources

- Theme – Japanese theatre, a combination of Sushi Bar graphics and delicate, feminine figures.
- Ideas – Japanese culture is all around us these days and I find it really interesting and different to my own Kiwi/Fillipino background.
  - I really loved two books that we had at school, “Japonisme” and “Package Design in Japan”.

### Materials processes and techniques

Being new to Design in Year 13, I kept the materials and processes really simple – pen, ink, collage. I stuck to Adobe Illustrator for most of my finals (with a little bit of Photoshop). I think my minimal approach in my first and second panels suited my artist models.

### Artist models

I studied Art Nouveau for my 3.1, which I kept coming back to in my portfolio to add feminine and decorative bits, also the linear style for my figures. But the main artist models that got me started in my portfolio were Paul Rand and the American Modernists. The Icon of Japan’s flag was dominant in my logo and newspaper ad. I think I was sick of AN Complex – wanted to go simple.

### Problems and challenges

This was my first time taking Design (last year I took Photography) so I had a lot to learn (computers, etc). Sticking to my artist models and not going off on random tangents was hard. Using Modernist artist models, with style and compositional arrangements that look simple but are really hard and clever was hard to follow.

## Panel One





Panel Two



Panel Three





# PORTFOLIO 3 – ACHIEVEMENT

## Panel Leader Commentary

Promotional material for a beauty clinic is the proposition for this portfolio. The research and reference material (birth and transformation, and metamorphosis) provide a good foundation for a beauty clinic. The logo design, although somewhat limited, still provides evidence of a systematic approach. The systematic approach and willingness to introduce a new image on panel two (positive and negative faces) aids this submission, otherwise, it would have been too heavily reliant upon borrowed images. The positive/negative theme is transferred to the poster design in panel three, which complements the series of photographs at the bottom. This portfolio is typical of the standard for achievement.

## Candidate Commentary

### Themes, main ideas and their sources

- Theme – cosmetic surgery.
- Ideas – changing peoples' minds into thinking positively about cosmetic surgery  
– reflection of the effects of beauty and commerce in nowadays.
- Sources – talked about the theme with friends  
– butterflies related to metamorphosis (new and beautiful faces following the operation)  
– a French artists group "Les Nabis" in the nineteenth century.

### Materials processes and techniques

- Materials – coloured pencils, water coloured pencils  
– water colour, acrylics  
– Photoshop.
- Process – first panel: drawings and colourings  
– second and third panels: Photoshop.

### Artist models

- Adam and Eve by Albert Dürer, Birth of Venus by Botticelli, butterflies on the internet, etc.

### Problems and challenges

- Learning Photoshop.
- Confound with painting.

## Panel One









# PORTFOLIO 4 – ACHIEVEMENT WITH MERIT

## Panel Leader Commentary

This candidate's proposition was to produce a logo, poster, gift card, bag and poster display board for a teen fashion store. The initial images, a collection of personal items that have been drawn, scanned, collaged and photographed, were used as the foundation for generating further works. The whimsical style has been established at the outset. This stylistic character is maintained throughout the portfolio as the candidate generates a range of ideas that are analysed and clarified with understanding. The target audience has been identified and the final outcomes relate well to that group. This candidate has shown a range of design ideas with knowledge and understanding of relevant design models.

## Candidate Commentary

### Themes, main ideas and their sources

The first thoughts about what I would do for my design portfolio were based on what target audience I was aiming at and what would keep me interested during the time I had to spend on it. I choose artist models and designers that I was already familiar with, while also exploring new artists and design work as I went along. The books "Hand to Eye" and "Neomu" were full of new and interesting artists.

### Materials processes and techniques

I used a wide range of materials in my design work because I feel it is important to give authenticity. By using many personal items and hand drawn elements, it gives the work a warmer feeling. Using "found objects", and digital, photographic and drawn images gave the final work much more depth. I also feel using multiple layers is important to give the design an interesting and eye-catching result.

### Artist models

Some artist models I explored were: Yoshitomo Nara, Tado, Shintaro Miyake, Takashi Murakami, Aya Takano, Thomas Han, Kylie McKenzie, and 3EIGE.

### Problems and challenges

Getting bored – finding new artist models.

Starting with a wide range of ideas makes it easier.

Then finishing at 6am before the due date.

### Further information

Choose something YOU would like to do kids, otherwise you will get bored. Search for artist models 24/7. Take photos of anything you like. Scan everything in. Use Opacity!! and "Magic Eraser".

## Panel One





Panel Two



Panel Three





# PORTFOLIO 5 – ACHIEVEMENT WITH MERIT

## Panel Leader Commentary

The brief is to provide the promotional material for a new all-female band called “Nancy Boys”, to include CD covers, website designs and t-shirts. This portfolio has an overall unity that is humorous, intelligent and original. The candidate has combined photographs (which are their own), drawings and pictograms, with contemporary type in the designs. Colour, pattern and collage have been used to link separate design outcomes. Bauhaus and Carson have been combined with a pop art approach to create original works. The submission shows understanding of the design models chosen, and critical thinking has taken place through the regeneration of the chevron and diagonals to create the illusion of energy and movement.

## Candidate Commentary

### Themes, main ideas and their sources

The name “Nancy Boys” is very ironic since it’s an all-girl band. From that I used humour in many of my designs. Good humour would attract many audiences, so therefore I made sure it wasn’t too cheesy. The female icon that I started using in my logo soon became an ongoing theme through my designs. By the end of my portfolio, people would relate that pink female icon to Nancy Boys. I got my ideas from looking at a range of other bands’ material, eg. CD covers, website designs, t-shirts, etc.

### Materials processes and techniques

I did all my processes on the computer but I played around a lot with the spray paint on Photoshop. This created the effect I wanted, as spray paint is related to young, rebellious teenagers and the music was specifically aimed at teenagers. Since it was the genre of pop punk, that’s where the rebellious side would come in. I also used a lot of patterns through my work (checkered, stripes, etc.) as these also fit in with the pop punk scene.

### Artist models

I used pop art through my work a lot and made a point of researching pop art as a whole instead of many different artists. Where pop artists would appropriate many popular images to become art, so I did the same. My female icon and the checkered shoes, for example, are both popular images I used in my design. I also created many “comic-looking” images in my design, as comic strips were also used often in the practice of pop art.

### Problems and challenges

By the time I got to designing the poster, many of my works looked too similar. So for my poster, I introduced other colours and types of images. This immediately separated my CD covers from my posters, without making it look like a completely different band. Many of the photos in the poster design, I left untouched, as too many different graphics would make it look too busy.

## Panel One





## Panel Two



### Panel Three





# PORTFOLIO 6 – ACHIEVEMENT WITH MERIT

## Panel Leader Commentary

The casual life of New Zealand and the new fashion item of youth, the jandal, is the inspiration for this candidate's brief. The photographs on panel one, taken by the candidate, are used to generate both the second and third design outcomes for a jandal company named "Imprint". The first panel deals with research and analysis through observation, drawing and colour studies, which are combined to create a logo design for the company. The use of stencil techniques and high contrast images relate well to the company name "Imprint". Panel two shows the product and package designs. These three-dimensional designs provide evidence of understanding using a systematic and critical approach with a range of ideas. The billboard and poster in panel three combine the previously learnt graphic techniques and introduce and relate them to the target audience.

## Candidate Commentary

### Themes, main ideas and their sources

The theme of my work is modern, fashionable design. I was doing a jandal design. My basic idea was designing jandals that would become popular with young people. My idea came from the usual life of New Zealand. People like to wear jandals – it is like a cultural object. So I wanted to design some good jandals.

### Materials processes and techniques

The design has almost been done entirely on the computer. But I did take the photographs and complete the subject matter drawings by hand. On computer, I used Photoshop and Firework. I did the pattern combination and two-dimensional composition by hand. These were easier to do by hand than using a computer. Development of the poster and image I preferred to do on the computer – it was faster and easier.

### Artist models

My main artist model was David Carson, and I used the street-art style, graffiti. I also tried out some interesting images from some magazines that I tried to put into my design.

### Problems and challenges

My design was for a jandal company. I designed the logo, product, package, poster and billboard. I the beginning, I couldn't think what to do for the company. It took me some time to think about it. During the process, I was thinking what to put into my design, what elements could attract the customer. And I knew the product had to relate to New Zealand. So I used some symbols and city buildings of New Zealand, such as the koru and Sky Tower.

## Panel One





Panel Two



Panel Three





PORTFOLIO 7 – ACHIEVEMENT WITH EXCELLENCE

Panel Leader Commentary

The candidate’s proposition, promoting healthy life-styles for the young, is a topical campaign, after the documentary film “Supersize Me”. The transformation (through clay modelling) of a Barbie doll is both intelligent and insightful. The work builds, after a fairly weak logo outcome, towards a double page spread that offers a range of outcomes. Colour and text are used with understanding and the chosen limited colour range helps create unity across the whole portfolio. The figure images are regenerated and the introduction of new, yet related images, offer the candidate a wider scope from which to classify their decisions for the final brochure design. The poster design on panel three clearly identifies the previous journey and the purposeful decisions leading to the final outcome.

Candidate Commentary

Themes, main ideas and their sources

My main theme was to promote healthy life styles in young children – targeting the growing rate of obese children in New Zealand. Some of my ideas came from researching books and thinking of what would impact on a child and a parent.

Materials processes and techniques

I used colour as a significant way of portraying a positive and eye catching message – red, black and a lush green with a small amount of yellow to clearly portray “alarm” in association with the idea of “food”. The contrast of fat and slim figures, used with elements such as the measuring tape and the apple/hamburger, is a strong technique I used to catch the eye and create interest, and also to portray my message clearly. I also talked to the school nurse and matron about obese people when I was searching for someone to photograph. This made me realise how some obese people think and how insecure and depressed they can be, which let me get a real inside view on who I was targeting (almost let me be in their mind – to think what they would want or what would alarm them to eat healthy).

Artist models

I sought a contemporary style – layered and very special design styles to portray the message. I did not use any direct artist models, although I used David Carson’s layouts. Research was done in typography and new contemporary books. This developed into a more deconstruction style towards the end (poster), using a new deconstruction book and David Carson again.

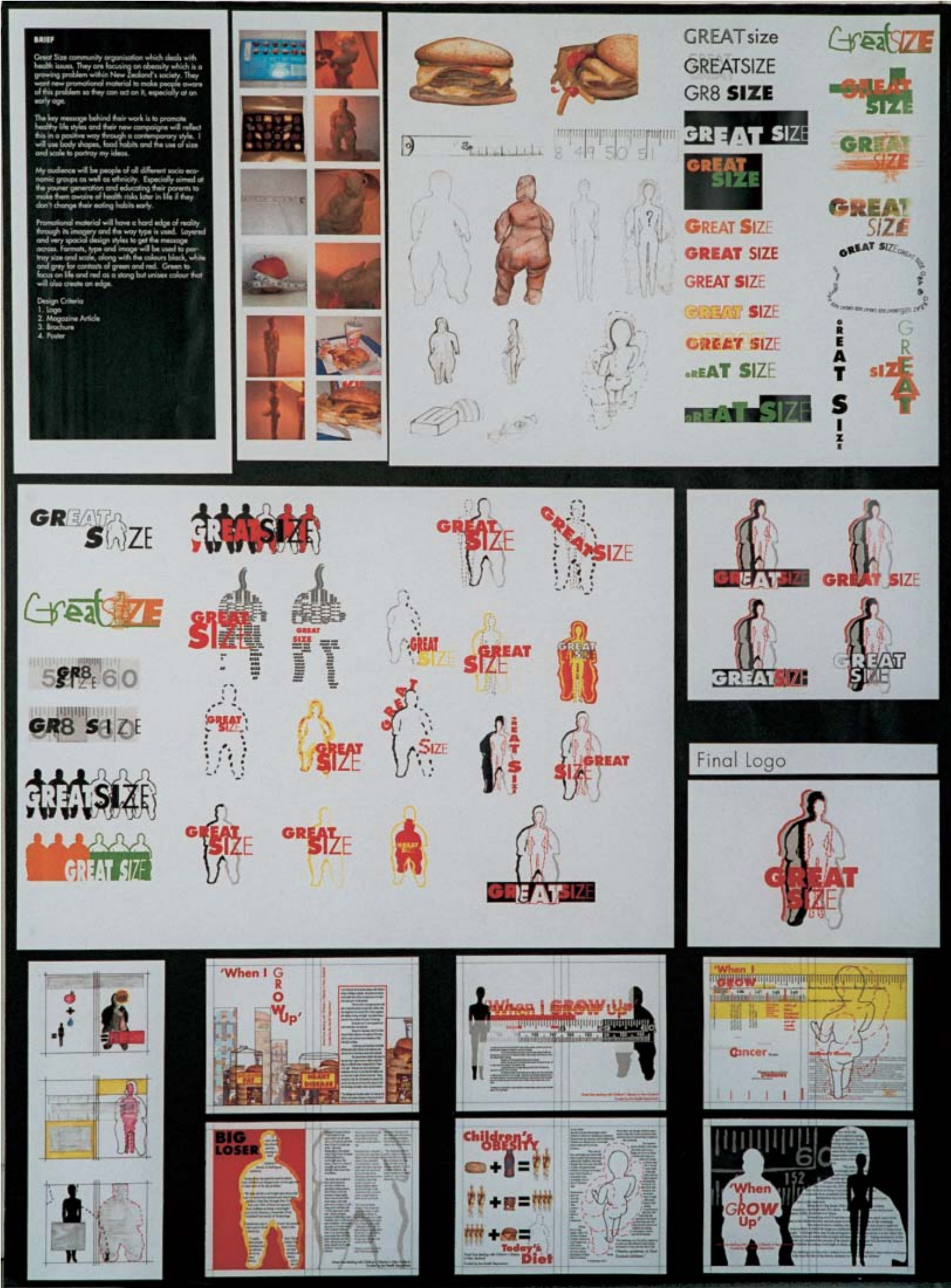
Problems and challenges

My main problem/challenge was keeping the overall concept and message “positive” due to myself always using the “alarm” factor as a way of catching the eye. I overcame this by using colour, layout and name/title in association with the image in a way that would encourage people and children to want to eat healthy. For example, the green in my brochure just makes you want to eat an apple because it is placed with an apple and a small and healthy figure. I see this brochure as an incentive to regain or build on health. The first problem I had was to find an obese person to photograph. In the end, I just couldn’t ask someone so I created clay models from Barbie dolls to photograph.

Further information

I wanted to create a deep and hard edge on reality, and to give young people and their parents the incentive or drive to change to a healthy life style.

Panel One





Panel Two



Panel Three





PORTFOLIO 8 – ACHIEVEMENT WITH EXCELLENCE

Panel Leader Commentary

This outstanding submission, dealing with animation, has successfully presented, in detail, the steps taken to create a two-dimensional character, the development of a character in three dimensions, the digital animation, and the promotional material for the product. From the outset, the candidate uses traditional drawing materials (pen and paint) to explore the character. The detail of the character has been considered from a variety of views in preparation for the character development into a three-dimensional clay model. This enables the figure to come to life digitally, transforming the clay model with colour and shadow. Panel two shows the sequential narrative from the tonal drawing at the top of the panel to the time-based digital frames at the bottom of the panel. The candidate moves from time-based (fourth-dimension) back to traditional graphic medium on panel three to synthesise a range of ideas and methods in the production of a package design and display poster for this original character.

Candidate Commentary

Themes, main ideas and their sources

The main ideas in my design portfolio were to work in the animation genre, explore character concepts and designs, and work with time-based media and sequential narrative. Sources for these ideas came from contemporary animation companies such as Pixar Animation.

Materials processes and techniques

I wanted to explore a character design from two-dimensional sketches through to a three-dimensional computer model. The techniques used in this process were: pencil drawing, digital drawing/colouring, sculpture and “modelling” in a three-dimensional computer programme. Also, wanted to eventually tie it back into traditional design practice with the poster design, employing such conventions as typography.

Artist models

Many companies, short films, feature films and comic books all came together as influences on my work. Pixar, Disney, Asterix and Cube are a few examples.

Problems and challenges

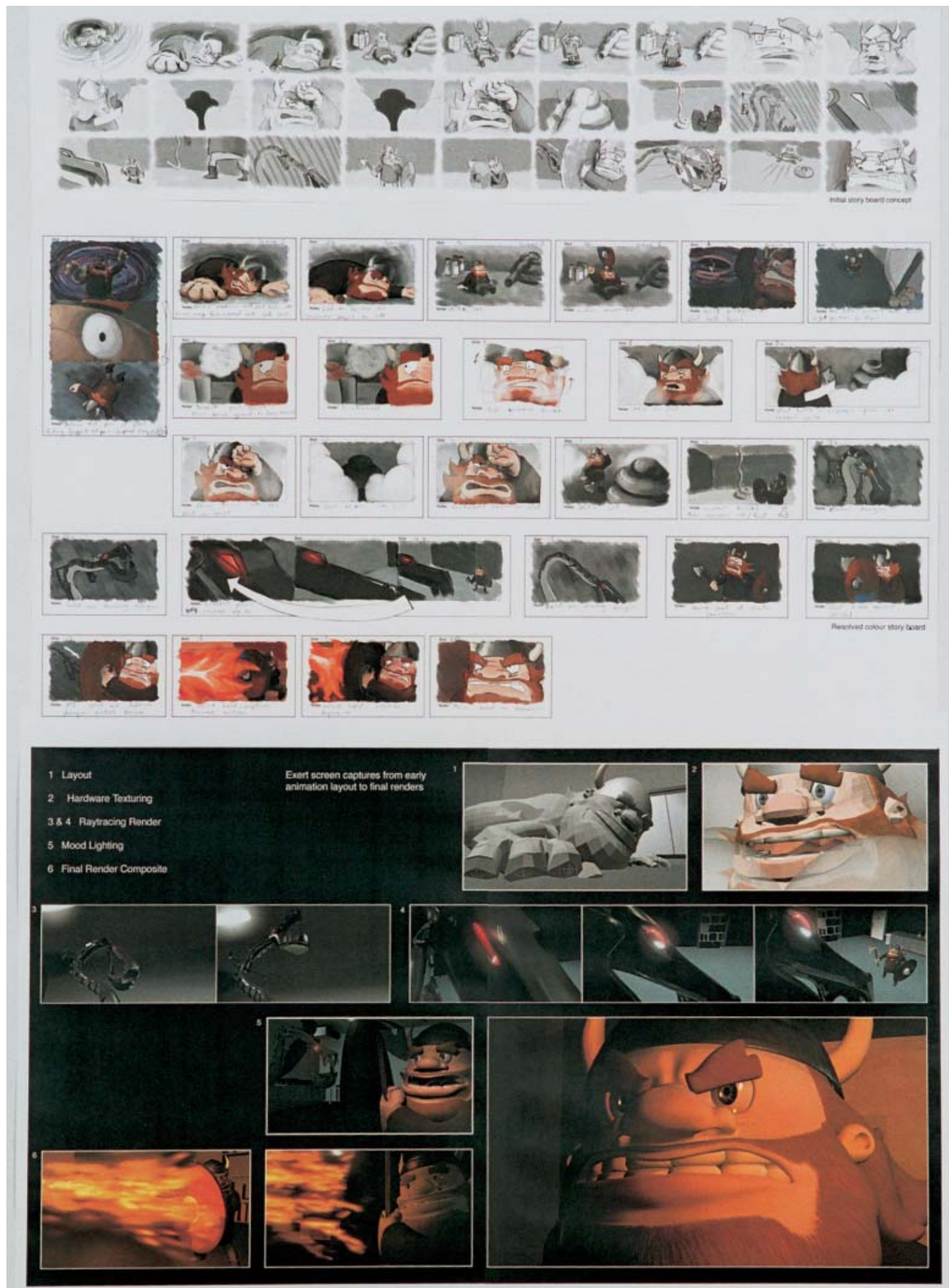
Problems such as learning the software and time management were some more generic problems I encountered. More specific to my project were things such as keeping a balance between exploring animation and maintaining a design focus. I think my main challenge along the way was creating something in four dimensions (time) and then having to compress that into two dimensions to present the work.

Panel One





Panel Two



Panel Three





## PORTFOLIO 9 – ACHIEVEMENT WITH EXCELLENCE

## Panel Leader Commentary

The candidate has generated the photographs in panel one, which have then been adapted in a variety of contexts for the launch of a magazine for a publishing company. Company name and logo are explored in panel one. The stencil and aerosol can theme is chosen for the trial logo. This idea is regenerated in panel two with the inclusion of new material to provide a range of ideas for a billboard and poster display and CD cover design. Panel three deals with the contents page and a double page spread for the magazine. The candidate clearly shows the systematic process of both these design exercises, with evidence of purposeful analyses and consideration of layout and image/text placement, typeface and scale. The success of this candidate is evident in the trial outcomes on panels two and three.

## Candidate Commentary

## Themes, main ideas and their sources

- Hip hop culture.
- Urban street magazine ("Vise").
- Street art magazine ("Disrupt").
- C4 TV.

## Materials processes and techniques

- Use of digital photography and manipulating images using Photoshop CS.
- Spray paint and stencils.

## Artist models

- The “Disrupt” crew from Auckland.
- Street art from around Wellington.
- Billboards.
- Magazine ads.
- TV commercials.

## Problems and challenges

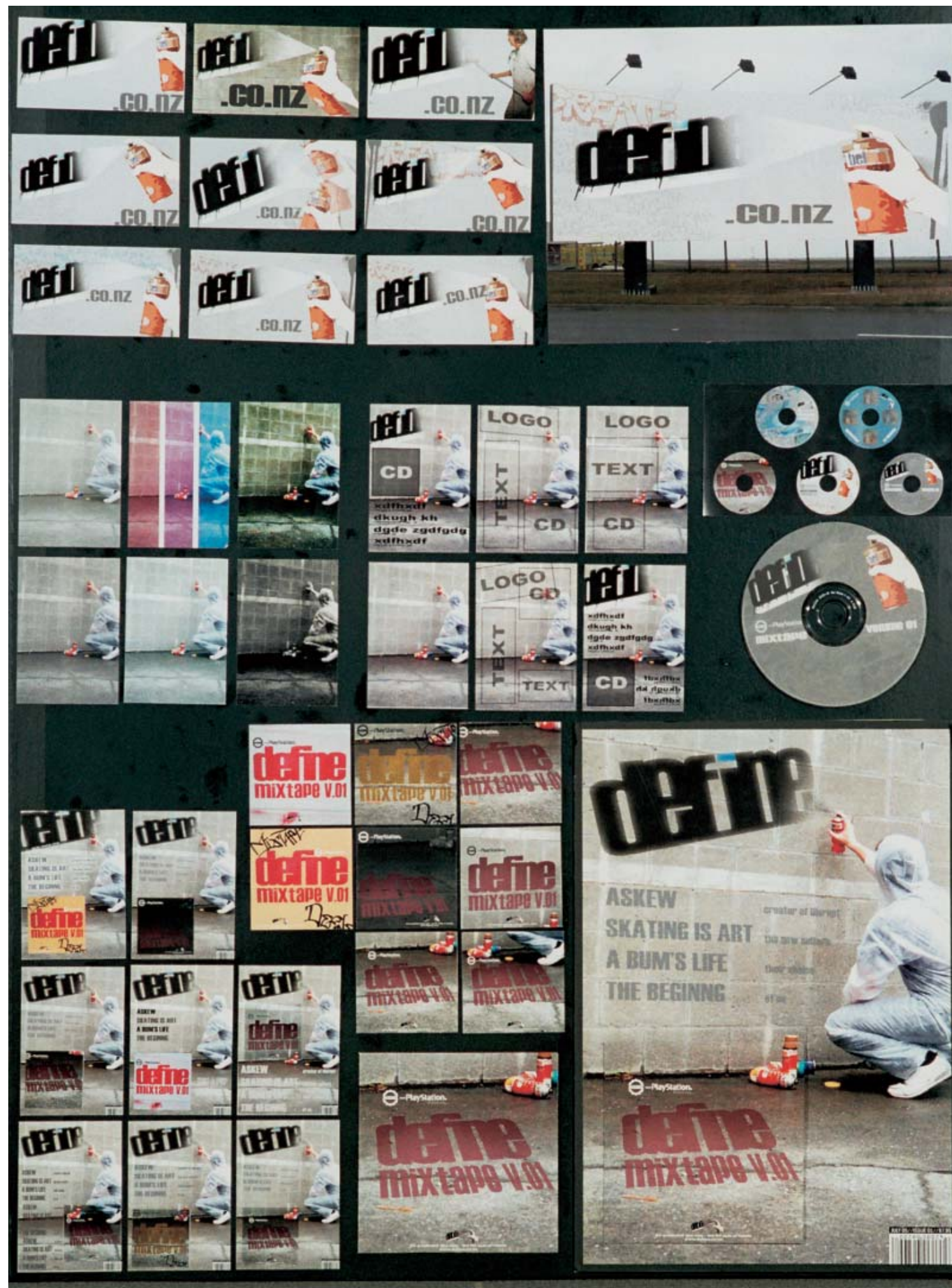
- Making each part of the design link and flow together.
- Staging the bucket of paint being thrown.
- Layout of the board and having to filter out good ideas.

## Panel One





Panel Two



Panel Three

