

# Assessment Report

## Level 2 Visual Arts 2016

Standards [91320](#) [91321](#) [91322](#) [91323](#) [91324](#)

### Part A: Commentary

In New Zealand the Visual Arts are increasingly adapting to new ways of seeing, imagining and understanding through the fast paced development of visual technologies. These new technologies are continuing to impact on art education and on the pathways we take to express ourselves as creative thinkers. The standards may not have changed but the way ideas are being presented are constantly evolving. As more and more candidates are using different technologies as part of their visual art practice it is time to review how digital technologies are being integrated into current teaching and learning approaches.

Nowhere is this more evident than in the increasing number of moving image submissions at all levels. As the number of exemplars grow it is appropriate to add a word of advice at the same time as the candidates who attempt this form of presentation are commended for their risk taking and in many cases for their creative innovation.

Candidates need to ask themselves if presenting a moving image submission is the best format for their work. If they are using moving image to show what is essentially a series of frames or static images the answer is most likely to be in the negative. Care must be taken when selecting the mode of assessment (portfolio or moving image) and consideration given to the most appropriate mode for the majority of their work.

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 any subsequent work. Moving image candidates also need to have that opportunity. Making small manageable pieces as tests or trials allow 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 moving image submissions begin and remain modest. Each work builds on the previous works, technically, conceptually or in their use of established practice. Sound is then used only when and if it forms an integral component of the work rather than as an unwanted or needed overlay.

The normal portfolio submission 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

moving image submission with a strong chronology established by its very nature. Candidates who understand this and place 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 present is more systematic.

One of the risks of venturing into new ways of art making is the possibility of choosing the wrong field to present in. Candidates need to consider carefully the particular characteristics and constraints of the conventions of the field they have selected and ask themselves if that is the best one for their work.

Painting is the latest field to experience the phenomenon of working with new technologies and the trend to incorporate digital painting conventions in a traditional paint folio is growing. In the past the change in print submissions towards digital formats was problematic when the evidence neglected printmaking conventions. Candidates need to keep in mind the requirements of the standard and in this instance show understanding of the characteristics and constraints of digital painting within the context of a painting portfolio submission.

The verification process enables schools to check their understanding of grades and grade boundaries against the national standard. Verification has been fine-tuned over the years to set a national standard against the previous year's standard using carefully selected samples of current school submissions. In this way continuity is ensured and feedback is given to candidates and teachers as to what constitutes best practice. Feedback occurs in two ways. The first is in a review report sent to schools but only if a significant number of changes are made. The second is in the report and the commentaries published the following year. Reviews of school submissions are explanatory and are provided to assist schools in establishing where their candidates' portfolios fit against the national standard.

The guidelines for academic honesty and authentication are well established but it appears that the increasing impact of easy access to the internet has changed some candidates' perception of what is appropriate practice in this area.

The evolution of the artist model over time has been an interesting aspect of New Zealand Art Education and one unique to this country. From the explicit use of easily recognizable artist references, candidates have, on the one hand, understood the intention of referencing established and contemporary art practice in relation to their own art making and are integrating their understanding with the appropriate field specific conventions. On the other hand, some candidates are appropriating indiscriminately and plagiarizing more and more. Most teachers are familiar with the sites and references their students are accessing and are becoming more vigilant. However, it is becoming increasingly evident that the monitoring and policies for handling this issue are still inconsistent and vary from school to school. Candidates are not advised to use a random collection of images from undisclosed sources as their own. At a time when students are engaging at a really superficial level because of the accessibility and proliferation of information online, teachers need to be aware of this and encourage them to dig deeper.

A possible approach is for candidates to trawl through the internet to help them identify their particular direction and follow up with original photographs to establish their own resource bank. Otherwise it is too easy to simply 'borrow' what they find. It is recommended that schools become more proactive in this area and develop policies and guidelines for their students to avoid bringing their authenticity into question during verification. This issue is best managed by the school.

From the photocopier, to scanning, to the manipulation of images, from hand to laser cutting, collaging, re-scanning and recontextualising an image or idea, candidates are setting out with a suitcase that is crammed full of new ways of working on their journey of creative discovery. Included in this start-up kit are possible subjects, themes, pictorial issues, methods and techniques and artist references. Successful candidates provide evidence of independent research from a wide range of sources and by a process of reflection and decision making the accumulated knowledge is recombined and transformed. Intentions are clarified and candidates show they can work beyond the artists they have referenced to make original work.

## Part B: Report on Standards

### 91320: Produce a systematic body of work that shows understanding of art making conventions and ideas within design

Candidates who were awarded **Achievement** commonly:

- used and applied established design practice to support idea exploration and development
- relied heavily on appropriated imagery and used design elements and their relationships with a lack of intent
- made very basic decisions which were often repetitive in nature within and across briefs, rather than selecting and extending from a range of ideas
- demonstrated little reference to design models initially and were not able to subsequently apply the identified conventions
- *presented limited connections between final outcomes, especially in branding contexts.*

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

- generated ideas but did not show sufficient evidence of the development of selected ideas
- presented work that lacked clear sequencing to show evidence that a design process had been used to develop ideas
- provided insufficient briefs and/or applied design conventions and techniques below the expected curriculum level.

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

- used design motifs in a variety of considered ways throughout the submission
- demonstrated clarity of pictorial purpose therefore legibility was less of an issue than at lower grades
- considered the possibilities offered by type and a variety of imagery
- created a discernible shift between briefs whilst being able to maintain continuity
- showed evidence of purposeful decisions regarding choice of colour palette, texture and treatment of surfaces.

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

- generated their own imagery to provide a rich source to draw from for subsequent regeneration
- demonstrated a sophisticated handling of typography, imagery, surface and space
- consistently handled colour and the relationships between this and other design elements with a critical approach
- maintained a sense of invention and reinvention appropriate to their established aesthetic across the submission
- explored options thoroughly using an established visual language, making evaluative critical decisions throughout the process at a consistently high level.

### **Standard-specific comments**

Candidates who Achieved presented clear evidence of engagement in a design process of generation, development, extension, clarification and at higher levels of achievement, regeneration. In some submissions there was a lack of evidence of process, and the portfolio was filled with groups of finished works. This limited candidates' ability to present evidence of development. Similarly, some candidates generated ideas, but then selected a final from that series. Both these approaches overlook engagement in exploration and use of conventions in making work. Submissions at Achieved level would often select a final from the initial generation phase of making. Submissions at Merit level typically generated, developed and selected a final. Teachers are encouraged to ensure that sufficient emphasis is put on the developmental process so that candidates can extend and clarify their ideas.

Candidates who included a minimum of three briefs were able to establish a sufficient range of material for assessment. Most candidates sequenced their work appropriately and were able to show that they had adopted a systematic approach to making design work. Candidates are encouraged to consider carefully the size and scale of finals, and to ensure that they are readable and appropriate to purpose. A hierarchy of scale can be used to present sequences or series of works as a logical progression. In some instances, the work was too small to view, and large spaces were left between works. This did raise concerns about sufficiency and/or a candidate's ability to produce a systematic body of work to show their understanding of layout and design conventions. Whilst the use of an image bank seen at the top of panel is valid design practice, candidates need to be mindful that it should not take up an inordinate amount of space on the folio and all sources should be identified. The inclusion of an excess of preparatory work in some cases restricted candidates' opportunity to present an edited and selected body of work that demonstrated understanding.

There were some instances of candidates presenting 'found' logo and stamp design which had clearly been sourced from the internet or online designer. Clearly this practice is not acceptable, as the candidate has not engaged in an authentic making and learning process. Teachers need to be aware of sources and methodology of students and ensure that the work is the student's own.

Appropriated imagery continues to be used extensively, but was often used as the starting point for a valid design process. Candidates should acknowledge their sources, and not be overly reliant on appropriated imagery. The use of candidate's own photography was seen more often and is considered a strength. Candidates should identify their own photoshoots and/or original resources.

Examples of established practice included in the initial material 'set the scene' of the proposition, and supported engagement. The selection and use of appropriate artist references provided direction and enhanced opportunities to demonstrate understanding. Candidates were then able to show that they understood the conventions of established practice.

Trends: Candidates engaged with a range of subjects including tattoos, fashion, animation, corporate branding, character design, electronic/ digital media formats (web, phone skin design etc.), coffee and café/ restaurant culture, music and dance culture, movies, ANZAC, animals and environmental issues. There were greater numbers of folios exploring Illustration, and in particular the graphic novel genre. Candidates who did well using this theme showed clear evidence of having engaged fully in the design process necessary to generate, develop, clarify and regenerate ideas within briefs such as character design, page layout and cover design. Problems occurred where the portfolio was used to present solely finished outcomes, or a technological 'crafting' process of how the work was made.

Where conventional drawing media had been used, sketchbook drawings had been scanned for the purpose of showing generation, selection and editing and clarifying of ideas. This supported student achievement as it enabled the presentation of an authentic design process. This approach particularly suited the characteristics and constraints of some types of design, such as character design for graphic novels, logos or brand ids, and for 3d packaging forms. Contemporary media (such as magazine layouts and covers, websites, menus, phone skins, t-shirts) appeared frequently in candidate work. However, there was less variation from these formats as has been seen in previous years.

Submissions that dealt with branding as a theme were largely successful in the way they managed cohesion between briefs. However, logo design was often treated as a discrete brief, and candidates did not show evidence of how they might apply their design to other briefs and contexts in distinct, new or diverse ways.

Double Page Spreads were consistently well managed, and teachers have recognised that the conventions of this particular aspects of design offer candidates opportunities to explore many facets of design such as image generation, image and text relationships, text hierarchies and layout, and typeface selection and use. Photographs of the final designs in context, such as packaging, sculptures, card models and magazines were generally handled well. The majority of submissions were not compromised through poor quality photographs documenting three-dimensional work.

There continues to be a move away from whole class programmes and a flexible approach in allowing students to set their own brief based on their interests is seen as a positive. The selection of a clearly defined aesthetic allowed students to more fully engage in their chosen theme. Schools should be aware of the need for cultural sensitivity around the use of words and images and their appropriateness for deliberate or accidental manipulation. It is also very important that words used as brands are spelled correctly.

Students need to show understanding of conventions appropriate to the field, and should use media and techniques which are appropriate to purpose. The quality of final outcomes in terms of processes, procedures, materials and techniques should be a consideration.

Overall there appeared to be an increase in the level of technical sophistication, perhaps due to students utilising prior experience with digital media.

---

---

## 91321: Produce a systematic body of work that shows understanding of art making conventions and ideas within painting

Candidates who were awarded **Achievement** commonly:

- began with a limited proposition/subject matter that offered possibilities for generation and development but could not be sustained to show extension
- engaged with paint conventions, working systematically to produce a body of work while referencing traditional and/or contemporary painting practice
- relied on a thematic or narrative approach to the detriment of picture making concerns
- demonstrated sufficient evidence of control of painting methods and processes
- used techniques that limited their opportunity to show understanding of paint conventions.

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

- presented inadequate evidence of the use of paint often replacing paint techniques with the use of; photocopies (including painting over them), collage, found images, stencils and media other than paint
- appeared to have limited understanding of paint processes, materials and techniques alongside insufficient technical control in the application of paint at the expected curriculum level
- showed a lack of systematic development often through the use of random or unrelated imagery
- arranged work on the portfolio arbitrarily and without consideration to how the 'reading' of the images could show a systematic approach
- began with too limited a proposition, often using found or appropriated imagery and lacked sufficient resource material or subject matter.

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

- identified traditional and contemporary artist models in their work and often used more than one reference to develop and extend the ideas
- provided evidence of a generation, development and extension of ideas in a systematic body of work that demonstrated technical skill and understanding of paint conventions

- demonstrated a systematic and purposeful decision making process in the extension of the ideas and in the understanding of painting conventions selected
- created strong initial works on the first panel with evidence of understanding and extension
- lost momentum by the second panel; characterised by either inconsistencies in the layout, poor decisions or poor time management in the later stages of the folio development preventing the achievement of Excellence.

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

- provided evidence of a fluent body of work, making individual, related works that were critically selected to form a series or sequence showing clarification and regeneration of ideas within the art making process
- demonstrated clear intentions from the beginning of the folio and used drawing as the central means to explore a depth of ideas with purpose and understanding
- refined and clarified their proposition by working intelligently to create original work with an understanding of how paint conventions can be used to generate, analyse, clarify and regenerate ideas
- provided convincing evidence of further exploration of their proposition by introducing new artistic references that facilitated the clarification and regeneration of additional work
- edited and ordered the work through critical decision-making to demonstrate the progression, clarification, regeneration and resolution of the proposition
- demonstrated in-depth knowledge of traditional or contemporary paint practices and a high degree of technical skill and facility with the selected media.

### Standard-specific comments

For a folio to meet the criteria of this standard it must address two parts of the standard. Firstly, candidates need to produce a systematic body of related works that form a series or sequence of ideas. Secondly, candidates need to show understanding of painting conventions. This year there was evidence of candidates at the lower end of the submission range that did not fulfil either one or both of these criteria. It is also important that level seven strands of The Arts in the New Zealand Curriculum is achieved to meet the standard, and some of the submissions fell well below this.

Submissions that had limited initial propositions also inhibited the candidate's ability to develop ideas, generate, extend and regenerate ideas. This was often the case when disparate imagery was used for the initial proposition, and the connection of these to generate new ideas was well beyond the candidate's conceptual thinking. The use of the narrative approach to development can also limit pictorial and conceptual development.

Trends in the use of new painting media were evident in the use of digital processes used to extend and explore ideas. It is important to note that the use of digital processes still need to have foundations in more conventional drawing and painting methods to meet the requirements of the standard. Folios that were successful showed skills in being able to draw and paint their initial ideas while developing final digital outcomes that related to the initial proposition. Photos or scanned work need actual sizes written on the folio. Choosing the correct stock to support your digital images or photos helps to present the best quality outcome.

Folios with successful layouts helped students to successfully achieve at all levels. Some folios limited students' systematic exploration through the use of overly large works, or ideas that were presented vertically or across both folios, making the reading of the ideas difficult. Gaps between each work also help the systematic reading of ideas. Scale of work and the amount of work can be the difference between students having the ability to explore a range and depth of ideas.

The practice of using photocopies continues at all levels of the standard. Successful use can enhance development when it helps to generate an extension of an idea. Where photocopies are used to disguise low level curriculum skills it becomes problematic and it would be better for these candidates to use the conventions of paint application to enhance their work.

Pinterest imagery continues to be a useful tool in developing ideas but it is important to extend ideas away from these models to ensure a genuine individualised approach and understanding. The over reliance of anime/manga or even retro comic book imagery can also stifle development. However, in the best cases the use of this type of imagery was extended if used in conjunction with a purposeful conceptual idea.

Illustrative models have also continued to be prevalent this year. While these are definitely part of the repertoire of established painting practice it is important that paint is purposefully used to generate, extend and clarify ideas rather than just be a wash under carefully constructed linear drawings. Some submissions relied on the ability of the candidate to draw in pencil only, with over half the folio being in pencil with little paint present. Linear outlines, filled in with paint, was also a technique used to disguise the candidate's curriculum level and lack of understanding of painting conventions.

The thematic trends in painting continue to be centred around teenagers' interests. Fantasy art, galaxy constellations and notions of transformation continue to be popular. Roses, flowers, triangular breaking up of animals and portraits were present in a lot of submissions. It was also good to see perspectives on the current political landscape being explored. Successful candidates show how contemporary themes and subject matter can effectively reflect their own individualised thinking about the world.

Whatever the approach, it should be the standard that helps to guide the understanding of how to develop a systematic body of work that shows understanding of painting conventions.

---

---

## 91322: Produce a systematic body of work that shows understanding of art making conventions and ideas within photography

Candidates who were awarded **Achievement** commonly:

- presented a narrow proposition resulting in a linear investigation, applying the same limited pictorial concerns throughout the submission
- photographed the subject matter in more than one way employing a few photographic conventions working through predictable pictorial variations.
- showed some understanding of camera settings and photographic techniques such as depth of field, viewpoint and camera angles to explore and develop ideas
- used a systematic approach to the subject matter to produce a body of work but with inconsistent decision-making around the editing, sizing and sequencing of ideas.

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

- generated a limited amount of work from a single idea or narrow proposition which did not allow the candidate to demonstrate idea development
- required a clearer folio proposition to guide them and to allow the candidate to develop ideas
- showed a lack of understanding of photographic conventions through inconsistent control and use the camera and photographic processes below the expected curriculum level
- presented work in a way that did not appear to demonstrate a systematic approach evidenced by the decisions made in the sizing, selecting and ordering of the work
- relied heavily on large format photographs or repeated imagery to 'fill in' the submission space which limited or precluded evidence of idea development.

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

- established a proposition that had a clear pictorial intention right from the start
- demonstrated purposeful decision making in the editing (sizing and sequencing) of the work across the submission to enhance the folio proposition
- showed understanding of formal elements, photographic conventions and photographic techniques to investigate and extend the initial proposition
- referenced artist models implicitly, thereby providing options to purposefully explore and extend pictorial ideas but lacked a critical approach to identify successful ideas to further clarify and regenerate from
- made purposeful decisions that were clearly related to the pictorial purpose and which enhanced the initial folio.

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

- had a strong initial portfolio proposition and used a broad range of implicitly referenced artist models that provided a range of successful options
- confidently investigated ideas through the chosen subject matter, which were connected conceptually and pictorially
- explored an original or personal idea that had a strong sense of personal ownership and connection to the work, which was combined with own ideas and established photographic practice
- demonstrated a sophisticated understanding of photography practice and a critical use of photography conventions through multiple photo shoots with a strong sense that weaker work or repetitive ideas had been edited from the portfolio panels

- showed clear and critical use of sizing, editing and sequencing of the ideas to build on earlier ideas, integrate and regenerate a range of divergent ideas.

### Standard-specific comments

A broad range of subject matter was represented across photography submissions based around candidates' individual interests. Common themes explored included: social and youth issues such as mental health, beauty and body image, social media, narratives around teenage romance, the sugar debate, the dairy industry, identity and cultural identity and pictorial investigations into relationships with family members and elders.

The most common subject matter explored pictorially included still life such as Vanitas and lit glassware, decaying still life, lollies and fruit, buildings, architecture, sport, botanical objects, a figure in a natural environment, mirrors, cars and graffiti. Dada influences through the use of photomontage and collage techniques were more popular. Less popular were submissions that explored surrealist approaches.

Narrative and documentary approaches continued to be a popular. Successful candidates had a strong understanding of these genres. Candidates who investigated ideas using a documentary approach had a better understanding of the genre and of how to explore photographic conventions and ideas within this approach to meet the Merit and Excellence criteria.

The majority of candidates demonstrated a good understanding of the achievement criteria. The camera was used appropriately as a drawing tool to investigate subject matter. Many candidates demonstrated a strong understanding of light. Photography conventions were used effectively through the use of correct camera functions, using camera settings to control focus and depth of field, controlled movement and exposure, tightly framing subject matter, the use of multiple viewpoints and using studio lighting techniques.

Digital photography techniques were used successfully in submissions and candidates explored subject matter that could be revisited throughout the year, allowing a good opportunity to thoroughly investigate their chosen subject matter.

The use of analogue photography techniques was less prevalent throughout the submissions and has now almost disappeared.

Some submissions relied heavily on established practices from other fields with varying degrees of success. For example; sculptural subject matter, typography or digital image making that was more design specific, or paint as subject matter and media. This approach can be successful, but only when building upon a good understanding of established photography practice.

Weaker submissions had technical issues and a lack of understanding of basic photography conventions such as light, focus, camera control and framing etc. Some weak submissions had technical issues such as pixilation, poor resolution, unintended blurring and poorly executed image transformations. This affected the intended reading of the work and the candidate's ability to demonstrate consistent control of the photography techniques used.

Colour was effectively used throughout submissions to explore thematic or symbolic concerns through the use of; saturated, desaturated, black and white with selective colour or limited colour palettes. Some black and white submissions lacked a wide tonal range.

More candidates demonstrated the ability to appropriately use; reflection, geometric shapes, mirroring, layering, graphic elements, tessellation, collage, filters/effects in a purposeful manner which came from the earlier exploration of ideas. These technical and digital processes were used as considered compositional devices to advance ideas rather than as thoughtless space fillers or creative play.

The majority of candidates were aware of the importance of the sizing, editing, sequencing and ordering of the work to allow for idea exploration. Work was well sequenced with some of the stronger photographs printed larger, to show good decision making in the exploration of the ideas.

Most submissions were printed on high quality matte photographic paper which was advantageous for the reading of the work. Candidates using laser printers should consider heavier weights of paper and explore paper options with printer and paper suppliers to enhance the overall print quality for the submitted work. Laser printing often limits the ability to demonstrate a full tonal range within the photographic images. Some candidates needed to ensure they presented their work for verification properly.

Candidates printing whole panel digital dumps or similar are encouraged to cut up individual photographs to enhance their editing decisions and the legibility and reading of the individual works. Images need to be well attached. Bluetack or glue to adhere photographs onto portfolio boards is not recommended.

The NSN Candidate number labels we're presented on portfolios in a variety of sizes and ways. See the specifications which state the numbers need to be the right way up and on the right hand side. Labels are to be produced using a font no smaller than size 48. Large and overhanging NSN number labels that obscure the top row of photographic work can hinder the reading of the work.

## **Photography Digital Moving Image Submission Report and Trends**

Some candidates choose to submit photography folios as digital moving image submissions. These candidates explored similar subject matter and themes to printed photography submissions such as identity, culture and narratives based on childhood stories.

Photography Digital Moving Image submissions that:

**Achievement** – Candidates explored a short proposition/restricted journey, with limited subject matter with the camera from the still to moving imagery.

**High Achievement** – Candidates tended to include more in depth understanding and demonstrated well considered moving image components.

**Merit** – Candidates were purposeful and thoughtful throughout their investigation in the still photos and the moving imagery. They explored more of a thorough investigation of ideas and demonstrated extension through both photographic and moving Image conventions.

**Excellence** – Candidates demonstrated fluency in their understanding, use and application of photography processes, procedures, materials and techniques. These candidate's critically explored and regenerated ideas. They took risks in the creation of their work and demonstrated a higher understanding of established practice within the moving image genre.

Successful candidates integrated the still and moving imagery well throughout the submission. They demonstrated a strong understanding of photography conventions such as light, framing, exposure, camera settings and had a good understanding of Moving Image conventions (whether it be through performance based, after effects, stop motion, animation conventions) within the digital moving image submission format. They put consideration into the moving image as a whole, by integrating the still and moving imagery throughout the submission. They critically considered sound, to help explore ideas or the chosen subject matter.

---

## 91323: Produce a systematic body of work that shows understanding of art making conventions and ideas within printmaking

Candidates who were awarded **Achievement** commonly:

- established a starting point (subject matter and pictorial possibilities) early in the portfolio sufficient to carry out a systematic printmaking investigation
- worked within a limited range of print processes sufficiently to generate and develop ideas
- made some implied reference to artist models but without demonstrating a clear link in their own work
- used at least one printmaking technique appropriately within the characteristics and the constraints of the selected convention
- worked with conventional board layout, where ideas were edited, selected and ordered throughout the submission
- relied heavily on the use of the Narrative to make decisions.

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

- began the portfolio with a limited idea or insufficient pictorial information to sustain ideas over two panels
- provided insufficient evidence of a systematic development of ideas and/or use of print processes consistent with expectations of learners studying at level 7 of the Curriculum
- relied on drawing rather than printmaking for the investigation of ideas
- placed work on any panel without any regard to sequencing
- repeated block/plate imagery without any clear purpose within the investigation having an inability to identify pathways for the development of ideas
- used print techniques/processes without discernible control or understanding of simple print conventions such as; surface, colour, ground and/or mark
- disregarded the selection and ordering of work from panel one to panel two.

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

- established a sound initial starting point sufficient to sustain a purposeful printmaking investigation across both panels of the submission
- developed ideas that did not rely on a pre-constructed narrative with a wide range of options, allowing for subsequent extension
- referenced established printmaking practices, using one or more artists, with consistent control of printmaking conventions throughout the submission
- selected and ordered related works showing the ability to edit and make decisions in developing a sequence or series of works
- demonstrated purposeful links between drawing and the subsequent prints and the extension of ideas.

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

- developed ideas early in the submission clearly through investigation and thematic exploration
- demonstrated good decision making through a progression of ideas, evident in the ordering and sequencing of work
- exhibited clarity in the use of a variety of compositional devices and printmaking techniques when developing sequences and series of works across the submission
- presented clear links between drawings, developments, extension, and regeneration of ideas and printmaking conventions with printmaking media and techniques prior to attempting the standard
- used a range of media and technique with high degree of facility sometimes pushing traditional printmaking technique into new directions.

### **Standard-specific comments**

For a portfolio to meet the requirements of this standard the work must show evidence of planning and ordering within the body of work. Portfolios assessed at the Not Achieved level typically provided insufficient evidence of both the planning and ordering of work. At the Achieved level candidates often relied on single pictorial ideas that were either minimal, or were not able to be sustained in a series or a sequence throughout the submission

In 2016 a majority of printmaking submissions tended to rely on more traditional and accessible forms of printmaking. There was a noticeable increase in well-cut wood print blocks, in a range of genres, both figurative and pattern based, with attention being given to characteristics such as tone, directional lines and negative/positive areas.

It is encouraging to see a growing confidence in the use of a range processes in various programmes. Candidates are encouraged to develop higher degrees of skill in the techniques characteristic to each of these processes, to enable higher levels of achievement. A number of portfolio submissions are now presented in monochrome, often very successfully. Candidates are also encouraged to consider using colour as a dynamic property that can be used in highly purposeful ways, to extend and explore ideas.

The use of dry-point engraving and woodcut were dominant choices for print exploration across all submissions. When the use of collage was employed to support the development and advancement of ideas, the process was used with an element of control. Many submissions

presented works edge to edge on the folio. Candidates are encouraged to consider placement and sizing of works to allow clear reading of individual works and sequences they are able to generate, allowing space between works which are not intended to be read as continuous. At times the frame associated with traditional print practice allows for a clearly readings of the work. The removal of the “print gutter” may be problematic with the reading of the submission.

Programmes using collage showed a more successful integration of collage in printmaking sequences. Used earlier in the portfolio it can be a successful device to forward compositional development. When collaged prints were used without an element of direction or intent, the submissions lacked any conceptual purpose. When used as an end-point, this approach tends to hold achievement to the lower grade ranges. Used earlier in the portfolio, it could be seen as a catalyst for extension.

There was a noticeable trend in 2016 in the use of in less prescriptive programmes, creating more open-ended opportunities for Candidates achieve in the higher grade ranges, allowing for more individualised thematic developments and levels of thinking. Candidates were therefore more likely to explore ideas in more diverse directions and use processes and techniques appropriate to the investigation.

Submissions at the Excellence level demonstrated sound knowledge of a range of print processes. In all cases candidates were able to work competently within print to identify their proposition and to then select appropriate print processes to produce work that clearly demonstrated extension and regeneration appropriate to specific phases of their investigation. This process of regeneration often occurred early within the submission allowing for options to be explored either at the end of board one or at the beginning of board two.

At the Excellence level the practice of combining traditional and contemporary print practices is continuing to produce exemplary submissions. Where the candidates were able to successfully match print processes with their intention for particular images, they were able to demonstrate a clarification and extension of their work. This way of working often allowed for either a series or a sequence of work to be successfully developed.

There are a number of encouraging signs in the 2016 Printmaking submissions. More schools now offer dedicated classes for printmakers and are able to offer whole printmaking programmes.

---

---

## **91324: Produce a systematic body of work that shows understanding of art making conventions and ideas within sculpture**

Candidates who were awarded **Achievement** commonly:

- generated ideas in a systematic way but often within a limited proposition

- presented a sufficient though minimal number of sculptural outcomes which limited opportunities to extend ideas
- used appropriate sculptural conventions with the level of control and practical knowledge expected at the lower end of Level 7 of the New Zealand Curriculum.

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

- presented an insufficient number of sculptural outcomes for the 12 credit weighting of the standard
- demonstrated insufficient use of sculpture making conventions throughout the submission
- used processes, procedures, materials and techniques at a level that was below the practical knowledge requirements of Level 7 of the New Zealand Curriculum.

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

- used materials and processes with intent to extend ideas
- worked with a range of materials or the same materials in a range of ways
- demonstrated the extension of ideas but with inconsistent control of media and techniques
- presented a limited range of sculptural outcomes which did not allow for regeneration.

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

- identified a clear proposition that thoroughly explored a range of appropriate established sculptural conventions
- used highly appropriate sculptural drawing techniques to effectively transition between shifts throughout the submission
- demonstrated fluent use of media and processes
- identified hierarchy of images through strong editing and layout of panels
- used fluent photographic documentation, or video documentation in the case of digital submissions, to support the clarification and regeneration of ideas.

### **Standard-specific comments**

Sculpture enables candidates to engage with conceptual, aesthetic and technical investigations in a broad range of contemporary and well established modes of practice. While encouraging high level critical thinking and engagement with a broad range of approaches, sculpture reflects trends in the wider art world to investigate art problems through open-ended technical and conceptually driven propositions.

Research which includes drawings and explanatory notes was seen to underpin successful submissions, with candidates utilising a range of practices to inform their sculptural investigations. The role of research was evident in the submissions of candidates who produced a body of work that involved the purposeful selection of sculptural conventions to frame their investigations and advance their ideas. However, documentation of this, while important should not replace the presentation of sculptural works. The understanding of a range of both technical skills and sculptural conventions allowed for a fluent selection of options to critically advance ideas and offer opportunities for regeneration.

Candidates who worked on individual projects and identified their own sculptural directions, reflecting appropriate established practice, were better positioned to frame and advance their ideas in new and diverse directions. Class programmes appeared to carry the risk of preconceived outcomes which limited extension opportunities.

Care should be taken when presenting a body of work and based on previous years observations it is important for candidates to ensure that they are working within the conventions of sculptural practice.

The photographic documentation of sculptural outcomes was mostly of a high standard. Successful submissions demonstrated clear sequencing choices, opting to present multiple images of sculptures only when these presented additional information about the work. Large numbers of photographs of individual works with little variation, tended to take up valuable space which could have been used to further extend and regenerate ideas. A series of 2 to 3 supporting photographs (i.e. approximately 6x9cm) can be helpful if documenting an object from several angles where this adds to the understanding of the work in space. It is recommended that candidates signal the most successful photograph of a work by printing it at a slightly larger scale than others and present images to include works in their entirety, rather than focusing simply on close-up or cropped imagery. Less successful submissions shifted the focus of the documentation to the investigation of photographic conventions at the expense of sculptural ones.

It was pleasing to see an increase in the number of candidates engaging with performance or time-based investigations. Whilst the presentation of these projects on portfolio panels was generally successful it was felt that candidates and teachers could consider presenting the body of work as a digital moving submission in the future. Where performance or time-based investigations are undertaken, candidates are required to include information regarding size and duration of the works and any additional relevant information. This is particularly important where excerpts are presented. Thumbnail screen shots on the contents page also assist in the verification process. Clear documentation and editing of works is critical to the success of digital submissions. Sound should only be included where it is part of the sculptural investigation and is not necessary to explain the work or function as an overlaid soundtrack.

It was also pleasing to see an increase in the number of submissions for this standard in 2016. The breadth of proposals engaged with by the candidates was wide and reflected contemporary practice. We continue to encourage teachers to send sculpture submissions for verification, as numbers of submissions in this field are low. Receiving feedback in relationship to the standard is particularly valuable in smaller fields such as sculpture, where there are fewer samples from which to select exemplars.

[Visual Arts subject page](#)

---

Copyright © New Zealand Qualifications Authority