NZQA
New Zealand Qualifications Authority
Mana Tohu Matauranga O Aotearoa

Assessment Report

Level 3 Visual Arts 2016

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91455: Produce a systematic body of work that integrates conventions and regenerates ideas within design

Candidates who were awarded **Achievement**
commonly:

- operated with a set of pictorial devices that they introduced on board one and revisited across all of the folio and collateral types. These performances utilised drawing strategies to get started, and often board one was the strongest component if there was a sole reliance on initial ideas and combinations
- generated an image bank on board one that was often complemented by a photographic shoot; this could enhance a low Achievement performance as candidates started to explore text and image relationships from the get-go
- considered their topic in relationship to the audience/client they were investigating and communicating to. This understanding was often witnessed through decisions related to their aesthetic sensibility and selection of conventions
- developed a systematic process, which supported compositional layout and decision-making to develop a cohesive brand, campaign, or story
- had knowledge of the conventions and formats they were employing – in DMI they showed some understanding of genre contexts and there was an attempt to systematically construct components and integrate towards final solutions
- employed drawing devices and managed media combinations through iterative design phases presenting work as initial ideas/exploration/regeneration/finals. Strong Achievement performances did not simply select a final from their options – they constructed towards a new resolution
- attempted to edit the presentation, selection, and layout of a folio – thinking about the print qualities, scale, cropping, and alignment of artwork.

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

- started with a brief that was very thin and perhaps not related to their interests. These performances overlooked the importance of researching their topic and using drawing, making, and image-generating processes to quickly establish pictorial resources
- created a mismatch between their topic, target audience, and aesthetic style – often there was no logic or links between these three things that hindered and confused visual communication. A grungy aesthetic is not necessarily suited to a corporate client
- struggled to analyse outcomes and distinguish which elements and ideas were working and communicating a message or call to action. Compositions were often overloaded and bordered on chaos, making ideas illegible and confusing
- had no understanding of the conventions associated with their formats, e.g., a poster for an event requires information (date, time, place, name, or purpose of event)
- juggled too many elements at one time; e.g. using 3–4 typefaces in one composition and/or multiple colour combinations that did little to link all of the collateral within a brand campaign
- relied on the photographic competencies of sourced artwork and took few steps to gain ownership over these images. They simply applied text to image with little application or investigation of conventions needed to explore and regenerate ideas
- presented little work, revealing an insufficient submission – these performances often printed artefacts at inappropriate scales to try and hide a lack of work
- produced work with low production values, presenting poorly cropped artefacts presented in an irregular and non-systematic sequence
- rushed through conventions and rarely gained the knowledge needed to construct and control digital procedures and processes. Design work requires practice and rushed work leads to confused and unclear outcomes
- did not work systematically with a cohesive system; one set of ideas did not inform the next set of options. Often, the same text/image relationships were repeated again and again, essentially making the same work repeatedly.
- mismanaged their time and were unable to sustain a design process for all the collateral types they were producing. Phases include: research/starting points/options/regeneration/refinement.

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

- gained a deep understanding of the topic and subject they were examining, through the management of research phases relevant to a range of collateral and media types. Board one showed representational drawing, icon development, type selection, modification, treatments, and inventions, montages/collages, logo development through several iterations, etc
- developed a brief with an overarching intention and thought about context in relation to genre and sector – these performances made links between audience and client to inform ideas and style
- explored and applied a wider set of drawing modalities, often moving between 2-D and 3-D processes to elicit new ideas and information. These performances were characterised by their ability to seek out ideas by mixing up media and drawing conventions
- jointly managed conceptual and pictorial enquiry – these performances were prepared to take some risk, to reform and search for new combinations even if they were not fluently executed

- used colour and layout to unite ideas and performance. The purposeful management of these components can lift a high Achievement performance into Merit
- reformed and cohesively regenerated options. Candidates identified and made links purposefully, often operating at a fast pace. Some of these performances could have benefitted from slowing down and paying attention to visual refinement phases to evidence fluency and command of craft
- took time to edit their folio and consider the systematic placement of work. Artefacts were trimmed professionally and each format exploration (e.g. a poster) travelled through phases of experimentation, clarification and regeneration. This added depth of inquiry pulled many candidates into Merit level achievement.

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

- understood the value of a good brief to sustain their enquiry and developed a brief to structure and consider purpose, client, content, context, audience, visual language, media, artwork types, and presentation
- fundamentally produced and practised by 'doing', which means they could edit out early phases of exploration that may have been clichéd ideas or moving too slowly. This is why the term 'hit the ground running' is applied to Excellence performances, as board one starts at such a high level
- generated content from the outset, utilising a wide range of media and pictorial devices. These candidates cycled through modalities from vector-based images, illustrative and gestural, photographic, assembled, site-based, installations and maquettes to modifications and low-fi reproduction methods etc.
- identified and invented format types that aligned with their ideas, media, and client. They did not rely on standard collateral types and bookend a campaign with outcomes that read as a brand family
- took the time to investigate typography; they searched for typefaces or modified existing typefaces to create a brand mark or powerful graphic image that capitalised on brand or story/character values
- used research to develop an in-depth understanding of the conventions and genre they were operating within. In DMI, they managed to develop and refine all the necessary components to (e.g.) produce an animated trailer for a feature film or in the case of graphic novels, they actually produced and printed the final artefact, incorporating narrative with text
- focused on developing ideas that capitalised on secondary explorative and synthesis phases – new links were established from parallel phases of investigation and these performances never slowed down or ran out of new opportunities.
- confidently understood how to organise and refine visual outcomes (type, image, photography, technology, 2-D/3-D artefacts)
- critically evaluated and beautifully executed time-based projects.

Standard-specific comments

A standout feature of the Level 3 external examination was an increase in topic and subject engagement from candidates operating at the higher end of the achievement standard. These performances developed knowledge of subject and used research methods to design content and enhance communication.

These performances operated with an understanding of a 'real world' audience/client and conveyed messages, calls to action and stories with thoughtful collateral types and formats. In these cases, aesthetic and pictorial/digital decisions related to the candidate's intention, brief and audience – this holistic and purposeful marriage of research, content, context and visual language signalled an increase in Merit and Excellence performances in Design.

At the top end of the standard, we witnessed individual briefs dealing with topics and issues that face young people – subjects, themes, genres, media, and briefs that clearly inspired and excited candidates. These types of subjects included product, service, story, or issues that candidates use, are affected by, think about or do. The fact that they intrinsically had knowledge about their subject was evident through an active immersion in board one which heralded richer and wider starting points. In these performances, candidates backed themselves, they playfully took risks and employed media and stylistic conventions that suited their skill levels and client audience. Iterative design processes were reminiscent of Thomas and Martin Poschauko, of Nea Machina fame, who describe the creative machine in a diagram as >> head – eye – gut – computer <<.

At the other end of the spectrum, it was disappointing to see the emergence of folios without briefs. A candidate's proposition is a critical element as it informs everyone's understanding of the purpose and objectives of design communication. A brief is not a word, or a thematic outline or a list of formats that a candidate is going to produce.

Model candidates presented in-depth and detailed briefs that clearly communicated purpose, content, context, style of visual language, target audience, artwork, and presentation outcomes that relate to their purpose and audience.

Another problematic feature was the instances of candidates using pictorial conventions and graphic styles/genres that were at odds with their topic and audience. This marriage is critical – particularly for candidates trying to move from Achievement to Merit. Coherence is important, and these elements need to be managed holistically. Some candidates need to slow down to operate with depth and clarity – particularly in relation to a "snatch and grab" approach to sourced imagery or a folio that employs too many typefaces and conflicting typefaces. Candidates that generate their own imagery are advantaged because they are informed by their topic and content from the get-go. They have knowledge and ownership of their subject and "fuel in the tank", eg, illustration, directed photo shoot, icons, model making, role-playing etc. These candidates utilise all of their own ingredients to produce authentic options and sustain an investigation across all three boards.

At the lower end of the performance standard, there is an over-reliance on the trendy conventions of the day, which is revealed with incoherent links between outcomes or candidates that are paralysed with one good idea which wasn't really theirs to begin with. Copying conventions or emulating models is unsustaining if candidates have not adequately used research processes to inform their ideas or visual investigation. Some candidates appear to be superficial in their management of research phases. Trawling the Internet and sites such as Pinterest and Instagram is a fine starting point because it identifies visual language, style, conventions, and look and feel. However, a candidate that doesn't take a deeper dive will find it difficult to gain and obtain knowledge of conventions and to drive enough practice to regenerate or reform ideas.

Design educators and candidates that are considering working with time-based media are strongly encouraged to read the Digital Moving Image (DMI) Recommendations for 2016. Some of these

performances could have better communicated learning if processes and outcomes had been presented in folio format.

Candidates need to be aware of the appropriate format when selecting the mode of assessment (folio or moving image), especially if the more significant component is printed matter. DMI performances need to evidence a body of work that shows a systematic enquiry and regeneration, i.e. what they learned from making one work to inform subsequent work. Candidates need to review how much time they dedicate to showing the construction of their assets as valuable time can be lost showing us the building, modelling, spinning and texture application to assets (characters, props and sites).

Some DMI submissions did not include enough work and some time-based sequences travelled extremely slowly to cover 180 seconds, which revealed workload inadequacies.

It is important for candidates to understand the genre and associated contexts of the time-based genre and conventions they are investigating. When exploring an interactive game candidates need to investigate and communicate the overarching purpose of the game, the menu, characters, character selection, site, props and the interactive and navigational features of the game. The Design DMI exemplar for 2016 is a great example of the phases of design needed to achieve at Excellence.

91456: Produce a systematic body of work that integrates conventions and regenerates ideas within painting

Candidates who were awarded **Achievement** commonly:

- selected relevant artists' practice yet showed a limited understanding of what they were specifically exploring in works and/or little research underpinning use of work
- had access to a variety of images
- engaged in each phase of work to see and develop the links between phases, which were clear and systematic
- presented weaker work at the end of the folio, which appeared to be the result of time-management issues
- showed a linear journey and/or a preordained outcome, with little reflection on process
- were limited in advancing painting concerns by techniques that hindered learning – e.g., tracing can hinder ability to learn about composition
- suffered from spending too much time listing subject matter and ideas in their first boards, thus losing the opportunity to move ideas forward or address matters that arose from investigations
- used space fillers, one-off works or cut-up textures which did not advance ideas but a distraction from what was happening

- struggled with larger works on the final boards (sometimes imposed by class programme): this can hinder students when compromised by shortage of time to cope with scale change and for some the smaller scale is integral to their proposition, being more intimate and personal
- demonstrated some inconsistent performance. High Achievement portfolios may have struggled to attain Merit because, for example, ideas were limited at the outset; works were technically good over first half of folio, but the candidate then ran out of time; a change of colour palette or new approach undermined earlier work.

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

- showed a skill level below the curriculum level required. For example, tracing images directly does not allow students to develop and refine their skills
- showed limitations in both development and execution of technical skills. This included (but was not limited to) ignoring faces as too hard to paint; photocopies painted over as if own work; collage used as a crutch rather than as an important aspect of work; slicing and dicing work; photocopying details of earlier work
- provided insufficient work to meet the requirements of producing a body of work; often used repetition of the same work across panels
- presented an unsystematic and ill-considered layout that was interchangeable and did not allow for a reading of development, clarification, and then regeneration. At times, they presented evidence that did not relate to what preceded it. A body of work would ideally be more than three boards, allowing for editing out of less successful work
- gravitated towards abstraction from geometric forms, as a literal pastiche, tending to illustrate the idea of abstraction
- showed an over-reliance on Internet imagery with no time spent constructing own images.

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

- used well-prepared surfaces and grounds to work on, with good understanding of figure/ground relationship
- demonstrated a very good level of thinking and consistent technical fluency
- worked in chosen media that suited their skill base
- showed a clear sense of purpose, carefully considering options
- eliminated superfluous works from the portfolio
- determined a tested and integrated colour scheme
- conducted own photo shoots
- used drawing that focused on exploring a proposition, with strong development through drawing investigation
- began with a narrow proposition as opposed to the depth and range of higher candidates
- arrived at a sudden, abrupt end rather than a synthesis of separate passages
- confidently developed and refined work across boards; viewed and reflected on works on board regularly in order to better meet criteria.

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

- shifted scale with finesse across the board
- showed a high level of critical reflection in the arrangement and order across the board
- considered a range of options
- showed a direct relationship, sense of ownership, strong proposition, used own photo shoots and revisited subject matter a number of times with different combinations
- produced a well-understood, solid investigation with a depth and range of ideas
- utilised critical editing and analytical skills
- showed fluency within one field of practice rather than "chopping and changing" their ideas
- demonstrated clear progression of ideas in relation to a range of practice
- understood parameters of pictorial ideas
- showed understanding of paint medium; e.g., more sophisticated use of colour, consistent performance, showed evidence of exposure to larger works, exhibitions, etc
- integrated and synthesized ideas in a resolved way; recognised what's valuable and of interest in work.

Standard-specific comments

It appeared that more class programmes allowed candidates to find their own answers through individual reflection on their work. This ownership is a characteristic of the higher achieving boards. The more successful candidates found time to review, reflect on, and reshape aspects of their boards, such as composition, framing, colour use, or analysis of text. Teenage angst can be rewritten through teaching by refocusing on what it is they are trying to convey, and humour to balance this equation is a positive and legitimate approach and just as valid a domain of youth.

Poor time management appeared to restrict the levels of achievement for some candidates, with some boards appearing as a folio of two halves. It could be surmised that this stems from such factors as time pressures not allowing internals to be fully integrated into the boards, issues around colour schemes being finalised early enough, or the rearrangement to improve refinement and integration of ideas on the boards. Full-size works limit the opportunity for students, if unsuccessful, to show development necessary to meet the criteria – let alone change the scale of one's work with the restraint of fast-approaching deadlines.

The layout space between works helps in "reading" the portfolio. Compositionally joining works can be distracting, as can embellishments when not an integral part of art making. Space fillers also confuse layouts when they are not related to those works around them or are copies of earlier works enlarged on the colour photo copier. Coloured backgrounds can also undermine the work; black can "suck the life" out of work; fluorescent and splatter backgrounds confuse the reading of work. Working directly onto the board rarely seems related to art-making concerns other than its being the fastest way to finish the folio.

Successful submissions continue to show their confident use of the folio format to develop, refine, and order work with no repetitive or redundant work, while constantly reflecting on performance.

Moving Image, a performance that doesn't best suit the folio format, was again represented in 2016. Candidates within the folio format are clearly able to show what they have learnt from one

work to the next. Within Moving Image candidates need this same opportunity by making small, more manageable works early on that can be translated, through what they have learned, into more challenging and time-consuming works later. Candidates and teachers need to consider the most appropriate mode for the majority of the work.

Digital submissions seems topical with the Paramount Award Winner of The Wallace Arts Trust, Andre Hemer, using painting and digital processes. Teachers and candidates are reminded that to do well in this aspect of contemporary painting practice, they require a depth and understanding of the established practice pertaining to this field, as well as particular ways of drawing or exploring ideas. In some submissions, the use of digital seemed to be a tool to explore a type of surreal/realistic work that they didn't have the painting skills to achieve; this was shown in the disjoint between their traditional painting and the digital work.

The established practice of learning from example is an important part of New Zealand art education practice; however, this should always be in relation to an identified issue within the candidate's work rather than a forced imposition of another artist's work. The use of a range of established practices in relation to the individual's work as the primary focus is healthier and can be an implicit part of the process rather than a perceived need to point at artist's work in too explicit a way. With the always-present issue around authenticity, there is a possible relation here to effective use of class time: the craft of making paintings should be the central motivation. In choosing images, realign the practice to one of clarifying what the candidate's understanding of ideas is in relation to imagery. Candidates who gather images from Internet sources, like Pinterest, without fully understanding what it is about these that interests them will be limited in their ability to address this aspect of the folio successfully.

There are, however, many examples of appropriation in contemporary art, and those candidates working with this genre need to clarify the relationship between this proposition and its context.

Candidates are encouraged to explore a diverse range of approaches based on their interests, sparked by critically reflecting on what is happening in Visual Arts culture in New Zealand and abroad, through visiting galleries, tertiary institutions, and art practitioners where possible.

91457: Produce a systematic body of work that integrates conventions and regenerates ideas within photography

Candidates who were awarded **Achievement** commonly:

- demonstrated engagement with a topic by using subject matter and pictorial devices appropriately such as line, pattern, tone, space, and depth of field to assist with the clarification and regeneration of ideas
- displayed a sound understanding of camera functions, including technical processes that were used appropriately – for example, photomontage, toning, and the use of a selective few filters

- sequenced their images to form an appropriate systematic order with reference of established practice to influence decision making
- undertook appropriate research of a topic using established practice to inform decisions and influence the direction of a topic and set of ideas.

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

- selected a very limited or singular subject that did not provide sufficient material to revisit and undertake more than one photoshoot
- displayed inconsistent levels of technical facility appropriate to photography, often presenting images with dense and dark contrast, incorrect exposures, and weak technical ability to use text with image, paint, specific filters, and/or photomontage
- presented a combination of irrelevant and often unrelated images that conveyed ideas that were unclear with no or very little reference from established practice to influence decisions
- did not edit out earlier phases of working because of the insufficient amount of work made throughout the course of the year
- did little or no research relevant to their concept or topic, therefore often presenting a limited ability to clarify and regenerate ideas, which is required for Achievement
- randomly cut up images in an attempt to create more images, used unnecessary 'fillers', attached inappropriate materials to their photographs, and/or did not use a layout that was systematic in approach.

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

- analysed and reflected on their ideas to make purposeful editing and sequencing decisions, with each phase of working expanding on from the previous one
- demonstrated proficient technical knowledge and skill with many processes appropriate to their concept or topic
- utilised research undertaken during the year that was purposeful to expanding their concept or topic to formulate an in-depth proposition that offered scope
- selected pictorial conventions and processes influenced by established practice to purposefully inform specific decision-making
- established a range of combinations with particular conventions that were experimented with on panels one and two; however, panel three offered insufficient depth and regeneration of ideas required for Achievement with Excellence.

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

- mastered the technical requirements and characteristics of their chosen processes, whether analogue, antiquarian processes, and/or digital
- used the processes fluently to extend and consolidate asethetics and ideas, while making intelligent decisions about editing, sequencing, and layout
- showed a high level of engagement and ownership with their proposition and processes used and presented an independent investigation that synthesised unexpected approaches and

multiple directions to obtain original ideas

- were able to regenerate a depth of ideas and critically revisit previous work in order to inform the next step and enable expansion and refinement of their intended outcome
- represented risk-taking that demonstrated the ability to depart from established practice and make new informed decisions to direct ideas.

Standard-specific comments

High achieving candidate work was impressive, and many submissions were strong conceptually. Too often, however, candidates were hindered with their limited or inconsistent technical facility appropriate to Photography practice. Many successful candidates demonstrated sound understanding of various technical applications and richness of ideas due to investing time and research into establishing a proposition.

It is important for candidates to invest time and research into developing a proposition. The proposition framework needs to sustain three panels and have lateral scope to be expanded. Being too singular with subject matter will certainly restrict the ability to regenerate ideas, for example a book and matches, one's face and paint, or an egg. Subject matter is not an idea, and candidates need to select their concept or topic and brainstorm it from a range of different viewpoints. Subject matter should be determined afterwards by asking, 'What is appropriate to use to convey my concept or topic?'. Using various fields of established practice can assist with motivation and become influential in supporting a proposition to enable scope. This year, it was noticed that many candidates' ideas ceased on Panel 3 to the point where they undermined their stronger images through a lack of in-depth research and prioritising of order and sizing photographs.

When candidates arrive at the exercise of layout and ordering their photographs, they should prioritise their images by selecting their strongest compositions first and look to make these larger so that there is a degree of hierarchy. These should be the images that occupy Panels 2 and 3. If the re-sizing of photographs is required, then candidates need to be sure to print the original files and to test print quality first. This is particularly important when undertaking large panel printouts. Check print quality by printing regularly throughout Term 3 and ask yourself the question 'Are you getting pure whites and blacks? Is there any pixellation and is focus correct in my photographs?' There are still too many candidates printing out their photographs where all the images are a dark and dense grey quality and/or are extensively pixellated, stretched, or completely out of focus that they are hindering the readability of their photographs.

Some candidates used 'filler' when undertaking their layout and sequencing. Small thin strips of black are not required in between and around images. Black borders attempting to separate significantly dark photographs also make it difficult to read and a suggestion would be for candidates to either separate or cut up their images and use the white of the folio board to separate their photographs. The arbitrary use of filters is often used purely for decorative effects and rarely aids the concepts being explored. Using filters because 'they look cool' or 'I have a gap that needs filling' is not deemed to be a regeneration of ideas as some candidates may think. Regeneration is about making another 'shift' conceptually or pictorially with one's ideas.

Many candidates were hindered by their technical facility and for many portfolios it was the difficulty with the readability of images due to the photographs being very dark in tone. Below is a series of tips that candidates could consider before taking photographs and printing their submission:

- understand the settings on their camera and in particular, make the adjustments when required for correct exposure, for example switching from flash to white-balance
- use manual focus and determine what is important in the composition to determine what is in focus and what may not be
- when using studio lighting ensure camera settings (aperture and shutter speed) are correct, including the ISO setting
- ensure that prints are sealed and that the black ink does not rub off, causing the result of smudging over other images on the portfolio
- most black and white submissions were handled well; however, ensuring the contrast of the images is consistent across all three panels is important for meeting the criteria of Achievement with Merit or Excellence
- It is important for candidates to consider the selection and relevance of which mode of assessment to use. If their topic lends itself to submitting a Digital Moving Image (DMI), the candidate must understand what Moving Image actually is. It is not to be used as a digital slideshow of stills for the duration of three minutes. When making a DMI submission, candidates need to use a range of photographic conventions. These may include various viewpoints and angles, depth of field (soft focus and focus), varying distance to their subject including different lighting effects, whether by adjusting the contrast of the lighting used or using a range of light sources, for example natural lighting via a window, studio spot lighting, car headlights, or moonlight.

Sound is another important aspect with DMI submissions, and when deciding on what might be appropriate for candidates to use they could consider the following in their decision-making process:

- explore the possibility of sound and consider the audio
- using a song to dictate the shifts in the work needs to be carefully considered to ensure that it is purposeful to the ideas being conveyed and not just a selected song that the candidate likes
- sound possibilities could come from Foley artists that can make sound or the use of environmental sound
- the absence of sound can be appropriate and not necessarily perceived as a negative.

Lastly, candidates undertaking DMI should consider the phases of working and decisions regarding the transition of images going between one thing and another, which are critical to the way the submission is interpreted and read. Credits need to be included in the three-minute duration. It is encouraged that candidates planning on undertaking a DMI submission refer to and read the commentary of the 2016 exemplar.

It is important that candidates embark on concepts and a topic that are relevant to their lives to sustain momentum for the duration of the year and that the encouragement and practice of research is a valid and highly important component of a candidate's overall performance.

91458: Produce a systematic body of work that integrates conventions and regenerates ideas within printmaking

Candidates who were awarded **Achievement**
commonly:

- established a clear starting point and proposition
- linked series of works and revisited ideas to create new work
- understood development but often did not build on most successful works
- presented series of similar works, reflecting a lack of editing
- showed awareness of the characteristics of a range of media.

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

- began with a narrow, single idea
- used colour arbitrarily, without intention
- repeatedly relied on the same plates or images
- distorted and stretched found images to fit a standard size plate
- showed little sensitivity in the use of ink
- presented works that were not related or sequential.

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

- used a range of pictorial devices confidently
- ordered and sized images to emphasise decision making and strengths
- analysed images to advance ideas
- explored options and presented well developed understanding of specific print media
- maintained momentum and purpose across all three boards.

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

- built on strengths to provide options to explore and expand subject/concept
- displayed a depth and range of pictorial options within their proposition
- selected and mixed colour critically to communicate meaning
- embraced individual stylistic strengths, showing ownership of approach
- confidently selected and used methods to emphasise ideas
- drew on ideas from a wide variety of sources and integrated these seamlessly.

Standard-specific comments

Ownership of ideas, rich propositions, and impressive skills were characteristic of many Printmaking submissions, with most candidates' work showing a high degree of confidence and flair.

In celebrating ownership of individual stylistic approaches, mark making and interests, candidates presented ideas in mature and refined ways, their voices clearly embedded in the work.

In keeping with the history of printmaking, many candidates used the medium to convey ideas relating to contemporary social issues. Themes included environment, human rights, politics, and religion. Others explored identity, culture or place. There was also a range of light-hearted, flamboyant, and witty submissions, as well as an increased interest in formal picture-making/abstraction. Some candidates presented successful narratives; however, it is important that these submissions move conceptually or pictorially to regenerate ideas to meet the standard.

Deep thinking and decision-making were clearly evident in submissions where several shifts and ideas were explored on each of the three boards. Ordering is crucial to show this thinking and development. Successful portfolios displayed passages of work that were critically edited and arranged. Analysis of the most successful aspects, and prioritising of these, helped clearly advance and extend learning. Purposeful use of collage – especially to explore changes of scale, surface, and composition – was used successfully to transition between series of images. It was also good to see candidates leaving breathing space between works to allow easy reading of each work and passage of learning.

Based on the nature of their investigation, candidates purposefully selected colour and used it symbolically or to communicate meaning.

Candidates are strongly advised to avoid repeatedly using the same plate. Instead, revisit previous work and consider further ways to move forward with new imagery. When submitting fragile, cutout elements, stitching or three dimensional works, candidates are encouraged to consider how these aspects are secured and protected to withstand the marking process. When presenting shaped works, ensure that the shape is informed by previous works.

A high level of skill and sophisticated use of print techniques was a feature of many submissions. There was evidence of strong drawing skills based on both traditional and contemporary conventions. Printmaking techniques and methods such as monoprint, drypoint, woodcut, and collagraphs were used seamlessly alongside screen print, pronto plate, and digital or photographic processes. Many works were complex with multiple-layered compositions carefully registered and printed, using ink with sensitivity. In particular, the use of opaque layers of colour versus thin, transparent veils was well understood. Plate tone was used purposefully for expressive possibilities, and mark making was relevant to ideas.

Most submissions demonstrated understanding of how to reference and combine aspects of researched artists' work, rather than mimicking established practice. This ensured greater authenticity and innovation, resulting in stronger work. Reflection and thorough analysis are key in the development and extension of ideas and fundamental to high performance in this standard.

91459: Produce a systematic body of work that integrates conventions and regenerates ideas within sculpture

Candidates who were awarded **Achievement**
commonly:

- engaged thoroughly with a narrow range of materials and processes
- used photo documentation to describe the work simply
- relied upon a thematic approach to drive the thinking in the body of work
- presented derivative sculptural work that mimicked established sculptural practice
- made small sequential steps in the production of work that investigated a narrow range of sculptural methods and ideas
- presented small number of sculptural works that reiterated a particular proposition
- relied upon a narrow conceptual approach to link ideas
- presented a Digital Moving Image (DMI) submission where the central proposition engaged in kinetic or performative sculptural work.

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

- made work that showed no understanding of established sculptural practice
- produced a small number of sculptural works that were unrelated in formal or conceptual terms
- demonstrated technical difficulties with methods and techniques to produce sculptural work
- did not identify a sculptural proposition within the body of work presented
- presented a DMI showing how the work was made
- presented a DMI with a voiceover explaining the ideas in the submission.

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

- employed an explorative attitude to methods and scale in presentation of work
- used scale, materiality, and forms that enhanced the central sculptural proposition
- made conceptual and formal links between phases of work
- started the submission with a clear sculptural proposition that was expanded on logically
- demonstrated a command of materials and techniques with sensitivity and purpose
- presented highly resolved work that slowly expanded the sculptural proposition
- produced work that utilised formal sculptural concerns to drive conceptual elements within the body of work
- embarked on ambitious sculptural projects that clarified the sculptural intent of the work
- presented well shot and well edited digital stills and video evidence of time-based work that was clear in its sculptural proposition
- submitted a DMI that presented photographic stills and video documentation of genuine kinetic or performance work.

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

- presented sophisticated sculptural work in a variety of related methods and sculptural attitudes
- understood critical shifts in scale and site and materiality
- moved seamlessly between scale shift and sculptural site decisions
- used a range of research to critically inform steps taken in the body of work
- transcended referenced established practice to create innovative sculptural outcomes
- demonstrated the ability to use formal sculptural language as a tool to drive the conceptual issues within the work
- edited the work so that the sculptural proposition was discursive and yet thorough
- used digital drawing sparingly within other sculptural drawing processes that critically expanded the proposition
- engaged in genuine large-scale installation and performance that was asserted at the very beginning of the submission.

Standard-specific comments

The standard of work presented was of a very high level. The majority of candidates operated with a high degree of confidence in a range of modes of sculptural practice within a clear sculptural proposition. Inventive and exploratory methods and sculptural processes were explored by many candidates. This allowed candidates to engage in a wide range of very authentic sculptural outcomes.

The use of readily available materials, processes, and sites enabled candidates to develop and refine ideas efficiently. Often, common household and construction materials were utilised in combination to allow candidates to move quickly through ideas. Many submissions demonstrated how drawing in both two and three dimensions could clarify sculptural ideas with critical intent. They understood the different purposes of drawing processes appropriate to different modes of sculptural practice. There was a large number of candidates who utilised humour or made political assertions in the making of work. Where this was successful, candidates ensured that the humour or political questioning augmented the key sculptural proposition without illustrating a message. Some candidates allowed their desire to communicate a political or personal message to negate their ability to engage in genuine, established sculptural practice.

Candidates who defined their sculptural activity in the context of fundamental modes of sculptural practice understood established practice implicity within a range of sculptural experimentation. Ambitious scale and complexity of work were evident in a large number of submissions. Candidates who made work as collaborative project managers were able to realise large-scale, real world installations, performances, or social actions. Clear, concise labelling of these ambitious projects was often, however, absent. Candidates are encouraged to ensure that they label documentation succinctly with basic dimensional, material, site, and durational information. This allows markers to better understand the real world context of the sculptural work presented.

A number of candidates were clearly making work that was time-based or would have benefitted from considering the Digital Moving Image format of this assessment. The DMI submission format provides candidates an excellent way to present evidence of time-based works such as kinetic sculpture, performance, and interactive works.

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