

National Certificate of Educational Achievement

2012 Assessment Report

Visual Arts Level 1

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

COMMENTARY

STANDARD REPORTS

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

ACHIEVEMENT

Candidates who were awarded Achievement for this standard demonstrated the required skills and knowledge. They commonly:

- produced a body of work appropriate to Level 6 of the New Zealand Curriculum
- demonstrated sufficient use of a range of media and techniques that supported decision making in developing ideas
- produced a series of related works informed by a proposition (visual or conceptual) that was introduced early on the first panel
- used established practice to inform their own work over two panels
- produced a sufficient amount of work for 12 credits
- sustained a development of more than one idea over two panels by changing and improving their ideas
- demonstrated some understanding of art-making conventions when using subject matter
- moving image submissions showed more than one media and still and moving image conventions
- digital photo/design submissions showed more than one media and techniques.

NOT ACHIEVED

Candidates who were assessed as Not Achieved for this standard lacked some or all of the skills and knowledge required for the award of Achievement. They commonly:

- did not demonstrate sufficient evidence of skills at curriculum Level 6
- were unable to produce sufficient evidence of work across two panels
- produced some work at level 6 of the curriculum but did not sustain enough evidence across two panels
- demonstrated inadequate handling of a range of media and techniques
- showed a lack of understanding of established practice in their own work
- used only one medium or technique across the two panels
- produced only large A1 or A2 works that did not allow for a development of sufficient ideas
- produced highly repetitive work which was cut out and rearranged throughout the submission
- completed work which did not relate or develop ideas clearly
- did not present evidence of a sufficient amount of work (60 seconds or less) in moving image submissions
- showed only one media and no understanding of still and moving image conventions in moving image submissions.

ACHIEVEMENT WITH MERIT

In addition to the skills and knowledge required for the award of Achievement, candidates who were awarded Achievement with Merit commonly:

- explored a range of ideas, making meaningful use of pictorial issues, media, and techniques
- used drawing as a thinking and working process towards the specific idea or technique they were working with
- used large format works on panel 2 that did not give the candidate enough opportunity to show integration and clarification of ideas
- showed a consistent level of control of a range of media and techniques across two panels
- showed clear evidence of understanding of appropriate established practice conventions
- made effective use of series and sequences of smaller works towards larger works
- ordered and edited their works showing a systematic approach to decision-making
- demonstrated a meaningful development of a variety of ideas
- needed to demonstrate the ability to work with the conventions and technical constraints of the field in photography or design submissions
- showed control of media and understanding of still and moving image conventions in moving image submissions.

ACHIEVEMENT WITH EXCELLENCE

In addition to the skills and knowledge required for the award of Achievement with Merit, candidates who were awarded Achievement with Excellence commonly:

- demonstrated a purposeful and systematic approach that showed clear understanding and meaningful use of a wide variety of established practices
- showed consistent fluency in the use of a range of media and techniques, ideas, and art-making conventions
- used drawing as an in-depth thinking and working process towards the specific conventions they were working with
- demonstrated that their ideas moved significantly from a strong early proposition to a clarification and integration of a depth of ideas
- made relevant and considered choices by carefully editing and selecting the sequencing and ordering of their own work
- provided multiple opportunities to build on previous works, to develop and extend clear relationships between ideas towards new works
- took risks and showed independence of thought, using a depth and breadth of ideas
- made effective and successful use of series and sequences of small and large works across both panels when developing and clarifying ideas
- managed the production of their work with a high level of critical faculty
- used high density cameras for filming which had an advantage in assisting consistent fluency in moving image submissions
- showed a high level of awareness and ability to apply still and moving image conventions across moving image submissions

- submissions that gained excellence high were consistently performing at Curriculum Level 8.

OTHER COMMENTS

This report should be used in conjunction with the NZQA Visual Arts Level 1 exemplars to clarify the submission requirements. They can be used by candidates as a focus for discussion and critique during the development of their portfolios.

Overall, school programmes and individual candidates showed a good understanding of the requirements of the external standard AS 90916.

The majority of school assessment practices appear to be using national exemplars or previous school bench marks to make sound grade judgements for their candidates. It was heartening for verifiers to be able to mostly affirm the school assessor decisions.

It is important that school programmes are reviewed regularly in order to reflect the interests of the candidates, the candidate milieu and current trends. A programme repeated for several years may constrain candidates from developing their own original ideas and may limit candidate choices within design, photography, painting, printmaking, sculpture, digital imagery, time-based and moving image.

When programmes have been designed with care and thought in planning, preparation of resources, and the necessary scaffolding to enable candidates to explore and develop their own ideas, candidates are equipped to meet the standard with the potential to succeed with confidence. It was evident in those well-scaffolded programmes that the “student voice” of candidates was articulated strongly and successfully.

While there is still a place for a more formal and conventional approach to making art such as still-life and portraiture, pop cultural and illustrative surrealism contexts continue to be a popular choice of theme for motivating and engaging many candidates. Even the more traditional genres, which were interpreted through non-conventional means, such as installation, popular digital mediums and techniques, photograms, photocopy collage, stenciling, and spray painting etc. appeared to sustain candidate interest and support higher achievement

A broad and imaginative approach to established and contemporary practice ideas and techniques more often than not enabled individual candidates to achieve at Merit and Excellence.

Again, the grid format, in its many forms, allowed for an effective integration of styles, subject matter, motifs etc. While it remains as a useful and well understood convention at Level 1, there needs to be other conventions i.e. contrast, scale, layering etc. purposefully integrated for extension and clarification of ideas.

Candidates who demonstrated the use of smaller sequences of works, particularly on the second panel showed a more convincing depth and clarification of ideas for Merit and Excellence

It was good to see a resurgence of printmaking in successful submissions, using techniques such as stenciling and screen printing and combinations of digitally printed imagery with drypoint and monoprinting as ways to develop and clarify ideas.

There were also many more school submissions this year combining fields of practice such as design and photography or submitting in only one field. Verifiers had some difficulty identifying more than one media/technique in some digitally presented candidate submissions. It is therefore important when working digitally that candidates clearly demonstrate evidence of more than one media/technique when developing their ideas.

As an alternative to the traditional portfolio format a growing number of candidates are showing interest and skill in the production of moving image and the increase in the number of moving image submissions this year was indicative of this. As well as there being some very successful submissions, there were a number that did not pay adequate attention to art-making conventions such as camera angle, framing, contrast etc. There was a tendency in some candidate submissions to get too involved with the narrative rather than the development of visual art conventions.