

National Certificate of Educational Achievement

2014 Assessment Report

Visual Arts Level 1

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

STANDARD REPORT

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:

- sustained a development of more than one idea over two panels by modifying and developing their approach as they made consecutive art works
- handled media competently enough to record shapes accurately and use tone to represent form
- presented a body of works that were thematically or pictorially linked and informed by a proposition (visual or conceptual) that was introduced early on the first panel
- made reference to established practice in their own work across both panels
- demonstrated some understanding of art-making conventions when producing art works
- applied a selection of still and moving image conventions in the case of digital moving image submissions.

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 unrelated or randomly combined artworks that did not function as a body of related work, or demonstrate development of ideas
- did not produce enough work to fill two panels (i.e. large gaps between works or at the end of panels, or only a single panel completed), or presented many incomplete works
- produced some work at Level 6 of the Curriculum but did not sustain this across two panels
- presented several repeated very similar works that did not show development from one to the next
- did not demonstrate a sufficient understanding of what was required to develop ideas at Curriculum Level 6
- did not reference established practice when producing work
- showed limited awareness of spatial and compositional concerns
- used only one media across the two panels
- did not reach Curriculum Level 6 in their use of media; this was often evident in the recording of information from subject matter, or the rendering of form in wet media
- showed a lack of understanding of still and moving image conventions in digital 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:

- selected, ordered and edited their works to show a considered and systematic approach to decision-making
- presented clear evidence of the links between consecutive works, showing the systematic development of ideas
- used a consistent colour palette to support the reading of the body of work
- combined tonal modelling and detail successfully
- responded to earlier works when making new art works, building upon or sustaining a coherent sequence of making
- made clear reference to relevant established practice
- showed the influence of multiple artists, but often without a depth of understanding
- demonstrated meaningful development of a range of ideas, making appropriate use of pictorial conventions, media, and techniques
- produced a body of works that clearly related to the proposition
- showed control of media and understanding of a range of still and moving image conventions in digital moving image submissions.

At the very bottom of the Merit grade range candidates often demonstrated varied control of media, or inconsistencies in the systematic development of ideas.

At the very top of the Merit grade range candidates often demonstrated episodes of fluency, but this was not sufficiently sustained across both panels.

At the low end of the Merit grade range there was sometimes evidence that candidates had struggled with editing and ordering works, and systematic development was not clearly evident.

Often in design-based submissions that operated at the top end of the Merit grade range candidates showed fluency in the use of design conventions when closely referencing particular examples of established practice, but struggled to maintain this level of fluency when developing their own work.

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:

- took ownership of their response to the proposition or programme of learning they were working with
- made reference to multiple artist models or approaches to established practice in their response to the proposition. This aided them in presenting novel or quite complex solutions as they clarified their ideas
- showed consistent fluency with all media used
- demonstrated an in-depth understanding of the thematic and pictorial concerns they were investigating
- showed clear understanding and meaningful use of a wide variety of pictorial and conceptual approaches from relevant established practice
- demonstrated evidence of in-depth research into well-chosen artist models

- made reference to multiple artist models or approaches to established practice in their response to the proposition :this aided them in presenting novel or quite complex solutions as they clarified their ideas
- were consistently able to identify their most successful works for further development and clarification
- linked works on the second panel to ideas and imagery on the first panel and extended these in new directions based on discoveries made in earlier works
- took risks when experimenting within the parameters of their proposition, and resolved artworks successfully
- showed a high level of awareness of and ability to apply a range of still and moving image conventions fluently across digital moving image submissions.

OTHER COMMENTS

Schools and candidates once again showed a good understanding of the requirements of AS 90916. The majority of schools appear to be using national exemplars or previous school benchmarks to make sound grade judgments for their candidates. Verifiers were able to affirm most school assessor decisions.

Structured programmes, while supporting less-able candidates to present work that showed clear development of ideas also limited the opportunities for more confident candidates to demonstrate their ability to make their own critical decisions about production, selection and placement of work. When designing programmes schools are encouraged to provide sufficient flexibility for candidates to take ownership of their art making for themselves.

There was once again evidence on many folios of work from several visual arts fields. When designing cross-field approaches schools should consider how work from different fields can be integrated in ways that demonstrate clear links and the development of ideas. Candidates must also be given sufficient opportunity to become competent in all media used on a folio, so that they are not let down by a lack of control or fluency with one particular media.

A wide range of genres and themes were evident in the programmes and individual folios presented. It was pleasing to see more expressive and painterly approaches being taken in some programmes, along with consistently popular choices like still-life and portraiture, pop culture and illustration contexts. Sculptural and installation-based approaches were also evident, often used as a tool for generating new responses to previous works.

Presenting well-edited short sequences of works enabled candidates to show a convincing depth and clarification of ideas for Merit and Excellence. Successful teaching and learning programmes tended to provide candidates with multiple opportunities to clarify ideas by presenting five or more works on the second panel.

Printmaking continues to maintain its presence in successful submissions, using techniques such as stencilling and screen printing, and combinations of digitally and traditionally printed imagery.

When presenting work as digital moving images, or as digital prints for design or photography-based submissions, candidates must ensure that more than one media has been used in the production of the work. It was pleasing to note that very few submissions did not meet the requirement for presenting a range of media.

When schools submitted folios in both formats (some digital moving image, some two panel portfolios) most demonstrated a consistent assessment across both presentation modes. Selection of music and other sound elements was generally well considered, and there was a move away from narratives driven by a single soundtrack. Candidates are reminded to pay close attention to art-making conventions such as camera angle, framing, composition and contrast when producing moving image works in order to show an understanding of the tikanga of art making, as assessed by this standard.