NZQA Approved

This assessment requires access to internet for research and access to photo printing.

Remote Internal Assessment Resource

Visual Arts Level 3

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| This resource supports assessment against:Achievement Standard 91442Analyse methods and ideas from established photography practice |
| Resource title: Still life photography |
| 4 credits |
| This resource:* Clarifies the requirements of the Standard when delivered remotely
* Supports good remote assessment practice Should be subjected to the school’s usual assessment quality assurance process
* Should be modified to make the context relevant to students in their school environment and ensure that submitted evidence is authentic
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| Date version published by Ministry of Education | Originally published December 2012 and edited April 2020To support internal assessment during COVID-19 |
| Quality assurance status | These materials have been quality assured by NZQA. NZQA Approved number A-A-5-2020-91442-01-6458 |
| Authenticity of evidence | Teachers must manage authenticity for any assessment from a public source, because students may have access to the assessment schedule or student exemplar material.Using this assessment resource without modification may mean that students’ work is not authentic. The teacher may need to change figures, measurements or data sources or set a different context or topic to be investigated or a different text to read or perform. |

**Internal Assessment Resource**

Achievement Standard Visual Arts 91442: Analyse methods and ideas from established photography practice

Resource reference: Visual Arts 3.1R Photography

Resource title: Still life photography

Credits: 4

Teacher guidelines

The following guidelines are supplied to enable teachers to carry out valid and consistent remote assessment using this internal assessment resource during COVID-19.

Teachers need to be very familiar with the outcome being assessed by Achievement Standard Visual Arts 91442. The achievement criteria and the explanatory notes contain information, definitions, and requirements that are crucial when interpreting the Standard and assessing students against it.

Context/setting

This assessment activity requires students to research artists and art works in order to evaluate the significance of the genre of still life.

Conditions

This is an individual activity that will take place over six weeks of in-class and out-of-class time.

Resource requirements

Students will need access to a range of visual and written resources detailing issues around the genre of still life. They will also need access to the internet and online resources such as <http://www.artcyclopedia.com/>

<https://christchurchartgallery.org.nz/>

<https://www.aucklandartgallery.com/>

<https://www.tepapa.govt.nz/>

Additional information

None.

**Internal Assessment Resource**

Achievement Standard Visual Arts 91442: Analyse methods and ideas from established photography practice

Resource reference: Visual Arts 3.1R Photography

Resource title: Still life photography

Credits: 4

| Achievement | Achievement with Merit | Achievement with Excellence |
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| Analyse methods and ideas from established photography practice. | Analyse, in depth, methods and ideas from established photography practice. | Critically analyse methods and ideas from established photography practice. |

Student instructions

Introduction

This assessment activity requires you to research artists and art works in order to evaluate the significance of the genre of still life.

At the completion of this assessment activity you will hand in your workbook containing both your written research and your set of annotated drawings. Discuss with your teacher options of how to do this in a contactless manner e.g. courier post, or delivery to the school office.

Teacher note: possible modes of presentation include a PowerPoint or seminar presentation which can be submitted remotely.

You will be assessed individually on your ability to demonstrate in-depth and critical knowledge of the conventions associated with still life.

The assessment will take approximately six weeks of in-class and out-of-class time.

Task

Gather information

Research broadly around the topic of still life from a variety of appropriate research sources including books, magazine, catalogues, and websites and make relevant notes in your journal. You should explore both traditional and contemporary practice.

Select four to six works from artists who are relevant to this task. Relevance could include subject matter, stylistic concerns, conceptual aspects, techniques, or processes. Consider artists from all fields of art practice, not just photography. At least three artists must be photographers. Include a range of approaches with different types of outcomes. See Resource A for a list of possible artists.

Select and analyse

Based on your research, select a **minimum of three artists** as the focus for the next part of your research. Select at least one artist who works in a traditional way and at least one who works in a contemporary context. At least two of the artists should be photographers.

Teacher note: A guiding principle for the use of artists from outside the field (photography) is that the methods and ideas should relate to the field of the Standard. For example, Morandi may be discussed in terms of imagery, colour, and composition, while reference to paint application techniques is less relevant.

Identify a typical work from each artist for detailed analysis. Print each of these works out, preferably in colour, and paste them into your workbook. Leave room around each of the selected art works to make notes.

Annotate the printed works under the headings below, which allow you to detail both the methods employed (the how) and the ideas behind the work (the why). This task requires you to demonstrate *informed* research. Therefore, you need to use a *wide range* of appropriate sources of information (at least two for each artist). Remember to acknowledge all your sources.

**Describe the photograph**

Include details about title, date, size, and subject matter.

**Technical approaches**

What kind of print is it? What kinds of creative techniques have been used?

Any special equipment used? Any darkroom techniques used?

How many negatives used? What kind of lighting?

What kind of shutter/aperture/depth of field? Does it have an unusual viewpoint?

**Formal approaches**

What kind of layout/composition?

What kinds of lines, shapes, patterns, textures?

What kind of space? What kind of tone?

**Conceptual approaches**

What kind of image has the photographer made?

What do they want it to ‘say’? What kind of strange reality has been made?

What iconography or symbolism has the artist used?

How does the image relate to the social, political, geographical, and/or historical context?

Define conventions of still life

Summarise your findings. Create a list of characteristics common to the genre of still life (under the headings ‘Technical approaches’, ‘Formal approaches’, and ‘Conceptual approaches’) that identifies the similarities and/or differences between the artists. (Full responses will typically be at least 750 words for each artist).

A close evaluation of the individual work by each artist requires an investigation into the ideas the artist is conveying and may include reference to the social, political, geographical, and/or historical contexts the artist is working within. An evaluation also includes why and how particular materials, methods, and techniques have been used. (You will need to refer to various sources of information to support your discussion.)

Evaluate and conclude

Choose two of these characteristics of still life and complete a critical analysis of them and what they contribute to the genre of still life. You may need to source more artists whose work fits into this specific category, or use some from the first part of this task.

Write a conclusion (250-500 words) of your understanding. This must be supported with evidence from artists’ works (evidence may be images or thumbnails).

Resource A

**Painters:**

* 17th-century still life paintings
* Chardin
* Cotan
* Cezanne
* Morandi
* Richard Diebenkorn
* Wayne Thiebaud
* Laurie Simmons
* Lisa Milroy
* Peter Madden

**Photographers:**

* Man Ray
* Josef Sudek
* Andre Kertesz
* Edward Weston
* Paul Outerbridge
* Tina Modotti
* Margaret Watkins
* Florence Henri
* Eileen Cowin
* Peter Peryer
* Anne Noble
* Fiona Pardington
* Lilo Raymond
* Bauhaus group
* Audrey Flack
* Starn brothers
* Laura Letinsky
* Joachim Froese

Assessment schedule: Visual Arts 91442 Photography – Still life photography

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| Evidence/Judgements for Achievement | Evidence/Judgements for Achievement with Merit | Evidence/Judgements for Achievement with Excellence |
| The student demonstrates analysis of methods and ideas from established photography practice. The student chooses the work of three artists. They analyse these by identifying, describing, and examining the features. The student includes notes about composition (*such as the framing of the objects, the placement of the objects in relation to each other, and the use of lighting, colour, and tone*)*.* The student lists the methods used to make the image (*for example, darkroom printed, sepia toned*). The student notes the characteristics common to their investigation into still life (*for example, the light is strong and directional and creates hard shadows*). Using this information, the student writes a conclusion that demonstrates why still life is valued and is significant in art practice. *The examples above relate to only part of what is required, and are just indicative.* | The student demonstrates in-depth analysis of methods and ideas from established photography practice. The student chooses the work of a range of artists from a variety of sources. They analyse these by identifying, describing, and explaining their key characteristics. The student includes a range of notes about composition (*such as the significance of the framing of the objects, the placement of the objects in relation to each other, and the use of scale and cropping to move the eye around the art work. The use of lighting, colour, and tone are explained and the effect within the art work is noted*).Methods used to make the image are explained (*for example, darkroom printed, sepia toned in order to give an antiqued effect*).The student explains the characteristics common to their investigation into still life *(for example, the light is from a direction that makes the detail and texture of the objects more apparent*). Using this information, the student writes an in-depth conclusion that justifies why still life is valued and is significant in art practice. *The examples above relate to only part of what is required, and are just indicative.* | The student demonstrates critical analysis of methods and ideas from established photography practice. The student chooses the work of a wide range of artists from a wide variety of sources. They analyse these by identifying, describing, and contextualising their key characteristics. The student includes extensive notes about composition (*such as the significance of the framing of the objects, the placement of the objects in relation to each other, and depth of field or selective focus as a pictorial device to control the viewing of the objects within the art work*). The use of lighting, colour, and tone are explained and the effect within the art work is noted. Methods used to make the image are explained and contextualised (*for example, darkroom printed, sepia toned in order to give an antiqued effect to enhance the historical metaphor*).The student explains and contextualises the characteristics common to their investigation into still life (*for example, the single light source from the top right makes the detail and texture of the objects stand out*. *This has the effect of making the viewer regard the object as something beyond what it is physically and see it in a more conceptual manner*).Using this information, the student writes a critical and in-depth conclusion that justifies why still life is important and is significant in art practice. Reference may be made to wider social, political, geographical, or historical contexts.*The examples above relate to only part of what is required, and are just indicative.* |

Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.