NZQA
New Zealand Qualifications Authority
Mana Tohu Matauranga O Aotearoa

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Assessment Report

Level 1 Visual Arts 2016

90916: Produce a body of work informed by established practice, which develops ideas, using a range of media

Candidates who were awarded **Achievement** commonly:

- produced a body of work which developed ideas but seemed to lack a system, or identify relationships between works which would move the body of work forward
- used a range of media but often did not select and use media which best suited their intended purpose
- moved from one idea to the next, often by using a new artist model, but showed limited connection between artworks
- began with an initial investigation into objects or ideas and tried a small number of different developments of these
- produced a sufficient amount of New Zealand Curriculum Level 6 work to warrant 12 credits at NCEA Level 1. This tended to equate to at least four completed works per panel, covering about 90% or more of the folio
- made reference to established practice, in the form of recognisable models and / or conventions appropriate to the domain or field they were producing work in
- combined elements from earlier work in a simplistic way in order develop new work
- repeated imagery rather than using different images of the subject matter.
- appropriated imagery used without understanding.
- did not utilise or understand the purpose of size / scale of art works in relation to each other OR suddenly shifted to large works in which they struggled with the change of scale
- worked from a narrow proposition that limited the development of ideas
- used a thematic approach that allowed the development of ideas
- [when producing design-based submissions] used text but showed limited understanding of readability including appropriate font and hierarchy.
- [when producing design-based submissions] worked with source images rather than generating their own photographs.

Candidates who were assessed as **Not Achieved** commonly:

- operated below New Zealand Curriculum (NZC) Level 6 in their ability to use media

- did not complete or fill two folio boards
- presented submissions where a significant number of pieces were below NZC Level 6
- produced very repetitive works, such as repeating the same subject matter from one or two viewpoints
- did not make reference to established practice or art making conventions appropriate to the field they were working in
- worked from subject matter that did not allow the candidates to show an appropriate level of skill
- traced images or worked over the top of photocopies, which restricted the candidate's ability to demonstrate competence at the appropriate curriculum level
- submitted a collection of "one-off" images, which did not develop ideas
- relied on large-scale works to cover the folio
- relied on multiple copies of prints or photographs
- presented unrelated or repetitive work which failed to develop ideas.

Candidates who were awarded **Achievement with Merit** commonly:

- used a range of techniques within selected media
- used a more refined and considered colour palette
- showed an understanding of surface. E.g. Painted over a prepared ground
- made relationships between works evident through colour or composition
- [when producing multiple field submissions (e.g. Photography into Design) showed fluency in one media that was not sustained in further media. I.e. Photo-design
- [when producing design-based submissions] took their own photographs and edited these using appropriate conventions such as cropping, colour shift and established a proposition or framework to work within
- understood their proposition and were able to make some of their own decisions within a scaffolded programme
- progressed their ideas in a systematic manner, however this idea development was sometimes repetitive
- showed an understanding of their theme and what the imagery or symbolism in their board "spoke" about
- engaged in depth with their subject matter
- had strong reliance on, or derivative use of, established practice but often references did not vary enough to show continued development of ideas, or the student did not reflect upon and evaluate successful works to push their ideas further
- took advantage of the layout of the folio to support a systematic process
- had an above average grasp on technical conventions
- understood how to use media to express ideas and make meaningful connections within a series of works
- identified successful elements within earlier works and further explored these
- demonstrated competent selecting and editing by presenting well resolved works
- presented a logical development of pictorial ideas that showed the candidate had been thinking about their next steps
- chose a range of media appropriate to the subject and proposition being developed
- showed an understanding of colour theory and colour mixing and a range montage.

Candidates who were awarded **Achievement with Excellence** commonly:

- began from a clear proposition that was sufficiently focused to allow depth of investigation without being so narrow as to inhibit diverse ideas.
- engaged with ideas in a way that showed strong student voice, even when working within rigid programmes Investigation was
- showed confident use of selected media and consistently chose the best media for the job
- [when producing design-based submissions] had understanding of designing for purpose and successfully combined image and type to meet the brief
- explored their subject matter from a range of viewpoints and perspectives, often moving work forward in unexpected directions
- investigated each idea thoroughly
- investigated ideas and media adventurously
- used stylistic and pictorial conventions that were appropriate to their proposition
- referenced a range of established practice
- ordered their works to show a clarification of ideas, although this did not always take place at the end of the folio
- explored multiple outcomes for an idea and extended and refined the more successful ones
- demonstrated critical thinking in decisions about composition and developing ideas, building clear relationships between the works that were often innovative and interesting
- used a colour in a sophisticated manner.

Standard-specific comments

It was pleasing to see a diverse range of approaches to this assessment presented in 2016. Teacher decision making, both for the assessment of candidate work and the guiding of students in their learning reflects a high level of competence, with the vast majority of assessment decisions being accurate.

Programmes of teaching and learning that lead to successful work commonly provided a scaffolded structure which capitalised on student interest and level of skill, while at the same time leaving room for student voice and independent decision making. They allowed for skill and technique development within two or three key media, they reflected student voice and interests, and they took into account cultural protocols and beliefs. It was evident that students had developed their conceptual and technical skills and understanding of art making practice through a strong programme of junior art, and the folio capitalised on this multi-year grounding.

It was concerning to see an increase in borrowed imagery presented as part of a student's own work. This highlights the need to build greater awareness and understanding around appropriate use of imagery, particularly that sourced from the internet. Digital citizenship needs to be at the forefront of guiding principles for appropriate image use.

Over the past several years there has been an increase in design-based submissions at Level 1. While this reflects student interest development towards senior subject choices, it is worrying to see a lack of understanding of basic conventions of design, like hierarchy of text and concept development, in some of these submissions. In particular, this is evident in the excessive repetition of very similar works. As with art making in any field, the understanding of these conventions and skills needs to be developed systematically prior to embarking on the folio.

Comments specific to Digital Moving Image (DMI) submissions:

Sound

Where sound is used in a DMI submission, the candidate needs to consider and then design the sound appropriately.

In many instances the placing of an arbitrary music track over the submission did little to aid the submission, and in some cases it was a distraction. The placing of a single song over the submission also strongly suggests that the submission should be considered a single entity and as such it would struggle to meet the requirement of the standard to develop idea(s) plural. To achieve with excellence candidates need to show clarification, which requires a number of works to be seen within the submission.

Hierarchy

The two-panel folio has a strong and understood layout with the candidates later work being placed on the right panel and the earlier work on the left panel. The same exists within a DMI folio with a strong chronology established by the time base nature of the submission. Candidates who understand this and placed their trials, experiments and generative works in the first section and then their final or more resolved works later in their submission have more likelihood of accessing higher grades as the evidence they presented often read as more systematic.

Transitions

DMI candidates need to showcase their work in the best way possible. Still frames should be shown still: bouncing frames in or other transitions are distracting and do not allow the work to be seen in the best light. Simple presentation is often the best way, and it also provides clarity about which sections are Moving Image and which are not.

One-off investigations

Candidates who conceive of their DMI submission as a single entity (an example might be a music video or short film) run the risk of not meeting the explicit and specific requirements of the Visual Art standard to show the development of ideas.

Subject-specific assessment

Candidates will need guidance from their teachers to clearly understand that they are entering a Visual Arts standard. It is helpful for them to separate out ideas about content and narrative (and as such unable to be legitimately assessed in this subject) from those associated with their Art practice, i.e. space, rhythm, texture, colour, sequence, pattern et al.

Where the content is driving the project then the candidate and teacher should consider the potential to use other standards to assess the work against, such Media Studies AS 90994.

Time allocations to individual works

Candidates should to consider the time allocated to the different sections of their submission. Highlighting key sections by placing them later in the submission and giving them more time provides opportunity to show a systematic approach.

Bringing the learning through

Candidates working within the traditional portfolio presentation are able to clearly show how what they have learned from making one work informs the next and subsequent works. DMI also need to have that opportunity. Making small pieces as tests or trials allows them to learn without the pressure of making a large final work until their skills and conceptual framework is sufficiently well developed to accommodate such an ambitious proposal. Many successful DMI submissions began and remained modest. Each work built on the previous works, technically, conceptually or in their use of established practice. Sound was used only when and if it could form an integral component of the work, rather than as an unwanted or needed overlay.

Mode of assessment

Care must be taken when selecting the mode of assessment (two panel folio or DMI). Candidates need to consider the most appropriate mode for the majority of their work.

Single project

If the candidate is using a combination of print/graphic and then shifting in and out of time based components, they still need to consider it as one project with commonalities including conventions used, established practises et al, rather than two parallel projects with a shared content.

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