

National Certificate of Educational Achievement

2014 Assessment Report

Visual Arts Level 3

- 91455 Produce a systematic body of work that integrates conventions and regenerates ideas within design practice**
- 91456 Produce a systematic body of work that integrates conventions and regenerates ideas within painting practice**
- 91457 Produce a systematic body of work that integrates conventions and regenerates ideas within photography practice**
- 91458 Produce a systematic body of work that integrates conventions and regenerates ideas within printmaking practice**
- 91459 Produce a systematic body of work that integrates conventions and regenerates ideas within sculpture practice**

STANDARD REPORTS

Design

91455 Produce a systematic body of work that integrates conventions and regenerates ideas within design practice

COMMENTARY

Overall, the 2014 national performance in Design was impressive, exploring aspects of design across fashion, editorial, spatial, product, brand, graphics, illustration, animation, and interactive design practices.

Within the Excellence range, there was evidence of the candidate's own hand and mind across all stages and phases of the design process, including research, resource gathering, photo-shoots, art-direction, drawing and exploration across 2D, 3D, installation and motion modalities, testing and experimentation, regeneration and extension, synthesising and refinement. At this level, extension was evident at every phase. This was particularly noticeable in art-directed photo-shoots, and typographic and image exploration where candidates simultaneously managed multi-dimensional modalities, media, aesthetics, formats and ideas.

Candidates' ability to allow content/topics and ideas to drive imaginative and interesting formats reflected their awareness of contemporary design and visual arts conventions. It appeared that Design students are exploring, exploiting and owning the conventions within the creative industries at a very high level. (This approach is also evident at Achievement and Merit levels although without the same degree of control, fluency, articulation and depth as seen at the Excellence level.)

The briefs, situations and topics that candidates proposed in 2014 were generally varied and inventive. It was clear that the 2014 candidates generally had a genuine and meaningful rapport with their subject, and had identified a stylistic sensibility that complemented their crafting and making abilities. Candidates appeared to play to their strengths rather than taking on media treatments that required competencies out of their reach. This was often evidenced in the form of an initial mood-board, formal investigation, photo-shoot or drawing/typographic series.

Candidates who incorporated unrelated internal assessment work, or did not integrate and create links between and across the folio, or whose work showed a lack of continuity, were duly disadvantaged and limited in their opportunity to show the extension and regeneration of ideas.

Whole-class programmes where one brief is used by all, tended to be unsuccessful. In many instances where a whole-class brief was used by all, the topic proved to be too challenging, or possibly too far removed from some candidates' own cultural milieu to be relevant to them. In these instances, candidates' outcomes, resources and graphic treatments were found to be almost identical. The work lacked both authenticity and a genuine sense of engagement with the topic. Customised briefs can significantly inhibit an individual candidate's ownership and fluency, often limiting achievement at the higher levels.

Candidates need to be made aware of the amount of work expected to gain 14 credits. All artwork needs to be presented at an appropriate scale, and in sufficient detail. A limited amount of work on one panel, or poor work on one panel sometimes restricted a candidate's ability even to meet the requirements of the standard.

ACHIEVEMENT

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

- made editorial and visual decisions that showed their ability to establish coherent links between phases of work
- established a brief/topic that was relevant to their interests and within the grasp of their capabilities (e.g. sporting interest, street wear brand, film festival, futuristic graphic novel, educational or environmental campaign)
- generated an image bank of their own at the outset, often in the form of a photoshoot, mood board, typographic or drawing (2D and 3D) sequence
- controlled their colour palette, often simplifying and reducing the colour range to best support the brand attitude or graphic treatment under investigation
- made clear and methodical decisions in relation to the generation of new ideas (regeneration)
- explored compositional, material and formal devices (conventions) to develop ideas that related to their subject
- selected and employed a limited range of conventions, identifying stylistic and formal (making techniques) suitable to the genre they were operating within – interactivity, animation, gaming, brand, fashion, product, campaign, publication etc.
- understood their own capabilities and adopted a genre and style that complemented their experience and understanding of media and technical procedures
- showed some understanding and insights into the subject matter they were investigating and were able to identify design formats that were appropriate to their topic/brief
- when working with a brand, showed some understanding of brand values, rules, treatment, conventions, attitude and application
- attempted to problem-solve between formats and introduce small shifts that showed their ability to regenerate. (In some instances a one-dimensional method resulted in predictable outcomes that held the candidates' performance at an Achieved level)
- relied closely on their chosen research models to inform regeneration, formal and stylistic treatments
- struggled to identify the most successful work, often presenting unresolved outcomes which showed a lack of decision-making and intent which again held them back from achieving at Merit level
- presented a very thorough first panel which operated at a higher achievement standard, but that was subsequently let down by inconsistent and disjointed second and third panels.

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:

- displayed low-level skills and knowledge of conventions within the Design field
- presented an illogical body of work that was not edited and could not be systematically read or understood
- tried to emulate and employ inappropriate research models. (Often these research models were unsuitable for the brief/content or they were conventionally/technically/materially beyond the capabilities of the candidate)
- appeared to have rushed the layout of their folio resulting in very poor grid layout systems and decision-making
- presented outcomes that suggested a lack of technical control (e.g. image distortion, low level of drawing skills, over-used photoshop filters, garish colour combinations, low level branding and type treatments, discordant type and images relationships)
- demonstrated a very limited understanding of the importance, engagement and operation of design briefs. (These candidates often interchanged style and conventions between various briefs in an illogical manner and applied inappropriate conventions to particular formats)
- operated in isolation, often relying on a limited design tool-kit. It was clear that they had not used research to inform their topic, ideas, resource, drawing, style, conventions or methods
- displayed artwork with illegible typeface and/ or illegible information which failed to communicate or function as communication design
- presented a body of work that fell below the requirement of Level 8 of the curriculum in terms of sufficiency (often presenting artwork out of scale), and with limited competencies and limited evidence of the requirements of the Achievement Standard
- were unable to manage a systematic process and make links that picked up on elements that were successful within artwork/outcomes.

ACHIEVEMENT WITH MERIT

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

- developed and approached a brief with both purpose and a strong work ethic. This kind of thoroughness manifested in a number of ways on board one i.e., understanding of target audience, ability to generate a resource bank that can sustain their inquiry and the consistency of crafting, conventions and media across all three boards
- appreciated the importance of editing and the appropriate selection of typeface, colour, texture, form, material, scale, aesthetic etc.
- created an image bank immediately to fuel the generation and re-generation of options. This resource and research process was added to as the project/artwork unfolded
- understood the context and construction of ideas and formal (making) that goes into each outcome and were able to systematically show the links and decisions between outcomes/artwork
- were more adventurous and creative with their formats showing a real willingness to consider new combinations
- exercised control and a confidence with the design elements, material treatments and conventions they were employing to communicate their ideas

- dealt with wider approaches to research which in turn informed greater shifts between ideas and developments
- were analytical in their approach and implemented a design process that was informed by a range of research models and iterative process
- confidently managed the relationship between content and visual communication. In many instances it was clear that their genre selection and knowledge of their audience determined the stylistic constraints for their brief. This type of critical and editorial thinking, coupled with the fact that constraints are in place is one of the factors we consistently see in a Merit performance
- narrowly miss out on being awarded Excellence because they lacked the crafting execution needed to demonstrate fluency and or synthesis required to expand and refine their 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:

- developed a proposition that offered a large scope. These briefs were thoughtfully written, with a clear intention and allowed for multiple options of inquiry and expansion
- experimented and explored right from the outset of board one, managing an iterative process that fostered unexpected and lateral options for refinement
- art-directed multiple photo-shoots that added value to their ideas. (These candidates thought about props, site, context, costume, action, scenarios, role playing and art-direction which generated an extensive range of possibilities)
- recognised what context, content, format, emotion and or meaning they wanted to communicate and sought out and executed the appropriate design modalities and conventions for the task. From site installations to App development, these candidates were informed and deeply involved in all aspects of design practice and thinking
- understood the value and importance of synthesis. (Their ability to identify, combine and fuse conventions and ideas from multiple lines of inquiry was genuine and inventive)
- managed a parallel research practice as an on-going activity to inform new ways of seeing, thinking and making throughout the journey
- executed all of their artwork at an extremely high level, fluently and consistently showing a command over conventions, aesthetics and craft
- generated enough work to be able to edit and consolidate outcomes across the three boards. These candidates intelligently used the folio layout to walk us through a design process full of outcomes that consistently demonstrated the Achievement with Excellence core competencies:

Synthesis of conventions and ideas; regeneration of ideas; ability to critically select ideas; ability to critically revisit and refine ideas; ability to extend ideas; fluent command of media, materials, procedures and methods, active research and refined outcomes.

Painting

91456 Produce a systematic body of work that integrates conventions and regenerates ideas within painting practice

COMMENTARY

A defining and essential feature of Painting is the material, textural, colouristic subtlety and physicality of paint.

2014 candidates who made good submissions were able to show their skills in working within both the possibilities and the constraints of Painting. Many used sophisticated colour schemes and were able to put these to work as they investigated and expanded on their ideas.

Many candidates used carefully articulated surfaces to emphasise the physical qualities of painting. Many used effects of translucency and layering to control illusion and depth of space.

In a period when digital, screen-based forms of visual art mediate our experience of images and objects, markers were delighted to see such well-crafted and authentic painting across a broad range of genres and styles.

Markers noted that some submissions appeared to be predetermined by teacher directed outcomes. This approach is likely to inhibit candidates' capacity to develop and test their own ideas. Some submissions revealed a candidate-centred selection of subject matter, but still appeared to reflect enforced adherence to methods or processes of development that were ill-suited to the subject matter, genre or conventions of practice.

Flat, dark backgrounds on folios can "suck the life out of" delicate or darkly coloured works mounted upon them.

Markers were pleased to note that in 2014 there was a reduction in the number of works being cut, sliced and diced or shellacked to make an arbitrary change in the guise of development. But they noted a new scourge breaking out this year – Zentangle patterns applied to figurative illustrations. Markers found that some submissions appeared to have been thoughtlessly embellished with crazy paving patterns and the like, and that these patterns effectively obscured the possibilities of ideas worth pursuing.

Candidates are encouraged to do their own photo shoots after the style/genre/character of those they like so to produce their own inventions from these.

Markers in 2014 noted a big increase in the use of (pop) surrealism as a genre of working.. This increase seems linked to an increase in an engagement with complex socio/political or metaphysical themes to drive projects. While this is of course not necessarily a 'poor' selection of style, candidates are reminded that the complex symbolic register of much (pop) surrealist work (as well as its procedural and technical conventions) makes it a demanding one.

ACHIEVEMENT

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

- selected artistic models relevant to their work and applied ideas and methods to their own work
- made phases of drawing and painting that were related but not always integrated. Sketches that listed subject matter (that is clearly seen used again in paintings) take up valuable folio space. The development of a pictorial idea tended to occur later in the submission and therefore reduced the space allowed to show a depth of idea development
- included a found photograph set against or compared deliberately with a painted image to make a visual or narrative pun
- made paintings with sufficient skill but used poor quality pigment directly from the tube. This reflected a lack of insight into the contribution colour can make in developing ideas in painting.

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:

- attached material to their folio board in an apparently thoughtless manner (Collage or montage was used perhaps to suggest a theme or narrative focus referred to by the collaged images/elements, but this was done highly repetitively and without analysis, reflection or refinement.) Some submissions showed an over-reliance on photo collage to prop the work up with novelty
- included phases of working that stood still through repeated imagery, that did not successfully test alternatives toward developing ideas further (i.e. 'jumping on the spot', showing poor analysis)
- moved 'all over the place', showing poor analysis with no apparent links between works
- applied fine linear decorative pattern to embellish/decorate imagery rather than integrate it into a developing pictorial vocabulary
- added more material which complicated the work and obscured the finding of the essence of the idea
- chose a complex theme that they seemed confused about. Some submissions showed over-investment in a complex theme that overwhelmed or distracted from the development of the pictorial idea.

ACHIEVEMENT WITH MERIT

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

- worked in chosen media that suited the candidate's skill set and interests
- developed ideas suited to chosen media rather than feeling obliged to shift media to demonstrate control of a range of media or to cause an arbitrary change
- used collage to start or reform an idea and then rephrased this in painting

- integrated phases of drawing clearly leading to painting or where the purpose of the idea is being inquired after in the drawing
- used drawing to develop and test stylistic or mark making vocabulary that was then re-phrased in painting
- selected artistic models that use ideas/themes relevant as they forward the development of the ideas, producing clarity and integration in the work, and does not overwhelm the candidate's ideas or force change that is arbitrary
- integrated text into picture making that was stylistically and thematically appropriate
- rendered forms accurately (where such was an implicit aspect of the idea)
- ceased or slowed in development in the project's latter phases, particularly through a lapse in work on panel 3 or a large work in panel 3
- included no superfluous works. There was a sense that the folio had been edited and refined within a narrow vocabulary
- determined, tested, and integrated a colour scheme.

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 understanding of the demands of the assessment and the constraints of the formats of the folio, and optimised the candidate's opportunity to demonstrate their knowledge
- drew intelligently from other domains (such as film or sculpture) to inform painting practice
- refined works within a clear pictorial vocabulary, where each work contributes something valuable to the whole
- shifted scale and format with finesse, across a suite of works
- planned to develop ideas in preparatory work and then make more refined and time-consuming finished works, or made lots of works in a responsive, inventive method that revealed editing, prioritising and refining as the works proceed
- examined a narrative in ways that didn't divert them from refining technical, compositional, or stylistic aspects of the project. Shifts in the formal attributes in the phases of working were well integrated into mode of address relevant to the narrative
- combined features of previous works and tested new combinations/alternatives and further refinement.

OTHER COMMENTS

This 14-credit achievement standard represents the submission of work from 140 hours of nominal teaching, learning, and assessment. This work is edited down to fit onto three panels. The layout of the portfolio should reflect the development of the project's ideas and focus, not necessarily its development over time. Therefore, candidates should be advised to avoid fixing works to the portfolio before the end of the course of study. This will allow the layout of the portfolio to be altered to reflect what the candidate sees as being the most important work, to convey the strengths of the project.

The discovery of options and the analysis of successful groupings of works can be greatly assisted by moving the works around to compare them.

Photography

91457 Produce a systematic body of work that integrates conventions and regenerates ideas within photography practice

COMMENTARY

It is pleasing that there are still large numbers of candidates undertaking the study of photography. The overall quality of Photography folios in 2014 was rich in both concept and subject matter. Candidates were motivated by an extensive range of topics. These included a well-observed survey of a location, the documentation of an event that has then been revisited, the world around them, the constructed narrative, conceptual propositions, personal, political, global, and formal investigations, all of which included observations of light, tone, framing, line, colour and focal shift.

In 2014 it was evident that more candidates had invested time in developing their propositions than in previous years. Candidates were asking themselves useful questions such as: What am I trying to communicate in my work? What is my work about and what is the purpose of the next visit back to my site or subject matter? There was less evidence of candidates working with limited or problematic subject matter than in previous years. (Limited or problematic subject matter includes teddy bears, shells, bananas, chess pieces, masks, dolls, playing cards and suchlike.) Over-reliance on one subject, or limiting photography to just one subject matter always limits the candidate's ability to regenerate ideas.

Paper selection and paper surface can significantly detract from, or enhance, the communication and reading of photographs. To assist candidates with sizing and sequencing their photographs on their folio boards, they should always print their work to scale throughout the year. This is so that any issues such as photo ordering and image resolution may be addressed. While some candidates are using A1 panel print-outs as a cost-effective option, caution is advised in following this approach. For example, some candidates were limited in the demonstration of adequate photographic skill by submitting stretched images, low resolution images and/or tonally flattened images.

Visual Arts candidates benefit from being able to edit out unsuccessful or technically inadequate work. To enable them to do this, they need to be able to introduce new photographs and to change the sequence or scale of work once they have the opportunity to view their work printed out. This regular printing out, editing and critiquing of work is a necessary and useful part of the art making process and allows students to review and reform ideas.

Folio panels that had no gaps between photographs to delineate each frame, or that used background imagery, decorative borders or panels of montages were not considered an appropriate response to the curriculum requirements at this level.

There were many successful submissions presented entirely in black and white photography. These candidates were operating with an understanding of the visual language appropriate to that process (for example a proposition that is about the formal qualities of subject matter or that is referencing Film Noir). Care must be taken, however, when converting colour images to black and white, to ensure that the full tonal range is still maintained.

Many candidates had followed studio practice in their submissions in 2014. In order to demonstrate proficient or fluent use of the studio, candidates need to have an understanding of exposure and the colour value of light. In some instances, candidates appear to have used a slow shutter speed without a tripod and may have accidentally produced camera shake or poor focus. Work with these deficiencies is inadequate to this level of the curriculum.

Similarly, submissions where a candidate had created three panels of photographs with incorrect colour balance due to the use of tungsten lights often resulted in photographs with a purplish or yellowish colour cast. It is important to that candidates set the white balance appropriately.

As seen in the 2014 assessment schedule, the reference to *phases of work* appeared to be generally well understood in 2014. Working in phases or sequences is useful for demonstrating the development of ideas. Many candidates were successfully experimenting with shifts in viewpoint from bird's eye view, ground level to eye level and use of depth of field. Observing scale, bringing in new elements (such as specific subject matter) and re-framing, all appeared to be popular ways to regenerate ideas.

Presentation is important to the way photographs are interpreted and read. Producing a systematic body of photography that integrates and regenerates ideas is the candidate's ambition when undertaking the study of Photography. It is important that candidates embark on photographic investigations that are relevant to their lives, as the proposition needs to sustain momentum for the duration of their year of study.

ACHIEVEMENT

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

- were able to use established practice to assist with the development of ideas and make coherent links between phases of work
- use subject matter and pictorial devices to assist with re-forming and extending ideas into new work
- demonstrated adequate use of technical devices for a pictorial purpose such as collage, photomontage and in many cases adobe photoshop for specific effects.

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:

- technically poor and often black, severely pixilated or low resolution photographs
- selected a very limited subject matter that did not provide sufficient material to revisit and re-form an idea
- presented irrelevant images which conveyed ideas that were unclear with no or very little reference of established practice
- did not edit out earlier phases of working; often resulting in presenting every photograph they took throughout the year with the work not being systematically laid out over three panels.

ACHIEVEMENT WITH MERIT

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

- tested out combinations by analysing the links within and between phases of working to enable purposeful decision making to occur
- undertook research that was purposeful to a topic to formulate a proposition while selecting pictorial devices and methods appropriate to selected established practice
- established a range of combinations of particular conventions, that were experimented with on panels one and two, however panel three lacked the critical expansion of ideas required for Achievement with Excellence
- demonstrated proficient technical knowledge and skill with a range of processes such as selected use of colour, black and white and/or adobe photoshop.

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 methods fluently to regenerate ideas, while making intelligent decisions about editing, sequencing of photographs
- demonstrated a high level of ownership of their work while presenting an independently investigated proposition, that synthesised ideas and provided options for multiple directions
- were able to regenerate a depth of ideas and revisit previous work in order to expand and refine their intended outcome
- presented ideas that were innovative with support from established practice which had been used to inform and direct individual photo shoots.

Printmaking

91458 Produce a systematic body of work that integrates conventions and regenerates ideas within printmaking practice

ACHIEVEMENT

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

- demonstrated a lack of balance between technique and ideas
- understood what was happening pictorially but not technically
- showed a limited proposition which resulted in repetitive work that often used its full arsenal without discrimination. (A lack of editing or selection when considering layout impacted upon the readability of the submission and hence the result for the candidate)
- failed to recognise or revisit technical or visual strengths
- selected and used images without evidence of discernment. In some candidates' work there were too many similar images)
- showed sound skill level but little evidence of thinking or linking of ideas, or showed a very small progression of the ideas in related series
- used artist models literally.

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:

- failed to meet the technical standard required of level 8 of the NZ Curriculum. In some instances the candidate had used an artist model and an idea, but appeared to lack the ability to synthesise the two together, often through a lack of research
- undertook propositions that appeared confused or not well understood by the candidate. This resulted in repeated motifs or an apparent dependency upon appropriated imagery which did not allow for a readable or systematic submission (the latter being essential for meeting the requirements for achievement of the standard)
- over-used or repeated plates for no pictorial purpose, or for use in a new context
- used digital processes without seeming to understand, and often masking a lack of engagement or understanding of, printmaking. In other words, there was not enough actual evidence of printmaking in the overall submission
- arrived at many outcomes at the beginning, but from then on appeared to struggle to extend their ideas into their own work
- demonstrated a lack of re-forming or inability to extend ideas (which is required for Achievement, as outlined in the Achievement Standard. Frequently in these cases, panel 1 of the folio board was significantly stronger than panel 3.

ACHIEVEMENT WITH MERIT

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

- showed experimental strength in terms of ideas and technique, with a sense of flow and refinement (for example in the handling of colour)
- developed ideas strongly over the first two panels, with consistent and inventive ideas, but appeared to run out of time or artistic criticality on the third panel, preventing the board from being awarded an Excellence grade.
- demonstrated overly much involvement in the narrative at the expense of making the print conventions work at the same level.

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 seamless blending of both technique and ideas, and demonstrated mastery in terms of technical fluency
- allowed the work to keep building in terms of the ideas and pictorial exploration. These candidates appeared to understand their purpose and their strengths and they could self-critique in order to move ideas forward
- achieved integration of the narrative into the picture making and print conventions
- engaged in a conversation of ideas which acknowledged and celebrated a diversity of cultural influences and sources. In these instances there was a clear ownership and comprehensive understanding in the selection of conventions
- demonstrated inventive selection of original imagery and subject matter

- fully exploited print techniques and the language of print
- showed their ability to unpack the artist models and to research in order to find their own voice.

Sculpture

91459 Produce a systematic body of work that integrates conventions and regenerates ideas within sculpture practice

COMMENTARY

The standard of work presented this year was of an extremely high level. The majority of candidates operated with a high degree of confidence in the engagement of clear sculptural propositions.

The majority of candidates used a range of appropriate drawing processes that informed the sculptural work. Drawing was often interlinked with analysis of material or spatial experiments that allowed candidates to develop work critically and logically.

Humour and playful experimentation was evident in a large amount of the work presented. This was not creative play however, but was closer to the notion of considered play where whimsical questioning was tested and then refined upon within the reflection of the physical or conceptual outcome. Many candidates applied an understanding of established practice that allowed their work to demonstrate a synthesis of ideas based within a central sculptural proposition.

Photographic documentation of sculptural work was mostly of a high standard. The majority of candidates presented well-focused and well-lit photographic evidence of the spatial context of the work as well as a carefully selected small number of detail shots. Successful digital submissions presented logically ordered and edited work that operated in time as well as space. Video documentation of performance was well labelled with site, duration and contextual information at the start of each clip. Digital submissions provide opportunity for candidates to present excellent evidence of time-based works such as kinetic sculpture, performance and interactive works. This evidence was presented as footage that was shot from a tripod, well-lit and well-edited.

Candidates who understood the 180-second time constraints of the digital assessment format chose small excerpts of works that allowed examiners to understand work that was documented over a longer time period. Some works were presented in entirety where an important shift or act needed to be seen as a whole in order to understand the significance of the work.

The use of a contents page at the start of the digital submission with thumbnail images and contextual information allowed candidates to clearly set out their work so that examiners could move in and out of the submission with ease.

ACHIEVEMENT

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

- engaged in a predictable and linear development of ideas
- understood basic conventions of recent established sculptural practice
- used a simple range of sculptural processes and/or materials to work through ideas
- employed a sculptural verb to drive a thematic body of work.

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:

- engaged in illustrative drawing which did not understand a sculptural proposition
- presented the same sculptural work more than once that was sometimes re-contextualised
- produced only one or two sculptural works within a body of other creative activity
- presented poorly lit or focused photographs of work that was often cropped in such a way as to disregard the spatial context of the work
- demonstrated a lack of understanding of sculptural conventions.

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 appropriate combinations of materials and processes to extend ideas
- used a range of drawing processes to support and expand the sculptural proposition that had an understanding of scale, materiality and context
- demonstrated an understanding of how site influences the reading of a work
- employed a systematic approach to evaluating ideas for development even if these ideas were not always fully resolved
- used photographic documentation to describe the context of a sculptural work as well as clearly show appropriate detail of the 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:

- presented a reflective practice by way of revising early work to extend ideas and synthesise sculptural conventions
- understood a range of established practice implicitly rather than explicitly
- utilised a range of drawing methods both two-dimensional and three-dimensional to investigate and clarify ideas
- displayed a command of the characteristics and constraints of materials and techniques which were then used strategically to extend ideas

- understood the different purposes of drawing processes appropriate to different modes of sculptural practice
- made lateral jumps in the relating of ideas and methods in the production of work, that then provided opportunities for unexpected outcomes in finished sculpture
- presented well-shot and well-edited digital video evidence of time-based work that grew logically from simple object, kinetic or performance experiments.

OTHER COMMENTS

The standard of work presented this year was of a high level. The majority of candidates operated with confidence in the engagement of clear sculptural propositions.

It was pleasing to see that the majority of candidates used a range of appropriate drawing processes that informed the sculptural work. Drawing was often interlinked with analysis of material or spatial experiments that allowed candidates to develop work critically and logically.

Humour and playful experimentation was evident in a large amount of the work presented. This was not creative play however, but was closer to the notion of considered play where whimsical questioning was tested and then refined upon within the reflection of the physical or conceptual outcome. Many candidates applied an understanding of established practice that allowed their work to demonstrate a synthesis of ideas based within a central sculptural proposition.

Photographic documentation of sculptural work was mostly of a high standard. The majority of candidates presented well-focused and well-lit photographic evidence of the spatial context of the work as well as a carefully selected small number of detail shots. Successful digital submissions presented logically ordered and edited work that operated in time as well as space. Video documentation of performance was well labelled with site, duration and contextual information at the start of each clip. Digital submissions provide opportunity for candidates to present excellent evidence of time-based works such as kinetic sculpture, performance and interactive works. This evidence was presented as footage that was shot from a tripod, well-lit and well-edited.

Candidates who understood the 180-second time constraints of the digital assessment format chose small excerpts of works that allowed examiners to understand work that was documented over a longer time period. Some works were presented in entirety where an important shift or act needed to be seen as a whole in order to understand the significance of the work.

The use of a contents page at the start of the digital submission with thumbnail images and contextual information allowed candidates to clearly set out their work so that examiners could move in and out of the submission with ease.