

National Certificate of Educational Achievement

2013 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

2013 was the second year of assessment using these newly aligned achievement standards. The smoothness of the operation of the verification process in 2013 indicates that the sector now has a good understanding of the requirements of the achievement standards, and the logistics of the actual verification process.

While there are no specific requirements about how the candidate is to order the folio work in order to meet the requirements of the standard, evidence of care and thought regarding portfolio layout is nevertheless expected. When verifiers look at a portfolio, they “read” the portfolio from top left to bottom right. This enables them to see the progression of the candidate’s work across the folio.

The process of selecting, editing and placing the work on the folio in a logical fashion enables the candidate to show their critical thinking skills, and can affect their access to higher-level grades. Logically, the clarification and regeneration of ideas can only occur following the initial generative work, and therefore generative material would appear on the board prior to evidence of development and extension of those ideas.

The folio board is not an “exhibition space” as such. If candidates use the board layout for this purpose, it could be difficult for them to satisfy the requirements of the standard.

When the candidate generates only a few ideas, they may struggle to satisfy the requirements of the standard because of a consequent lack of sufficient impetus material. Alternatively, when the candidate generates too many ideas, they may also struggle to show sufficient idea development. By contrast, those candidates who frame their project suitably around a specific proposal or brief (which they can later revisit), will have provided themselves with a useful structure for further development.

The development of ideas must involve a selection process. The selection process can manifest itself in a variety of ways, some of which are specific to the particular field. Nevertheless, drawing underpins each of these five standards. As such, drawing is seen as the manifestation of the candidate’s visual thinking whatever the field, rather than being considered solely as work made in dry media.

2013 Verifiers saw the evidence of highly successful teaching programmes that had supported student learning through the provision of suitably structured learning activities. The evidence of their suitability was apparent in the range of multiple, diverse outcomes that all related to a particular learning opportunity.

By contrast, programmes that create pre-ordained outcomes, or that are overly prescriptive, can place a ceiling on candidate performances, and lead to a high degree of conformity. Highly structured programmes can lead to a group of candidates presenting highly similar works – in the most extreme cases leading to multiple portfolio submissions of the same size and/or colour work, with virtually identical content and placement. Where work is highly similar in these ways it can be very difficult for verifiers to identify exactly how and where the candidate has generated and developed their own ideas.

Likewise, open-ended programmes where it appears that little or no guidance, direction or support, can also be problematic. Some submissions suggest that candidates did not receive adequate support. Open-ended, inquiry-based programmes that are well-structured, provide the strongest framework for candidates to achieve, while also showing their individual capability. Most programmes seen at national verification do manage to negotiate this middle ground, providing sound support without pre-ordaining outcomes.

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:

- relied heavily on appropriated imagery
- used design elements and their relationships with a lack of clarity of purpose, often repetitive in nature within and across briefs
- did not reference design models, or did initially but were not able to apply the identified conventions
- made limited connections between final outcomes, especially in branding submissions
- were well supported with the use and application of sound and established design practice.

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 meet the standard to achieve due to insufficient work
- generated ideas but did not show sufficient evidence of development of selected 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:

- used motifs in a variety of considered ways throughout the submission.
- demonstrated clarity of pictorial purpose
- considered the possibilities that type and a variety of imagery offered, and there was a greater shift between briefs whilst being able to maintain continuity
- showed evidence of purposeful decisions regarding choice of colour palette, texture and treatment of surfaces.

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 sophisticated handling of typography, imagery, surface, space
- handled colour well and the relationships between these elements
- maintained a sense of invention and reinvention appropriate to their established aesthetic
- explored options thoroughly using an established visual language.

OTHER COMMENTS

Most candidates sequenced their work appropriately and were able to show that they had adopted a systematic approach to making Design work. Most candidates used appropriate sources and readings, and their use of these sources indicated a relatively sophisticated understanding.

Contemporary media (as apps, websites, skins for i-phones) appeared frequently in candidate work. Some candidates explored the potential of interactive or animated web design. Others showed a sensitivity towards surface and treatment of the entire 'canvas'.

For 2014, candidates are encouraged to include a minimum of three briefs in order to establish a sufficient range of material for assessment. Candidates should consider the problems associated with undertaking too many briefs, as this can significantly restrict their opportunity to show development, extension and regeneration.

When a design brief does not enable the candidate to change image, format or consider new ideas, it effectively restricts the opportunity to show development. The simple application of design to a format implies repetition rather than development and extension. The inclusion of a 'situation' can allow candidates to be clear about the purpose of their work, allow contextualisation and further reading of the work.

The reference material used on the mood board, a compilation of original photographs, source material and artist models identified for the candidate options for experimentation, all assist the verifiers in the reading of the work, as well as identifying a target audience. Showing an awareness of the conventions of photography in the initial photo shoots allows candidates to demonstrate their in-depth understanding.

Photographs of the final designs in context, such as packaging, sculptures, card models, can be compromised through poor quality photographs.

Candidates are reminded that having clear hierarchies of scale assist in the reading of the work. A disproportionate amount of space taken up with research can limit the scope for achievement. Connected with this was the issue of labelling which appeared to take precedence over the actual artwork.

When making a double page spread, candidates should be mindful of the need to consider the changes in font size of the body text when the work is up-scaled for a final outcome. Candidates need also to consider the constraints of the particular field, such as the gutter and consistency of format. Overall, however, this particular discipline seems to offer candidates opportunities to show an in-depth understanding of design conventions successfully.

While the layout and presentation of Design work has improved greatly over the past several years, candidates are reminded that the scale of final works should be appropriate to purpose, eg. cd-sized packaging for cds. Three-dimensional briefs such as packaging and multi-fold brochures were well considered for their multifaceted characteristics – where and how they fold, and how surfaces interact with each other. Die cutting was also another well-handled proposition. Popular themes in 2013 included tea-making and associated products, bands and music, manga and illustration, food, fashion & sport. These themes were applied to a variety of contexts and genres, and whilst candidates

clearly were given license to take ownership of their work, and within the school's programme, there was not an over-reliance on contemporary culture.

In the illustration-based submissions, candidates achieved levels of success through the explicit use and application of the Design process. These successes included evidence of research into existing models, generation of ideas to show a number of possibilities, and refinement of concepts and resolution. Candidates consistently applied these to characterisation, placement of the character(s) within a context for graphic novels, and storyboarding, all of which eliminated any reliance on appropriation. Candidates used a variety of rendering processes, and these were considered appropriate to the purpose.

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 work in a manner that clearly demonstrated some evidence of decision-making regarding sequencing and editing
- used appropriate painting conventions and techniques
- demonstrated ability to generate and develop ideas but they did not recognise opportunities for extension
- produced work consistent with expectations of learners studying at level 7 of the Visual Arts 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:

- provided insufficient evidence of a systematic development of ideas
- relied heavily on the use of dry media or limited painting conventions throughout both panels
- began with a limited idea or insufficient pictorial information to sustain a body of work and had difficulty developing their proposition across two boards
- produced work inconsistent with 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 more than one idea within a clearly articulated, systematic approach
- demonstrated a systematic and purposeful investigation of painting conventions
- demonstrated purposeful use and understanding of processes, procedures materials and techniques within painting
- used established or contemporary painting models and showed a clear understanding of the genre being developed across the submission
- understood clearly 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.

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 sustained investigation that showed evidence of critical decision-making and ideas being carefully developed, clarified and regenerated
- demonstrated fluency and a thorough understanding of processes, procedures, materials and techniques within painting
- developed a cohesive body of work that utilised a range of ideas from established practice implicitly and inventively.

OTHER COMMENTS

Submissions in painting for 2013 continue to reflect wide-ranging responses to and interpretations of the achievement standard. While approaches to contemporary visual culture continue to feature prominently, this year there was an increase in submissions dealing with more traditional methodologies and subject matter, including still life, landscape, and portraiture.

It is unfortunate that uniform approaches to painting continue to emerge across a number of submissions. Consideration should be given to how these types of programmes are delivered, to ensure that the sometimes prescriptive nature of the instruction does not limit or constrain individual candidates to extend and regenerate their own creative ideas.

Achievement at the highest levels was possible when candidate work showed evidence of appropriate guidance and assistance in extending their practice. Candidates whose work showed exposure to a range of artistic models, and whose work showed a sustained level of engagement with a proposition, or where several lines of enquiry were explored, extended and regenerated, were suitably rewarded.

Although a valid practice in contemporary art, an over reliance on digital processes, and/or painting over the top of photocopies definitely limited the scope of opportunities for students to demonstrate understanding and proficiency in using painting conventions.

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 a greater understanding of the constraints and characteristics of the medium.

Successful candidates showed understanding of layout to assist in the reading and understanding of the body of work. Some candidates continue to disadvantage themselves with poorly ordered submissions. Large works as a resolution were sometimes problematic in attaining a successful conclusion. Candidates who used one or two large-scale works on their second panel limited their opportunities to achieve at the higher grade levels.

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:

- had a systematic approach to their subject matter, which enabled it to be connected within a body of work
- photographed their chosen subject matter in more than one way, by the using of photographic conventions such as differing viewpoints, camera angles and depth of field
- presented a narrower beginning to their folio and a limited investigation across the submission
- had a limited range of ideas that were investigated
- were inconsistent in their decision-making around the editing, sizing and sequencing of ideas.

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:

- generated a limited amount of work from a single idea which was investigated in a narrow and limiting way that did not allow sufficient scope for development
- failed to show a systematic approach to the development of ideas, evidenced by decisions made around the sizing, sequencing and layout of their work
- repeated some of the same photographic imagery
- had a heavy reliance on large imagery printed to fill in the submission space, thus limited the space for the candidate to show the generation and development of 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 purposeful decision making in the editing, sizing and sequencing of the work across the submission
- established a proposition that demonstrated a clear pictorial intention from the start
- showed a use of formal elements and photographic conventions to investigate and extend the folio proposition
- implicitly referenced artist models thereby providing options to help the candidate to purposefully explore more ideas
- demonstrated a sound understanding of photographic conventions and technical aspects.

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 initial folio proposition, allowing the candidate to explore in-depth and across a range of ideas, allowing them to regenerate ideas
- demonstrated a strong understanding of photography practice by using a broad range of implicitly referenced artist models that provided a range of successful options to help candidates explore in-depth and regenerate ideas
- demonstrated clear and critical use of editing, sizing and sequencing of the ideas across the submission to show critical decision making, clarifying and ongoing regeneration of ideas
- confidently investigated ideas through the chosen subject matter, which were connected pictorially and conceptually
- successfully created multiple photo shoots with a strong sense that the candidate had edited off weaker work or repetitive ideas
- had a strong personal ownership and connection to the work and combined their own ideas with established photographic practice.

OTHER COMMENTS

The majority of the 2013 photography portfolios established a proposition based around candidates' individual interests. These included youth culture or issues around youth culture at school, self-identity and home life. More popular than in previous years were themes of landscape, foliage and plant subject matter. Some portfolios explored the figure in a landscape. Submissions exploring the figure often did so through a narrative and used either a pictorial or a conceptual approach.

Narrative continued to be a popular photographic genre for candidates. Candidates find it easy to develop ideas within a narrative approach. Highly successful candidates who embarked on a narrative approach had a good understanding of the achievement criteria and were able to push and explore their pictorial ideas to demonstrate extension or to regenerate ideas. Most narrative submissions showed an increasing awareness of pictorial development. Weaker candidates embarked on exploring only a finite narrow and predictable narrative approach. This approach was likely to hinder their exploration of ideas.

Candidates who embark on a narrative folio proposition are reminded to ensure they are developing their pictorial ideas, not just the narrative itself. If they are not developing their pictorial ideas, they may consequently be limiting their ability to extend or regenerate ideas.

Some 2013 submissions combined sculptural established practice. This was managed with varying degrees of success. Such an approach can limit the photographic conventions that drive the pictorial picture making. While this approach can be used successfully, it needs to complement the photographic conventions already established for a photography submission.

More documentary submissions were submitted in 2013 than in previous years. Candidates who explored a documentary approach showed they had a greater awareness of how to push and explore within this genre. They explored pictorial ideas within their documentary submission, and consequently were more likely to be awarded excellence.

Although very few candidates now use analogue photographic processes, those who did had a sound understanding of analogue techniques and processes and were able to do so successfully to explore ideas.

The majority of candidates showed a good understanding and a careful use of colour. Colour was often used to support thematic concerns or for symbolism, such as the use of black and white to symbolise the passing of time or time past. In 2013 there was a decrease in formal picture-making and the use of established photographic conventions such as lighting, depth of field, aperture, shutter speed and camera composition.

Candidates who were highly successful in 2013 explored ideas using technical photographic conventions. They showed they had a sophisticated and strong understanding of light. While it is good for candidates to have strong personal ideas or a narrative folio proposition, they still need to use photographic conventions.

Weaker submissions explicitly used artist models, but these artist models appeared disconnected from the earlier work, thus making the later investigations appear as creative play.

Candidates are advised to be very careful in the selection of appropriate surface and weight of photographic paper to ensure that printing inks are well-supported, and that a suitable range of tones is achieved. If candidates opt to use a laser printer to produce the final photographic work, they are advised to use a heavier weight of paper such as 140gsm.

The sizing, layout and placement of the photographs on the board are important considerations in relation to the candidate's sequencing of ideas. Placement issues impact on the clarity and readability of the work. Candidates should ensure they leave a small amount of space around an image to allow for ease of reading of the work.

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:

- established a good beginning or starting point, sufficient to sustain a consistent and systematic printmaking investigation over two panels at the national standard as defined by the level seven strands of The Arts in the New Zealand Curriculum
- demonstrated the generation and development of ideas in related works within the field of printmaking
- demonstrated a selection and ordering of related works showing some editing and understanding of art making conventions and ideas in printmaking
- made reference to established printmaking practice (used one or more artist models) in the making of individual and related works
- used at least one printmaking technique appropriately showing the characteristics and constraints of the selected convention(s)
- showed a connection or relationship between the drawings, ideas development and field specific conventions (eg if the print process used is woodcut then the drawings acknowledge the characteristics and constraints of the woodcut).

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:

- provided insufficient evidence of a systematic development of ideas
- began with a limited idea or insufficient pictorial information to sustain a body of work and had difficulty developing their proposition across two boards
- produced work inconsistent with 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:

- established a very good beginning or starting point, sufficient to sustain a systematic and purposeful printmaking investigation over two panels
- demonstrated the generation, development and extension of ideas in related works within the field of printmaking
- demonstrated a selection and ordering of related works showing the ability to edit and make decisions with understanding of art making conventions and ideas in printmaking
- made reference to established printmaking practice (used one or more artist models) with understanding in the making of individual and related works
- used at least one printmaking technique with control to show understanding of the characteristics and constraints of the selected convention(s)

- demonstrated evidence of purposeful connections or links between drawings, developments and the extension of ideas and the selected conventions in series or sequences of individual and related works.

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 the ability to develop, clarify and regenerate ideas in related sequences of work within the field of printmaking
- showed the ability to critically evaluate, select and re-order related works with comprehensive understanding of art making conventions and ideas in printmaking
- used at least one printmaking technique with facility, showing comprehensive understanding of the characteristics and constraints of the selected convention(s)
- gave evidence of fluency in the selection and use of appropriate print conventions and ideas are clarified and integrated in a body of work
- gave evidence of clarification and critical selection in the connections or links established between drawings, developments, extension and regeneration of ideas and the selected conventions used in a body of work
- demonstrated evidence of confidence, innovation and facility in use of conventions and in critical decision making that is sustained and evolves over two panels (and that could be continued or developed further).

OTHER COMMENTS

For a folio to meet the requirements of this standard, the work must show evidence of planning and ordering in a systematic way. Folios assessed as at the weaker end of the spectrum are likely to show insufficient evidence of planning and ordering of the work, and insufficient evidence of a decision-making process. Weaker propositions frequently rely on singular pictorial ideas that are either minimal, repetitive, or that are not sustained in a systematic way to meet the requirement of the standard.

In 2013, weaker propositions were characterised by a number of features including an over-reliance on photocopies (including photocopies of a limited number of prints that are cut, collaged and re-photocopied) as the primary means to generate and develop ideas. They tended to use excessive repetition (rather than a sequence or a series) of the same idea or plate.

Weaker propositions also showed over-reliance on collage, stencils and spray paint with little evidence of engagement with, or understanding of, actual printmaking conventions. 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.

To achieve at Merit a folio must show evidence of purpose and the extension of ideas. A folio that uses specific materials well (i.e. applies knowledge of print conventions) and demonstrates understanding of the formal aspects of art making may demonstrate some elements of a Merit grade. However, the evidence must fulfil the Merit criteria of the standard. If there is insufficient evidence of the extension of the ideas for example but everything else is at Merit level the folio will be assessed as demonstrating the characteristics of a high Achieved performance.

Deciding if a folio is above or below the Excellence boundary requires careful

consideration of the achievement criteria for Excellence. The folio must meet all the criteria for Excellence (but not necessarily in equal proportions).

For example, the folio may be purposeful in the arrangement, presentation and clarity of ideas conceptually, but might not address the conventions of the field sufficiently to be convincing. Alternatively, the folio might address one thematic concern (or a series of related ideas) in depth but the evidence for clarification or regeneration might be confined to just one work, for various reasons. Some identified inconsistencies such as these will not necessarily prevent a folio from reaching an Excellence grade. A mid-Excellence folio is likely to be one in which all the evidence is convincing and the facility appears effortless. A high Excellence folio, by extension, is one in which the candidate is working well above the national standard as defined by the level seven strands of The Arts in the New Zealand Curriculum.

The growing trend to move to installation as an extension or regenerative device can be effective if it is applied with some understanding of the appropriate conventions.

Candidates need to be self-critical in their decision to use installation. They must provide evidence of an appropriate editing, selection, and clarification process where different conventions are applied with understanding and in context, and not simply as another surface to print an image.

Used to inform new work, or in the right context, this approach can lead to purposeful extension and regeneration.

The growing diversity of print practices is a very positive trend and at the higher end (mid-Excellence range), photocopies, cut stencils and collage are used seamlessly in combination with more traditional print techniques to demonstrate facility and in depth understanding of printmaking conventions.

The use of photocopies and/or photo release and digital prints in this field can also be used appropriately to extend ideas (or, as in lower placed folios, as a replacement for an engagement in print practice).

Candidates who employ a broad proposition are able to use critical thinking skills to use selected ideas and functions as a sound regeneration point.

Strong propositions often investigate a range of technical and pictorial conventions. Candidates who purposefully employed selected conventions across a range of sequences achieved at the Merit and Excellence level.

The practice of combining traditional and contemporary printmaking processes is continuing and is becoming more sophisticated. There is an increased use of technology applied to the making of prints in folios at level 2 and when used in combination with traditional print conventions, with understanding, successful candidates are able to provide evidence of:

The production of a purposeful or fluent body of work by making individual, related works that are critically selected to form a series or sequences showing generation, development, extension, clarification and regeneration of ideas within the art making process and understanding of art making conventions and ideas within printmaking.

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 often within a limited proposition
- used sculpture conventions to develop ideas, frequently in a literal way
- presented a sufficient though minimal number of sculptural outcomes which limited opportunities to extend ideas
- generated and developed ideas, and used appropriate sculptural conventions with the level of control expected at the lower end of level 7 of the Arts in 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 an insufficient number of sculptural outcomes for the 12 credit weighting of the standard
- demonstrated insufficient use of sculpture making conventions throughout the submission
- did not reach the requirements of Level 7 of the Arts in the New Zealand 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:

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

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:

- identified a clear proposition that thoroughly explored a range of appropriate established sculptural conventions
- used highly appropriate sculpture drawing techniques to effectively transition shifts throughout the submission
- demonstrated fluent use of media and processes
- demonstrated strong editing and layout of board to clarify ideas
- used fluent documentation to support the clarification and regeneration of ideas.

OTHER COMMENTS

Sculpture offers candidates an opportunity to investigate a broad range of technical and conceptual concerns in an open-ended and exciting field of study. Candidates interested in ideas can push boundaries by investigating a wealth of established and contemporary sculpture practices to inform and extend their inquiry. Sculpture offers opportunities to extend thinking outside of a two-dimensional investigation and allows candidates to take ownership of the technical direction of their individual study in response to a wide range of possible sculptural materials and processes.

In 2013 it was pleasing to note that there were increased numbers of submissions that utilised accessible and low cost materials with sophistication and sensitivity. Materials need not be expensive or difficult to store in order to produce insightful submissions that demonstrate fluency in the use of materials, and clear and purposeful regeneration of ideas in response to established sculpture practice. Successful submissions demonstrated an extended investigation with clear editing of work and understanding of hierarchy in the presentation of high quality images.

2013 saw a number of submissions that investigated customary cultural conventions while incorporating additional contemporary sculptural concerns and techniques. This approach enabled candidates to extend and regenerate their ideas successfully.

Less successful were folio boards that relied heavily on the use of explanatory text to attempt to develop or extend ideas. Submissions that investigated political or social issues needed to be grounded in established sculptural practice rather than relying on a purely conceptual framework. A number of 2013 candidates were found to be experimenting with materials without an understanding of the sculptural conventions that would support this experimentation.

It is critical that candidates are aware of what they are attempting to achieve in sculptural terms in order to achieve success. Research, even in small quantities, is crucial for allowing candidates to access and understand a range of sculptural approaches that support their practical investigations.

Some 2013 candidates relied on a narrow body of work (in some cases a single piece of work, which was then photographed in a number of settings). This approach did not allow for a sufficient generation and development of ideas.

Where performance or time-based investigations are undertaken, candidates are encouraged to include information regarding site and duration of the performance and any additional relevant information.

Research into the field of practice they are entering is very important for candidates. This enables them to gain an understanding of appropriate conventions. Digital submissions can offer an appropriate presentation method for time-based submissions.

Where possible, teachers are encouraged to send Sculpture submissions for verification as numbers of submissions in this format are low. Feedback in relationship to the standard is particularly helpful in smaller fields such as sculpture, where there are fewer samples from which to select exemplars.