

**NCEA LEVEL 2 ART PHOTOGRAPHY**

**PORTRAITURE: CONSTRUCTING, CONCEALING, REVEALING IDENTITIES**

**Credits: 4 (2.2) and 4 (2.3)**

**Photography 2.2 Achievement Standard 91312**

**Use drawing methods to apply knowledge of conventions appropriate to  
photography**

**AND**

**Photography 2.3 Achievement Standard 91317**

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

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## Teacher guidelines

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The following guidelines are designed to ensure that teachers can carry out valid and consistent assessment using this internal assessment resource.

### Context/setting

This assessment resource requires students to develop photographic artworks in response to a theme following a visit to *Cindy Sherman* at City Gallery Wellington. The body of work produced for this assessment by students will provide evidence for assessment for both Achievement Standards 91312 (2.2) and 91317 (2.3).

Achievement Standard 91312 (2.2) assesses the use of drawing conventions (arrangement of elements and principles) relevant to photography. This includes the selection and application of relevant photographic processes, procedures, materials, and techniques such as lighting, focus, resolution, composition, production of contact sheets, working prints, and printing of finals.

Achievement Standard 91317 (2.3) assesses the development of ideas. This includes the demonstration of pictorial and conceptual linking and refinement through consecutive contact sheets, working prints, and finals.

### Conditions

Before developing their ideas, students need to **decide on a theme to explore** based on the concept of identity. It's important that this theme is rich enough to engage the student for the duration of the assessment, but not so broad that it is daunting to approach. This theme will be explored through the photographic genres of portraiture and still life, and could be co-constructed by the class, with guidance. Students should be continuously reflecting on their learning and clarify their ideas through peer and group critique.

Before the starting unit students should have a basic understanding and control of the aperture, shutter and ISO in order to balance the light in their cameras.

### Resource requirements

Students will need:

- Access to a camera, computer, Photoshop, Bridge and printing facilities.
- An A3/ A4 visual diary/ Google Classroom/ Google Docs or Weebly in which to record the development and final outcome of their ideas.
- USB stick or portable drive to back work up on.

## Overview

The following tasks will enable students to demonstrate an in-depth knowledge of conventions appropriate to photography by analysing a range of artist's work starting with portraits by Cindy Sherman. The tasks provide scope to develop, clarify and extend their ideas.

Outline of Tasks	Completed
<b>Task 1 Generate ideas – Character brainstorm</b>	
See/Describe/Wonder group notes	
1 x Page visual brainstorm	
1 x Page character brainstorm	
1 x Paragraph describing your character	
<b>Task 2 Generate ideas – Character portrait (still life)</b>	
1x Page of compositional devices unpicked	
1 x Page analysis of Yvonne Todd image	
8 x Compositional/ idea sketches (1 x page)	
1 x Contact sheet with annotations (P, M, I)	
4 x Final edited work images	
Critique/ evaluation	
<b>Task 3 Develop ideas – Character portrait</b>	
1 x Page artist analysis	
8 x Compositional/ idea sketches (1 x page)	
Contact sheet (24 shots trying different compositions from your eight ideas) with PMI notes	
5x final best images edited with analysis (A5 size each)	
<b>Task 4 Clarify and extend ideas – Role play and performance</b>	
1x Page artist analysis	
1 x Page of 12 sketches (2 different sequence ideas)	
Contact sheet (at least 24 shots trying different compositions from your 2 sequence ideas)	
6x Final images edited that form your sequence	
Analysis & PMI around contact sheet	
Analysis & PMI around final printed images	
<b>Task 5 Extension – Photomontage/manipulated imagery</b>	
Notes/ analysis on artist model	
1 x page of idea sketches and hand manipulated and collaged enlarged contact sheets	
A3 print of final photomontage/ mural handed in as final work	
Notes on potential further exploration	

## Student Instructions

**Resource title: Portraiture: Constructing, Concealing, Revealing Identities**

**Achievement Standard 91312 (2.2)**

**Credits: 4**

Achievement	Achievement with Merit	Achievement with Excellence
Use drawing methods to apply knowledge of conventions appropriate to photography.	Use drawing methods to apply specific knowledge of conventions appropriate to photography.	Use drawing methods to apply in-depth knowledge of conventions appropriate to photography.

**Achievement Standard 91317 (2.3)**

**Credits: 4**

Achievement	Achievement with Merit	Achievement with Excellence
Develop ideas in a related series of drawings appropriate to established photography practice.	Clarify ideas in a related series of drawings appropriate to established photography practice.	Extend ideas in a related series of drawings appropriate to established photography practice.

This assessment activity requires you to develop ideas through a series of photographic images and supporting notes:

- You will imagine a character (personality type/ stereotype/ typecast/ archetype) to develop as your theme - through a range of portrait, still life and staged/constructed photographs.
- You will produce images suitable for display (or folio), along with the notes, contact sheets, and working prints that lead to the production of these images.
- In order to show your knowledge of conventions appropriate to photography and your ability to develop ideas, you must show your thought processes and analysis towards the final images as well as the final prints themselves.

This is an integrated assessment resource that will provide you with opportunities to achieve both Achievement Standards 2.2 and 2.3 Photography. Each standard will be assessed separately. It is possible to attain either one or both standards.

**Achievement Standard 91312 (2.2):**

You will be assessed on your ability to use drawing conventions (the arrangement of elements and principles) relevant to photography. You will need to select and apply appropriate photographic processes, procedures, materials, and techniques such as lighting, focus, resolution, image, composition, production of contact sheets, work prints, and printing of finals.

**Achievement Standard 91317 (2.3):**

You will be assessed on the development of your ideas. Your work will need to show pictorial and conceptual linking and refinement through consecutive contact sheets, work prints, and finals.

You have approximately 10 weeks of in- and out-of-class time to complete this activity.

## Task One: Generate Ideas – Character Brainstorm

Students will:

- Share ideas about how and why their own and others' works are made and their purpose, value, and context (UC)
- Develop research and analysis skills (CI)
- Investigate and generate ideas for their own 'character' in response to a chosen Artist Model image (DI)

Teacher's notes

Begin this assignment with a class discussion to reflect on your visit to the Cindy Sherman exhibition. Discuss a range of Cindy Sherman's 21<sup>st</sup> century photographic works and how they relate to different photographic genres, processes, ideas etc.

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### 1. See/Describe/Wonder

In small groups look closely at an image by Cindy Sherman.

- a. Describe what you see. Who is this person? How do you know?
- b. What does it make you wonder/ think?

### 2. Class Discussion

Archetypes represent fundamental human motifs of our experience in life and they evoke deep emotions that reveal significant information about who we are and why we are here. Over time, classic archetypes (Jung's twelve archetypes) have changed to fit modern day society. Hundreds of years ago, the most common archetypes included the hero, the caregiver/ mother, the orphan and the rebel. Now we have the artist, athlete, fashionista, intellectual, rebel.

As a class discuss female and male archetypes - historic and contemporary.

### 3. Individual Research

Look at your social media Twitter, Instagram, Facebook, your favourite blogs, You-Tube channels, gossip and fashion magazines etc. Take screen shots and cuttings of the different images of and text about personalities, archetypes, stereotypes. These could be images that surprise, shock, disgust, or terrify you. What stands out to you?

#### **4. Visual Brainstorm**

Create an A3 visual brainstorm in your sketchbook using the collected images and text. Make some notes around this collage - Are these images real? Why/ why not? What do they make you think? How do you these people want to be portrayed by their peers/ followers? How do you or your peers want to be seen? What are some current trends you can see?

#### **5. Character Brainstorm**

Imagine a character to develop. On an A3 page in your sketchbook, brainstorm this character (social role, personality type/ stereotype/ typecast/ archetype).

#### **6. Character Description**

Write a paragraph describing your character including the following questions.

- a. What are 3 key characteristics of your person?
- b. What are 3-5 objects that you could collect/ find to symbolise and/ or represent your character? These should be a size that would fit into a pocket or an accessory that your character could be found wearing (you will be using these objects during your photo shoots)

#### **Outcome One:**

**See/Describe/Wonder group notes**

**1 x page visual brainstorm**

**1 x page character brainstorm**

**1 x paragraph describing your character**

## Task Two: Generating Ideas – Still life portrait

Students will:

- Learn how to control the light in the camera (PK)
- Understanding successful Still Life composition and lighting (DI)
- Investigate symbolism within photography (CI)
- Investigate and develop a 'character' through still life in response to a chosen Artist Model image (CI)
- Learn a range of basic editing techniques in Photoshop (PK)

Teacher's notes

- Begin this assignment with a visual presentation of still life photographs by Yvonne Todd. Examples could include: *Still Life with Diet Pills 1999*, and *Still Life with Lemon, 1999*. Option to include an overview/time timeline of a range of traditional & contemporary still life photographers, which could include; Joseph Sudek, Irving Penn, Fiona Pardington, Tin & Ed, Laura Letinsky, and Helga Steppan. This is to give students a good overview of still life within photography.
- Unpack relevant photographic terminology and look at compositional devices used in still life photography (focal point, leading lines, rule of thirds, viewpoint, angle, colour, symmetry, lighting).
- Before step 2 - Instruction and demonstration on lighting (smaller desk style lamps could be used here to allow more students to shoot at the same time).
- Before step 5 - Instruction and demonstration of Photoshop.

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### 1. Artwork analysis

Look at work by Yvonne Todd (start with her website [www.ervon.com](http://www.ervon.com)) and select one of her still life images.

Describe what you see. Who might these objects belong to? How do you know?

What does it make you wonder/ think?

Analyse the image, commenting on:

control/ use of lighting

positioning of objects in the frame (composition)

use of tone/ colour

manipulation of the work (post production - Photoshop)

You will be creating an image using similar conventions.

## 2. Plan

Sketch up 8 ideas/compositions (using key points from artist analysis) incorporating objects identified in 'Task 1'. Describe the lighting, range of viewpoints (angles), composition (through rule of thirds/ symmetry, focal point and how you will use leading lines).

## 3. Shoot

Use your plan to take 24 photos that are variations of your sketches (don't just repeat the same shot). Show a range of compositions – be clear what your focal point is, frame carefully and experiment!

Remember:

- Frame up your images carefully (nothing in the picture that is not meant to be there)
- Consider your lighting (what angle is it coming from, how intense is it, what white balance is your camera set to? Is it soft lighting or strong lighting?).
- Arrange your objects carefully to create a balanced composition.
- Consider the horizon line and camera angle you are shooting at
- Consider colour balance within the composition
- Make sure your point of focus is what you want.
- Your photographs should describe your character/ set up your narrative through the use of objects – think carefully about your lighting and angles and how this adds to the mood and feel of your images.

## 4. Contact sheet with P M I

Print your contact sheet and choose your best 4 (different) images to edit in Photoshop. These are your work prints. Your teacher should be able to see influences from your chosen artist reference image. Make notes around your own images: Plus, Minus, Interesting (PMI).

## 5. Edit (Introduction to Photoshop)

You will be learning how to control the photographic functions like levels, curves, exposure, dodging, burning etc. to strengthen your images. Remember that your photographs should always look like photographs and not be posterised for example. Edit your images appropriately.

## 6. Print

Print 4 edited photographs A5 size. Your photographs should illustrate your understanding of your chosen still life photographers and the compositional devices they use.

## 7. Evaluate

Evaluate the process and describe how you created your photograph. Compare your photograph with the artist's photograph. Question everything and note down differences, similarities, successes and maybe even if you think you did it better!

- How did you set up the studio lights?
- What camera settings did you use (Shutter Speed, Aperture, ISO, White balance)
- What affect did the photography conventions have on the image (Were your eyes drawn to the focal point with leading lines, did your eyes move around the composition, was

there a horizon line, was there a particular mood or feel for the 'character' you are expressing etc.)

- What the intended purpose or meaning of the image is (what are you wanting the viewer to think/ feel. Think about the character you are developing)

**Outcome Two:**

**1x page of compositional devices unpicked**

**1 x analysis of Yvonne Todd image**

**8 x compositional/ idea sketches (1 x page)**

**1 x contact sheet with annotations (P, M, I)**

**4 x final edited work images**

**Critique/ evaluation**

## Task Three: Developing Ideas – Character Portrait

Students will:

- Learn about staged and constructed portrait photography (CI)
- Be able to set up basic studio portrait lighting and how to use lighting for effect (PK)
- Successfully use photographic elements, principles and conventions to express ideas (DI)
- Demonstrate understanding of facial expression, gesture and pose in portraiture (DI)

Teacher's notes

Begin this assignment with a class discussion of staged/constructed portrait photographs by a range of photographers which could include Cindy Sherman, Yvonne Todd, Shigeyuki Kihara, Margaret Dawson, Lisa Reihana. Focus on the effect of light, background, costume, props, expression, pose and gesture to tell a narrative, story or express an idea.

Before task 3 - Instruction/ demonstration on basic studio portrait lighting (both natural and artificial) followed by a series of workshops based around different lighting setups in the studio.

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### 1. Artwork Analysis

Choose a portrait image from the selection of artist images provided by your teacher. Complete a See/Describe/Wonder analysis on this image using the following conventions

- a. Framing
- b. Rule of thirds
- c. Light (direction or intensity)
- d. Costume and props
- e. Expression and gesture
- f. Intended purpose or meaning

### 2. Plan

Make 8 compositional idea sketches to plan a portrait of the character generated in tasks 1 and 2. Incorporate a model (or yourself) and at least two objects from your still life shoot. You could work in pairs, modelling for each other or use timer function/ shutter release app on your phone for self-portraiture.

These images must demonstrate your understanding of your chosen artist's use of the above conventions.

### 3. Shoot

Now book a time in the studio to complete your shoot. Create a series of 24 portrait images that are variations of your idea sketches.

### 4. Contact sheet with P M I.

Print your contact sheet and analyse with P, M. I. Choose 5 portrait images that best demonstrate your understanding of each of the following conventions (one image for each).

- a. Framing
- b. Rule of thirds
- c. Light (direction or intensity)
- d. Costume and props
- e. Expression and gesture
- f. Intended purpose or meaning

## **5. Edit**

Edit these 5 images in Photoshop to get your desired look.

## **6. Evaluation**

Stick in your 5 images (A5 size each) and for each one note...

- a. How was the image made? Draw lighting diagram.
- b. What effect did composition, lighting, background, costume, props, expression/ pose/ gesture have on the mood or feel of your image? (PMI)
- c. What was the intended purpose or meaning of the image? Are the ideas, narrative or story clear?

### **Outcome Three:**

**1 x page artist analysis**

**8 x compositional/ idea sketches (1 x page)**

**Contact sheet (24 shots trying different compositions from your eight ideas) with PMI notes**

**5x final best images edited with analysis (A5 size each)**

## Task Four: Clarify and Extend Ideas – role play and performance.

Students will:

- Understand the effect and purpose of sequencing images (DI)
- Understand the selection and culling process within Art Photography (DI)
- Develop practical knowledge through the exploration of the vignette filter in Photoshop (PK)
- Communicate and interpret ideas through ongoing reflection and analysis (CI)
- Clarify and extend ideas in response to an artist model (DI)

Teacher's notes:

Begin this task with a class discussion about role play and performance in the work of your selected artists. In addition to the artists mentioned in task 3 you could also look at the work of Duane Michals, Anna & Bernard Bloom.

Instruction/demonstration of Photoshop vignette filter to symbolise claustrophobia, isolation, historic references.

Students could move onto location for this shoot.

*If adapting for Level 3 – Students should write a proposal around their intentions for their final shooting within this task.*

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### 1 Artwork Analysis

Choose and analyse (See/Describe/Wonder) a portrait image by one of the artists discussed by your teacher.

### 2. Plan

You will be creating a sequence of photographs, acting out part of a narrative. Plan a sequence of 6 images by producing 12 compositional idea sketches in a storyboard format. (2 x different ideas). Create a sense of movement (in camera or by zooming in and out).

Think about:

- a. What is your character concealing/ revealing?
- b. Unfolding of the story
- c. Some surprises or twist or conflict
- d. Show time passing (sequencing)

### 3. Shoot

Now book a time in the studio to complete your shoot. Create a minimum of 24 images that are variations of your idea sketches.

### 4. Contact sheet with P M I.

Print your contact sheet and analyse with P, M, I. Choose your strongest 6 images that make up your sequence.

## **5. Edit**

Edit these 6 images in Photoshop using the vignette filter to get your desired look. Make a new digital A3 page on Photoshop. 300dpi = print quality. (Check this - sometimes students choose centimetres instead of inch - too huge!)

You will learn how to place your edited images onto your document and use the rulers and guides. Think carefully about the order, layout and size of images.

## **6. Evaluation**

Print and stick in your final sequence in on a page. Make the following notes around your sequence

- d. How was the image made? Draw lighting diagram.
- e. What effect did composition, lighting, background, costume, props, expression/ pose/ gesture and vignette filter have on the mood or feel of your image? (PMI)
- f. What was the intended purpose or meaning of the image? Are the ideas, narrative or story clear?

### **Outcome Four:**

**1x Artist analysis**

**1 x page of 12 sketches (2 different sequence ideas)**

**Contact sheet (at least 24 shots trying different compositions from your 2 sequence ideas)**

**6x final images edited that form your sequence**

**Analysis & PMI around contact sheet**

**Analysis & PMI around final printed images**

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### **Teacher's notes**

**Level 2 - finish unit with Task 4**

**Level 3 – complete all tasks**

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## Task Five: Extension – Photomontage/ Manipulated Imagery

Students will:

- Develop practical knowledge through photo manipulation techniques in Photoshop (PK)
- Understand scale, the Illusion of space and figure/ background relationships (DI)
- Express ideas, feelings, and stories to communicate their chosen character (DI)
- Extend and regenerate drawing on their previous ideas to consolidate an in-depth presentation of their character (DI, CI and UC)

Teacher's notes

Begin this task with a class discussion of Cindy Sherman's Murals and Chanel works.

Other artists and techniques that could also be looked at for this task

**Yvonne Todd** – merging/ blurring facial features

**Hannah Hock** - rearranging facial features, scale, collage Franz Ferdinand 'Take Me Out' video for inspiration <https://www.youtube.com/watch?v=ljk4j-r7qPA>. Still life image from Task Two could be regenerated and Pen Tool taught

**Ava Seymour** – photomontage

**Megan Jenkinson** – digital manipulation

**Lisa Reihana** – digital manipulation

Students may need to shoot new imagery depending on ideas.

When reforming images from previous tasks, students should be encouraged to select work that has not been used for finals in previous tasks to avoid unwanted repetition.

Instruction/ demonstration of Photoshop, blur tool, clone stamp, spot healing, vignette filter, pen tool, masking, sepia/ colour filters, cropping and duplicating will need to be taught/ refreshed to assist the final outcome.

This assignment could work as a class mural group project and assessed as 1.5

### 1 Artwork analysis

Analyse one of Cindy Sherman's Murals or Chanel works focusing on her processes, ideas and composition.

## 2 Plan

You will be creating a photomontage playing with scale, the Illusion of space, figure/background relationships, or what is in focus and out of focus. You may choose to explore vignette filter further, blurring tools, close up (macro) lenses and controlled colour.

Look carefully at your work to date (see what may be useful). Photocopy your contact sheets and physically play with cutting/ cropping and creating different photomontages from your work so far. Consider which images best express your intentions about your character and be very clear about what you are intending to portray. Consider how you can deepen the viewers understanding of your character.

Sketch up plans for your photomontage/mural incorporating 1-2 backgrounds, 2-3 portraits and 1-2 still life cut-outs is sufficient.

Think carefully about the background. Go back to initial ideas and visual brainstorm from 'Task One'. You may use your existing images and manipulate them AND/ OR take new images if you have a specific idea that is not in your current work.

You could plan another quick shoot and/ or scan found images from newspapers, fashion magazines, National Geographic and re-contextualise these.

Gather and save images

If you take new images you must do this ASAP.

Make a final folder on your computer called 'photo final series' and save your images for your 'photomontage' here.

## 3 Edit

Edit the images carefully to reflect your ideas, for example you may need to use the pen tool or want to try a small amount of gaussian blur, cropping, curves, vignette, clone stamp etc.

## 4 Create your montage

Make a digital A3 page on Photoshop. 300dpi = print quality.

Create your photomontage/ mural by dragging and dropping your photographs from your final folder and arranging/ sizing editing them on your A3 page (no distortion of images allowed).

## 5 Print

Print on school photo printer following the instruction from your teacher.

## Outcome Five

**Notes/ analysis on artist model**

**1 x page of idea sketches and hand manipulated and collaged enlarged contact sheets**

**A3 print of final photomontage/ mural handed in as final work**

**Notes on potential further exploration**

# Assessment schedule: Visual Arts Photography 91312 (2.2)

## Portraiture: Constructing, Concealing, Revealing Identities

### Achievement Standard 91312 (2.2)

Credits: 4

Achievement	Achievement with Merit	Achievement with Excellence
Use drawing methods to apply knowledge of conventions appropriate to photography.	Use drawing methods to apply specific knowledge of conventions appropriate to photography.	Use drawing methods to apply in-depth knowledge of conventions appropriate to photography.

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
<p>Images demonstrate the deliberate application of visual elements and principles (shape, tone, balance, etc) and photographic techniques and conventions (viewpoint, shutter speed, etc). These elements, principles, techniques and conventions are appropriate to an intended purpose such a specific meaning or narrative.</p> <p>For example, <i>the student presents theatrically staged images using props and artificial lighting to illustrate a character. Images are correctly exposed, processed and printed.</i></p>	<p>Images demonstrate the controlled and considered application of particular visual elements and principles (shape, tone, balance, etc) and specific photographic techniques and conventions (viewpoint, shutter speed, etc). These elements, principles, techniques and conventions are used to communicate a specific meaning or narrative.</p> <p>For example, <i>the student presents theatrically staged images with lighting controlled to produce a black background and a brightly lit figure that contributes to the dramatic content of the narrative. The exposure, processing and printing are without noticeable flaws and enhance the pictorial intention of the images.</i></p>	<p>Images demonstrate the skilled and critical application of particular visual elements and principles (shape, tone, balance, etc) and photographic techniques and conventions (viewpoint, shutter speed, etc). The evidence demonstrates an awareness and understanding of a variety of photography conventions which have been successfully integrated with the students own work to enhance the communicative and pictorial strength of the outcomes.</p> <p>For example, <i>the student presents theatrically staged images using props and artificial lighting, skilfully controlled to produce a dark image with figures looming out into light that evokes the atmosphere and emotional content of a particular character. A strong understanding of particular photographic practices is demonstrated in the consistently high technical and production values that convincingly create the world of the narrative.</i></p>

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

# Assessment schedule: Visual Arts Photography 91317 (2.3)

## Portraiture: Constructing, Concealing, Revealing Identities

### Achievement Standard 91317 (2.3)

Credits: 4

Achievement	Achievement with Merit	Achievement with Excellence
Develop ideas in a related series of drawings appropriate to established photography practice.	Clarify ideas in a related series of drawings appropriate to established photography practice.	Extend ideas in a related series of drawings appropriate to established photography practice.

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
<p>The student presents a set of photographic images (this may include proof sheets, work prints, final prints) and could include associated notes that show common pictorial concerns and build on ideas in response to the set theme.</p> <p><i>For example, progressive proof sheets, work prints, and final prints show that the student has selected images that illustrate their theme and made compositional improvements to them. The techniques and conventions are appropriate to established photographic practice.</i></p>	<p>The student presents a set of photographic images (this may include proof sheets, work prints, final prints) and could include associated notes that show the clarification of particular pictorial concerns. These images show that student has reflected upon previous works and made changes accordingly, to advance visual and technical ideas in response to the set theme.</p> <p><i>For example, progressive proof sheets, work prints, and final prints show that the student has selected images that illustrate their character, reflected on what is successful about them and what is not, and made improvements to them according to this analysis. Particular photographic techniques and conventions are used to improve images.</i></p>	<p>The student presents a set of photographic images (this may include proof sheets, work prints, final prints) and could include associated notes that show a critical consideration of pictorial and conceptual links. These images show that the student has reflected and built upon previous works in a sustained manner to refine them pictorially and conceptually. The final outcomes successfully communicate a personal response to the set theme.</p> <p><i>For example, progressive proof sheets, work prints, and final prints show that the student has selected images that illustrate their character, reflected on what is successful about them and what is not, and refined them according to this analysis. This process is sustained through three or more of developmental cycles to significantly advance to pictorial and conceptual ideas. Particular photographic techniques and conventions are integrated to enhance intended outcomes.</i></p>

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