

National Certificate of Educational Achievement

2014 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

It was evident across the vast majority of submissions in 2014 that a structured approach to the folio format, incorporating individualised learning opportunities is now a typical approach for successful teaching programmes. This appears to enhance student engagement while also reflecting the inquiry-based learning approach characterised by the Visual Arts. Highly structured programmes or open-ended programmes, where little guidance or direction are provided are less evident across submissions for verification.

At lower levels of achievement across the fields candidates were obviously still developing the practical knowledge required at this curriculum level. Some of these candidates needed additional opportunity to become suitably proficient in the techniques and media of the particular field before attempting the external standard. Candidates who did not achieve the standard often needed additional support in this area to scaffold from prior learning, so their practical knowledge was at the expected curriculum level. Candidates attempting this standard should possess an adequate level of skill, or be guided in their propositions, to work with appropriate artist models, media and techniques where they are confident.

The process of drawing underpins each of the five standards. As such, drawing is seen as the manifestation of candidates' visual thinking, cycles of action and reflection, with the resulting decision-making clearly evident through the arrangement of work on the folio.

Department books and magazines were utilised by candidates to explore established practices. This is increasingly supplemented by diverse contemporary practices sourced via the Internet. Ensuring that the chosen practices are appropriate, relevant to the field and directly support the candidate's particular proposition, contributes directly to success in these standards. Candidates should be guided to select established practices for their inherent values; that is selecting a range of models that relate to each other and the candidate's proposition.

The use of appropriated imagery has expanded. In most cases it would have been more advantageous for candidates to generate their own imagery. The use of appropriated/ found imagery should be acknowledged and used for a particular objective. Schools need to provide guidance to candidates about the nature of copyright and the appropriation of imagery from popular culture. Candidates are discouraged from the wholesale use of found imagery unless it directly relates to the strategy of appropriation. Successful submissions used found imagery initially as a springboard for future pictorial development and critical conceptual thinking and selecting. Found imagery can be related to conventions within fields, for example the use of stock photography to advance preliminary concepts prior to generating final imagery.

The purpose of the digital moving image format is primarily to support achievement of candidates whose propositions require this to present adequate evidence for assessment purposes. Propositions that are primarily static, two-dimensional evidence should be presented as folio board submissions. For example; a design submission where a typical logo/branding brief has been animated and provides a few seconds of the interactive website may be best suited overall to a folio board submission. In contrast, a candidate who is mostly creating sculptural, time-based performance works could chose to submit this as moving image to ensure that the evidence can reflect the totality of their study.

Candidates presenting assessment evidence digitally should be encouraged to make this decision early in the academic year to ensure that presenting in this format is embedded in

their process and does not override the development of ideas. Teachers supporting candidates submitting evidence in this format need to guide students to edit to the allocated time wisely, with minimal moments (if any) spent on transitions or identification/labelling.

Assessment specifications should be checked for any changes. The issue of candidate's NSN numbers being affixed directly and permanently on top of candidate work has become widespread, as has large cardboard flaps affixed to the tops of boards – both of which should be avoided. The number of printmaking and sculpture submissions sent for verification remains low. Schools should ensure that they rotate the fields sent for verification regardless of entries. This ensures that assessors have recent benchmarks appropriate to the school context and programmes that have been nationally verified to support assessment decisions.

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:

- used and applied sound, established design practice to support idea exploration and development
- relied heavily on appropriated imagery and used design elements and their relationships with a lack of intent
- made very basic decisions which were often repetitive in nature within and across briefs, rather than selecting and extending from a range of ideas
- made little or no reference to design models initially and were not able to apply the identified conventions
- made limited connections between final outcomes, especially in branding contexts

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:

- generated ideas but did not show sufficient evidence of the development of selected ideas
- lacked clear sequencing to provide evidence of a design process that showed development
- provided insufficient briefs and/or applied conventions and techniques below the expected curriculum level.

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 design motifs in a variety of considered ways throughout the submission
- demonstrated clarity of pictorial purpose therefore legibility was less of an issue
- considered the possibilities offered by type and a variety of imagery
- created a discernible 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:

- generated their own imagery to provide a rich source for subsequent regeneration
- demonstrated a sophisticated handling of typography, imagery, surface and space
- consistently handled colour and the relationships between this and other design elements with a critical approach
- maintained a sense of invention and reinvention appropriate to their established aesthetic across the submission
- explored options thoroughly using an established visual language
- made evaluative critical decisions throughout the process at a consistently high level.

OTHER COMMENTS

The inclusion of an overall brief in design submissions established a clear proposition and identified the conventions with which the candidate was engaging. It also supported and guided candidates with the selection, editing and ordering of their work. Most design submissions dealt with an adequate number of briefs. Candidates who included a minimum of three briefs were able to establish a sufficient range of material for assessment. Conversely some candidates experienced problems associated with undertaking too many briefs, and this restricted their opportunity to show the development, extension and regeneration necessary for achievement at excellence level.

Candidates who used a mood board to introduce their submission which dealt with colour, imagery, and typefaces established a clear direction for development. This often indicated a higher degree of engagement by the candidates and set the tone for the rest of the work. There were a variety of ways in which this introductory information was organised, which included analogue and digital collages, and finished pictorial illustrations.

The selection and use of appropriate artist models provided direction and enhanced the opportunities for candidates to show understanding. Candidates were then able to show that they understood the conventions of established practice, for example; observing and using the characteristics and constraints of logo design.

Most candidates sequenced their work appropriately and were able to show that they had adopted a systematic approach to making design work. A clear hierarchy of information was indicated by an incremental increase in scale appropriate to purpose. Readability of the submissions was enhanced by allowing sufficient space between artworks. The inclusion of an excess of preparatory work in some cases restricted candidates' opportunity to present an edited and selected body of work that demonstrated understanding.

In illustration submissions, candidates needed to be more mindful of their engagement in the design process by locating and separating outsource imagery from the subsequent

generation and development of ideas. The production of original design illustrations allowed candidates to extend, regenerate and clarify ideas. Artwork was used that was clearly not the candidates' own and it should have been labelled or acknowledged as such.

A cohesive treatment of colour in branding and promotional submissions across different briefs was indicative of systematic working, and provided opportunities for regeneration of ideas. Candidates needed to ensure that the selection of coloured and tonal backgrounds on which the work was mounted was made with care as this affected the reading of the submission.

In some cases enlarging works which had been made originally using a smaller resolution resulted in pixilation and a significant drop-off in image quality. Re-sizing to different proportions without due consideration for conventions, resulted in the stretching and or distortion of artworks. Candidates needed to ensure that document sizes were appropriate to purpose to show understanding of conventions at this level.

Contemporary media (such as apps, websites, skins for mobile phones) which are part of candidates' cultural milieu, appeared frequently in candidate work. It was evident across submissions for verification that there was flexibility within programmes, which allowed candidates to take ownership and fully engage and sustain interest over the whole submission.

Three-dimensional briefs such as packaging, multi-fold brochures, promotional vehicles and sculptures allowed candidates to engage with conventions of space and scale, and were well-considered for their characteristics. Die-cutting was also a well-handled proposition. Where candidates had initially engaged in two-dimensional design, the subsequent use of a three dimensional format allowed for a re-consideration of ideas and enhanced scope for further making and extension. Photographs of the final designs in context, such as packaging, sculptures, card models and magazines were generally handled well. The majority of submissions were not compromised through poor quality photographs documenting three-dimensional 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:

- worked systematically to demonstrate evidence of decision making in a body of work
- began with a proposition or subject matter that provided sufficient information to generate ideas and provide possibilities for development
- worked from a limited proposition which prevented further development from being sustained to show extension
- engaged with paint conventions and referenced traditional and/or contemporary painting practice
- demonstrated evidence of control of painting methods and processes at the associated curriculum level

- relied on a thematic or narrative approach to the detriment of picture making concerns
- used techniques that limited their opportunity to show understanding of paint conventions.

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 limited evidence, below the expected curriculum level, of the use of painting processes, materials and techniques and insufficient technical control in the application of media
- relied heavily on the use of photocopies (including painting over them), collage, found images and stencils rather than engaging with painting media to generate and develop ideas
- began with a limited proposition, often using found or appropriated imagery which lacked sufficient resource material or subject matter to develop from
- showed a lack of systematic development
- used random or unrelated imagery
- arranged work on the portfolio randomly and without consideration as to how the 'reading' of the images could show a systematic approach.

ACHIEVEMENT WITH MERIT

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

- identified traditional and contemporary artist models in their work and used more than one reference to develop and extend pictorial ideas
- used paint conventions with technical skill and understanding
- demonstrated a systematic and purposeful decision making process in the extension of the ideas and in the understanding of painting conventions selected to advance ideas
- created generative works on the first panel that provided clear evidence of understanding and extension
- lacked clear decision making by the second panel, characterised through inconsistencies in the layout and repetitive or poor decisions in the later stages of the folio which prevented regeneration of 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:

- demonstrated clear intentions from the beginning of the folio and used drawing as the central means to explore a range and/or depth of ideas with purpose and understanding
- worked intelligently to refine and clarify their proposition to make original work
- edited and ordered the work to make evident the purposeful and critical decisions that clarified, regenerated and resolved aspects of the original proposition
- demonstrated a high degree of technical skill with media and understanding of how paint conventions can be used to support the clarification and regeneration of ideas

- provided convincing evidence of further exploration of their proposition by introducing additional artistic references that facilitated regeneration of ideas in new work
- demonstrated an in depth knowledge of traditional or contemporary paint practice.

OTHER COMMENTS

Evolution in the approaches to painting at level two were apparent and provided an overview of current painting practice and prevalent trends across the sector. Practices from the 2014 verification process indicate that this field is frequently subject to other influences including the filtering through of different conventions from the other fields. The impact of increased access to technology and digital media continued to change the way candidates thought about and planned their work. The use of collage, new media and digital processes has evolved and become embedded in painting practices. The Internet, access to computers and photocopiers has also led to technology becoming an integral part of visual language in this standard. Currently the evidence reveals a diverse spectrum of practice.

At the higher end of performance in the standard, photocopies and digitally generated layers were used to recontextualise and extend picture-making concerns with comprehensive understanding. The best of these included the candidate's own work as reproductions to layer and enhance composition or enrich the surface and it was clear the photocopier was simply part of the candidate's vocabulary. It was also clear in these samples that paint was still a major part of their painting practice.

As candidates become accustomed to working with new media, its use becomes intuitive and subtle, firmly embedded in their practice with a corresponding improvement in their understanding. Photocopied and printed reproductions belong on this spectrum. At lower performance levels some candidates relied on; photocopies, over-painting/colouring-in of reproductions and collaged reproductions on paintings to mask poor drawing skills. When collage is employed successfully, it supports a rich visual language, especially if it is applied in context or used as part of the investigation of surface and layering of images. It can be problematic when it is used instead of paint or in random assemblages of disassociated images. Candidates need to use an artist reference to inform their intentions for series of works.

The growing use of Pinterest led to a reduction in candidates' use of their own resource imagery which is a particularly unhelpful trend. It is recommended that candidates' use of appropriated resource imagery is carefully guided and wherever possible they are encouraged to source and generate their own images. Appropriation of cartoon imagery was another trend that frequently prohibited candidates' opportunity to explore their own ideas and limited possibilities for pictorial development. Such appropriation should be employed with an understanding of what appropriation is, in an art-making context. It would also be helpful for candidates to reference artist models to enhance their understanding and strong teacher guidance is recommended if candidates elect to work in this way.

Counter-reactions to trends were also significant at this level. A move away from abstraction and technology towards more traditional, figurative work and realism was apparent across the sector.

At higher levels these combined picture making with a comprehensive painting vocabulary. However, the use of grounds, experiments with layering, glazing and scumbling, combined with relevant artistic references and understanding of picture making conventions would

increase candidates' opportunities for Excellence. Too often paint is used to 'colour-in' with little consideration to preparation of the ground or colour compositionally.

The visual arts have been characterized by a wholesale questioning of what a work of art is on the most fundamental level. Instead of thinking of a painting as an object, many candidates approached their art making from a variety of alternative points of view. With attention to history, theory and practice, approaches to painting have evolved to address very contemporary concerns. These include topics from social media, street art, graffiti, virtual reality, the cinema, politics, social issues, religion, cartoons and culture. Humorous or political ideas explored at high levels of the standard showed intelligent thinking processes associated with an understanding of paint conventions.

With so much choice it is not surprising candidates are employing alternative artistic devices to explore ideas, those who succeed keep in mind that this standard requires the production of a systematic body of work that shows understanding of ***art making conventions and ideas within painting***. When planning programmes and advising candidates incorporating these emerging practices, careful consideration should be given to; identifying the painting conventions being used, identifying the picture-making intentions, referencing appropriate artist models related to new media and digital processes and only including reproductions/photocopies when it is valid to the proposition.

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:

- used a linear approach applying the same, limited pictorial concerns throughout the submission
- had a systematic approach to the subject matter which enabled the work to be connected as a body of work that generated and developed ideas
- photographed chosen subject matter in more than one way using a few photographic conventions such as differing viewpoints, camera angles and depth of field
- presented a narrow folio proposition which limited investigation across the submission
- explored a limited range of ideas in their investigation
- worked through photographic and pictorial viewpoints that led to predictable outcomes
- demonstrated a basic understanding of photography techniques and adequate technical knowledge of photography conventions, such as camera settings and digital processes
- 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 and knowledge required for the award of Achievement. They commonly:

- generated a minimal amount of work from a single idea or narrow proposition which was explored in a limiting way and hindered extension
- presented work in a way that did not appear to demonstrate a systematic approach to the development of ideas, evidenced by the decisions made in the sizing, selecting and ordering of the work
- needed to demonstrate increased evidence of recording information from subject matter
- relied heavily on large format photographs or repeated photographic imagery to fill in the submission space, thus not showing sufficient evidence of development of ideas
- demonstrated little or no development of ideas
- were unable to use photographic processes with the expected level of control
- demonstrated a lack of pictorial understanding and development, both in basic compositional elements and principles as well as conventions associated with established practices.

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 and conscious decision making in the editing, sizing and sequencing of the work across the submission to enhance the folio proposition
- established a proposition that demonstrated a clear pictorial intention from the start
- used formal elements and photographic conventions to investigate and extend the initial folio proposition
- referenced artist models implicitly, thereby providing options to help the candidate to purposefully explore and extend ideas
- demonstrated a sound understanding of photographic conventions
- explored a body of work that used techniques to explore pictorial ideas and photography conventions.

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:

- commenced with a strong initial folio proposition
- confidently investigated ideas through the chosen subject matter, which were connected conceptually and pictorially
- demonstrated a sophisticated understanding of photography practice and fluent crucial use of photography conventions
- used a broad range of implicitly referenced artist models that provided a range of successful options

- submitted folios that showed clear and critical use of sizing, editing and sequencing of the ideas to allow candidates to build on earlier ideas, integrate and regenerate a range of ideas
- successfully created multiple photo shoots with a strong sense that the candidate had edited off weaker work or repetitive ideas
- explored an original or personal idea that had a strong sense of personal ownership and connection to the work, which was combined with own ideas and established photographic practice
- created related works that are critically selected to form a series or sequence that generates, develops, clarifies and regenerates ideas
- clearly clarified and integrated ideas to explore and regenerate ideas
- developed 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.

OTHER COMMENTS

The majority of photography submissions established a proposition based around candidates' individual interests, resulting in a broad range of themes and subject matter within established photography practice. Documentary and analogue photographic approaches were less prevalent. Successful candidates explored a documentary approach with strong understanding of the genre and explored a range of photographic conventions supporting the extension and regeneration of ideas. Candidates endeavouring to use analogue processes demonstrated a sound understanding of darkroom techniques and processes enabling them to successfully explore ideas.

Many submissions explored youth issues such as identity or body image and narrative also continued to be a popular approach. Highly successful candidates embarked on a narrative approach with strong understanding of the achievement criteria. They were able to explore ideas within the narrative proposition to show extension or regeneration of ideas pictorially or technically. Submissions exploring the figure in an environment were more clearly considered and included conceptual investigations that explored the figure, field and layered imagery.

Full still life submissions were less evident but many submissions began with a series of still life subject matter to establish the proposition. Highly successful still life submissions used objects that had underlying conceptual meaning such as vanitas, which supported candidates to successfully explore a range of ideas.

Overall, submissions demonstrated a strong understanding of photography processes, procedures, materials and techniques. Developing ideas through formal photographic concerns was common. Successful candidates investigated pictorial elements/principles while demonstrating a good understanding of camera functions and settings. They explored pictorial ideas effectively through; control of light, viewpoint, depth of field, movement and exposure. Camera functions were used effectively as drawing tools to investigate subject matter with little reliance on the use of automatic camera settings. Changes of context, and pictorial extensions enabled the exploration of ideas in new and interesting ways.

Successful candidates had a strong grasp of digital processes and techniques to illustrate ideas in a critical and sophisticated manner. These candidates used digital techniques to explore a range of ideas within the proposition instead of using them for creative play.

Weaker submissions had technical issues such as pixilation, poor resolution, blur, unintended skewed imagery and poorly executed image transformations that affected the intended reading of the work.

Colour was used effectively to explore thematic concerns such as; black and white to represent past/present or dreams versus reality. Low level black and white submissions usually lacked sufficient tonal range due to limited understanding of light, camera settings and post production editing to ensure the photographs had a wide range of tonal values.

Candidates typically established clear pictorial propositions and demonstrated broader picture making exploration throughout the submission. The majority were aware of the crucial importance of the sizing, editing, sequencing and ordering of the work which allowed them to explore more ideas across the submission. Less successful submissions lacked decision making in the editing of the work, limiting pictorial ideas due to repetition and impacting on the clarity and readability of the work. Overall, candidates had a deeper understanding of the achievement criteria and how to successfully extend or regenerate their ideas.

In 2014 there was an expansion of new artist models and a good understanding of contemporary photography practice through the use of websites and online resources. Submissions that used tenuously linked artist models explicitly often appeared disconnected and developments appeared as merely creative play. This often occurred when candidates attempted to extend or regenerate ideas from a different starting point than earlier work.

Some submissions relied heavily on established practice from other fields such as design with varying degrees of success. This approach can be successful but it needs to complement the photographic conventions established within the submission and not limit the exploration of these. Candidates need to carefully consider relevant contemporary artist models from web sources to explore photography conventions and use appropriate digital techniques.

Overall, the use of digital techniques was effective and successful as a way to draw in pictorial ideas that came from somewhere evident in the earlier work. Less successful, candidates inappropriately used reflection, geometric shapes, mirroring, double exposure, layering, graphic elements, collage, filters and effects with no purpose or consideration. Weaker submissions often used these thoughtlessly as space filler rather than as considered compositional devices. Candidates are reminded that technical and digital processes need to be used as a way to explore ideas within the field of photography, rather than merely be used for creative play.

The use of appropriated imagery off the Internet should be cautioned. It often inhibited the candidates' ability to develop ideas and show understanding of photographic conventions. Candidates' work needs to meet the criteria, maintain authenticity, and show awareness of copyright and ethical issues. Themes and subject matter that candidates can revisit and explore continuously throughout the year reduce the incidence of inappropriate, photo-shopped internet imagery.

The integration of text and image was common. Successful candidates understood the use and purpose of the text, which allowed it to be employed with care in a sensitive and appropriate manner. This advanced ideas instead of merely repeating ideas through the addition of written words. Superfluous text with no conceptual or compositional

consideration overpowered and impinged on photographic work. Text needs to reference established photographic practice.

The majority of candidates carefully considered the printing of their work. The use of high quality photographic paper was advantageous for the reading of the work. Candidates using a laser printer to produce the final photographic work should consider a heavier weight of paper and exploring paper options with printer/paper suppliers, to enhance image print quality. Some candidates attached work onto coloured or black A1 folio boards which was not advantageous and tended to hinder the 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 demonstrated the required skills and knowledge. They commonly:

- established a good beginning or starting point, sufficient to carry out a systematic printmaking investigation over two panels
- demonstrated the generation and development of ideas in related works within the field of printmaking
- worked within a limited range of print processes sufficiently to generate and develop ideas
- made some implied reference to artist models, but were unable to show a clear link in their own work
- identified subject matter and pictorial possibilities early in the folio
- used at least one printmaking technique appropriately, showing the characteristics and the constraints of the selected convention.

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 and/or use of print processes
- had difficulty or were unable to identify pathways for development of ideas
- repeated block/plate imagery without any clear purpose
- produced work inconsistent with expectations of learners studying at level 7 of the NZ Curriculum
- began with a limited idea or insufficient pictorial information to sustain ideas over two panels
- were unable to work within simple print conventions of surface, colour, ground and/or mark.

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 sound starting point, sufficient to sustain a systematic and purposeful printmaking investigation
- generated options and a range of ideas, and were able to work with them in purposeful ways to extend ideas
- developed and extended ideas that did not rely on a pre-constructed narrative
- provided a wider range of options initially that allowed for subsequent extension
- made reference to established printmaking practice, using one or more artists
- showed a consistent control of printmaking conventions throughout the submission
- demonstrated the selection and ordering of related works showing the ability to edit and make decisions in developing a sequence or series of works
- demonstrated a purposeful link between drawing and the subsequent prints and the development and extension of 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:

- showed the ability to develop clarify and regenerate ideas in related sequences of work within the field of printmaking
- demonstrated good decision making through a progression of ideas, evident in the ordering and sequencing of work
- exhibited clarity in the use of a variety of compositional devices and printmaking techniques when developing sequences and series of works across the submission
- developed ideas early in the submission clearly showing investigation and thematic exploration
- showed clear links between drawings, developments, extension, and regeneration of ideas and printmaking conventions.

OTHER COMMENTS

For a folio to meet the requirements of this standard the work must show evidence of planning and ordering. Folios assessed at the Not Achieved level typically provided insufficient evidence of both planning and ordering of work. At the Achieved level candidates often relied on single pictorial ideas that were either minimal, or were not able to be sustained in a series or a sequence throughout the submission.

In 2014 there was an increased use of digital processes and a number of submissions at the Achieved level were dependent on the use of digital imagery, manipulated through a range of software, at the expense of more traditional print conventions. This reliance on digital imagery often operated against the candidate's proposition and their ideas were not clearly identified or able to be recognised. While digital submissions offer a viable way of exploring print conventions, evidence at the Achieved level often comprised repetitive imagery without exploration of ideas. Using the proven drawing methods of generation, reflection and development would result in sequences of developed work that would better support achievement.

A number of candidates are working within a range of paint and print conventions across the submission. While careful editing of these processes can aid in developing candidates' work candidates need to clearly identify how the processes from other fields can benefit printmaking. Where the combination of paint and print, both digital and hand crafted, was not well-considered the work was often difficult to read and posed additional problems for the candidate in developing a coherent body of work.

Some submissions this year used digital processes as a way of generating and developing ideas but too often relied on the use of found imagery and digital decoration. To clearly demonstrate their ability level students are advised to edit critically, and to move beyond found imagery into their own work to develop ideas within their boards.

A number of candidates demonstrated a degree of drawing skill and compositional development that identified an extension and regeneration of their work, however, a limited understanding of print technique often hampered the development of their work. This subsequently had an effect on their final mark and these candidates may have needed additional experience of printmaking media and techniques prior to attempting the standard.

Submissions at the Excellence level demonstrated sound knowledge of a range of print processes. In all cases candidates were able to work competently within print to clearly identify their proposition and to then select appropriate print processes to produce work that clearly demonstrated extension and regeneration.

At the Excellence level the practice of combining traditional and contemporary print practice is continuing to produce exemplary submissions. Where the candidates were able to successfully match print processes with their intention for particular images, they were able to demonstrate a clarification and extension of their work. This way of working often allowed for either a series or a sequence of work to be successfully developed. Where an alternative print process is adopted for a particular purpose the candidate offers further clarity to their submission.

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
- presented a sufficient though minimal number of sculptural outcomes which limited opportunities to extend ideas
- 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 with intent to extend ideas
- worked with a range of materials or the same materials 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
- identified hierarchy of images through strong editing and layout of board
- used fluent photographic documentation, or video documentation in the case of digital submissions, to support the clarification and regeneration of ideas.

OTHER COMMENTS

Sculpture enables candidates to engage with conceptual, aesthetic and technical investigations in a broad range of contemporary and well established modes of practice. Working within a three-dimensional framework encourages high level critical thinking, as set decisions around materials and technical conventions are not embedded but flexible and varied. While an understanding of sculptural conventions is critical in the production of work for this standard, the materials, methods, conceptual framework and technical options are particularly broad. Outcomes can range from assemblage or delicate technical work to the installation of large scale objects and the incorporation of time-based practices.

Research plays a key role in the development of a body of work within sculpture and the successful inclusion of this into sculpture programmes was clearly evident in submissions this year. Even in small quantities, research is crucial for enabling candidates to access and understand a range of sculptural approaches to support their practical investigations. Students who continually reflected on, and demonstrated in-depth understanding of a

range of approaches produced work that showed fluent transitions between phases of work and a critically informed clarification and regeneration of ideas.

2014 saw a significant improvement in the conceptual clarification of ideas underpinning submissions. Candidates did not rely heavily on accompanying text to clarify idea development and instead let the work tell the story. This resulted in candidates identifying and building on strengths inherent in bodies of work and demonstrating particular sensitivities to materials.

The range of submissions investigating customary cultural conventions alongside additional contemporary sculptural concerns and techniques was particularly exciting this year. This approach enabled candidates to extend and regenerate their ideas, melding strong technical approaches together with conceptual explorations.

The photographic documentation of sculptural outcomes was of a high quality. Successful submissions demonstrated clear sequencing choices, opting to present multiple images of sculptures only when these presented additional information. Large numbers of photographs of a single work with little variation tended to take up valuable space which could have been used to further extend and regenerate ideas. More than one photograph can however be helpful if documenting an object from several angles where this adds to the understanding of the work in space. It is recommended that candidates identify the most successful works by printing the documentation of these at a larger scale, and including images of works in their entirety rather than focusing on close-up or cropped images.

Where performance or time-based investigations are undertaken, candidates are required to include information regarding site and duration of the works, and any additional relevant information. This is particularly important in moving image submissions and where excerpts are presented. Thumbnail screen shots on the contents page are also required to assist in the verification of samples. Clear documentation and editing of works is critical to the success of moving image submissions.

Where possible, teachers are encouraged to send sculpture submissions for verification, as numbers of submissions in this field 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.