



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

## **Exemplar for Internal Achievement Standard Visual Arts Level 2**

This exemplar supports assessment against:

**Achievement Standard 91317**

**Develop ideas in a related series of drawings appropriate to  
established photography practice**

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

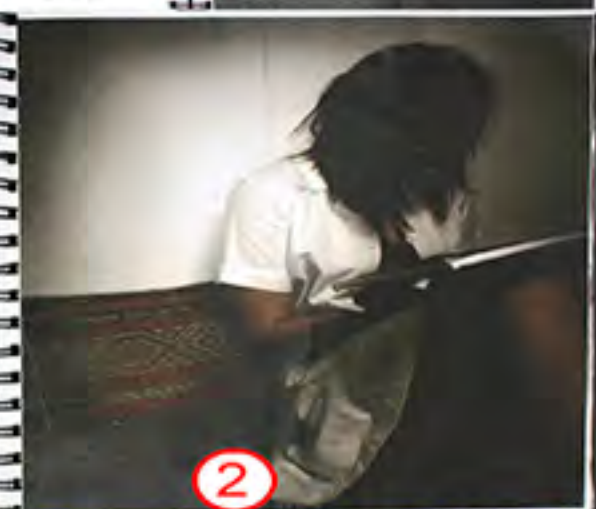
To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs extend ideas in a related series of drawings appropriate to established photography practice.</p> <p>This involves critically analysing, evaluating, and further developing a concept, subject matter, problem or situation, in drawings appropriate to established practice.</p> <p>The student identifies the thematic proposition of teenage isolation and anxiety. The student then pursues a variety of approaches to this theme. The accompanying peer critique (3) and personal annotations (4) show that the different approaches have been analysed and evaluated. The quality of this evaluation is evident in the visual outcomes (5) (6) (7) rather than the written statements.</p> <p>The initial emulation of Anna Orłowska (1) is used to inform more implicit applications of this approach (2). The student uses the desaturated colour, corner vignetting and isolated figure conventions of the model, but applies these to significantly different compositional ideas (5).</p> <p>The final outcomes (6) (7) move beyond the initial solutions (2) (4) (5) to show the extension needed for Excellence. In the final images the student focuses more exclusively on the expressive pose rather than figure/background relationship.</p> <p>For a more secure Excellence, the student could move even further beyond the single figure strategy to include symbolic props or other figures. This provides opportunity for the student to create more complex meaning.</p> <p>Alternative technical approaches could also provide opportunity for extension. For example, new artist models could advance the proposition. This would mean that the student could move beyond the default schema of vignetting (darkened corners) used in every outcome.</p>

# Student 1 Page 1: Low Excellence

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artist models



write the photo 1 by 1 photo and label to see what it looks like but for now the photo looks like a person sitting on a bench looking down at a book or tablet. The photo looks like a person sitting on a bench looking down at a book or tablet. The photo looks like a person sitting on a bench looking down at a book or tablet. The photo looks like a person sitting on a bench looking down at a book or tablet.

3

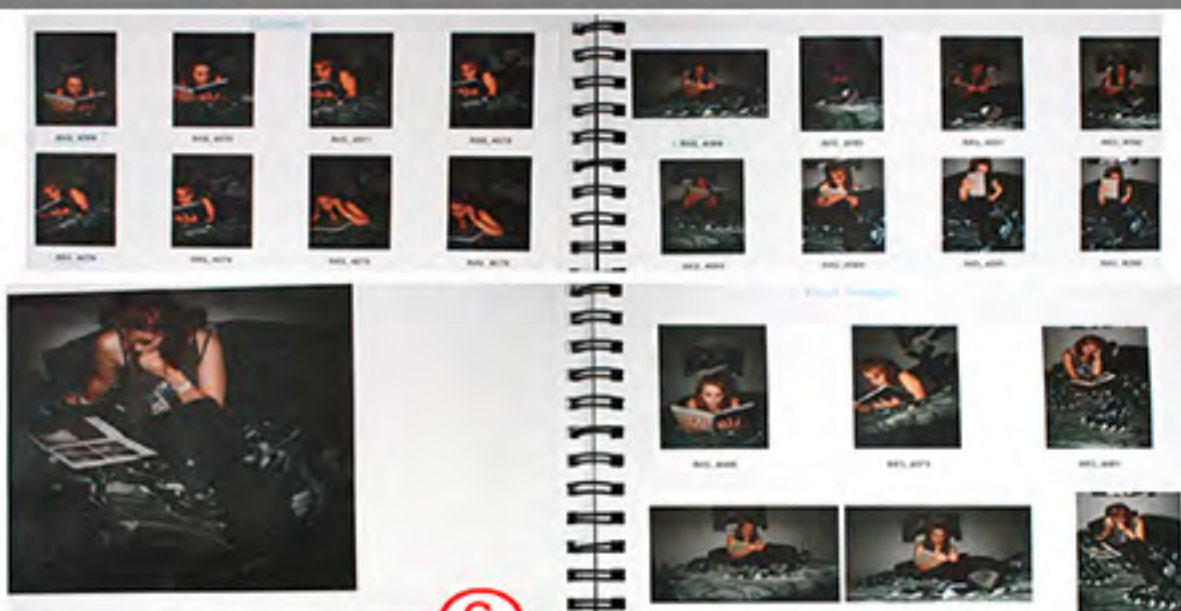
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4



# Student 1 Page 2: Low Excellence

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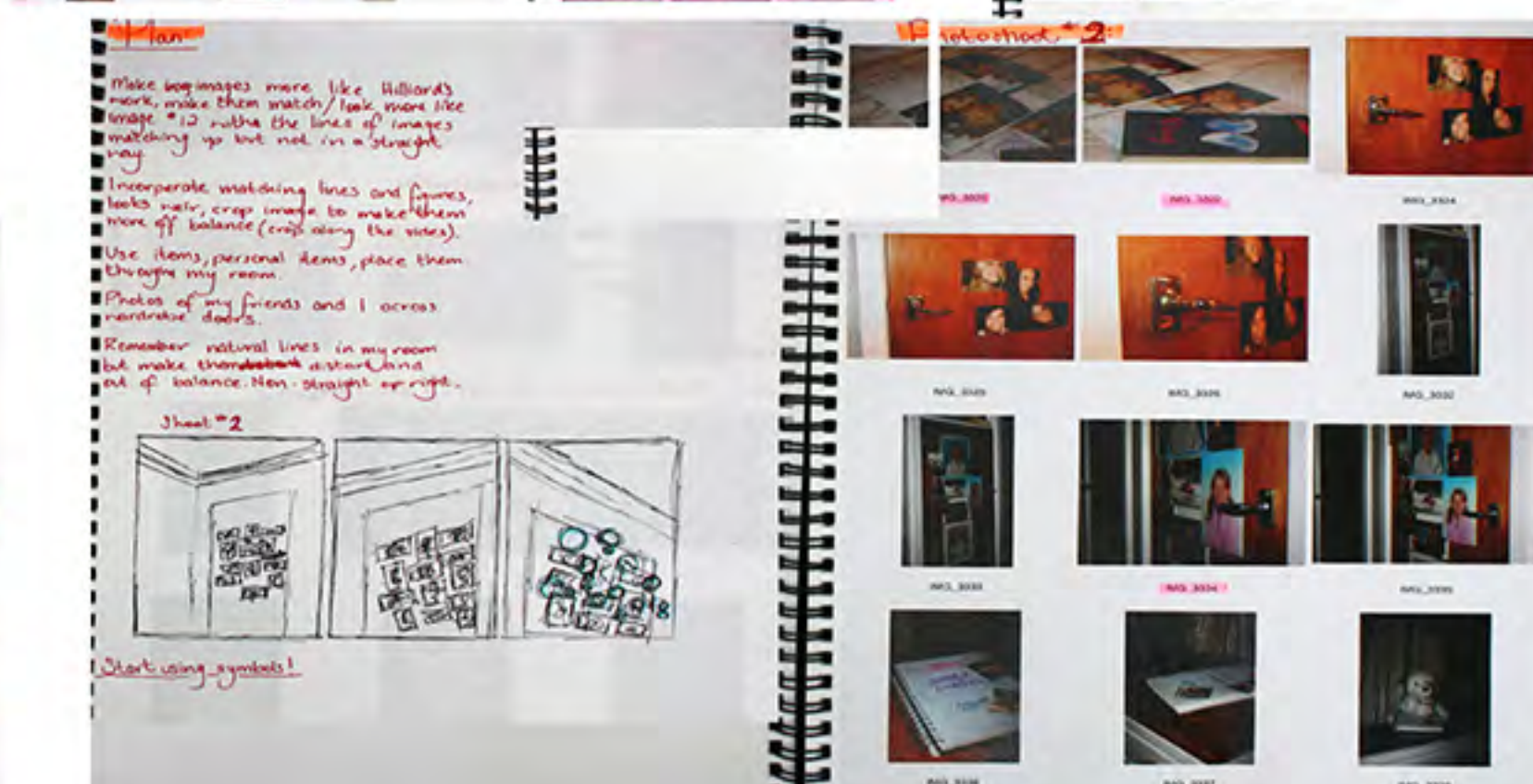
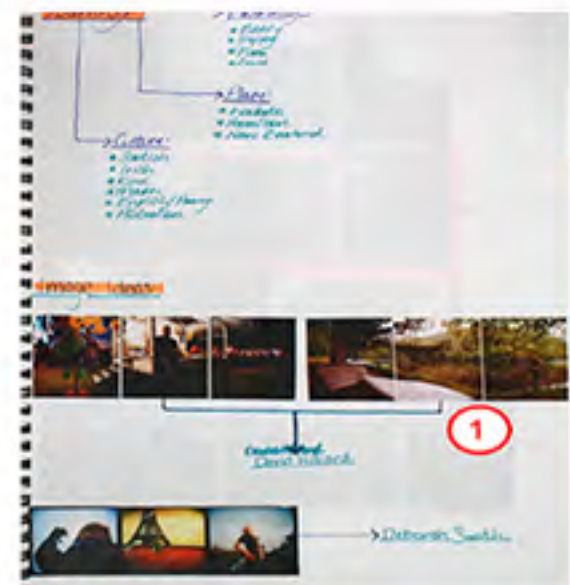


	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to clarify ideas in a related series of drawings appropriate to established photography practice.</p> <p>This involves analysing, reflecting on, and further developing a concept, subject matter, problem or situation, in drawings appropriate to established practice.</p> <p>The final outcomes (6) clarify a thematic narrative of personal identity through still life conventions. These outcomes resolve a variety of pictorial issues, including sequencing, symmetry, and a limited harmonious colour palette.</p> <p>David Hilliard is identified in the initial research (1) as the primary artist model. He provides the underlying autobiographic proposition and the multiple-view triptych format of the final outcomes (6).</p> <p>The practical investigation begins by exploring a range of approaches to a variety of photographic propositions. These include exterior (2), interior (3), and still life (4) contexts based around the idea of personal space and identity. The student then revisits the gathered material (5) to generate the clarified final sequences (6).</p> <p>To reach Excellence, the student could introduce new pictorial and/or technical ideas that move beyond the strategies of David Hilliard. The introduction of figures to suggest a narrative, controlled lighting to enhance drama, or photomontage to create ambiguity, could all provide opportunities to extend ideas.</p> <p>The sustained exploration of an authentically new visual approach is needed to advance this student beyond Merit. For example, the wealth of resource imagery already generated would lend itself easily to the creation of David Hockney joiners or Annette Messenger style installations.</p>



# Student 2 Page 1: High Merit

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**Plan**

- Make big images more like Hilliards work, make them match/look more like image #12 rather than the lines of images matching up but not in a straight way.
- Incorporate matching lines and figures, looks weir, crop image to make them more off balance (crop along the sides).
- Use items, personal items, place them through my room.
- Photos of my friends and I across wardrobe doors.
- Remember natural lines in my room but make them look a bit off balance. Non-straight upright.



Start using symbols!





# Student 2 Page 2: High Merit

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	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to clarify ideas in a related series of drawings appropriate to established photography practice.</p> <p>This involves analysing, reflecting on, and further developing a concept, subject matter, problem or situation, in drawings appropriate to established practice.</p> <p>The student demonstrates clarification of lighting, compositional and thematic ideas in the final outcomes (8). These outcomes are supported by the sustained exploration of the candle and family photo installation (7).</p> <p>The student explores a range of artist models (1). The practical investigation is mainly based on the photo-assemblage of Annette Messager (4) and shrine-like installations of Christian Boltanski (3). The established practice of these artists is clearly evident in the final outcomes (5) (8). At all stages of development, the annotations (6) show that outcomes have been analysed and reflected on.</p> <p>For a more secure Merit, the student could move beyond the emulation of artist models to further refine their own response to the theme. More consideration may be given to the format of the installation(s), colour values, choice of images, relationship of images within the installation, etc.</p> <p>The student could reconsider the pictorial strategies of the other identified artist models to create new combinations of approaches. For example, the grid format of Sol Lewitt (2) could be used to arrange the Boltanski shrine images (7).</p> <p>The student may also further clarify the intention of the investigation. The student may also further clarify the intention of the investigation. This could be either memory and nostalgia or drama lighting and colour concerns.</p>



# Student 3 Page 1: Low Merit



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## Internal Assessment Resource

**Draft Standard 2.2:** Use drawing to apply knowledge of conventions appropriate to photography

**2.3:** Develop ideas in a related series of drawings appropriate to established photography practice

**Resource reference:** Visual Arts: Photography 2.27.58

**Resource title:** Invented Images

**Credits:** 2, 4

**2, 4**

**Due date:** Friday 12 May 2011 (8 weeks of class time in total)

### Context and Theme:

This Assessment Resource is written for a context of Photography and Invented Photography. As a user you will decide on a theme that all of you will produce work according to. Progress could include a journey, landscapes, natural history, etc.

### Conditions:

This Assessment Resource will assess your ability to describe photographs, graphics in response to a theme. Your ability to add the circumstances of drawing (arrangement of elements and projected elements) to photography will be assessed against AS 2.2 and the achievement of your class will be assessed against AS 2.3.

**Task 1:** you will produce a selection of images in response to the theme. The purpose of this stage of development is to produce the idea visual material for later production. If you have completed the Assessment for Invented Images Assessment Resource for AS/AS 2 you will have a good starting point for these images.

**Task 2:** you will use a cycle of evolving and further development of your ideas to create increasingly successful images.

**Task 3:** you will define and present your most successful images.

### Resource requirements:

You will need access to a camera and digital printing facilities, along with a visual diary of some kind in which to record the development of your ideas.

## Possible approaches :) Sol lewitt;



2



### WHAT I WOULD DO..

I would take a variety of photos representing my life/identity and put it in a "book format" like how David has done because I think it's a very good way to show "this is a book of my life or how makes me, me (my identity)"



3

## Larry Sultan and Mike Mandel;



### WHAT I WOULD DO..

I would like a mixture of photos representing my life. Not just now in a one brand just but also other how dare because think it's a very good way of showing identity.

## Michael Snow;



### WHAT I WOULD DO..

I would do exactly the same thing as this artist but in the photo have the being a photo that not to be still have me in it but then put up a photo that represents me. Then add a photo for every square that in the middle of the photo. So in the end there will be 3 other photos that have meaning and also have me in the photographs.

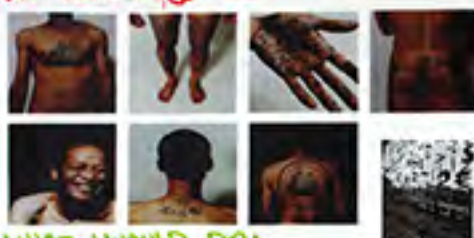
## Duane Michals;



### WHAT WOULD I DO..

I probably would do a photo shoot of my mates having a conversation and have different markers in each photo like the one in the top right hand corner because I think it would be a good way to show how most of my life is.

## Ni Haifeng;



### WHAT I WOULD DO:

I really like the way this has done body art on his head has taken photos of it. I think it's a real cool way to show/tell something. I want to do the body art but print or draw something that shows my identity as a part of someone's body.

## MY 6 ideas;

### IDEA 1;



### IDEA 2;





# Student 3 Page 2: Low Merit

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2 main ideas im going to photoshop


**IDEA 1:**



What im going to do...

im going to take a bunch of photos of this... and use photoshop to make it look like a... and use it to make a... and use it to make a... and use it to make a...

**IDEA 4:**



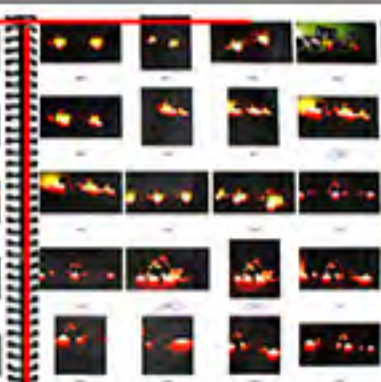
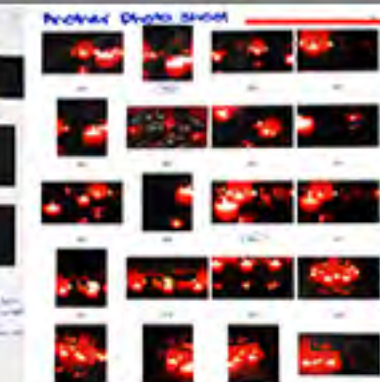
What im going to do:

im going to take a bunch of photos of... and use photoshop to make it look like a... and use it to make a... and use it to make a...



The photos are taken from a... and use photoshop to make it look like a... and use it to make a... and use it to make a...

Another Photo shoot



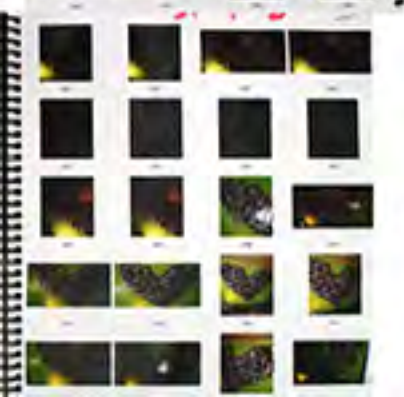
WORK Prints for previous photoshop



Photoshoot for idea 1, #1



Idea 1 work prints



**CRITIQUE:**

...the photos are taken from a... and use photoshop to make it look like a... and use it to make a... and use it to make a...





	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to develop ideas in a related series of drawings appropriate to established photography practice.</p> <p>This involves responding to and building on a concept, subject matter, problem, or situation, in drawings appropriate to established practice.</p> <p>The student explores a wide range of pictorial and thematic approaches. They initially develop ideas around narrative and personal identity (1) (2) (3) (4). In these works they use pose, expression, figure/environment and figure/figure relationships to create stories.</p> <p>The second part of the investigation focuses on hands as an expressive or narrative device (5) (6) (7) (8). In these images the student develops formal pictorial ideas about lighting, framing and then juxtaposing visual elements to create meaning. For example the hands and piano (6) imply a narrative while hands and face (7) suggest mood and personality.</p> <p>To reach Merit, the student could re-examine the photo-shoots and select images that more clearly reflect a particular thematic idea. For example, the student could create a sequence that juxtaposes the close-up lips (3) with the party scenes (2). This may add a cinematic structure to the narrative idea.</p> <p>The student could also reorganise the structure of the submission to present a more clearly related series of images. This would include arranging like with like, and using size changes to differentiate between source, developmental, and final outcomes.</p> <p>For Merit, the student could replace the ambiguous final outcome (8) with an image that clarifies the overall thematic and pictorial intentions of the investigation.</p>

# Student 4 Page 1: High Achieved

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	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to develop ideas in a related series of drawings appropriate to established photography practice.</p> <p>This involves responding to and building on a concept, subject matter, problem, or situation, in drawings appropriate to established practice.</p> <p>The student presents a considered advancement of ideas between the first (1) and second (3) photo-shoot. One aspect of the development involves the refinement of lighting from frontal (1) to strongly directional (3), which enhance the dramatic quality of the images.</p> <p>Narrative sequencing (reflection, rotation) and pictorial ideas (dramatic lighting, empty background) are considered in the enlarged proof prints (2) (4).</p> <p>The third (5) and fourth (6) sets of images begin to explore documentary with multiple figures and figure/environment relationships, rather than purely studio scenarios.</p> <p>For a more secure Achieved, the student could further refine the pictorial and thematic ideas explored in the first two photo-shoots (1) (3). The third and fourth photo-shoots (5) (6) explore different pictorial and thematic ideas rather than building on the preceding proposition.</p> <p>Alternatively the student could combine the different approaches by using the studio photography conventions (1) (3) to explore the multi-figure interactions (5) (6). This approach would further develop and possibly clarify both technical (lighting, composition, and sequencing) and thematic (specific storyline) ideas.</p>



# Student 5 Page 1: Low Achieved



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1

my idea or the protestant is of children/teenagers  
being forced to become adults and not able then they  
are and in the protestant I know teenagers taking  
off their childhood clothes and becoming an adult.

To improve, more signs, more clear too...  
- 31560  
- 31561  
- 31562

## Oral Critique

What's the theme or idea?

Child/teen being forced into adulthood

How have you shown this theme/idea?

By having a girl take off her childhood  
clothes to reveal adult (more mature) clothes.

What visual elements are used to support your theme?

Lighting on the object/mood and not on  
the background. Black shows the depressing feeling.

How could it be improved?

Some photos could be more clear to show  
expression.

Some could show more related to the theme.

What are the best photos?

img 3156  
img 3157  
img 3158  
img 3152

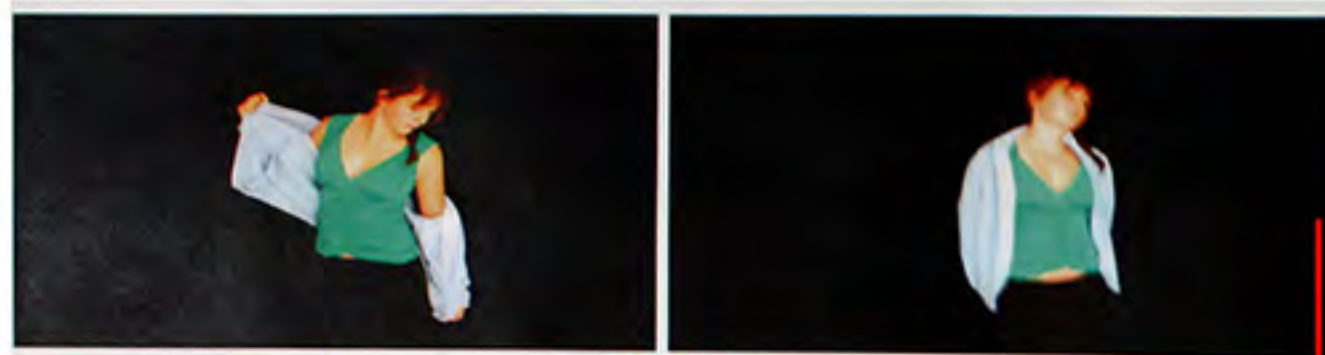
What makes them the best photos?

They show alot about the theme.

They show emotion clearly, and are clear

SMITI

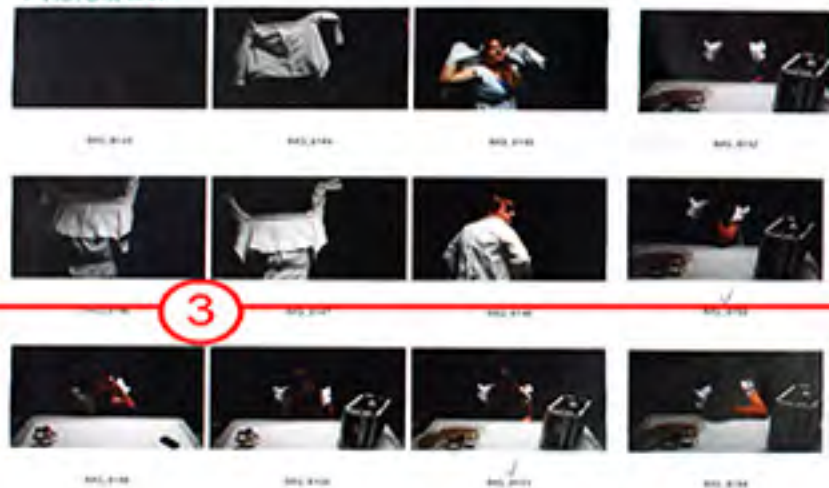
2



# Student 5 Page 2: Low Achieved

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Photoshoot





	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to develop ideas in a related series of drawings appropriate to established photography practice.</p> <p>This involves responding to and building on a concept, subject matter, problem, or situation, in drawings appropriate to established practice.</p> <p>There is some development between the initial studio lighting images (3) and the projected Nazi element (4). In these images the student begins to develop ideas around tight framing, limited colour, and projected identity.</p> <p>The sample identifies a range of possible photographic practices (1) and develops multiple approaches to the theme in concept proposals (2).</p> <p>To reach Achieved, the student could further develop their ideas through additional photo-shoots. This may include revisiting the artist models (1) to identify new pictorial and technical approaches to the proposition. For example, the use of directional light to create form, alternative figure poses to enhance visual interest, or asymmetrical compositions to imply movement.</p> <p>The student may also wish to evaluate the potentially negative effect of the selected imagery on future viewers. It would be possible to explore the notion of a German personal identity without including the associations (past and present) implied by the Nazi swastika.</p>

# Student 6 Page 1: High Not Achieved

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2-2 AS =

**INTRO:** You should work independently and make up your own mind about the images you use to complete this assignment.

**TASK 1:**

• Discuss on your theme with your class and ideas for photographic images. Consider the objectives that are given by class and your own ideas. You are encouraged to provide ideas that are as innovative as possible.

• Working from these ideas think of ways that you can create an image. It is to create a range of images that will be discussed and shared over the next 2 weeks. Provide a brief sketch and write it into your log.

• Select 4-6 images that offer potential for further development when making your selection. You should consider the quality of the images and your own ideas. You are encouraged to provide ideas that are as innovative as possible. Provide a brief sketch and write it into your log.

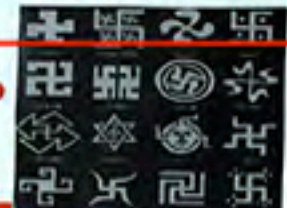


**FIRST IDEA:**

My first idea was to show a person's hands holding a glowing orb. This was inspired by the idea of a glowing orb and the idea of a person's hands holding it.

Inspired by...

1



**SECOND IDEA:**

My second idea was to show a person's hands holding a glowing orb. This was inspired by the idea of a glowing orb and the idea of a person's hands holding it.

Inspired by...



**THIRD IDEA:**

My third idea was to show a person's hands holding a glowing orb. This was inspired by the idea of a glowing orb and the idea of a person's hands holding it.



2



**FOURTH IDEA:**

My fourth idea was to show a person's hands holding a glowing orb. This was inspired by the idea of a glowing orb and the idea of a person's hands holding it.

Inspired by...



**FIFTH IDEA:**

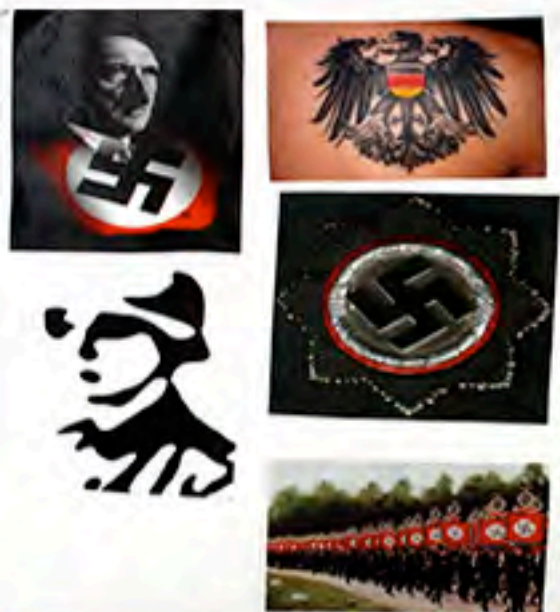
My fifth idea was to show a person's hands holding a glowing orb. This was inspired by the idea of a glowing orb and the idea of a person's hands holding it.

Inspired by...

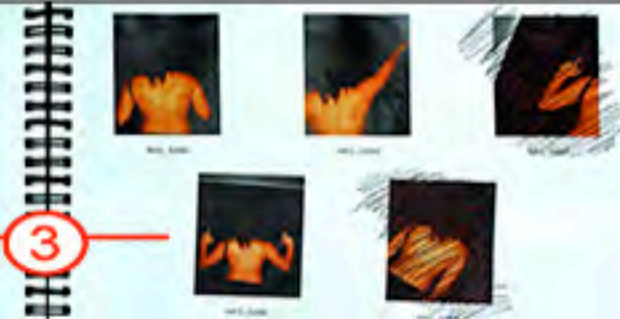


# Student 6 Page 2: High Not Achieved

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## FIRST SHOOT..



## CRITIQUE..!

1. DO THE IMAGES PROPERLY COMMUNICATE THE PERSON'S IDENTITY? HOW?
2. DOES THE IMAGE LOOK INTERESTING? IS IT BALEFUL? WAS COMPOSED, APPROPRIATELY CAPTURED AND SHOT? CAN WE IMPROVE?
3. DOES THE IMAGE SHOW UNDERSTANDING OF CREATION? MUST WE PERFORM THIS SHOOT?

Notes: 1) The model's image with the army hat and the red/white flag show the army/and they are but the base looks about 100% white, without the projection  
 2) The image not well balanced but more look better without the two lines and company colour.  
 3) There could any idea of projection get.  
 4) Image - I'm confuse or what they trying to communicate, not sure how it should be like.  
 5) The photo, the well balanced and nice, coloured, he lighting good, the could stand out more to make it better.  
 6) Not yet because the projection on this side but  
 7) The image, I'm confuse or what they trying to communicate, not sure how it should be like.  
 8) The photo, the well balanced and nice, coloured, he lighting good, the could stand out more to make it better.  
 9) Not yet because the projection on this side but  
 10) The image, I'm confuse or what they trying to communicate, not sure how it should be like.  
 11) The photo, the well balanced and nice, coloured, he lighting good, the could stand out more to make it better.

## SECOND SHOOT..



## CRITIQUE

Picture one  
 The image of the back shot, it is a good shot, but it is not very interesting, it is a bit boring, it is not very creative, it is not very original, it is not very unique, it is not very special, it is not very interesting, it is not very creative, it is not very original, it is not very unique, it is not very special.

## - CHANGES -

Picture one:  
 make the picture being projected smaller so it fits on her back.  
 crop the photo up to her skirt line.  
 tie the model's hair up.  
 put the object higher up on to the shoulders.

## - CHANGES -

- Bring in the projection part of my idea now.
- use more posing.
- once on computer take away the two lines off the back.

## Picture two

The image of the back shot, it is a good shot, but it is not very interesting, it is a bit boring, it is not very creative, it is not very original, it is not very unique, it is not very special.

Picture two:  
 tie the model's hair up  
 crop on the skirt line.