2015 NCEA Assessment Report

Visual Arts   Level 2   91320, 91321, 91322, 91323, 91324

Part A: Commentary

Comment on the overall response of candidates to 2015 examinations for all achievement standards covered by this report.

It was evident across the vast majority of submissions in 2015 that inquiry-based learning with candidate selected subject matter within a structured programme is a typical approach for successful teaching programmes. In the 2014 report it was noted that lower achievement or non-achievement was often a result of candidates requiring additional prior learning about the practical skills required at the expected curriculum level before embarking on this assessment.

The vast majority of 2015 submissions at lower achievement levels appeared to be impeded by a limited ability to recognise and apply conventions and compositional principles. It also appeared that little evaluation or analysis of work in progress in terms of compositional/thematic intention and effect had taken place throughout the art making process. This was evident in submissions that seemed arbitrary and lacking clear decision-making about basic elements such as colour palette or considered pictorial arrangement. This suggests that understandings related to art theory and the contextual and communicative strands of the national curriculum may need to be re-considered. Related skills may need to be more carefully scaffolded for candidates attempting Level 2 folio standards.

Candidates' at upper grade ranges often clearly possessed a sound foundation of basic analytical and field-specific compositional knowledge to build upon through their own investigation of established practices. They also understood the benefit of having a defined framework or proposition to guide decision-making through the body of work.

An integral part of this standard is the manifestation of candidates' visual thinking, cycles of action and reflection that results in related works that form a series or sequence showing generation, development, clarification and regeneration of ideas within the art making process. At higher grade levels candidates' had carefully reflected upon completed works or work in progress and consciously considered 'next-steps' allowing work to develop and be refined rapidly. At lower achievement levels work progressed thoughtlessly resulting in little actual change or development to the basic with little evidence of an artistic proposition or intention.

Digital moving image submissions highlighted the need for this relatively new format to be carefully considered by departments. The growing number of online NZQA resources is limited by the proportion of actual digital submissions sent for verification. These should be carefully considered alongside the commentaries and any available professional development from colleagues or organisations should be considered to grow the collective sector understanding of how this assessment format can best be utilised for candidate success.

Crucial factors in digital submissions are the suitability of the candidate's proposition for this assessment format and the editing of both still and moving imagery into the available time restriction while demonstrating the same progressive development of ideas seen in folio submissions. Often too much time is spent on transitions or title slides with less consideration given to how the extension or progressive refinement and regeneration of ideas can be demonstrated.

Particularly problematic are submissions consisting of generative imagery followed by large single works which creates similar issues as those raised by whole-panel images in folio submissions. In these cases attempts can be made to apply the criteria holistically and try to discern clarification and refinements in the quality of the finished piece. Usually these submissions are found to be lacking in relationship to explanatory note two of the standard which defines a systematic body of work as 'related works that form a series or sequence to show generation and development within the art making process. This involves editing, selecting and ordering of work'

For candidates to gain the twelve credits available for this standard, they need to show evidence of a *systematic* approach, providing evidence of generating and developing ideas across the body of work which includes critical decision-making and regeneration for Excellence.

The practice of permanently affixing large candidate numbers directly onto artworks thereby obscuring them is becoming more widespread. Candidates and schools are reminded that careful portfolio layout and presentation is very important and this should include leaving a small space where school and candidate numbers might be affixed without damaging artworks.

Part B: Report on standards

Design

1. Assessment Report for 91320: Produce a systematic body of work that shows understanding of art making conventions and ideas within design

Achieved	Candidates who were assessed as Achieved commonly: • used and applied 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 • demonstrated little reference to design models initially and were not able to subsequently apply the identified conventions • presented limited connections between final outcomes, especially in branding contexts.
Not Achieved	Candidates who were assessed as Not Achieved commonly: • generated ideas but did not show sufficient evidence of the development of selected ideas • presented work that lacked clear sequencing to show evidence that a design process had been used to develop ideas • provided insufficient briefs and/or applied design conventions and techniques below the expected curriculum level.
Achieved with Merit	Candidates who were assessed as Achieved 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 than at lower grades • 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.
Achieved with Excellence	Candidates who were assessed as Achieved with Excellence commonly: • generated their own imagery to provide a rich source to draw from 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, making evaluative critical decisions throughout the process at a consistently high level.
Standard specific comments	The inclusion of an overall brief in design submissions established clear propositions and identified the conventions with which the candidates' were engaging. This was often supported by examples of established practice which 'set the scene', as well as an image bank or resource that showed generation of ideas using colour, type and imagery. This often indicated a higher degree of candidate engagement. There were a variety of ways in which this introductory information was organised, which included analogue and digital collages, as well as finished pictorial illustrations. The selection and use of appropriate artist models provided direction and enhanced the opportunities for candidates to demonstrate their 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. The brief also supported and guided candidates with the selection, editing and ordering of their work. Most design submissions dealt with an adequate number of briefs, and they were related. Candidates who included a minimum of three briefs were able to establish a sufficient range of material for assessment. 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 and process was indicated by an incremental increase in scale appropriate to purpose. Sufficient space between artworks allowed for greater readability of the submission. 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.

Artwork was used in some cases that did not appear to be the candidate's own work. Teachers and candidates should be aware of what constitutes appropriation and plagiarism, as the use of such imagery raises issues of authenticity. Appropriated artwork should be labeled or acknowledged as such in the research/ mood board. In most cases it would have been more advantageous for candidates to generate their own imagery and is a way of engaging with the characteristics and constraints of the field. Successful submissions used found imagery initially as a springboard for pictorial development and critical conceptual thinking and selecting.

Common themes were music, coffee / food related, the outdoors, sporting, fashion, kiwiana subjects and event based. 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.

Contemporary media (such as magazine layouts and covers, websites, menus, phone skins, t-shirts) appeared frequently in candidate work. However, there was less variation from these formats as has been seen in previous years. It was evident from submissions that where there was flexibility within programmes for the application of design to different or less common formats, it allowed candidates to take ownership and fully engage and sustain interest over the whole submission.

In illustration submissions, there was a better understanding shown of the opportunities to present options for development of ideas within the constraints of particular briefs, such as character design, cover design and page layout. The production of original design illustrations allowed candidates to extend, regenerate and clarify ideas. Instances of blurring and pixilation of works that had been made originally using a smaller resolution and subsequently enlarged were less prevalent. Candidates needed to ensure that document sizes were appropriate to purpose to show understanding of conventions at this level. For example, some candidates recognized the that large-scale briefs such as poster and billboard designs presented opportunities for further exploration of ideas and conventions when viewed on a larger scale.

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. 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.

Some successful submissions simply dealt with one three-dimensional solution but explored it in multiple ways which reflected a strong understanding of product design, fashion design and costume design. These submissions explored a wide range of visual art techniques to help generate, develop and extend their conceptual thinking. Successful digital moving image submissions likewise explored a range of animation and or moving image ideas in a variety of ways. They demonstrated, through selection and editing, progressive decision-making about the most successful ideas, methods and techniques in subsequent works.

Painting

2. Assessment Report for 91321: Produce a systematic body of work that shows understanding of art making conventions and ideas within painting

Achieved	Candidates who were assessed as Achieved commonly: • began with a limited proposition / subject matter that offered possibilities for generation and development but could not be sustained to show extension • engaged with paint conventions, working systematically to produce a body of work while referencing traditional and/or contemporary painting practice • relied on a thematic or narrative approach to the detriment of picture making concerns • demonstrated sufficient evidence of control of painting methods and processes • used techniques that limited their opportunity to show understanding of paint conventions.
Not Achieved	Candidates who were assessed as Not Achieved commonly: • presented inadequate evidence of the use of paint often replacing paint techniques with the use of; photocopies (including painting over them), collage, found images, stencils and media other than paint • appeared to have limited understanding of paint processes, materials and techniques alongside insufficient technical control in the application of paint at the expected curriculum level • showed a lack of systematic development often through the use of random or unrelated imagery • arranged work on the portfolio arbitrarily and without consideration to how the 'reading 'of the images could show a systematic approach • began with too limited a proposition, often using found or appropriated imagery and lacked sufficient resource material or subject matter.
Achieved with Merit	Candidates who were assessed as Achieved with Merit commonly: • identified traditional and contemporary artist models in their work and often used more than one reference to develop and extend the ideas • provided evidence of a generation, development and extension of ideas in a systematic body of work that demonstrated technical skill and understanding of paint conventions • demonstrated a systematic and purposeful decision making process in the extension of the ideas and in the understanding of painting conventions selected • created strong initial works on the first panel with evidence of understanding and extension • lost momentum by the second panel; characterised by either inconsistencies in the layout, poor decisions or poor time management in the later stages of the folio development preventing the achievement of Excellence.
Achieved with Excellence	Candidates who were assessed as Achieved with Excellence commonly: • provided evidence of a fluent body of work, making individual, related works that were critically selected to form a series or sequence showing clarification and regeneration of ideas within the art making process • demonstrated clear intentions from the beginning of the folio and used drawing as the central means to explore a depth of ideas with purpose and understanding • refined and clarified their proposition by working intelligently to create original work with an understanding of how paint conventions can be used to generate, analyse, clarify and regenerate ideas • provided convincing evidence of further exploration of their proposition by introducing new artistic references that facilitated the clarification and regeneration of additional work • edited and ordered the work through critical decision-making to demonstrate the progression, clarification, regeneration and resolution of the proposition • demonstrated in-depth knowledge of traditional or contemporary paint practices and a high degree of technical skill and facility with the selected media.

Standard specific comments	Changes in approaches to painting at level two became more apparent this year during the verification process. When submitted samples are compared with the national benchmarks as defined by the level seven strands of The Arts in the New Zealand Curriculum, an overview of current painting practice in the visual arts in schools is obtained and it is easier to identify some of the more prevalent trends.
	Current practice is frequently subject to other influences including the filtering through of different conventions from the other fields. The impact of accessible technology and digital media also continues to change the way candidates think and plan their work. The following questions relate to what is becoming common practice and may help to identify some key points for consideration:
	What are painting conventions?
	When is it appropriate to use photocopies?
	Is there a place for digital processes in painting?
	How do you utilise conventions from an artist model?
	How do you make a picture?
	What is new media?
	The use of collage and new media has evolved and become embedded in current painting practice. The availability of the Internet and access to computers and photocopiers has also led to technology becoming an integral part of visual language. As candidates become more accustomed to working with new media, its use will not only become intuitive and subtler but also embedded in their practice with a corresponding improvement in their understanding. Currently the evidence reveals a diverse spectrum of practice.
	Photocopies belong on this spectrum. At the lower end, reliance on photocopies to mask poor drawing skills, over painting and/or colouring in of photocopies and photocopies cut out and pasted onto paintings were just some of the ways they were incorporated into submissions. At the higher grade ranges, photocopies and digitally generated layers were used to re-contextualise and extend picture-making concerns. Comprehensive understanding was clearly evident in these folios. The best of these included the candidate's own work being reproduced to layer and enhance the composition or enrich the surface and it was clear the photocopier/printer was just part of the candidates' vocabulary. It was also clear in these examples that paint was still an integral part of their paint practice.
	The growing use of Pinterest has led to a reduction in candidates' use of their own resource imagery and this is a particularly disturbing trend. It is recommended that candidates' use of appropriated resource imagery is monitored and wherever possible they are encouraged to create their own source images through photographs, drawing from observation or other appropriate processes.
	Collage had been used thoughtfully to support a rich visual language especially when applied in context or used as part of the investigation of surface and layering of images. It was also problematic when it was used instead of paint or in a random assemblage of disassociated images. Candidates need to be reminded to reference established practices or artist models to inform what they want to do when incorporating new media and collage.
	Appropriation of cartoon imagery is another interesting trend and one that frequently restricted candidates' opportunity to explore their own ideas. This practice can also limit possibilities for pictorial development. At the very least, such appropriation should be employed with an understanding of what appropriation is, in an art-making context. Related artist references who also employ appropriation would enhance candidates' understanding and strong teacher guidance is recommended if candidates elect to work in this way.
	It was encouraging to see more traditional approaches to painting as well throughout submissions. The exploration of figure/ground relationships is one such approach. The best of these combined picture making with a comprehensive painting vocabulary. However, the use of grounds, experiments with layering, glazing and scumbling, combined with relevant use of artistic references to show an understanding of picture making conventions would increase candidates' opportunities to meet the criteria at Excellence. Too often the paint was used to colour in or there was little if any consideration of preparation of a ground or the use of colour compositionally. At this

	level candidates should demonstrate they have advanced beyond working edge to edge in a manner akin to 'colouring in'. Humorous or political ideas explored at higher grade ranges showed intelligent thinking processes associated with an understanding of paint conventions and were highly successful. Counter-reactions to trends were also significant at this level. A move away from abstraction and technology towards more figurative work and realism was also seen across submissions. Traditionally paintings create an illusion of three-dimensional subject matter and this illusion was created with a well-established visual vocabulary. Recently the visual arts have been characterised by a wholesale questioning of our understanding of what a work of art is on the most fundamental level. Instead of thinking of the painting as an object, many candidates approach art making from a variety of alternative points of view. With attention to history, theory and practice, candidates' 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. With so much choice it is not surprising alternative artistic devices are used to explore ideas. Whatever the approach it is important that candidates are aware that this standard requires the production of a systematic body of work that shows understanding of *art making conventions and ideas within Painting.*

Photography

3. Assessment Report for 91322: Produce a systematic body of work that shows understanding of art making conventions and ideas within photography

Achieved	Candidates who were assessed as Achieved commonly:
	• presented a narrow folio proposition resulting in a linear investigation, applying the same limited pictorial concerns throughout the submission • photographed the subject matter in more than one way employing a few photographic conventions working through predictable pictorial variations • showed some understanding of camera settings and photographic techniques such as depth of field, viewpoint and camera angles to explore and develop ideas • used a systematic approach to the subject matter to produce a body of work but with inconsistent decision-making around the editing, sizing and sequencing of ideas.
Not Achieved	Candidates who were assessed as Not Achieved commonly:
	• generated a limited amount of work from a single idea or narrow proposition which did not allow the candidate to demonstrate idea development • required a clearer folio proposition to guide them and to allow the candidate to develop ideas • showed a lack of understanding of photographic conventions through inconsistent control and use the camera and photographic processes below the expected curriculum level • presented work in a way that did not appear to demonstrate a systematic approach evidenced by the decisions made in the sizing, selecting and ordering of the work • relied heavily on large format photographs or repeated imagery to 'fill in' the submission space which limited or precluded evidence of idea development.
Achieved with Merit	Candidates who were assessed as Achieved with Merit commonly:
	• established a proposition that had a clear pictorial intention right from the start • demonstrated purposeful decision making in the editing (sizing and sequencing) of the work across the submission to enhance the folio proposition • showed understanding of formal elements, photographic conventions and photographic techniques to investigate and extend the initial proposition • referenced artist models implicitly, thereby providing options to purposefully explore and extend pictorial ideas but lacked a critical approach to identify successful ideas to further clarify and regenerate from • made purposeful decisions that were clearly related to the pictorial purpose and which enhanced the initial folio proposition.

Achieved with Excellence	Candidates who were assessed as Achieved with Excellence commonly: • had a strong initial folio proposition and used a broad range of implicitly referenced artist models that provided a range of successful options • confidently investigated ideas through the chosen subject matter, which were connected conceptually and pictorially • 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 • demonstrated a sophisticated understanding of photography practice and a critical use of photography conventions through multiple photo shoots with a strong sense that weaker work or repetitive ideas had been edited from boards • showed clear and critical use of sizing, editing and sequencing of the ideas to build on earlier ideas, integrate and regenerate a range of divergent ideas.
Standard specific comments	A broad range of subject matter was represented across photography submissions based around candidates' exploration of individual interests. Common themes were centred around youth issues such as identity, cultural identity and body image. Narrative and documentary approaches also continued to be a popular. Successful candidates had a strong understanding of these genres and photographers working within them. They also understood the achievement criteria, a range of conventions, established practices and possessed sound camera skills, Subject matter that can be revisited and explored throughout the year is highly recommended. Many submissions began with a series of still life images, quickly and clearly establishing the proposition. Full still life submissions were more evident in 2015. Successful candidates often used objects with an underlying symbolic or conceptual theme such as Vanitas supporting candidates' ability to regenerate ideas. Folios based on the figure in an environment were more considered than previous years and often included conceptual and pictorial photographic investigations. Common themes which were not always successful included propositions about family pets, fairy tales and the figure in a single location, for example at the beach or in the garden. The use of analogue photography was less prevalent. Candidates endeavouring to use analogue processes sometimes demonstrated a sound understanding of darkroom techniques and processes, for weaker candidates the medium restricted their ability to extend ideas. Overall, the use of digital techniques was successful when used to explore formal photographic concerns (such as pictorial elements and principles). Ideas were developed by expanding on pictorial ideas evident in preceding work with strong understandings of digital photography processes, procedures, materials and techniques. Successful candidates demonstrated a good understanding of camera functions and settings often exploring pictorial ideas effectively through; the 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. Successful candidates had a strong grasp of digital processes to illustrate ideas in a critical and sophisticated manner to explore a range of ideas within the proposition in new and interesting ways. Weaker digital submissions had technical issues such as pixilation, poor resolution, unintended blurring and poorly executed image transformations. This affected the intended reading of the work. Inappropriate use of; reflection, geometric shapes, mirroring, layering, graphic elements, tessellation, collage, filters/effects was less successful. Technical and digital processes need to be used as considered compositional devices to advance ideas rather than thoughtless space filler or creative play that repeats the same ideas. Colour was used effectively throughout submissions to explore thematic or symbolic concerns .Often black and white submissions lacked a sufficiently wide tonal range due to limited understanding of light, camera settings and post production editing - this was an issue across the grade ranges. Candidates typically established clear pictorial propositions and explored broader picture making throughout the submission. The majority were aware of the crucial importance of the sizing, editing, sequencing and ordering of the work to allow more idea exploration

across the folio. Less successful submissions lacked decision making to edit the work which limited readability of pictorial development or clarification due to the repetition of ideas.

Overall, candidates had a good understanding of the achievement criteria, how to successfully extend or regenerate their ideas and contemporary photography practices (through the use of websites and online resources). Highly successful candidates used artist models implicitly to generate, develop, extend and to regenerate their ideas. Weaker submissions used artist models explicitly to explore ideas which were tenuously linked to the preceding work. For example; attempting to extend ideas through the use of arbitrary collages or slicing up an image for an unrelated purpose.

Some submissions relied heavily on established practices from other fields with varying degrees of success. This approach can be successful but only when building upon a good understanding of established photography practice. Candidates need to carefully consider relevant contemporary artist models from web sources to explore and use appropriate digital techniques and conventions. Use of appropriated Internet imagery is highly cautioned. Candidates' work needs to maintain authenticity with awareness of copyright and ethical issues. Attempting appropriation with Internet images inhibited candidates' ability to develop ideas and demonstrate understanding of camera settings and photographic conventions. In some Surrealist submissions candidates' use of stock photographs poorly integrated into photo-edited work was also concerning.

Successful candidates understood the purpose of the integration of text with image, allowing text to be employed in a sensitive and appropriate manner with reference to established photographic practices. This advanced ideas instead of merely repeating them with the addition of written words. Superfluous text with little conceptual or compositional consideration impinged on photographic works.

The printing of submissions mostly employed high quality photographic paper which was advantageous for the reading of the work. Candidates using a laser printer should consider heavier weights of paper and explore paper options with printer/paper suppliers to enhance print quality. Coloured or black boards tended to hinder the reading of the work. Very thin folio card was problematic, presenting a potential risk of work being damaged. Candidates printing whole-panel digital dumps or similar are encouraged to cut up individual photographs to enhance editing decisions and legibility of individual works. The sizing versus the spacing between works in the layout needs to be carefully considered.

Several candidates choose to submit photography folios as digital submissions. Successful candidates demonstrated a strong understanding of light, exposure, camera settings, photography conventions and photographic practices within the moving image format.

Printmaking

4. Assessment Report for 91323: Produce a systematic body of work that shows understanding of art making conventions and ideas within printmaking

Achieved	Candidates who were assessed as Achieved commonly:
	• established a starting point (subject matter and pictorial possibilities) early in the folio sufficient to carry out a systematic printmaking investigation
	• worked within a limited range of print processes sufficiently to generate and develop ideas
	• made some implied reference to artist models but without demonstrating a clear link in their own work
	• used at least one printmaking technique appropriately within the characteristics and the constraints of the selected convention.
Not Achieved	Candidates who were assessed as Not Achieved commonly:
	• began the folio with a limited idea or insufficient pictorial information to sustain ideas over two panels
	• provided insufficient evidence of a systematic development of ideas and/or use of print processes consistent with expectations of learners studying at level 7 of the

	New Zealand Curriculum • repeated block/plate imagery without any clear purpose through an inability to identify pathways for the development of ideas • used print techniques / processes without discernible control or understanding of simple print conventions such as; surface, colour, ground and/or mark.
Achieved with Merit	Candidates who were assessed as Achieved with Merit commonly: • established a sound initial starting point sufficient to sustain a purposeful printmaking investigation • developed ideas that did not rely on a pre-constructed narrative with a wide range of options allowing for subsequent extension • referenced established printmaking practices, using one or more artists, with consistent control of printmaking conventions throughout the submission • selected and ordered related works showing the ability to edit and make decisions in developing a sequence or series of works • demonstrated purposeful links between drawing and the subsequent prints and the extension of ideas.
Achieved with Excellence	Candidates who were assessed as Achieved with Excellence commonly: • developed ideas early in the submission clearly through investigation and thematic exploration. • 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 • presented clear links between drawings, developments, extension, and regeneration of ideas and printmaking conventions.
Standard specific comments	For a folio to meet the requirements of this standard the work must show evidence of planning and ordering within the body of work. Folios assessed at the Not Achieved level typically provided insufficient evidence of both the 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 2015 printmaking submissions tended to rely on more traditional and accessible forms of printmaking. The use of dry-point and woodcut were popular choices for print exploration across all submissions. When the use of collage was employed to support the development and advancement of ideas, the process was used with an element of control. When collaged prints were used without an element of direction or intent, the submissions lacked any conceptual purpose. Digital processes were used in a number of submissions to generally inform and develop ideas. The use of digital prints can aid in the exploration of both the sequence of work and to build on a series of ideas. Where the candidate lacked understanding of digital formats in either straight digital prints or manipulated photocopies, the prints generally lacked any coherent link to preceding or subsequent prints. While digital submissions offer a viable way of exploring print conventions, evidence at the Achieved level was often comprised of repetitive imagery without any investigation 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 small 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 ideas in the work, candidates need to clearly identify how the processes from other fields can benefit or complement the printmaking conventions employed. 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. A number of candidates demonstrated a degree of drawing skill and compositional development that was evident in the extension and regeneration of their work. When there is a limited understanding of print techniques and print processes the work can struggle to show an understanding of art making conventions. This subsequently had an effect on the final grade and some candidates may have needed additional experience

	with 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 appropriate to specific phases of their investigation. This process of regeneration often occurred early within the submission allowing for options to be explored either at the end of board one or at the beginning of board two.
	At the Excellence level the practice of combining traditional and contemporary print practices 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 or for a specific phase within the folio the candidate offers further clarity within the submission.

Sculpture

5. Assessment Report for 91324: Produce a systematic body of work that shows understanding of art making conventions and ideas within sculpture

Achieved	Candidates who were assessed as Achieved 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 and practical knowledge expected at the lower end of Level 7 of the New Zealand Curriculum.
Not Achieved	Candidates who were assessed as Not Achieved 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 • used processes, procedures, materials and techniques at a level that was below the practical knowledge requirements of Level 7 of the New Zealand Curriculum.
Achieved with Merit	Candidates who were assessed as Achieved 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 the extension of ideas but with inconsistent control of media and techniques • presented a limited range of sculptural outcomes which did not allow for regeneration.
Achieved with Excellence	Candidates who were assessed as Achieved with Excellence commonly: • identified a clear proposition that thoroughly explored a range of appropriate established sculptural conventions • used highly appropriate sculptural drawing techniques to effectively transition between 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.

Standard specific comments	Sculpture enables candidates to engage with conceptual, aesthetic and technical investigations in a broad range of contemporary and well established modes of practice. While encouraging high level critical thinking and engagement with a broad range of approaches, sculpture reflects trends in the wider art world to investigate art problems through open-ended technical and conceptually driven propositions.
	Research was seen to underpin successful submissions in 2015, with candidates utilising a range of practices to inform their sculptural investigations. The role of research was evident in the submissions of candidates who produced a body of work that involved the purposeful selection of sculptural conventions to frame their investigations and advance their ideas. The understanding of a range of both technical skills and sculptural conventions allowed for a fluent selection of options to critically advance ideas and offer opportunity for regeneration.
	Candidates who worked on individual projects and identified their own sculptural directions, reflecting appropriate established practice, were better positioned to frame and advance their ideas in new and diverse directions. Class programmes appeared to carry the risk of preconceived outcomes which limited extension opportunities.
	Care should be taken when presenting a body of work that also fits into the convention of wearable art. In these circumstances candidates need to identify specific sculptural conventions within the body of work in addition to the work as body adornment. Documentation of the individual works should be clearly referencing the specific sculptural conventions employed.
	The photographic documentation of sculptural outcomes was mostly of a high quality. Successful submissions demonstrated clear sequencing choices, opting to present multiple images of sculptures only when these presented additional information about the work. Large numbers of photographs of individual works with little variation, tended to take up valuable space which could have been used to further extend and regenerate ideas. A series of photographs (2-3) can 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 signal the most successful photograph of a work by printing it at a slightly larger scale than others and in images include works in their entirety, rather than focusing simply on close-up or cropped images. Less successful submissions shifted the focus of the documentation to the investigation of photographic conventions at the expense of sculptural ones.
	Where performance or time-based investigations are undertaken, candidates are required to include information regarding size and duration of the works and any additional relevant information. This is particularly important in digital moving image submissions and where excerpts are presented. Thumbnail screen shots on the contents page also assist in the verification process. Clear documentation and editing of works is critical to the success of digital submissions. Sound should only be included where it is part of the sculptural investigation and is not necessary to explain the work or function as an overlaid soundtrack.
	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 particulsrly helpful in smaller fields such as sculpture, where there are fewer samples from which to select exemplars.