



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

## **Exemplar for Internal Achievement Standard Visual Arts Level 3**

This exemplar supports assessment against:

**Achievement Standard 91447**

Use drawing to demonstrate understanding of conventions appropriate to  
photography

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 to use drawing to demonstrate in-depth understanding of specific conventions appropriate to photography.</p> <p>This involves critically selecting and fluently applying art making processes, procedures, materials, techniques and conventions, with consideration of their particular characteristics, to achieve a particular outcome.</p> <p>This student has demonstrated mastery of both conventional studio photography practices (1) (lighting, costume, props, pose) and digital techniques (2) (3) (vignettes, selection tools, transparency, and saturation).</p> <p>The student demonstrates mastery of pictorial and compositional elements such as grids (2), sequencing (5) (6), juxtaposition (4) (7), repetition (5) (6) and scale (9).</p> <p>Critical selection and fluent application of digital conventions is evident, showing the depth required for Excellence. For example, the heightened colour saturation aligns with the butterfly content while increasing decorative and dramatic aspects of the outcomes.</p> <p>For a more secure Excellence, the student could be more consistent with minor technical aspects. For example, the compositional decision making in some images (4) (5) could be more refined. More sustained use of the subtle sophistication of the final three images (7) (8) (9) would move the student to the higher end of the Excellence grade range.</p> <p>A critical edit, that culls the least effective outcomes, would show a more profoundly in-depth understanding.</p>



1



Developed into antiquarian emulation with a dull appearance in order to evoke the theme of hopelessness and pollution.



2



3



No depth - Flat Background  
Confrontational

Small depth of field -  
Sharp in Foreground blurry in Background

Small depth of field -  
Sharp in Foreground blurry in Background



Depth of field  
Circular Motif  
Artificial colour range  
Associations  
Complimentary Colours (blue and orange)

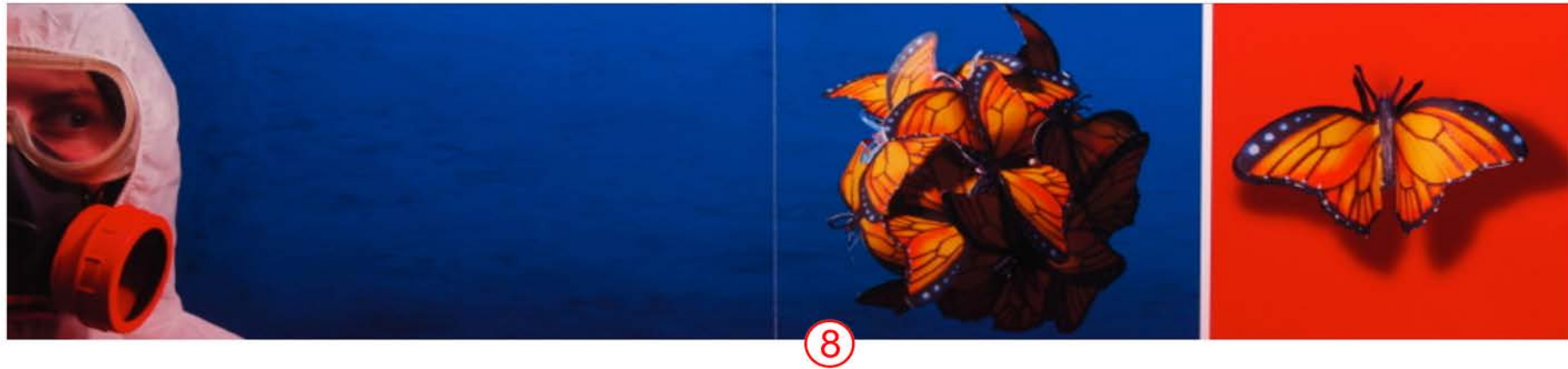
The second below two images are based on the above associations. I have developed the circular motifs and selective colour range into my new works from my older works



Depth of field  
Circular Motif  
Vibrant colours  
Light vignette



Desaturated  
Darker vignette  
circular motif  
Depth of Field  
selective colour range  
Saturated Butterfly



	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to use drawing to demonstrate understanding of specific conventions appropriate to photography.</p> <p>This involves purposefully selecting and using art making processes, procedures, materials, techniques, and conventions with consideration of their particular characteristics to achieve a particular outcome.</p> <p>This student has demonstrated a sound understanding of the vanitas compositional and pictorial conventions specific to Peter Blum and Zurbaran (1). These conventions include a pyramidal composition (2) with strong side lighting, isolated objects and dark background (3) to create drama and space.</p> <p>The technical conventions of studio photography are managed consistently well with the systematic exploration of lighting and depth of field (6). The annotations (4) (5) clearly indicate the purposeful use of specific photography conventions.</p> <p>The student then moves beyond the traditional conventions to explore more contemporary approaches (7). The success of these original outcomes demonstrates a deeper understanding of characteristics and constraints of studio practice. For example, the images highlight the interplay between the initial lighting of the object itself and projected shadow of the cut-out on the wall behind.</p> <p>To reach Excellence, the student could further refine the iconographic conventions appropriate to vanitas imagery (5). Modern or personal symbolic elements could be added to enhance the formal decorative strength of the images. Numerous artists such as Audrey Flack and Justine Reyes provide examples of approaches using vanitas to reference contemporary themes and issues.</p>

# Evelyn Hoffer



1



2



composition in the figure 8.  
lines and shapes are used to lead the eye around in the photo. The light caught on the rim of the pot creates line that leads the eye in the figure 8 position.

composition in a triangle.  
a traditional form of composition.

Composition in X formation.  
line is created by placing objects that will appear light when made in black and white in such a way that the eye follows the lights in the form of an x. Edge of photograph has been made darker to highlight the center of the photograph.

*Pewter Pitcher with Grapes (Still Life #7), 1997.*  
Dye transfer print, 20" x 24".  
Courtesy Peter Blum, New York.

hommage t Zurbaran(still life no# 6)  
new york 1997, dye transfer  
50x60cm

*Pewter Pitcher with Rose, (Still life No. 8), New York, 1997,*

these works follow a very formalist arrangement. the space surrounding the subject matter is proportional. evelyn hofer follows the still life's of Juan de Zurbaran, usign them as inspiration for her psintingd. these link to Sam Taylor Woods works because her still life is in a similiar arrangement, centred with a proportional framing

# Peter Witkin



The arrangement of the subject matter is very traditional. It follows the typical triangle of still life's. This links back to Sam Taylor Woods still life series as it follows the formalist arrangement.



Grid:A typology. Each photographs is spacially appropriate.



linear sequence:Also a typology. Each image is spacially appropriate.

3



4

It is a formalist arrangement. The black background isolates the objects so that they appear to be floating .



close up/ cropped :  
the whole picture is filled with textures and colours, no background is framing the picture.



traditional still life:  
similar to 15th century still lives and traditional vanitas paintings. A traditional arrangement, following the triangular format. Subject matter symbolizes life and its temporary nature.

5 the third picture has very soft backlighting.  
the fourth picture has more extreme backlighting

Vanitas:  
similar to 15th century dutch still lives. uses symbolism by using the rotting fruit and the peeled orange. this symbolises the mortality. The colour range is limited to yellows and oranges. composition is in a triangle formation.



photo 1

different ways of depth of field, there is a scale difference in photo 1. the sharper the object, the closer the object to the front. Depth is also created with perspective lines, wide at the front and slimmer at the back.

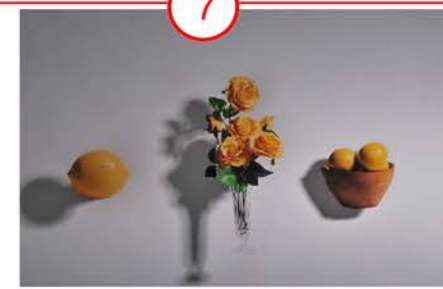


2 dimensional photograph of a cut out photographs . light source from the right casting a shadow. White Background



Photograph of cut out photographs. Replica of a Still life with 2 dimensional cut outs. light source from the right. White background.

2 dimensional cut out. Singular image , spacially appropriate. Isolated image. white background .

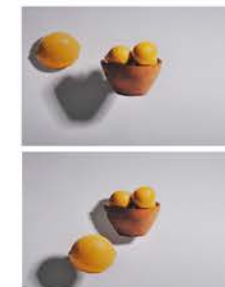


photographs of cut out photographs light casting shadow . 2 dimensional cut out photograph suspended over a background

7 based on Zubaran still life, limited colour. palate symmetry



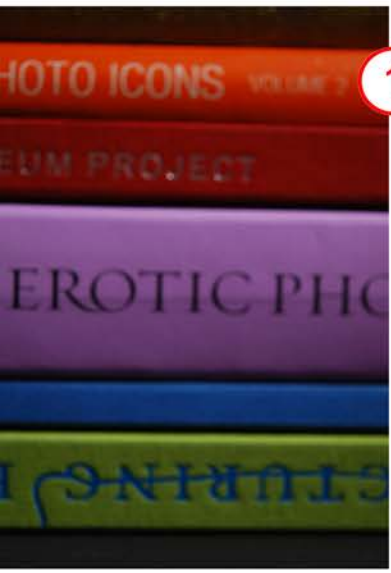
Singular images. Isolated images, white background



Cropped/close up, white background.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to use drawing to demonstrate understanding of specific conventions appropriate to photography.</p> <p>This involves purposefully selecting and using art making processes, procedures, materials, techniques, and conventions with consideration of their particular characteristics to achieve a particular outcome.</p> <p>This student has purposefully explored a variety of specific photography conventions, including full frame and close up juxtaposition (3), the typology approach of centred isolated objects (2), grid compositional systems (2) (4), repetition and rhythm (2) (4), and limited depth of field (6).</p> <p>The rigid geometric abstraction (7) alludes to the painting conventions of Mark Rothko. The specificity of the reference is enhanced by the use of blurring to emulate the painting style of Rothko.</p> <p>The annotations indicate that particular conventions have been selected for a specific purpose (5).</p> <p>For a more secure Merit, the student could move beyond the narrow scope of formal abstraction to apply a wider range of pictorial conventions. For example, the human or narrative element would provide opportunity for the student to demonstrate greater depth of understanding of photographic techniques.</p> <p>In some earlier images (1), a sharper focus would be more consistent with the apparent intention of the outcome.</p>

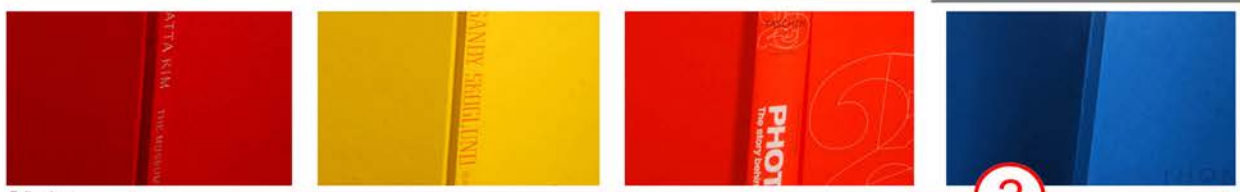




1

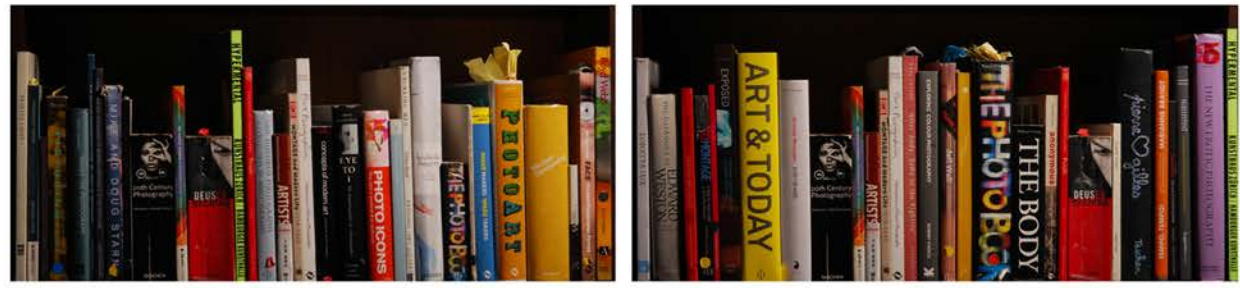


Text and image  
 Full color all though there is black background  
 Still life  
 image #2 has been created through a digital montage and using photoshop.  
 image #1 has only a little blur on it.  
 these images are all mostly centred images which then creates symmetry within the image.



2

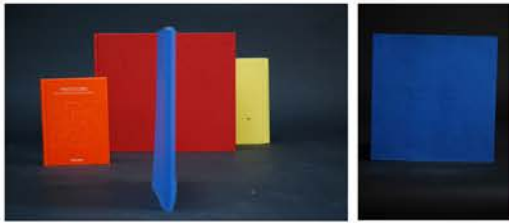
Full color  
 large depth of field - ensures everything is in focus  
 linear documents although placed for asthetic reasons  
 Rule of thirds - 2/3rds of image is block color  
 back light which illuminates the back of models head, this also brings the viewers eye back to the block of color.  
 Tableaux narrative -  
 Staged the shelf of books  
 #1 full light  
 #2 light is coming from the right which then creates the shadow on the models face.  
 Studio shots  
 digital montage



3

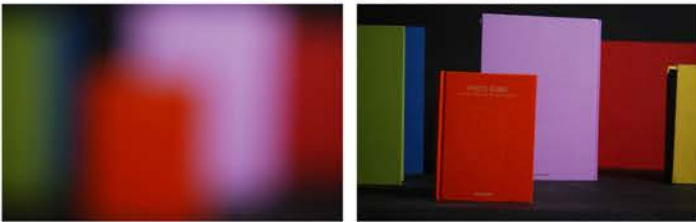


4



Still life  
 Isolation in space - black background  
 blur creating a sense of depth  
 light coming from the right, being able to create shadows on #1.  
 these images were taken in a studio.  
 they are full color which enhances the image.  
 leading lines which pull the readers eye towards the center of the image.  
 these images are associations and have been influenced by the photographer Silvio Wolf and also by the paintings called color fields done by Rothko.  
 image #5 was out of focus in the camera whereas the rest of the images were taken in focus which creates a sense of depth within the image.

5



Playng with depth of field, sharp versus blurry, being in focus or out of focus.  
 Conection to abstraction  
 influenced by Morandi's confrontaional and formalist composions and influenced by Rothko's color field paintings full color  
 Still life to abstraction  
 isolated in space - black background



6

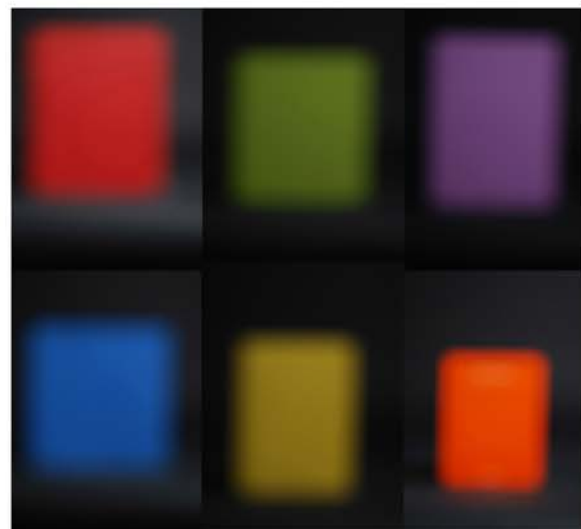


Large vs. small depth of field, in or out of focus  
 Full color  
 digital montage  
 isolation in space - black background  
 Linear sequence  
 influenced by painter Rothko's color field paintings and also by photographer Silvio Wolf

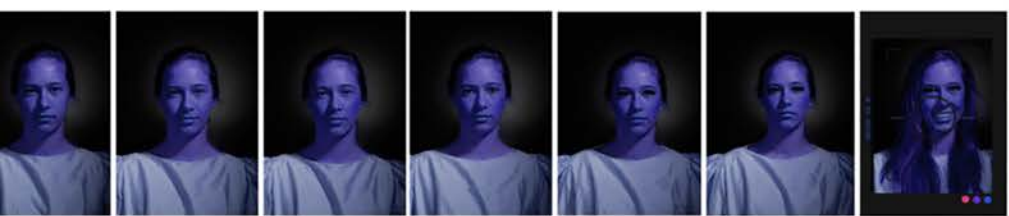
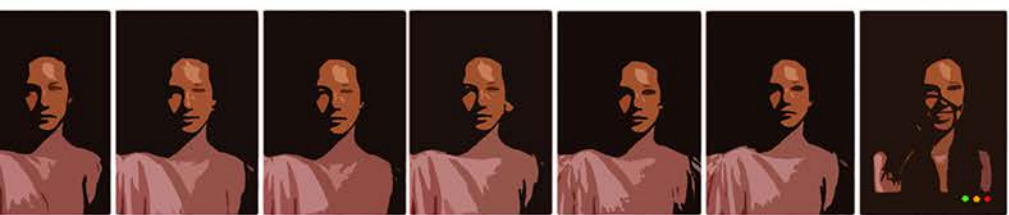
7



Block and Grid  
 full color  
 blur in camera vs focused in camera  
 influenced by painter Rothko's color field paintings and also by photographer Silvio Wolf  
 digital montage  
 Depth of field  
 isolaton in space - plain black background\  
 Studio shot  
 images are centered



	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to use drawing to demonstrate understanding of conventions appropriate to photography.</p> <p>This involves selecting and using art making processes, procedures, materials, techniques, and conventions with knowledge of their particular characteristics to achieve a particular outcome.</p> <p>This student has identified a particular proposition relating to identity and how we present ourselves online. For this purpose the student uses Barbie (1) as an idealised icon and pixilation (2) (6) to show the distortion of online avatars. The selection and use of these images and processes shows a sound understanding of how visual conventions can communicate meaning.</p> <p>The student also uses grid formatting (2) (4) and Photoshop filters (3) to enhance the theme of replication and distortion.</p> <p>The studio portrait outcomes (4) show sound understanding of how lighting, colour and costume affect the reading of images.</p> <p>To reach Merit, the student could further refine the application of Photoshop manipulation techniques. For example, the cut and paste in some of the initial Barbie images (1) should be more carefully aligned.</p> <p>An understanding of specific conventions would recognise and build upon the more successful outcomes (2) (5) (6), rather than pursuing 'creative play' exercises (3). Further refinement of the pixilation outcomes (5) (6) would help enhance the students understanding of how this specific convention can communicate the false avatar proposition.</p>

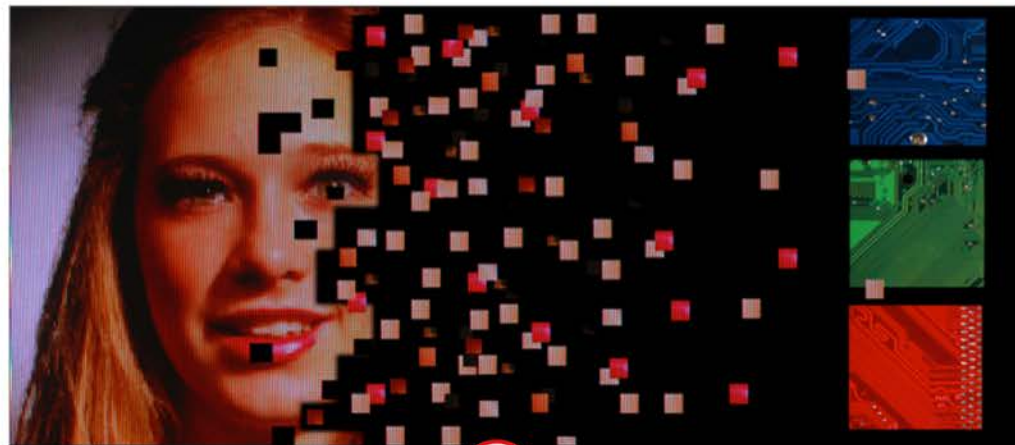




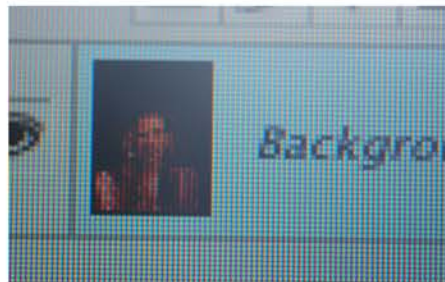
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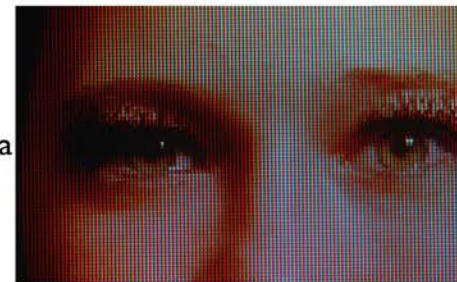
4



5



micro  
photogra  
phy



digital filter  
mosaic

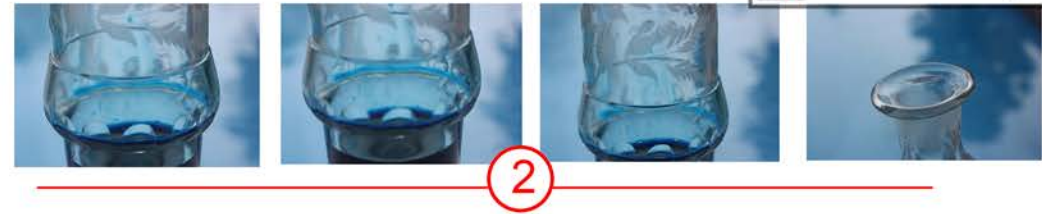
6



pixilation

photographed  
from a video  
screen

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to use drawing to demonstrate understanding of conventions appropriate to photography.</p> <p>This involves selecting and using art making processes, procedures, materials, techniques, and conventions with knowledge of their particular characteristics to achieve a particular outcome.</p> <p>This student has demonstrated understanding of camera conventions such as transparency (2) reflection (3) and lighting (6). The pictorial convention of limited colour (2) (3) is further enhanced through digital processing to increase contrast and saturation (5) (7).</p> <p>The photo-shoot (4) shows a considered investigation of compositional conventions exploiting the transparent and reflective properties of the subject matter.</p> <p>For a more secure Achieved, the student could further explore the identified pictorial and technical conventions by undertaking a more sustained investigation. This may include photo-shoots that introduce additional objects to enhance the transparent/reflective properties. For example, mirrors and frosted glass could be incorporated, as well as water as ice, liquid or steam.</p> <p>The student could expand their investigation of compositional approaches beyond the tight cropping relied on for most outcomes. For example, the grid and sequence potential of the initial investigation (1) (2) could be reconsidered and refined.</p> <p>Alternatively, the student could more explicitly reference specific artist models to enhance their understanding of particular approaches. For example, the limited colour and focal ambiguity of Uta Barth inherent in two early images (3) could form the basis of a dedicated photoshoot. This could lead to the integration of conceptual conventions adding meaning to the largely formal pictorial investigation.</p>



4





6



7





	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to use drawing to demonstrate understanding of conventions appropriate to photography.</p> <p>This involves selecting and using art making processes, procedures, materials, techniques, and conventions with knowledge of their particular characteristics to achieve a particular outcome.</p> <p>This student has identified a theme based around frames and photos, and then completed four loosely related photo-shoots (1) (2) (3) (5). This provides opportunity for the use of pictorial, compositional, technical and narrative conventions.</p> <p>In most images the students follows a tightly cropped framing strategy to eliminate distracting detail and control the compositional arrangement of pictorial elements. Decisions around limiting colour appear to have been made to help unify each image.</p> <p>A pattern versus face juxtaposition has been arranged (4) to create visual interest.</p> <p>To reach Achieved, the student could more clearly establish the thematic proposition of the investigation. For example, if the intention is to evoke notions of memory, then images from the second photoshoot (2) could be evaluated in terms of how well they communicate this idea. This may be in the form of annotations identifying the strengths and weaknesses of each image.</p> <p>This information could be used to identify which conventions best achieve that particular outcome for a new photoshoot.</p> <p>For achieved, the student also needs to show more convincing selection of particular conventions such as depth of field, rule of thirds, leading lines, juxtaposition of objects, etc. These need to be applied with deliberate intent in order to achieve a clearly identified outcome.</p>



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IMG\_8002

IMG\_8003

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IMG\_8006

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IMG\_8010



IMG\_8011

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1



IMG\_8026

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IMG\_8292

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IMG\_8296

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IMG\_8245

IMG\_8246



IMG\_8248

IMG\_8250

IMG\_8251

IMG\_8252

#1



#2

IMG\_8247



IMG\_8426



IMG\_8427



IMG\_8428



IMG\_8431



IMG\_8432



IMG\_8433



IMG\_8436



IMG\_8429



IMG\_8421



IMG\_8422



IMG\_8423



IMG\_8424



IMG\_8425



3

4



IMG\_8088



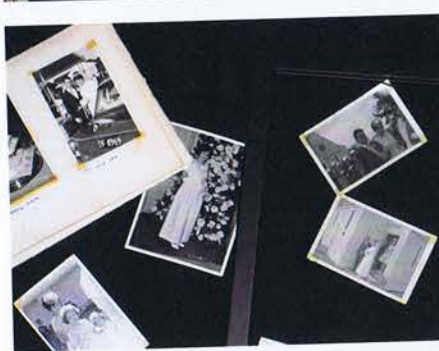
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IMG\_8090



IMG\_8091



5



IMG\_8068



IMG\_8069



IMG\_8070



IMG\_8071



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