

# 2015 NCEA Assessment Report

Visual Arts Level 3 91455, 91456, 91457, 91458, 91459

## Report on standards

### Design

#### 1. Assessment Report for 91455: Produce a systematic body of work that integrates conventions and regenerates ideas within design practice

<p><b>Achieved</b></p>	<p>Candidates who were assessed as Achieved commonly:</p> <ul style="list-style-type: none"> <li>presented a brief that described a client based branding project, a call to action campaign, or the design of an object / artefact with a list of intended formats.</li> <li>determined a style of 'making / designing' that was within their capabilities and supported by research, media, drawing, digital and material processes, skills and knowledge across 2D/3D modalities</li> <li>began a systematic design process with their own drawing investigation which established a visual resource i.e., drawn image, photographic, 3D-prototyping, typographical or icon based starting points. A selective and small mood board at the outset of the folio that informed look and feel, tone, themes, style, and conventions they were employing often supported this</li> <li>used the layout of the board to communicate their ability to make clear decisions between phases of working. An ordered, symmetrical grid system with uniformed and considered formats enhanced the readability</li> <li>understood and explored a number of conventions which were appropriate to their brief, i.e. – the conventions of a magazine necessitated an investigation into: masthead, display typeface, grid, composition, slogan, tagline, body copy, image, photography, content, hierarchy, typography, double page spreads, gate folds, inserts, die cuts, colour, printing etc.</li> <li>started to understand the conceptual and communication value in creating a limited and considered colour palette – one that was legible and printable and had some connection to ideas, themes, audience and content</li> <li>started to explore a broader set of typographic treatments and consider their potential before identifying the best solutions for brand mark, display typeface and body copy application within brand collateral (letterhead, business card, web site, poster, banners, badges etc.).</li> <li>attempted to select a brand typeface, display typeface and body copy typeface that complemented their ideas, media, and message which showed a clearer understanding of ideas in relation to typographic conventions</li> <li>maintained an even and systematic performance across all three panels, taking ideas through a phase of generation and regeneration in the lead up to a clear final design solution</li> <li>understood the 3D techniques and procedures that they were employing, with the skill set to produce systematic and legible drawings for 3D ideas and solutions</li> <li>took care to craft maquettes that explored and regenerated ideas showing an increased understanding of user-centred research, purpose, form, materials, scale and site</li> <li>needed a second generation of research to replenish their repertoire of conventions and visual resources. Strong Achieved submissions can narrowly miss out of achieving at Merit achievement level because they limit their ability to show the purposeful integration of design conventions and sustain regeneration to support the reformation of new ideas</li> <li>closely mimicked the use of conventions found in their research models, which gave the appearance of a higher achievement standard, but as the candidate moved away from an over reliance on these models and operated on their own it revealed a lack in cohesiveness and understanding/control which inhibited the submission from achieving at Merit</li> <li>were unable to complete their intended project. For example the exploration of</li> </ul>
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	<p>characters and environments for gaming or publication projects appeared to run out of time as they focused on skill level and produced 'one offs' rather than a series of developments. A candidate engaged in book design should produce the book or some part of it. Presentation of the completed book was a noted characteristic of Merit illustrative submissions.</p>
<p><b>Not Achieved</b></p>	<p>Candidates who were assessed as Not Achieved commonly:</p> <ul style="list-style-type: none"> <li>• presented insufficient evidence to meet the Achievement standard</li> <li>• showed an initial phase of options and generation but then instantly claimed one of these as the final outcome without any regeneration or change</li> <li>• presented repetition and even triple ups of a very similar design outcome on more than one folio board</li> <li>• presented outcomes at an unreasonable scale often only showing 4-5 pieces of work on a folio board which questioned sufficiency</li> <li>• squandered too much valuable folio space on showing resources, research and reference material which needed to be credited to someone else. Or showed templates i.e, the outline of known formats like DVD box, cases or concertina fold outs which acted like folio filler</li> <li>• did not include a brief which revealed a lack of context and made it extremely difficult to understand the candidate's intention</li> <li>• undertook a brief / proposition that was either vague or too broad – whereby it became an unhelpful structure rather than a focused set of starting and touch points for audience, message and content</li> <li>• evidenced a lack of cohesion between phases of working which was often compounded by inconsistent brand application or the fact that the conventions and style changed repeatedly within each of the formats investigated. For example, the inclusion of multiple brand marks for one identity (project) created a lack of continuity between the formats used in the campaign</li> <li>• produced work that was pixelated and confused or over reliant on photoshop filters – restraint is required to ensure that the visual outcomes are legible, readable and communicative</li> <li>• failed to clearly present or reach an outcome. When dealing with graphic novels, sequenced gaming, children's books or publication design it is important to address cover page, double page-spread, narrative, and typography alongside character and site development</li> <li>• relied solely on pencil drawings and in some instances the low level of drawing or poorly visibility of the pencil drawing failed to meet the achievement standard</li> <li>• misunderstood the role typography plays in disseminating information, in some instances outcomes were over cluttered by using too many inharmonious typefaces, or a format like a poster was undertaken with inadequate understanding of the conventions of a poster, i.e., no type to communicate message or information to an audience</li> <li>• when undertaking an industrial or object design brief, candidates' 3-D model making showed a low level of execution - the level of crafting, prototyping, maquette making and use of materials really let down the investigation. It is not necessary for candidates dealing with a 3-D proposition to show every small stage of research and drawing in the construction process of one idea – folio space would be better spent showing regeneration with a focus on exploring conventions, developing multiple ideas and commandeering crafting.</li> </ul>
<p><b>Achieved with Merit</b></p>	<p>Candidates who were assessed as Achieved with Merit commonly:</p> <ul style="list-style-type: none"> <li>• determined a brief that they have some connection to and also have the ability to create a structure for their brief that enables consideration of some following contexts: purpose, aesthetic, visual language, audience, message and content etc.</li> <li>• understood that they need to develop textual content alongside visual language for print campaigns. This can take the form of strap lines or pop out quotes, body copy, interviews, manifestos, poems etc.</li> <li>• began with a variety of 2D or 3D drawing approaches that very quickly introduce a range of material and visual strategies gained from research into contemporary conventions and practice. These performances are often underpinned by the inclusion of a small, well-edited mood board</li> </ul>

	<ul style="list-style-type: none"> <li>• were more creative and inventive with format - showing a deeper understanding of their audience and research into contemporary design. These performances often surpassed the usual stock take of conventional brand marketing formats (business card, poster, billboard and website)</li> <li>• demonstrated a purposeful understanding and use of conventions, showing an ability to deconstruct and analyse characteristics and then apply and expand these to create options. These candidates need to be encouraged to replenish their repertoire of design conventions so that they can synthesise to regenerate a 'depth' of ideas to achieve at an Excellence achievement level</li> <li>• identified an aesthetic sensibility and genre of design in which to operate – this foundation fosters a very even, systematic and intentional visual performance across all three folio boards</li> <li>• were able to apply and systematically show a degree of editorial and critical decision making – these reductive, subtractive and additive steps offer instant regeneration</li> <li>• juggled multiple conventions with attention to craft – these performances understood compositional relationships and started to look closely at visual execution</li> <li>• identified appropriate text and images relationship to support genre, topics and formats – this binary relationship is informed by contemporary research and approaches such as the photographic and the modernist; food photography and hand-drawn type etc.</li> <li>• showed a level of analysis but decision making sometimes lacked critical thinking. The ability to reform and to establish new links is surpassed because the Merit candidate stays in a safe zone, often repeating the same ideas and or visual strategies. When a candidate applies the same graphic conventions and ideas to each format (i.e., posters, flyer and web sites) they run the danger of repeating the same visual language and communicating the same idea</li> <li>• introduce additional strategies in the final stages of the folio allow for regeneration and extension of visual ideas</li> <li>• utilised research models that are appropriate to the nature of the work they are making whether it be animation, print or object design. N.B There are instances when candidates select on-trend research models without a deeper understanding of what suits the brief or topic</li> <li>• took the time to consider the presentation of the folio to ensure that critical steps are presented and ideas build and develop. Often Merit performances reveal two very strong boards, mainly board one and two. It is important to think about the third board and consider formats that open up and expand thinking to reform new links, new associations and synthesis. In some instances web site, sandwich boards and phone covers don't assist.</li> </ul>
<p><b>Achieved with Excellence</b></p>	<p>Candidates who were assessed as Achieved with Excellence commonly:</p> <ul style="list-style-type: none"> <li>• deeply applied themselves to their topic. In many instances a candidate's extra-curricular interests, hobbies, competencies, ambitions, or social commentaries are at the heart of the project. These briefs are well-structured and support the generation of content. This in turn supported the formation of ideas and subsequent translation into a wide range of inventive visual formats</li> <li>• were industrious and able to practice, research and refine. An iterative process is in action (they research, they make, they reflect then repeat). These candidates are able to regenerate a depth of ideas because they have generated so much more content, therefore they can synthesis to locate new links and new ideas very early on in the project</li> <li>• focused on ideas that directly relate to their enquiry, often with humour or powerful graphic language – they are critical of ideas and able to edit out any options that are weak or repetitive. These folios are full of interesting ideas, willing to take new steps, risks and investigate formats, meaning, message, craft etc.</li> <li>• showed a command over conventions because they completely understood the characteristics of the conventions they are employing to communicate their ideas. A high level of crafting and visual fine-tuning is apparent at every turn and within every artefact</li> <li>• moved inventively across a number of design formats. All of the formats on the folio are well conceived and the outcomes complement and expand on existing ideas</li> </ul>

	<p>rather than resting on the success of earlier ideas</p> <ul style="list-style-type: none"> <li>• employ and investigate media and conventions from the wider fields of architecture and visual arts to form new links and expand in unanticipated directions</li> <li>• understood in depth the genre or type of design practice that they are engaged within. These candidates independently research the complexities of their modality to gain technical, procedural and conventional competence. For example, understanding digital software and the animation pipeline: storyboarding, layout, model sheets, animatic, modelling, blocking, texture, lighting, rigging, 3D graphics, editing, sounds, transition, compositing and rendering</li> <li>• made links across and between ideas, media and formats. These performances were multi-faceted, moving in and out of media, i.e., three dimensional typeface design to flat photographic montage to publications to 3D paper models to on-site installation and photo shoots</li> <li>• travelled through multiple ideas quickly to interrogate their topic, they do not stay still and they do not repeat ideas or over-rely on the same conventions – they always pushed to extend and strengthen ideas and find new directions.</li> </ul>
<p><b>Standard specific comments</b></p>	<p>The broad scope and nature of design projects and genres, from object, fashion, interactivity, motion and animation, brand, publication and illustration design continues to be a driving force that makes level 3 Design performances exciting and dynamic.</p> <p>At the upper levels of achievement it was encouraging to see candidates adopting research, ideas, procedures, formats and conventions from creative practices outside of their specific domain. These performances benefited from an ability to bring new processes of making and new combinations of craft, ideas and materials into their projects. The inclusion of photographic content, screen printing, site specific graphics, documented pop up events, low-fi animation and print technologies, performance and documentary video, 3D model making, marketing and creative writing strategies continued to enrich candidates' thinking, outcomes and ambitions.</p> <p>The candidates who deeply invested time, energy and critically conceived and creative thinking in their brief stood out. These candidates often took extra care to finesse visual language as they established clever and unexpected ideas through synthesis. They showed a desire to forge new ways of seeing and thinking about their topic through regeneration and clearly met the criteria for Excellence.</p> <p>Teachers that are orchestrating programmes to foster individual and candidate initiated briefs are commended - folio topics that capture the heart, mind and hands of the candidate, often springboard ideas into action. These performances revealed deeper levels of research and resource generation and supported the synthesis of the conventions being explored. Often these topics were personalised in a way that the voice of the candidate came through clearly. The candidates that met the excellence achievement standard often exhibited and tested ideas in relation to a range of formats and media that extended well beyond the success of initial ideas. The work on these folios continually evolved and newly formed ideas were always executed fluently showing the command that each candidate had over design conventions and materiality.</p> <p>Giving further consideration to the writing of the design brief and its role in sustaining and opening up an enquiry, project or investigation can assist the 'readability' of a submission. There appeared to be a greater dilution of the design briefs in 2015, with often only one sentence outlining a theme or client need and then a list of format outcomes that the candidate was to produce. Greater extrapolation and articulation of topic, message, content and context could enhance the structure of the brief and encourage varied research methods and the collation of image/content (resources) to assist conceptual and visual regeneration from the get go.</p> <p>The identification, adoption and understanding of contemporary design conventions and models is an important component of creative practice at level 3. At the upper end of the standard these models become embedded into the candidate's own visual toolbox adding to a wider repertoire of visual tactics and strategies. Perhaps these candidates 'practice' more; perhaps they deconstruct conventions better to take ownership over research? Some candidates closely mimic research and rely overly on the conventions employed by their research models in the development of their own work. We see this manifested in submissions through a lack of cohesion of ideas and conventions.</p>

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In 2015 the assessment panel noted a larger portion of folios that were incomplete or relied on too much duplication and repetition of work. In some instances decision-making was simply too slow, or there was insufficient work present and candidates used valuable folio space to show very small incremental steps rather than reforming and extending ideas into new work. Candidates that were light in work on one folio panel presented an uneven performance, which prevented the awarding of a higher grade. In fairness to all candidates sufficiency is an important aspect across all three boards. Showing small incremental changes within a digital process in regard to ideas (options) is not a wise use of folio space. Candidates that show 6 poster ideas and then pick one as a final and make minimal changes are encouraged to rethink about the value of regeneration and consider how they might find new ways to integrate ideas and advance on the conventions being employed in the initial options. Teachers and Candidates that are familiar with level 2 (which requires two boards of work) need to understand the increase in workload and change in criteria to meet the level 3 standard. It is important that the third board represents an accumulation of learning and synthesis to promote deeper thinking and visual resolution.

There was a heavy reliance on shared stock imagery within some class programmes and in others it was unclear whether we were being presented with the candidate's own visual resource or research. Clarification of mood boards and research versus candidate generated imagery at the top of folio one with image credits could be a consideration going forward. The candidates that create their own mood boards control the stage – they determine textures, colour, site, style, audience, photographs, images, typeface, patterns, icons, models, materials and illustrations that can be referenced in a variety of ways throughout the folio. In a sense they put more gas in the car at the outset so they get to enjoy the journey as much as the destination.

This year heralded a significant increase in digital submissions and on the whole the calibre of work being undertaken in motion and animation is exciting. Candidates are selecting this assessment format because it intrinsically relates to the type of work they are producing. There has been a genuine engagement with time based narrative, media and digital/animation conventions, which complement the array of print, brand, fashion, spatial and object based project work we see within Visual Arts-Design.

## Painting

### 2. Assessment Report for 91456: Produce a systematic body of work that integrates conventions and regenerates ideas within painting practice

<p><b>Achieved</b></p>	<p>Candidates who were assessed as Achieved commonly:</p> <ul style="list-style-type: none"> <li>• showed limited or superficial study of artistic precedent / models in relation to candidates chosen theme or mode of working. Websites like Pinterest, Deviantart and Instagram give a fabulous array of snapshots of individual artworks, but thorough expositions on the work of selected artists and their practices should be sought from more analytic and critical sources such as...books in libraries</li> <li>• used 'found' imagery which limited their engagement with and understanding of how images are built, and how content is produced in those images</li> <li>• contained phases of working that forced moves towards abstraction, or forced stylistic change which weakened the ability to build analytically upon ideas generated earlier in the project</li> <li>• used thoughtlessly prepared grounds to draw and paint on and then simply planted an image in that prepared field without testing figure and ground relationships that are so basic and important in painting, not just the image in the field</li> <li>• evidence of progressive weakening in the quality or resolve of final works, as if to suggest that the candidate ran out of time.</li> </ul>
<p><b>Not Achieved</b></p>	<p>Candidates who were assessed as Not Achieved commonly:</p> <ul style="list-style-type: none"> <li>• contained works that superficially mimicked work seen on websites without understanding the physical or material character of painting. Worse still was the persistent trend in submissions where photocopies or photographs were (clumsily or skilfully) coloured in and presented as if they were legitimate paintings</li> <li>• did not practice the use of media or representational drawing prior to developing work for the submission. This defeated the candidates' ability to develop a project to the required level</li> <li>• stuck parts of works on over the top of a background without regard for the need that these parts be integrated into a single work. This was clearly not based in conventions of collage. This practice can be useful if it shows that subsequent works attend to the painterly integration of previously stuck on bits; but it'll probably waste space</li> <li>• contained awkward digital facsimiles of painting methods and conventions that revealed lack of knowledge of how conventions of 'analogue' and digital illustration relate to each other</li> <li>• repeated painted copies of photographic source imagery without developing any compositional or colouristic ideas or advancing from them as a starting point,</li> <li>• centred their entire project on a superficial pastiche of an 'artist model', sometimes without even generating their own subject matter</li> <li>• contained superficial, poorly executed work that suggested poor investment of time and commitment to the project.</li> </ul>
<p><b>Achieved with Merit</b></p>	<p>Candidates who were assessed as Achieved with Merit commonly:</p> <ul style="list-style-type: none"> <li>• chose subject matter and genre that they were able to deal with technically; particularly the human figure</li> <li>• contained good, rich set ups to the project; own photo shoots, drawing that was more than a list of subject matter, used drawing to uncover and investigate the theme/subject/process/content and relationships of</li> <li>• used purposefully prepared grounds to draw and paint on. This helped with sensitivity to the whole work, figure and ground relationships in particular,</li> <li>• contained paper cutting in ways relevant to cultural contexts and artforms appropriate to the project. They had relevance to the development of ideas, e.g. architectural frames/structures, Pacifica pattern, Chinese decorative arts,</li> </ul>

	<ul style="list-style-type: none"> <li>• sustained the project using one media. This enabled technique to develop and be demonstrated and the deepening of investigation and sense of purpose</li> <li>• strong generative and developmental work, that was not entirely resolved in later work. This suggests poor time management toward the end of the project.</li> </ul>
<b>Achieved with Excellence</b>	<p>Candidates who were assessed as Achieved with Excellence commonly:</p> <ul style="list-style-type: none"> <li>• revealed the possibility that they were familiar with and experienced in looking at painting in exhibitions and primary publications. This may have influenced candidates' ability to control the material and physical character of paint media</li> <li>• developed subject matter through their own photoshoots. Some of these made reference to popular imagery from existing sources but was re-phrased by the candidate to better engage them in their ideas</li> <li>• used 'found' imagery in ways that exploited the ironic or parodic humour produced by that appropriation</li> <li>• purposefully integrated collage and montage to suggest traditions of Surrealist disjunction or Victorian or Edwardian Illustration where appropriate</li> <li>• phases of generative, developmental and resolved work where sufficient time for analysis and critical reflection was built into the timeframe of the project.</li> </ul>
<b>Standard specific comments</b>	<p>All the markers share the view that an integrated programme of learning designed to enable candidates to develop their own interests in Painting and to study them throughout year 13, will produce works that can be formed into successful tasks for assessment. In other words, we believe that teachers and candidates should think first about practices of Painting and how these can be selected from and learned in a course of study where contextual and historical inquiry, experimentation and drawing and the development and refinement of painting projects is an integrated whole. The assembly of work to be assessed against each achievement standard in level 3 can be made from selections from this whole.</p> <p>Perhaps the year could begin with the candidate asking these questions of themselves and then set about figuring out answers to them in the painting project they undertake:</p> <ul style="list-style-type: none"> <li>• What kind of artwork do I like/want to make or,</li> <li>• How do I like to make painting, or</li> <li>• What media do I like to work with, or</li> <li>• What methods do I like to use, or</li> <li>• Is there a theme or issue that I'd like to represent in the painting I make this year?</li> </ul> <p>This year we saw an impressive array of submissions in painting which show enthusiasm, enjoyment and skill in the making of artworks. The high number of folios submitted for the exam reflects the popularity and vitality of the Visual Arts and the important contribution they make to New Zealand culture.</p> <p>This year it was a delight to see a marked decrease in the number of submissions that reveal candidates being subject to class programmes of learning that prescribe methods of practice, artistic contexts and models for painting. Although, some teachers seem to stick doggedly to predetermined limits for how and what their candidates will paint, the majority of submissions reflect candidate-determined projects that are guided and facilitated by teachers. Some submissions revealed that there was at least, a broadening of allowance for candidate independence within a class room programme.</p> <p>Markers wondered if the strength and prescription of some class programmes of learning at level 1 and 2 leave candidates at level 3 poorly equipped to generate projects and work independently, in ways required of level 3.</p> <p>Good submissions revealed that the candidate could use the constraints of the folio format to demonstrate how they, develop a sense of purpose, reflect on their work and prioritise selected paths of inquiry. Some submissions presented limited and carefully selected generative work that made clear the important origins of the project. There was no repetition or redundant work. This shows that the candidate was reflective and analytic about their work and developed a sense of purpose.</p> <p>Again, candidates should refrain from sticking works to the folio before they are certain of the overall effect, or continuum in their folio. As with the design and installation of exhibitions by professional artists, the editing and selection of passages and groups of works in a folio is an important phase of working in itself which significantly influences how the work as a whole is interpreted and evaluated.</p>

	<p>We were disappointed to see a proliferation of certain found images e.g., the girl with pearl earring, Bob Marley, Dali's skull made with bodies, Margitte images, skulls, body image and fashion imagery. We acknowledge that this observation is a function of seeing the entire cohort of candidates work, but, go and get a skeleton from the school science department or make a model skull and draw it. Look more deeply for art historical references that will carry the meaning you want, don't just grab the first image of your favourite rock star that you see on Google.</p> <p>Please label digital works/ photographs of large works not included in the folio. Record the original size and media of the work. It makes our job of seeing the strengths of your study easier. It isn't necessary to include large photographic reproductions of work because they can take up a lot of space useful for original works.</p> <p>We saw an increase in successful submissions using digital 'painting'. These presented insightful relationships between analogue and digital works, ie. useful generative and developmental interplay between each type of work, seamless shifts in phases of working between analogue and digital. Some candidates used digital works to reference or exploit, traditions of painting, conventions of film, game design, and illustration and integrated them in the content of the work.</p> <p>This year there were 3 moving image submissions in Painting.</p> <ol style="list-style-type: none"> <li>1. Recorded a series of drawings and painting in a sequence followed by witty low tech animations and sound components that played off juxtapositions of Rococo painting and fashion and glamour photography.</li> <li>2. Used drawing /painting and stop motion to demonstrate the process of making painting that developed from a suite of analogue drawings and paintings.</li> <li>3. Made broad use of film editing practices and integrated sound. Combinations of drawing, photographs, and projections with installation that implicated the viewer. A complex project using multiple components.</li> </ol> <p>Candidates and teachers should take care to plan to practice the required skills in moving image technology to become proficient enough to realise a project to a sufficient standard. Also, we asked ourselves, "How can conventions, processes and contexts in Painting be translated, re-interpreted or rephrased using filmic forms?" We warn against filming paintings being made (unless it's some kind of natty ironic performance).</p> <p>It seems a little odd to focus some comments on the use of black. Straight from the tube, it can be a bit of a killer of pictures. Try adding other colours to it to offset or contrast adjacent colours or build an atmosphere of black made from a mix of primary hues. Watch out that as it dries, the (cheap) black doesn't go flat and lifeless. Look at the paintings of Goya, Delacroix, or our own Goldie, Lindauer or lately, Wellesley Binding to see how they used black.</p> <p>Finally, it's ok to do abstraction in Level 3 NCEA Painting. This year we noted a reduction in the number of submissions centred in abstract painting. There are significant, influential and rich traditions in abstract painting that have been contributed to, critiqued, reformed and revived by contemporary artists. So, if you like any of that stuff and want to pursue it...please do.</p>
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## Photography

### 3. Assessment Report for 91457: Produce a systematic body of work that integrates conventions and regenerates ideas within photography practice

<p><b>Achieved</b></p>	<p>Candidates who were assessed as Achieved commonly:</p> <ul style="list-style-type: none"> <li>• engaged with an idea, using subject matter appropriately and photographic conventions to assist with clarification and regeneration across three panels</li> <li>• showed technical skill and understanding of several processes for example: collage/montage and/or the use of Photoshop devices, however in many cases repetition of the same or similar images hindered regeneration</li> <li>• displayed small shifts between sequences of photographs</li> <li>• offered some exploration of subject matter to clarify ideas by referencing specific established practice.</li> </ul>
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<p><b>Not Achieved</b></p>	<p>Candidates who were assessed as Not Achieved commonly:</p> <ul style="list-style-type: none"> <li>• selected a very limited subject matter (often single object) that did not provide sufficient material to sustain an exploration across three panels</li> <li>• demonstrated poor facility with techniques and processes, and often misunderstood the use of specific photographic conventions</li> <li>• presented insufficient research relevant to the proposition undertaken, therefore often presented ideas that were confusing and unclear with no reference to contemporary established practice</li> <li>• heavy repetition of the same or similar photographs</li> <li>• lacked the ability to re-form and extend ideas</li> <li>• presented very dark to nearly black images which made for very challenging reading of the work.</li> </ul>
<p><b>Achieved with Merit</b></p>	<p>Candidates who were assessed as Achieved with Merit commonly:</p> <ul style="list-style-type: none"> <li>• displayed a systematic approach to developing ideas with identifiable shifts between groups of images and sequences of photographs</li> <li>• analysed various stages within their work to enable direction forward with the development of ideas while purposefully editing and ordering sequences of photographs</li> <li>• developed ideas suited to a chosen topic and integrated picture making that was stylistically and thematically appropriate</li> <li>• established a range of options that were experimented with on panels one and two, however panel three lacked the critical understanding required for Excellence and often reinforced ideas already evident on panel two rather than showing further development</li> <li>• demonstrated strong technical knowledge and skill with processes including understanding of the characteristics and constraints of a range of photographic conventions</li> <li>• selected artist models that use ideas relevant to develop one's own ideas to produce clarity without forcing change that is arbitrary.</li> </ul>
<p><b>Achieved with Excellence</b></p>	<p>Candidates who were assessed as Achieved with Excellence commonly:</p> <ul style="list-style-type: none"> <li>• developed propositions that offered large scope, with clear intention and multiple options of inquiry and expansion</li> <li>• fluently demonstrated intelligent decision making and editorial skills to identify ideas that added to the investigation in order to purposefully focus on synthesis and regeneration</li> <li>• had a high level of ownership with their proposition and presented an independent investigation that synthesised unexpected approaches and multiple directions to obtain original ideas</li> <li>• represented risk taking that was innovative and demonstrated ability to depart from various types of established practice which had been used to inform ideas at the beginning</li> <li>• refined works within a clear pictorial vocabulary, where each work contributed to the whole body of work</li> <li>• mastered the technical requirements and characteristics of their chosen area of study.</li> </ul>

<p><b>Standard specific comments</b></p>	<p>Comment on the overall response of candidates to 2015 examinations for all achievement standards covered by this report.</p> <p>The national performance this year in Photography was impressive and inventive with far less portfolios that did not establish a clear proposition from the outset. There was also less evidence of candidates who relied on one form of subject matter; the markers were pleased to note an increase in more researched ideas to define candidate's propositions. Many candidates who made good submissions were able to demonstrate their skills in straight photography including the use of specific software to enhance and transform their image making.</p> <p>This year's candidates selected a range of topics, often from areas of personal interest and connection. These were dealt with in a mature and sophisticated way and were supported by an in-depth body of research which became obvious in the candidates ability to make appropriate purposeful decisions.</p> <p>Many candidates demonstrated their ability to allow ideas and topics to drive their imagination and creativity to reflect their knowledge and awareness of contemporary photography and visual arts conventions. It appeared that the internals informed candidate's direction on the portfolio, which was positive and that time was taken to plan and research proposition ideas. In-depth research certainly is the platform for those portfolios that gained achievement with Excellence.</p> <p>With so many technical methods and processes on offer for candidates, many used Photoshop, however it was pleasing to see antiquarian processes such as cyanotypes, photograms, Polaroid analogue camera and darkroom continue to be used. Many candidates used materials and digital techniques with purpose to assist with clarification and regeneration of ideas. Candidate's, however do need to be mindful of the purpose of using text and to avoid arbitrary use of text towards a design outcome or batch processing in Photoshop by applying an action to every single image. This can often limit the candidate's ability to show regeneration of ideas. There were still many candidates that used tessellations and fractals to regenerate ideas and this can be problematic particularly when irrelevant to the proposition and pictorial direction.</p> <p>Candidates who presented for digital assessment appeared to understand the time constraints and requirements for assessment. Many chose to show sequences of work that allowed for ideas to be understood and through excerpts of time-based works, many submissions presented successful evidence of clarification and regeneration through good editing and presenting specific links between phases of working.</p> <p>Fewer submissions this year displayed what appeared to be one photo shoot spread out over three panels. It is important that candidate's embark on photographic investigations that are relevant to their lives as the proposition needs to sustain momentum for the duration of the year. The amount of work for the external 14 credit standard requires candidates to re-visit and take many photographic shoots throughout the entire year. A limited amount of work on one panel can certainly hindered a candidate's performance to meet the standard.</p>
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## Printmaking

### 4. Assessment Report for 91458: Produce a systematic body of work that integrates conventions and regenerates ideas within printmaking practice

<p><b>Achieved</b></p>	<p>Candidates who were assessed as Achieved commonly:</p> <ul style="list-style-type: none"> <li>• displayed a systematic approach with evidence of sound decision making and links between works</li> <li>• developed a limited proposition based on the reliance of found imagery and artists imagery, especially from 'pinterest'</li> <li>• demonstrated they had an idea that they wanted to communicate by using compositional devices and materials appropriately including sequences to support their proposition</li> <li>• demonstrated a good understanding of technique and processes; however ideas</li> </ul>
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	<p>often lacked expansion</p> <ul style="list-style-type: none"> <li>• controlled their colour palette, often reducing the colour and tonal range to best support their investigation</li> <li>• did not identify the most successful work, often presenting prints that showed a lack of decision making and intent in which held candidates back from gaining Achievement with Merit.</li> </ul>
<b>Not Achieved</b>	<p>Candidates who were assessed as Not Achieved commonly:</p> <ul style="list-style-type: none"> <li>• relied on a minimal number of plates in which many were printed over and over again and chopped up in an attempt to generate ideas</li> <li>• lacked analysis to the point where the candidate moved from idea to idea working with unrelated subject matter</li> <li>• presented work that was below the requirement of Level 8 of the curriculum in terms of sufficiency and competencies</li> <li>• lacked understanding and control of selected printmaking processes.</li> </ul>
<b>Achieved with Merit</b>	<p>Candidates who were assessed as Achieved with Merit commonly:</p> <ul style="list-style-type: none"> <li>• demonstrated a strong starting point reflecting a very good work ethic and works were purposeful, experimental and inventive</li> <li>• established a range of options that were experimented with on panels one and two, however more than often there tended to be over reliance of artist models (established practice)</li> <li>• considered new combinations of working by using a selection of formats, materials and printing surfaces</li> <li>• demonstrated an informed range of research models and were analytical in their approach and decision making</li> <li>• integrated text and image appropriately to their proposition</li> <li>• used drawing to test, experiment and integrate ideas in which plates were then made.</li> </ul>
<b>Achieved with Excellence</b>	<p>Candidates who were assessed as Achieved with Excellence commonly:</p> <ul style="list-style-type: none"> <li>• demonstrated fluency and innovation in ideas by generating their own imagery and not being over-reliant of found/sourced imagery from 'pinterest' and the internet</li> <li>• showed evidence of cross discipline references that were used with intelligence – traditional and contemporary established practice</li> <li>• demonstrated critical decision making, in-depth research and analysis of ideas to create a strong ownership of ideas</li> <li>• matched their media selection to the message/ideas</li> <li>• engaged with ideas that offered conversations about ownership, selection, synthesis, refinement and fluency</li> <li>• were fearless risk takers in the development of ideas and use of techniques to further extend their practice</li> <li>• produced work at a very high level, fluently and consistently portraying their craft and personal aesthetic.</li> </ul>
<b>Standard specific comments</b>	<p>The standard of Printmaking this year was impressive and many candidates operated with a high degree of confidence and skill. Many demonstrated an understanding of both traditional and digital printmaking processes and current contemporary art practice. Taking personal ownership of their proposition and providing options that allowed for experimentation and development in a range of topics was too be celebrated.</p> <p>Candidates selected topics of interest often related to contemporary events such as war, politics and social issues or personal topics such as relationships, medical, cultural and/or otherwise a sense of place or location. The mature and sophisticated ways that candidates worked with their topic/s was a tribute to the research they had undertaken. In most cases this research assisted with decision making, whether it was colour selection or the placement of elements within a composition or even an avenue for</p>

	<p>which options were provided for development and extension.</p> <p>The evidence of traditional printmaking techniques and methods such as mono-printing, pronto plate, screen printing, dry point and etching were used with skill and understanding. Prints that were made up of at least two techniques were handle with sophistication and control. As in 2014, text continued to be used more purposefully and many candidates considered a variety of ways to depict their ideas. Candidates were inventive with two and three-dimensional outcomes; some taking through to sculptural installation avenues. The re-contextualising of prints into three-dimensional spaces appears to becoming popular too. This often enables candidates to consider scale and give the illusion of their prints being larger than they actually were.</p> <p>The marking team were pleased to see in 2015 a reduction in the number of full panel works and the over-utilisation of the same plates being printed and chopped up. On the other hand leaving adequate spaces between works is encouraged to ensure works are read individually and systematically.</p> <p>Many candidates thought outside the square with surface and format; a range of materials and surfaces were used to extend processes and methods such as plastics, foam board, walls, fabric, latex, stitching, collage laser printers, gold leaf, felt and cheese cloth.</p> <p>We are seeing more and more candidates using digital processes as support or in conjunction with traditional techniques and as backgrounds for further layering of other print processes. Some portfolios showed print works being scanned and manipulated in Photoshop and then printed digitally. These processes are being used successfully and are allowing candidates to explore different placements of elements, shifts in scale and experimentation with colour.</p> <p>Candidates should be encouraged to constantly revisit earlier investigations so that their propositions can take on new directions. The extension of ideas and fluent control of processes is fundamental to high performance and it is important for candidates not to become to over-dependent on selected artist models they research as this can be seen as overlooking conceptual and pictorial ideas in the work being generated. They should be encouraged to continue to develop skills in research to extend their own ideas and to be motivated by what they can identify with. It is essential that teaching and learning programmes provide candidates with many opportunities and latitudes to explore a range of interests and options. This will allow for candidates to evaluate and critically reflect on their practice and process; analysis is key to success.</p>
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## Sculpture

### 5. Assessment Report for 91459: Produce a systematic body of work that integrates conventions and regenerates ideas within sculpture practice

<b>Achieved</b>	<p>Candidates who were assessed as Achieved commonly:</p> <ul style="list-style-type: none"> <li>• engaged with making processes that were relevant to the sculptural ideas explored</li> <li>• relied upon established sculptural practice to develop ideas in the production of work</li> <li>• developed coherent links between phases of working in a predictable and linear manner</li> <li>• understood basic conventions of established sculptural practice</li> <li>• used a simple range of sculptural processes and/or materials to work through ideas</li> <li>• presented a digital moving image submission with one or two time based works amongst a series of still images</li> <li>• employed a thematic approach to drive the decision making of the submission.</li> </ul>
<b>Not Achieved</b>	<p>Candidates who were assessed as Not Achieved commonly:</p> <ul style="list-style-type: none"> <li>• presented the same sculptural work more than once that was sometimes re-contextualised</li> <li>• produced only one or two sculptural works within a body of other creative activity demonstrated a lack of understanding of sculptural conventions</li> <li>• presented a digital moving image submission with no moving or time based work</li> <li>• presented a moving image submission with a voice over explaining the ideas in the</li> </ul>

	<p>submission</p> <ul style="list-style-type: none"> <li>presented a moving image submission where the background audio of the footage interfered with the reading of the work.</li> </ul>
<b>Achieved with Merit</b>	<p>Candidates who were assessed as Achieved with Merit commonly:</p> <ul style="list-style-type: none"> <li>demonstrated proficient skills and knowledge of materials, scale and site context that supported the central proposition in the work</li> <li>employed a purposeful approach to clarifying ideas for development within a well-established sculptural proposition</li> <li>referenced established sculptural practice that influenced the work knowingly and with ownership</li> <li>took logical steps to introduce new modes of working within the sculptural proposition</li> <li>attempted ambitious projects that showed potential without completely successful resolutions</li> <li>submitted a digital moving image submission that presented photographic stills seamlessly within well shot video documentation of genuine kinetic or performance work.</li> </ul>
<b>Achieved with Excellence</b>	<p>Candidates who were assessed as Achieved with Excellence commonly:</p> <ul style="list-style-type: none"> <li>showed an implicit understanding of a range of established practice that underpinned the sculptural investigation</li> <li>demonstrated fluent making skills in an array of sculptural practice</li> <li>investigated parallel ideas, materials and processes within the body of work</li> <li>demonstrated an understanding of how site influences installation in both concept and method</li> <li>employed methodologies that drove the development and refinement of ideas</li> <li>displayed a strategic approach to recognising the best options in making sculptural work to extend ideas and synthesise conventions</li> <li>understood the different purposes of drawing to enable both a reflective analysis and projection of possible direction in the work.</li> </ul>
<b>Standard specific comments</b>	<p>The integrity and ownership of the work presented this year was of a very high level. The majority of candidates presented well defined sculptural investigations with a good understanding of sculptural conventions and methodologies. Accessible and inexpensive modes of working were utilised by many candidates that allowed for rapid and purposeful development of work.</p> <p>The majority of submissions logically built upon a range of sculptural ideas which were refined to expand the intent and scope of the work. Final objects, installations or actions often demonstrated a candidate's ability to refine ideas in the context of a central sculptural proposition.</p> <p>It is pleasing to see candidates engage honestly in research of established sculptural practice. This allows candidates to present work that has honesty, conviction, and aesthetic currency beyond those who merely replicate artist models work.</p> <p>Many candidates understood the inherent properties of materials and their metaphorical qualities which were explored in an assiduous manner. This allowed candidates to produce a discursive approach to making work. It was pleasing to see that the majority of candidates used a range of appropriate drawing processes that informed the sculptural work.</p> <p>Some candidates allowed a narrative or political issue to obscure the sculptural intent of the work. These candidates restrain their ability to develop ideas as the narrative or political issue dictates the direction of the work at the expense of candidates responding to the issues arising out of the making process.</p> <p>Successful moving image submissions presented time-based sculptural work that was best described as a combination of still and video footage. This work was logically ordered and edited work that operated in time as well as space.</p> <p>Less successful submissions presented still footage animated together to suggest an action in time and space that did not actually occur. Other candidates presented footage of them making the work that was integrated into the submission as if it were a performance. This approach takes up valuable time in a submission to the detriment of</p>

the work as a whole. Moving image submissions provide an assessment format that allows for excellent evidence of time based works such as kinetic sculpture, performance and interactive works. It is not intended to be a digital version of still photographic documentation with tokenistic animated drawing sequences.

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. The use of a representative thumbnail contents page at the start of the some digital moving image submissions allowed candidates to clearly set out their work in its entirety allowing it to be read as a whole before engaging with the 180 second submission.