

National Certificate of Educational Achievement

2012 Assessment Report

Visual Arts Level 2

- 91320 Produce a systematic body of work that shows understanding of art-making conventions and ideas within design**
- 91321 Produce a systematic body of work that shows understanding of art-making conventions and ideas within painting**
- 91322 Produce a systematic body of work that shows understanding of art-making conventions and ideas within photography**
- 91323 Produce a systematic body of work that shows understanding of art-making conventions and ideas within printmaking**
- 91324 Produce a systematic body of work that shows understanding of art-making conventions and ideas within sculpture**

COMMENTARY

2012 saw the introduction and verification of five fields for Visual Arts at Level 2. As a result of the standards review process, Visual Arts achievement criteria were reduced to a single overarching statement. This has meant greater weight has been placed on to the explanatory notes to provide clarity around expectations of performance. For candidates to gain the twelve credits available for this standard, they needed to show evidence of a *systematic* approach, providing evidence of generating and developing ideas across the portfolio. This has been emphasised in previous Examiner reports.

Candidates are reminded that careful portfolio layout and presentation is very important. Candidates are also reminded that both school and candidate codes should appear correctly on portfolios, and that all work should be securely affixed.

STANDARD REPORTS

Design

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

ACHIEVEMENT

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

- worked through more than one brief
- demonstrated sufficient generation of ideas to sustain a developmental process
- showed some evidence of engaging with the codes and conventions of design making
- showed some evidence of decision-making regarding sequencing and editing.

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:

- submitted insufficient evidence to meet the standard
- did not fulfil the requirements of Level 7 of the NZC – e.g. their work consisted of a narrow range of generation with insufficient evidence of development
- failed to meet the expectations for sequencing: there was insufficient evidence of progression through to the final work.

ACHIEVEMENT WITH MERIT

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

- demonstrated the ability to build consistently through the design process with a clear pictorial purpose
- demonstrated use of a range of artist models and genres
- extended visual ideas rather than simply repeating them
- used established practice and design convention such as scale and shape, relationships between image and type, and links between patterning (e.g. directional

lines were used to inform decisions about orientation of text), colour selection and layering

- presented work carefully on the folio, avoiding congestion, and presenting material in a visually organised way.

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 clear purpose and intent throughout the submission
- demonstrated a sustained investigation and understanding of artist models and genres
- showed an awareness of a target audience, and brought the use of existing or historic models into a contemporary context and in doing so adding complexity to their work which permitted regeneration
- used typography at a consistently high level that was integral to the pictorial purpose, such as an edgy display face for a skateboard product or a high-end designer/architect office use of an elegant version of Bodoni.

OTHER COMMENTS

The majority of 2012 submissions were of a graphic design nature, largely focusing on branding or corporate identity. In future candidates may want to consider using illustrations in their submissions. Handmade collages, mood boards and/or photo- montages enabled candidates to demonstrate spontaneous and playful creativity.

Some 2012 candidates disadvantaged themselves due to the absence of an adequate design brief. The design brief is both important and necessary: it allows candidates to frame their proposition and build a framework on which to structure their project.

Other candidates disadvantaged themselves because large labels dominated the work. Labelling should help in the reading of the submission, but should not overwhelm the work itself in terms of visual impact and scale. Clear specifications for labelling and presentation are provided in each year's Assessment Specifications.

Note:

If candidates are preparing an A1 sized print out, the page layout should be proofed in In-Design prior to submission to ensure the appropriate sequencing and grouping of the series of works. Similarly, printing and assembling of four A3 pages on a board must be undertaken with care, as misalignment can detract from the overall work.

Painting

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

ACHIEVEMENT

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

- sequenced their work in a manner that demonstrated a systematic approach
- progressed their ideas beyond the initial proposition and showed evidence of the development of a limited range of ideas
- showed a level of understanding of the conventions of established practice and often provided explicit interpretations of artist models
- used processes and techniques with sufficient control, reflective of Level 7 of the New Zealand curriculum.

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:

- presented apparently arbitrary, disparate works that provided insufficient evidence of a systematic development
- failed to produce sufficient evidence to meet the two panel requirements of the assessment specifications
- relied too heavily on the use of dry media throughout both panels and provided insufficient evidence using of paint
- began with a limited idea or with insufficient pictorial information to sustain a body of work, and then had difficulty extending their proposition across two boards
- produced work that fell short of the expectations of learners studying at Level 7 of the Visual Arts curriculum.

ACHIEVEMENT WITH MERIT

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

- sustained the extension of ideas within a clearly articulated, systematic approach
- demonstrated purposeful use and understanding of processes, procedures materials and techniques within painting
- used established or contemporary painting models to inform the decisions being made and showed a clear understanding of the genre being developed across the submission
- showed understanding of the pictorial concerns and ideas of their chosen artist models and developed these in their own work in an implicit rather than an explicit manner
- started with a simple proposition and worked their way to an appropriate conclusion through focused investigation rather than a pre-determined outcome.

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:

- showed a high level of engagement with a proposition or an idea and worked along several lines of enquiry to extend and regenerate ideas systematically
- demonstrated proficiency and a thorough understanding of processes, procedures, materials and techniques within painting
- demonstrated purposeful, critical decision-making and a sustained sense of direction across the submission
- inventively utilised a range of ideas from established practice.

OTHER COMMENTS

The submissions in painting at this level continue to reflect a broad range of responses. References to contemporary visual culture and established practice featured prominently, with an increase in the number of candidates engaging in themes from popular culture, urban graffiti/landscape, illustration and pop surrealism.

Candidates who appear to have been provided with appropriate guidance and assistance to extend their particular strengths were able to achieve at the highest levels. These candidates showed they had had exposure to a range of artistic models and they demonstrated sustained engagement in their work.

By contrast, those candidates whose submissions presented a seemingly formulaic approach were unlikely to attain at the higher levels. Candidates who presented a linear development of ideas or who demonstrated a continued reliance on a single model were unlikely to achieve highly.

2013 submissions showed evidence of a pleasing degree of candidate autonomy both in the decision-making and the pictorial development processes. This produced submissions that were reflective, imaginative and inventive.

Narrative approaches were more successfully undertaken in 2012 than in previous years. In particular, there was less reliance on the visual re-telling of a story and more consideration was given to the use of visual elements and formal properties appropriate to a painting investigation.

Candidates who achieved at the higher levels demonstrated a confident use and sound understanding of conventions and ideas appropriate to painting. A sustained investigation exploring processes, procedures, material and techniques relevant to painting often generated an evident understanding of the constraints and characteristics of the medium. An overreliance on dry media, photocopies and digital processes presented limited opportunities for candidates to demonstrate their control and skills in the craft of painting.

Successful candidates appeared to have taken the time to plan a layout that would support and enhance their reading and understanding of the work.

Poorly ordered submissions definitely disadvantage candidates in 2013. It was noted that those candidates who used just one or two large scale works on their second panel limited their opportunities to achieve at the higher grade levels. By contrast, those candidates who used smaller works to show sequential development, clarification and regeneration tended to achieved better.

Photography

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

ACHIEVEMENT

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

- established a pictorial proposition within a constrained approach, and explored limited pictorial concerns
- worked through photographic and pictorial viewpoints that led to predictable outcomes
- demonstrated sufficient development of ideas, although they were somewhat inconsistent in their decision-making around the size and sequencing of their ideas
- demonstrated adequate technical knowledge of photography conventions, camera settings and photographic digital processes.

NOT ACHIEVED

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

- appeared to lack knowledge or understanding of the assessment criteria of the standard
- generated a single idea from a very narrow and limiting folio proposition, with insufficient evidence of development
- failed to show a systematic approach to the development of ideas, and often demonstrated poor decisions around the sizing, sequencing and layout of their work.

ACHIEVEMENT WITH MERIT

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

- purposeful decision making in the editing, sizing and sequencing of the work
- a purposeful and strong pictorial proposition
- strong relationships between process and idea, allowing greater extension of ideas and purposeful idea exploration
- a broad range of implicitly referenced artist models that provided fruitful options to push ideas
- evidence of a purposeful and systematic approach to aspects such as the use of hierarchy of scale and sizing of images
- understanding of the technical aspects such as shutter speed – movement, focus, depth of field.

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 strong, deep and intelligent pictorial proposition allowing a range and depth of ideas to be explored that continued to grow and shift throughout the submission

- the ability to make big shifts and steps between ideas, with each new image adding to the idea
- a sensitive and critical use of space, with critical decision making evident in the sizing and sequencing of the works
- fluency in the use of photographic processes and techniques.

OTHER COMMENTS

Subject matter approaches in 2013 frequently included still-life, landscape, or figure explored through a narrative using either a pictorial or a conceptual approach. Documentary and analogue photographic approaches were less prevalent in 2013.

Candidates frequently generated ideas through formal photographic pictorial concerns, and their submissions were consequently more ideas-driven than subject-matter driven.

For the most part, candidates were able to explore ideas within a narrative proposition to show extension or regeneration of ideas.

Candidates embarking in a narrative proposition, ensure the candidate does not create a finite narrow narrative approach. This can hinder the ideas explored and can cause a predictable, narrow pictorial exploration across the submission.

The majority of portfolios were based on ideas connected to the candidate's individual interests. A conceptual approach was also common.

A majority of candidates established clear pictorial propositions on panel one and demonstrated broader picture making exploration throughout the portfolio submission. Weaker submissions did not explore enough pictorial ideas due to repetitive exploration of pictorial ideas and lacked decision making in the editing and sizing of the work. Narrow conventions explored hindered the extension of ideas.

Candidates demonstrated a better understanding and use of digital processes appropriate to photography practise. There was less reliance on automatic camera settings. Candidates used the camera to effectively control light, depth of field, movement, exposures etc to help explore pictorial ideas. Successful candidates demonstrated a strong understanding of photographic picture-making and had a strong grasp of digital techniques to illustrate ideas in a critical and sophisticated manner.

The integration of text and image was less common. Candidates clearly understood the use, purpose and effect of text. When used, it was in a sensitive and appropriate manner to advance their ideas, not merely to spell out the idea, and with reference to established photographic practice.

Candidates showed better understanding of layout, sizing and sequencing of their work. Allowing successful candidates more room to explore and push a range of ideas throughout the submission. Successful candidates used sizing to equate to an idea and effectively used layout selection, sizing and editing of the work to demonstrate better ideas, and to show the decision making and understanding of the ideas.

Some less successful candidates used a systematic approach where the sizing and layout of candidates work were overlapped on top of one another. This tended to hinder rather than enhance the reading of the individual photographic ideas and the candidate's submission.

Candidates demonstrated a good use and understanding of the characteristics and constraints within photography practice. Contemporary photographic practise and a range of photography artist models used implicitly to help candidates explore ideas. It was common for the use of digital processes and techniques to aid candidate's exploration of ideas. When successful these were used in a sophisticated manner to critically explore the established portfolio proposition. When unsuccessful, candidates used non-purposeful collage, tessellations, filters or colour variations which demonstrated out of context developments rather than a way of the candidate clearly extending ideas from the portfolio proposition.

Tessellating photographic imagery was common, and a hard way of picture making to produce work that resonates from it, causing some candidates portfolios to have a disconnected and end abruptly. Technical processes need to be used as a way to explore established ideas rather than be merely creative play.

Generally candidates demonstrated a purposeful awareness and use of colour. Many digital submissions worked in colour. Some successful use of integrated selective colour or limited use of colour across the submission to help the candidate illustrate the ideas they were exploring.

Where colour was used without any pictorial or conceptual intent it tended to hinder rather than enhance the work.

The printing quality of the work on portfolios was less varied. It was common for candidates to use photographic paper for submitted work. It is advised the quality of printing of photographic work needs to be consistent across the submission, regardless of the photographs sizing as to not disadvantage the candidate or to hinder the reading of work. If using a laser printer to produce the final photographic work it is advised a heavier weight of paper such as 140gsm be used.

The use of inappropriate or appropriated imagery should be highly cautioned. The submission of work needs to ensure it meets the criteria, maintain authenticity and copyright and ethical issues.

Printmaking

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

ACHIEVEMENT

Candidates who were awarded Achievement for this standard commonly demonstrated:

- a systematic approach either broad or narrow
- use of appropriate printmaking conventions and techniques
- the ability to select and order related works
- a relationship between individual and sequenced pieces of work
- the ability to generate and develop ideas across the folio
- the presentation of more than one idea
- work that meets the standard at Level 7 of The New Zealand Curriculum-Visual Arts.

NOT ACHIEVED

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

- did not demonstrate sufficient knowledge of the processes and conventions of printmaking
- appeared to have made a superficial investigation of the subject
- insufficient variety in their use of printmaking materials
- multiple use of same block so that there was no attempt to re-contextualise the image. The re –use or repetition of a few plates; sometimes repeatedly with minor colour shifts or by randomly cutting and collaging prints and/or plates with little or no understanding did not meet the requirements of the standard
- little evidence of the development of generated ideas.

ACHIEVEMENT WITH MERIT

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

- a systematic and purposeful investigation of printmaking conventions
- an extension of more than one idea
- increased skill in the technique selected
- a relationship between techniques and ideas that are appropriate to print conventions
- the capacity to take an idea, explore possibilities and make appropriate decisions
- critical selection and ordering of work in a related series
- evidence of clear development and extension of ideas across two panels
- strong references to established practice in print, both implicit and/or explicit
- the ability to work at or above Level 7 of The New Zealand Curriculum-Visual Arts.

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:

- critical decision-making that led to ideas being carefully developed, clarified and regenerated
- diversity in the extension and regeneration of ideas. (Regeneration can take different forms and can be done in different ways. It does not necessarily mean moving in a completely new direction)
- clarity of purpose from the outset, and convincing evidence of further exploration of their original ideas
- ability to use of artist references that goes beyond the model to build original ideas consistently and purposefully
- successful use of appropriate conventions with comprehensive understanding
- technical facility combined with the sensitive use of diverse processes and media.

OTHER COMMENTS

The practice of combining traditional and contemporary printmaking processes is continuing.

Candidates are increasingly applying different techniques including mono print, cut stencils, digital photographs and other digitally manipulated images and processes, polyester lithographic plates, photopolymer plate etching, photo silk screen, photo release, dry point etching on plexi plate, collagraph and woodcut, to make complex and innovative art works. Techniques are combined, layered, reprocessed or re-contextualised in different ways. And this list includes only some of the current techniques that are enjoying a growing popularity.

There is an increased use of technology applied to the making of prints in folios at this level and when used in combination with traditional print conventions, with understanding to regenerate ideas; candidates who engage in this practice are successful. For example installation can be used to inform new work, however this approach is better linked to a purposeful extension and regenerative process than an end in itself, although it can be.

Successful candidates show evidence of experiencing rich learning programmes that provide opportunities to develop individually and creatively. These candidates are probably also being provided with a substantial visual language and technical vocabulary that challenges, extends and allows them to work confidently and expressively in the field of print.

Candidates whose submissions, although technically outstanding, nevertheless offer little opportunity to demonstrate personal growth, are likely to be disadvantaged. If the layout of the work follows a pre-determined formula, revealing an emphasis on technique to the detriment of ideas development, or if there is seemingly purposeless repetition of images and plates, candidates are unlikely to excel.

Some candidates appeared disengaged with real printmaking while others appeared to hold misconceptions about contemporary print practice. While experimentation and pushing boundaries is to be encouraged, candidates must demonstrate an appropriate use of print conventions to produce a systematic body of work if they are to achieve in this standard.

Candidates are reminded that they should not rely on photocopies as the primary means to generate and develop images. This includes photocopies of a limited number of prints, cut collaged, re-photocopied, reduced and re-produced. Candidates should avoid excessive repetition of the same idea or plate. (Repetition is not a sequence and not a series.) While repetition based on an understanding of pop art could be a successful approach, too often repetition is undertaken without sufficient understanding of the concept of multiples in the context of Pop Art.

Sculpture

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

ACHIEVEMENT

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

- generated ideas in a systematic way but within a limited proposition
- used sculpture conventions to develop ideas, often in a literal way
- relied on a theme that was not well supported by sculptural conventions and/or processes.

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 reach the requirements of Level 7 of the new Zealand curriculum
- presented one-off technical investigations that consequently limited their ability to demonstrate the development of ideas across two panels
- showed limited consideration of a systematic approach by poorly documenting and editing their work
- demonstrated insufficient use of sculpture making conventions throughout the submission
- presented repetitious documentation such as several photographs of one sculpture, with no new information presented.

ACHIEVEMENT WITH MERIT

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

- established from the start a clear focus related to either formal and/or expressive properties
- indicated a concept on board one, which enabled a sustained and extended investigation
- remained alert to the possibilities suggested by the materials and techniques to support the extension of ideas
- used materials and processes deliberately to extend ideas.

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:

- used a range of processes of drawing and sculpture-making to show exploration and further development of ideas which enabled regeneration to occur
- selected particular characteristics of materials and construction to communicate a concept
- documented their ideas succinctly, without taking up large amounts of space on the folio, allowing plenty of room for clear documentation of more refined ideas
- presented a cohesive body of work.

OTHER COMMENTS

Numbers enrolling in this field are low, and yet Sculpture provides candidates with opportunities for spatial exploration and expression, where they might struggle with communication through two-dimensional means. Through sculpture, candidates can explore many contemporary models, processes and methods, all of them affordable and engaging. There is a wealth of tradition to draw upon, including local and international practice, historical, cultural and contemporary contexts.

In 2012 a broad range of issues were investigated, including the environment and real world events, as well as humorous and/or whimsical explorations. Candidates explored construction, three-dimensional structures, objects, installation and assemblage. Newer technologies such as time-based, performance and moving image were employed with varying degrees of success.

With the introduction of the digital portfolio it is critical that the candidate has a clear purpose when using these processes and that they research art practitioners working in these fields. The documentation of making sculpture or installing sculpture by filming is unnecessary. There was evidence of innovative approaches using new technological processes such as animation, performance, photo-manipulation, data projection, time based and moving image. Candidates should refer to the 'Digital moving image portfolio specifications' for further clarification.

Some candidates' work in 2012 was limited by the execution of just one idea or project. This approach was insufficient to satisfy the requirements of the achievement standard. Candidates **must** ensure that they explore a range of practices, methods and processes, informing the development of many ideas.

Presentation of work and the quality of the photographic recording was generally satisfactory. Most submissions were edited and ordered well, although candidates are again reminded to include descriptive dimensions and materials labels to assist in the reading of the work. For further information, candidates are reminded to refer to the explanatory notes in the achievement standard.