Exemplar for Internal Assessment Resource

Visual Arts Level 2

Resource title: Invented Images

This exemplar supports assessment against:

Achievement Standard 91312

Use drawing methods to apply knowledge of conventions appropriate to photography

Student and grade boundary specific exemplar

The material has been gathered from student material specific to an A or B assessment resource.

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To support internal assessment from 2012
This resource requires students to identify and develop a personal approach based on the theme of identity that uses specific techniques and ideas derived from a number of different artist models. Students need to revisit their pictorial proposition through multiple photo shoots to develop a series of finished images.

The resource outlines a sustained learning sequence of 42 hours that combines achievement standards 2.2 and 2.3. This enhances students’ opportunity to demonstrate higher levels of performance for each of these standards. The same body of evidence is then assessed through the different assessment ‘lens’ of each achievement criterion. This means that while the knowledge of technical and pictorial conventions for 2.2 may be operating at Achieved level, the clarification of personal ideas for 2.3 may be sufficient for Merit.

The teacher for this trial found multiple photo-shoots, that revisited the subject based on the evaluation of the preceding images, significantly enhanced students’ opportunity to demonstrate understanding of photography conventions (2.2) and develop their pictorial ideas (2.3).

When preparing this set of exemplars a trend emerged that occurs in other fields but is particularly apparent in Photography. The emulation of artists’ images tends to sit within the Achieved grade range while those that explicitly apply the methods and ideas of artists in the context of their own thematic propositions had more opportunity to meet the specific expectations of the criteria for Merit and Excellence.

Drawing methods refers to the use of media, techniques and processes to arrange elements (line, shape, space, colour, tone, point, texture, form, mass) and principles (balance, harmony, rhythm, tension, contrast) to inform art work. Photography drawing may include sketches, compositional notes, proof sheets, working prints, photograms, collage, montage and photographs.

Conventions appropriate to photography refer to the characteristics and constraints applicable, relevant and fitting to the field.
Grade Boundary: Low Excellence

1. For Excellence the sample needs to:

   use drawing methods to apply *in-depth knowledge* of conventions appropriate to photography.

   *Apply in-depth knowledge* means the critical selection and use of particular processes, procedures, materials, techniques and pictorial conventions according to an intended purpose when making artworks.

   Strengths:

   This sample narrows the focus of teenage identity to explore issues of isolation and anxiety. The student uses a variety of devices to communicate these ideas including environment, viewpoint, cropping, controlled lighting, limited colour, and pose of the model. Each series of images is considered and used to inform the approaches undertaken in the next sequence. For example a black and white option is considered on page eight where the student decides that reduced colour creates more evocative engaging images. This process of evaluation and application contribute to both the development of personal ideas needed for 2.3 and the understanding of photography conventions required for 2.2.

   The investigation commences with emulation and then progresses to the implicit application of conventions of the identified approaches. The investigation has a clear sense of pictorial and thematic purpose with a consistent technical and aesthetic competence further demonstrated by the selective sizing of the most significant or successful images. The final outcome shows the in-depth knowledge needed for Excellence by successfully integrating the most successful pictorial and technical elements of the preceding photo-shoots to effectively evoke a sense of teenage angst.

   The sample is Low Excellence because:

   Not all photo-shoots successfully communicate the desired emotional tension with the bedroom series (pages 11 and 12) being relaxed and peaceful rather than lonely or anxious. The student tends to burn in the corners to enhance the dramatic quality without considering alternative devices. Some images reveal technical inconsistencies such as the overuse of the flash so that parts of the black area are washed out in the final print.

   For a more secure Excellence the sample would need to address these technical inconsistencies and may continue to progress ideas in new directions through the introduction of new artist model conventions.
<table>
<thead>
<tr>
<th>Grade Boundary: High Merit</th>
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<tr>
<td>2. For Merit the sample needs to:</td>
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<td><em>Apply specific knowledge</em> means the selection and use of particular processes, procedures, materials, techniques and pictorial conventions according to an intended purpose when making artworks.</td>
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<td>Strengths:</td>
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<td>This sample explores the theme of abuse. Three separate visual scenarios are generated although each is revisited multiple times. The second photo-shoot of the same model/context based on the evaluation of the strengths and weaknesses of the preceding shoot, is often a critical step in the advancement of the students level of understanding of particular technical and pictorial conventions. At the end of each sequence the student identifies and critiques (peer critique also used) the most successful outcomes.</td>
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<td>The images maintain deliberate control of the model, environment, composition, light and sequencing of images to suggest a narrative content. The images succeed as aesthetic outcomes and also effectively evoke ideas of hurt and abuse without being explicit illustrations.</td>
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<td>The sample is not yet Excellence because:</td>
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<td>The methodical approach contains an element of repetition and does not significantly progress the student’s understanding of photography conventions within each sequence.</td>
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<td>The right side of page ten shows the beginning of an integration of the three approaches. This exploration has the potential to generate the <em>in-depth knowledge</em> (critical selection and application of particular processes and procedures) required of the standard for Excellence.</td>
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3. Strengths:

This sample begins with the general concept of teenage identity and explores a range of visual approaches loosely related to this theme. There is an active pictorial intelligence evident in all photo-shoots with some sequences being purposefully conceived rather than contrived after the fact (see top right triptych of page four).

The first half of the investigation demonstrates the ability to apply the specific conventions of documentary photography (pages 3 to 8) and studio portraits (pages 9 and 10).

The seventeen pages of evidence exceed that normally expected for this four credit standard. The second part explores alternative approaches to subject matter with varying degrees of success.

The sample is Low Merit because:

While the strengths of the early series demonstrate Merit level application of specific conventions, the failure to build upon this knowledge of technical and pictorial conventions in the later work prevents the sample from moving higher into the Merit grade range. The final selection may not be the student’s strongest images in terms of technical conventions (light, tonal values) or communicative meaning (teenage identity).

Large sections of the sample are unedited, non-annotated proof sheets. To prove the application of specific knowledge and conventions students needed show the critical editing, selection, sequencing and enlargement of images.

For a more secure Merit the sample may undertake more critical editing of generated images to identify sequence, modify, and then enlarge selected images that best communicate the student’s pictorial or thematic proposition.
Grade Boundary: High Achieved

4. For Achieved the sample needs to:

use drawing methods to *apply knowledge of conventions* appropriate to photography.

*Apply knowledge* means the use of processes, procedures, materials, techniques and pictorial conventions when making artworks.

**Strengths:**

This comprehensive sample undertakes six sustained photo-shoots and identifies three outcomes that explore three different approaches to figure photography. (relationship with environment, movement, masked identity) This constitutes and very full response in relation to the four credit weighting for the standard. The framing and placements of figures is beginning to demonstrate the deliberate control of particular techniques needed to fulfil the specific knowledge of conventions required for Merit. This is best demonstrated by the largest of the three finals where the multi-coloured costume aligns with the flower girl concept and environment.

The sample is not yet Merit because:

While the thematic content of the masked figure aligns with the street environment the dancing girls does not maintain this degree of figure/background thematic continuity.

Overall the investigation reveals an episodic quality where subsequent photo-shoots do not build upon the identification of strengths, and evaluation of the underlying pictorial conventions, of the preceding work.

While revisiting the proposition is a strategy more typically associated with the development of ideas for 2.3, it can also assist the student in acquiring deeper knowledge of particular technical and aesthetic conventions for 2.2.
Grade Boundary: Low Achieved

5. 

Strengths:

This sample presents four photo-shoots that demonstrate an appropriate knowledge of compositional and lighting conventions. This is particularly well done in the first two photo-shoots taken in a controlled environment. These images show a deliberate control of light and compositional elements (negative space, pose, isolated subject) and seen together present a strong if ambiguous narrative.

The sample is at Low Achieved grade range because:

While the images reveal appropriate technical skills, the underlying idea is not effectively communicated. The documentary proposition of the third and forth photo-shoots is less well realised than the preceding outcomes.

The student has not identified final images to demonstrate their knowledge of successful pictorial outcomes.

For more secure Achieved samples, students need to build upon the knowledge of conventions gained in the preceding investigation.
### Grade Boundary: High Not Achieved

**6. Strengths:**

The student undertakes two photo-shoots based on the human figure that attempt to explore the concept of personal identity. The final images use a projected element to add visual interest and communicate meaning. The student uses tight framing and limited colour to unify the images.

The sample is not yet Achieved because:

The initial investigation of photography approaches and visual culture is sustained but means that only four pages of practical evidence is included. The communicative intent is not clear and the final images struggle with lighting conditions. The duration of the practical investigation is limited in relation to the four credit weighting for this standard.

For Achieved the second photo-shoot would need to show that the strengths and weaknesses of the first and second photo-shoots have been evaluated to advance the students' knowledge of the particular photography conventions being used.