

## 2023 NCEA Assessment Report

<b>Subject:</b>	Art History
<b>Level:</b>	Level 2
<b>Achievement standard(s):</b>	91180, 91181, 91182

### General commentary

The range of images provided this year covered all movements within each area of study. The Area Two: Towards Modernism area of study made up the majority of responses, with Area One: Aspects of Gothic Art and Area Three: Art in Aotearoa continuing to have few candidate responses. The selection of plates in the preferred area of Towards Modernism proved less familiar this year, as did the range of works by some artists, such as Ingres and the portraits of Manet.

Candidates are encouraged to take the opportunity to carefully prepare a range of art works of their own choice for possible use in response to the questions for standards 91181 and 91182. Good understanding, knowledge and use of Art Historical terminology is stressed as important for visual analysis in all three standards, and concise specificity in responses.

### Report on individual achievement standards

#### **Achievement standard 91180: Examine the effects of formal elements of art works**

##### Assessment

The most popular plates chosen for this standard were plates 8, 10, 11, and 12. There was some unevenness in knowledge across the art movements and artists' styles – in particular, demonstrated understanding of impressionist and post-impressionist works was inconsistent. The selection of plates in Area Two: Towards Modernism (including the Panthéon; Ingres, Courbet, Manet, and Monet) proved challenging this year.

##### Commentary

Key stylistic characteristics of the Art Historical period or movement were not always clearly demonstrated, especially for Question Three referring to Towards Modernism.

Successful candidates were clear with specific links between style and chosen art works. Responses about composition, space, and form tended to be less clearly defined by candidates.

The description and explanation of effects in colour and technique were written with more purposeful connection to the question related to different styles. Of concern was the limited use of Art Historical terminology in responses – a key tool for the skill of visual analysis central to this standard.

## Grade awarding

Candidates who were awarded **Achievement** commonly:

- wrote descriptively about formal elements and some effects, with responses often uneven at lower level of Achievement
- demonstrated some apparent confusion between formal elements as symbols in descriptions of art works
- provided some visual evidence from art works at lower Achievement and appropriate evidence for higher Achievement
- focused responses on effects of formal elements but applied limited links to the second part of the question
- showed evident understanding of the question, becoming more generalised at lower level of Achievement.

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

- described in depth the formal elements and effects in two art works
- appeared to confuse analysis of formal elements as being symbolic
- provided relevant visual evidence from selected art works, providing pertinent evidence to broaden descriptions
- demonstrated in-depth knowledge of effects linking to the question
- focused directly on the question and used appropriate Art Historical terminology and context to broaden higher level Merit responses.

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

- convincingly described detailed analysis of effects of formal elements perceptively
- provided interpretive explanations of effects of formal elements with sophisticated skilled analysis in one or both art works
- showed a comprehensive knowledge of art works supported by expansive depth of contextual knowledge at the higher level of Excellence
- focused consistently on the question and provided competently articulated ideas and key points with fluent Art Historical terminology.

Candidates who were awarded **Not Achieved** commonly:

- identified rather than described formal elements with little or no evidence of effects in art works selected
- wrote a narrative of the art work's content, rather than addressing formal elements and effects
- discussed meanings or contexts and or background information rather than formal elements and effects
- selected plates and / or questions from different areas of study or their own art works not in the resource booklet
- wrote about one work and / or did not complete a sufficient response to meet Achievement.

## Achievement standard 91181: Examine the meanings conveyed by art works

### Assessment

The most popular question this year was Towards Modernism Question Four: Modernity and / or everyday life. Question Three: Portraiture was the second most popular.

This year, more responses combined a plate from the resource booklet and the candidate's selected art work. The plates that featured the most from the booklet were Monet's *La Gare Saint-Lazare*, Seurat's *The Circus*, Ingres' *Mademoiselle Caroline Rivière* and Manet's *Portrait of Emile Zola*.

The selection of plates from the resource booklet proved more challenging this year, with less knowledge of the works in relation to the two questions, resulting in more generalised 'reading' of the subject matter rather than explanations of particular meanings. Those who achieved at a high level were able to explain the artists' unique responses to the themes in the questions.

### Commentary

The assessment provided a range of images that covered all movements in the three areas of study; however, overwhelmingly Towards Modernism was the preferred choice of questions.

While Question Four: Modernity and / or everyday life was the most popular, with combinations of Monet, Seurat and / or own selected image used in response, candidates were less well prepared in areas of Realism, Impressionism, and, especially, Post Impressionism. Question Three: Portraiture, proved the most challenging, with some very generalised responses to Ingres and Manet.

### Grade awarding

Candidates who were awarded **Achievement** commonly:

- selected two appropriate art works when referencing the question
- described some meanings in one or both chosen art works
- referenced one or more symbol / motif from each art work and attempted to link them to the requirement of the question
- provided some visual evidence from the plates to expand on points made
- provided some appropriate art terminology when describing symbols and meanings
- supported description of meanings with some contextual influences.

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

- selected two art works well suited to the question
- expressed ideas about meanings using art terminology
- wrote an uneven response that varied in the explanation of meaning between both art works
- explained meanings of art works with accurate and appropriate visual symbols / motifs linking to the question
- used supporting visual evidence from some aspects of plates to expand on points made
- structured responses to address both plates when explaining selected symbols / motifs, expanding on more breadth of meanings in high Merit responses

- demonstrated an informed understanding of art works in relation to accurate contextual support.

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

- demonstrated understanding of relevant and specific knowledge and interpretation of meanings while expanding on relevant influences with wider contextual significance
- selected appropriate and complementary art works providing in-depth interpretation of meanings
- constructed coherent fluency of written responses, effectively supported by evenly explained, key visual evidence from chosen art works
- expressed ideas competently, articulating ideas and key points with seamless use of art terminology
- provided a consistently even interpretation and evaluation of significant themes and ideas across both art works
- integrated the question theme within the question, providing original interpretations of meaning based on a comprehensive critique of the works in relation to expansive contextual support.

Candidates who were awarded **Not Achieved** commonly:

- wrote an incomplete and insufficient response to meet the Achievement criteria
- selected the wrong art work and/or question from different areas of study
- attempted the question with only one art work and/or art works that did not meet the requirements of the question
- attempted to identify some meanings of an art work(s)
- provided irrelevant content not asked for in the question without explaining specific meanings in art works.

## **Achievement standard 91182: Examine the influence of context(s) on art works**

### Assessment

Responses from the Towards Modernism area were evenly split between Question Three: Social Class and Question Four: Urban and/or Rural Environments, with few candidates responding to the Gothic Art or Art in Aotearoa areas of study. In both Achievement and low Merit responses there was a limited interpretation of context, and narration of events instead of extracting relevant influences of contexts to answer questions. More visual evidence from art works was needed, particularly related to the context in the question.

### Commentary

The assessment provided a range of images that covered all movements in the three areas of study; overwhelmingly Towards Modernism was the preferred area of study and Question Three the preferred question. There were a significant number of responses that were overly long and with a narrative style in the description of contextual influences. Some content was

not always relevant to the question or there was a lack of sufficient supporting evidence from the art works selected.

The importance of selecting the most appropriate pairing of art works from the candidate's own choice of art works also had an impact on the outcome of the response, with instances of one work being a more appropriate choice, and the other unable to provide sufficient evidence from the work to adequately link to the question. However, there were impressive responses that made strong pairings of art works, in both social and urban contexts.

## Grade awarding

Candidates who were awarded **Achievement** commonly:

- described how some aspects of the context influenced chosen art works, using some visual analysis to support understanding
- described a limited or generalised number of areas within art works to support context
- described contexts between art works but understanding was uneven between two works
- used a narration of contextual events instead of influences
- used some appropriate art terminology when describing context.

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

- explained in depth, using evidence of the context that influenced selected art works
- used a range of relevant visual evidence / features from art work(s) to expand on the context questions
- provided appropriate knowledge of context, however at the lower Merit achievement, supporting evidence from art works was uneven in depth across the two works and contexts were narrated as events rather than integrated with visual analysis
- demonstrated understanding of art terminology convincingly when explaining contexts and evidence.

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

- demonstrated knowledge and interpretation of context, often expanding on relevant influences with more insightful understanding of the question
- selected appropriate art works that provided for interpretation of context
- perceptively constructed sound responses, effectively supported by evenly explained, key evidence from chosen art works
- expressed ideas fluently and with competence, using accurate and well understood Art Historical terminology
- supported their response, often quoting purposeful philosophical ideas with a sophisticated nuanced integration of wider contexts, to support explanations.

Candidates who were awarded **Not Achieved** commonly:

- identified some aspect of a context with insufficient supporting visual evidence from art work(s)
- wrote a response with no supporting evidence or understanding of context(s)

- wrote an incomplete and insufficient response with little engagement with chosen art works and limited art terminology when attempting to describe evidence.
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