NZQA
New Zealand Qualifications Authority
Mana Tohu Matauranga O Aotearoa

Home > NCEA > Subjects > Assessment Reports > Visual Arts - L3

Assessment Report

On this page

[Level 3 Visual Arts 2020](#) ▾

Level 3 Visual Arts 2020

Standards [91455](#) [91456](#) [91457](#) [91458](#) [91459](#)

Part B: Report on standards

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

Candidates who were awarded **Achievement** commonly:

- operated very closely to the formal aesthetics of models and made limited decisions that broke away from styles found on sites such as Pinterest; they copied conventions without questioning the appropriateness to their design situation, topic, and audience

- operated very closely to the formal aesthetics of models and made limited decisions that broke away from styles found on sites such as Pinterest; they copied conventions without questioning the appropriateness to their design situation, topic, and audience

- utilised a limited range of devices and managed systematic shifts that rearranged type and image; these were often candidates who would benefit from more research related to their topic to enhance opportunities for purposeful regeneration

- skirted the surface of the brief; often Panel 1 would have benefitted from a wider phase of research, drawing, prototyping, and testing to sustain the enquiry across three panels and a range of formats

- showed a level of understanding and skill to present phases of a design process, but sometimes duplicated work at the expense of new decisions and developments

- did not discern from the outset whether an analogue (printed) version would better suit their brief and outputs than a moving image

- reused a limited set of images, graphics, and icons across each format, which became repetitious and inhibited purposeful regeneration.

Candidates whose work was assessed as **Not Achieved** commonly:

- selected artist models before clarifying their topic, which sometimes resulted in an aesthetic direction unsuitable to the brief, audience, and content

- arrived at finals without enough evidence of how the systematic development of options led to a final resolution

- placed existing designs on to new formats, such as T-shirts, billboards, and cars, without advancing ideas or visual conventions

- relied too much on photographic material that was not their own

- suggested type placement, hierarchy, and copy using 'lorem ipsum', rather than creating taglines and body copy related to their topic

- produced typographic outcomes that were a snatch and grab of typefaces, which undermined graphic relationships, decision-making, and understanding of audience

- presented a suite of incoherent final outcomes, often illegible and unrelated to earlier phases of work

- did not consider production values, legibility, and the editing of artwork on the folio to foster readability.

Candidates who were awarded **Achievement with Merit** commonly:

- selected and managed graphic content, including colour, message, type, and design format, to reinforce purpose, message, topic, and visual language

- selected and managed graphic content, including colour, message, type, and design format, to reinforce purpose, message, topic, and visual language

- generated a range of original images that could inform and sustain exploration and process

- managed phases of 'new making' before each brief to produce graphics, illustrations, photoshoots, three-dimensional modelling, and digital drawing to help inform new design work

- established a brief to create a genuine project that propelled research, enquiry, and experimentation, working with established practice to develop a range of options and ideas

- explored a range of ideas in the generating phase, and started to apply editing techniques and strategies to avoid small, repetitive shifts in the development and refinement of ideas

- constructed a brand system, selectively using type and graphic treatment to enhance a campaign or narrative, then recognised the most successful ideas for refinement

- showed a good understanding of established practice and made informed decisions to allow independent creativity, underpinned by knowledge of design conventions and the purpose of a communication design brief

- presented a hierarchy of ideas through scale of printed outcomes, with all concepts and developments, including final outcomes, presented logically and coherently

- established the brand system early on and used the decisions already made about graphic treatment and brand personality to purposefully advance their command of ideas, conventions, and execution.

Candidates who were awarded **Achievement with Excellence** commonly:

- generated and refined from a wide range of assets at the start of Panel 1 and used this resource as a springboard to unanticipated ideas and outcomes

- managed each phase of the design process to ensure there was enough time to attend to production and craft to produce highly resolved, well-executed outcomes

- identified and edited weaker work and ideas to ensure that the systematic reading of the folio was fluent and consistently at a high level

- developed ideas by thoroughly researching their topic and working to generate a vast set of options and opportunities for synthesis and risk-taking

- fostered criticality to discern which ideas were worth pursuing and what types of graphic treatment could enhance further development before refining and finalising art work

- investigated a variety of material and media techniques early in the project and employed a sophisticated editing process to determine the graphic tone, look, and feel in the early stages

- wrote a clear research proposal within the design brief, creating an authentic and believable project that was underpinned and related to all of the investigations that occurred – into media, narratives, infographics, copy, sequence, and message-making

- established and managed multiple design models, selecting and synthesising tactics to develop and refine their own visual language.

Standard-specific comments

2020 brought tremendous challenges and disruptions. However, the folios submitted for Level 3 on the whole showed little evidence of this. The level of engagement was consistent and, in part, nationally surpassed previous years, demonstrating how hard teachers worked and how creative they were in their teaching so that Design candidates maintained and developed a high level of skills and knowledge.

The range of topics investigated by candidates is a delight. Briefs are engaging with real-world issues and candidates are thoughtful about content and topic, modelling and investigating media and formats that are relatable and contemporary. Along with technologies and software, media continually expands, and candidates adopt and pivot across high-tech and low-fi (hand-generated) processes and procedures pertinent to digitisation, motion, craft, three-dimensional making, and multi-media campaigns. We are seeing social media campaigns, products, and user-centred interactive formats and ideas that are responsive to the ways in which design changes, influences, and impacts the world today.

Performances at the Excellence level are testimony to the importance of topic and ability to deeply research content in parallel with design conventions and processes. Candidates who can write copy, straplines, articulate character personas, storylines, and narratives while developing and managing graphic content and visual language stand out. Developing concepts that are grounded and situated in contexts, whether these are social, real-world, historical, political, or environmental, empowers candidates who appear to draw and transfer knowledge from multiple subject areas to advance their design performance. This

year candidates appeared increasingly engaged in topics that were relevant and reflective of youth culture and issues pertinent to them.

While artist and design models are a valuable component to understanding and learning the conventions and purpose of design, candidates are encouraged to locate ideas, meaning, and message with equal value to style and aesthetic treatment. Some performances superficially explore and juggle too many models, appearing to "snatch and grab", particularly in media and genres such as animation, gaming, character development, fantasy, and manga-related briefs.

Although class programmes can be useful for students who struggle to define their own area of interest at Level 3, the Design panel strongly advises against this. Candidates given the opportunity to show their own creative thinking could surpass outcomes that have whole classes designing for city zoos, bee companies, and coffee shops, for example, and using class stock imagery that can weaken authenticity and opportunities for lateral thinking.

Duplication and the inclusion of work with very small shifts, along with brands that continually change their identity and typographic decisions, are more commonly a feature at the lower end of the standard. Systematic inquiry is critical and well understood by teachers; candidates are encouraged to be iterative, to advance ideas in a series, and edit or rework that which is duplicative or repeating too closely what has already been presented.

Often the illegible and confused outcomes suffer from too many Photoshop filters and / or confusion about typography. Thus, a decision about brand and type is not made and the folio becomes a continual testing for a typeface selection. Candidates should refrain from using patterns behind the work on the folio board as it distracts and makes the submission difficult to read. Strapline and copy writing are encouraged to assist students in delving deeper into their topic and intended audience.

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

Candidates who were awarded **Achievement** commonly:

- selected relevant examples of painting practice and were able to use these to extend their ideas at an appropriate skill level

- presented a linear journey towards a preordained outcome, rather than reflecting through an editing and ordering process that would allow them to

go beyond "running on the spot"

- showed inconsistent use of skills in their painting practice

- spent too long generating ideas around their theme by mining found images to present more versions of the same idea

- explored painting conventions in a limited way; for example, pattern used only as a decorative motif rather than in a wider exploration leading to more extension opportunities

- resorted to repetition or space fillers, rather than advancing ideas

- presented a strong beginning that was undermined by sudden colour scheme changes or the imposition of new artistic practice at the end.

Candidates whose work was assessed as **Not Achieved** commonly:

- presented an unsystematic and ill-considered layout that was interchangeable; careful arrangement and ordering is key to showing the development, clarification and regeneration required at this level

- engaged with subject matter they did not have the skill set for, and employed approaches such as tracing other people's imagery

- lacked engagement with the making and associated research; lack of ownership led to insufficient material being produced for the required body of work

- restrained their progress by constantly copying images from sources such as Pinterest that reflected an idea without developing their picture-making skills

- showed little evidence of sustained use of painting conventions, in terms of mixing colours, choosing a colour palette, or other primary pictorial concerns

- imposed multiple artists or art movements on their work, constantly changing styles without any clear reason.

Candidates who were awarded **Achievement with Merit** commonly:

- used colour and layout to unite ideas and performance, showing an ownership of and engagement with their work

- chose subject matter that had strong motivational aspects due to it having personal meaning to them

- selected appropriate subject matter that suited their skill set, for example, when dealing with the human figure, they understood the skills they needed

to acquire through making

- engaged with artist models who used relevant ideas and approaches, but weren't imposed, or didn't force them to change their work in an arbitrary way

- used well-prepared surfaces and ground to work on, showing their understanding of picture-making ideas

- limited their performance with a narrow proposition when beginning, thus having fewer options to develop; some appeared to play it safe with a preordained outcome involving smaller steps

- were unable to sustain strong generative and developmental work through to the final panel.

Candidates who were awarded **Achievement with Excellence** commonly:

- showed a thorough engagement with and mastery of media with fluency in painting practice

- developed and refined a range of work based on a clear pictorial vocabulary

- presented a body of work that showed a high level of critical reflection in the arrangement and ordering of the board layout, with evidence indicating that a much larger body of work was produced, allowing for parallel phases of work to push the proposition further

- communicated clear ownership and engagement with their subject matter, which translated into a genuine love of their journey

- conducted their own photo shoots, observational drawing studies, and personal narratives, showing a connection to their world view that resulted in a greater understanding of options

- used research to develop an understanding of conventions and genre relevant to their work

- understood relevant art practice through intelligent use of texts, workshop opportunities, or art gallery visits, as well as practical making through looking at the works of others

- recognised their strengths and built on them in creative and, at times, lateral ways

- used a hierarchy of larger and smaller combinations of work, communicating clearly the progression of their thinking

- examined narrative in ways that didn't interfere with their addressing pictorial concerns, which were integrated into the production of work in a format relevant to the narrative.

Standard-specific comments

The Level 3 Painting marking team acknowledges the efforts of both candidates and their teachers in ensuring their performance was not unduly affected by the interruptions to learning and teaching in 2020. The standard of work submitted for this assessment was maintained, with an even higher performance at the top end.

It was pleasing to see the diversity of the subject matter and genres explored, especially at the top end. This ownership of the proposition is key to the motivation of candidates, as they are able to draw upon prior knowledge and a suitable skill set. This range is key to the growth of Painting as a subject and may explain the continued increase of successful explorations of digital painting. Moving image submissions should eventually grow in Painting for the same reason.

In 2020, following advice to the sector, planning sketches or notes were often used successfully to explain board arrangements or as supporting evidence for finished work. Markers observe that smaller series of developmental work are often welcome on the portfolio, as they can provide progression and context for other works, and aid in reading the board. However, the reluctance of candidates to provide these indicates a perception that folios are the domain of finished art works only.

Examples of the relationship between drawing and painting can be seen in the book *McCahon Country* by Justin Paton, which brings a curator's eye to Colin McCahon's work. His selection of drawings and paintings enlightens one to the differing aspects of art production, compared with many texts that in the past focused on finished works when showcasing artists.

Looking outside of the field of painting, Objectspace's *Forty Years Drawn* by Pete Bossley in 2020 presented hundreds of sketchbooks documenting his creative process and observation of the built environment as an architect.

Solid first and second boards certainly helped markers understand less evidence or incomplete paintings in the final stages. In contrast, some students appeared able to spend more time on their work in lockdown and this is reflected in their performance at Excellence.

Not surprisingly, wet works returned as an issue, and candidates are reminded that all care is given to their work at the venue. Sheets of paper or plastic between

boards seemed to limit damage when paint was not cured. However, poorly adhered works continue to be problematic, and dangerous objects such as needles and broken glass in works must be photographically documented on the board, rather than being attached to it. Photographs are an advisable alternative to including wet work on the board, but these should be labelled, and photographs must be of high quality.

The body of work produced for this assessment should be a documentation of an authentic learning experience and, therefore, the result of a process of a learning experience. This must involve skills acquisition, such as how to produce such small developmental series, the technical skills involved in drawing and painting, or the research and curatorial critical thinking in terms of editing and ordering of boards. Unpacking this process may help lower-achieving candidates understand what is present in increasing numbers in top-end boards.

Research or the systematic investigation to establish facts and collect information is an important ongoing activity throughout the production of the folio. This happens through the making, seeing, and discussing that leads one to understand the contexts in which artists create work. This is the "fuel to fill the tank" that gives new direction and understanding.

An example could be Creatives in Schools or a visit to the Auckland City Art Gallery's Contemporary Māori Art show *Toi Tū Toi Ora* offering insights into the development of Māori art from the 1950s to today, exploring cultural histories, Māori knowledge, identity, and place – an example of rich research on which to draw. Physical media such as books are curated and often provide a greater context of understanding, whereas digital algorithms may just present more of the same. Markers see this with Pinterest, which candidates seem to mine, harvest, and curate with little understanding. If discussion occurs in the classroom of why certain images are chosen then issues such as authenticity would be addressed and students would gain the skills to move forward.

Finally, the critical thinking around editing and ordering of boards is a key skill. This can be learnt from curatorial aspects of exhibition visits, as well as classroom teaching. Labelling of photographs, printing on appropriate paper, and organising and adhering work to boards are all important aspects of production.

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

Candidates who were awarded **Achievement** commonly:

- developed a proposition with limited research that enabled ideas to be developed and regenerated in a linear manner

- demonstrated an adequate understanding of their camera device

- presented a systematic body of work with limited reference to established practice that would support decision-making

- were reliant on one or two photo shoots, which limited their ability to clarify and regenerate ideas

- delivered sequences of photographs where the phases between those works were very small steps.

Candidates whose work was assessed as **Not Achieved** commonly:

- did little or no research relevant to their concept or topic, therefore presenting a body of work that did not clarify and regenerate ideas

- did little or no research relevant to their concept or topic, therefore presenting a body of work that did not clarify and regenerate ideas

- displayed inconsistent levels of technical facility appropriate to photography practice, often presenting images with dense and dark contrast with incorrect exposures

- selected a very limited or singular subject matter that did not provide sufficient material to revisit, reconfigure, or restage

- randomly cut images in an attempt to make more images, often using unnecessary 'fillers' or inappropriate materials to generate more work

- presented a combination of irrelevant and often unrelated images that presented unclear ideas with minimal or no reference to established practice to support decisions

- presented everything they had photographed and did not edit out earlier phases of working, due to insufficient work being produced throughout the course of the year.

Candidates who were awarded **Achievement with Merit** commonly:

- capitalised on the research undertaken during the year, which helped them expand their ideas to formulate an in-depth proposition that had options

- demonstrated proficient technical skill with a variety of processes appropriate to their concept

- analysed and reflected on their ideas to make purposeful editing, sequencing, and hierarchical decisions

- selected pictorial conventions and processes to use that were influenced by established practice they had investigated

- established combinations with particular conventions and ideas, which they experimented with on the first two panels; however, Panel 3 lacked depth and the synthesis of ideas required for Achievement with Excellence.

Candidates who were awarded **Achievement with Excellence** commonly:

- portrayed a high level of engagement and ownership in their art-making and presented an independent investigation with a personal connection

- portrayed a high level of engagement and ownership in their art-making and presented an independent investigation with a personal connection

- mastered the technical requirements with confidence and characteristics of their chosen area of study, for example analogue, antiquarian processes, such as cyanotypes or toning, and / or using specific software to create selected effects

- represented risk-taking that demonstrated the ability to depart from established practice and make informed decisions to direct new ideas

- made successful decisions about editing, sequencing, ordering, and hierarchy

- clarified to regenerate a depth of ideas and critically revisit previous work in order to expand and refine their intended outcome.

Standard-specific comments

Photography portfolios in 2020 were more diverse and richer in topic and approach after a challenging year. Fewer candidates failed to achieve the standard, which was very pleasing. The upper end of these performances was very impressive: candidates backed themselves, researched their concepts in depth, playfully took risks, and employed photographic conventions confidently. Many portfolios showed strong ideas as candidates appeared very genuinely engaged with their propositions. Successful candidates showed their confidence to use the portfolio format to generate, develop, and regenerate ideas with minimal or no repetitive or redundant work. Candidate performances were also supported by evidence of critiquing and reflecting on sequences of work to assist with decision-making, as many submissions offered purposeful direction, which is required to gain Achievement with Merit.

Candidates' technical facility appeared more confident than in previous years. It was pleasing to see a clearer understanding of camera handling and editing software. Setting the camera device correctly, deciding whether to use auto or manual focus, and selecting the appropriate lighting source appeared to be handled with greater control. It was also noted that candidates trialled and tested more when using editing software such as Photoshop to lift their skill level. Editing of photographs was intentional and further related to candidates' ideas.

Investing time into establishing a thorough proposition that provides more than one option or direction is critical for candidates to meet the requirements of the standard. This was far more apparent this year, which was very pleasing. Taking photographs regularly and considering different approaches to a topic is critical, as this can allow for the clarification and regeneration of ideas. At the lower end of the performance standard, there is still an over-reliance on one or two photo shoots, which is incredibly limiting. The importance of being able to revisit, restage and / or reconfigure what is being photographed is important to support success.

When candidates arrive at the exercise of layout and ordering their images, they should prioritise their images by selecting their strongest compositions and look to make these larger so that there is a degree of hierarchy. When resizing photographs is required, candidates need to print the original files and test print quality first. This is particularly important when undertaking large panel printouts, as some candidates presented pixilated and / or dark and dense photographs.

The numbers of moving image entries in Photography remains low. Sound was handled appropriately and most candidates used a range of photographic conventions, such as various viewpoints, depth of field (soft focus and focus), and varying the distance to their subject, including using a range of lighting effects, whether this was adjusting the light contrast or using a range of light sources. Candidates undertaking a moving image submission should consider the phases of working and decisions regarding the transition of images going between one thing and another, as these are critical to the way the submission is interpreted and read.

A well-researched proposition that sustains the momentum for the duration of a year is fundamental to a successful performance.

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

Candidates who were awarded **Achievement** commonly:

- determined a proposition and engaged in a linear journey

- produced drawings and prints that were related, but not always integrated into later work

- ordered works to show development of ideas, although at times images were repetitive and ideas moved forward slowly with small shifts compositionally

- restricted their performance through difficulties analysing their own strengths and selecting the best visual outcomes

- focused on a narrative and storytelling at the expense of developing pictorial ideas

- used printmaking skills and techniques with understanding.

Candidates whose work was assessed as **Not Achieved** commonly:

- restricted possibilities by starting with a single idea or narrow proposition

- printed the same plate repeatedly, relying on a small number of images

- relied on found images rather than creating their own compositions

- showed a lack of sensitivity in the production of plates and the use of ink, performing below the required curriculum level

- submitted works that had no clear relationship to earlier investigations

- produced insufficient or inconsistent work, preventing the candidate from being discerning about selecting what to include on the portfolio

- revealed limited exploration and understanding of research to inform their own practice or copied other artists' work directly

- "jumped on the spot", producing visually similar works, rather than moving forward with ideas.

Candidates who were awarded **Achievement with Merit** commonly:

- set up a proposition or subject matter with opportunities to provide a range of options

- set up a proposition or subject matter with opportunities to provide a range of options

- established a solid foundation for their investigation on the first panel by setting up a range of pictorial options based their concept / subject

- combined a variety of pictorial devices to re-form an idea

- showed thinking and clear decision-making by ordering images to emphasise strengths

- presented a well-developed understanding of specific print media

- maintained momentum across all three boards, although at times there were two or three similar versions of an idea, taking space on the portfolio that could be used to show further extension of ideas; often works on the last panel were large and less resolved

- researched and applied elements from established and contemporary practice and combined aspects with their own ideas

- recognised the significance of colour for expressive qualities and to emphasise meaning.

Candidates who were awarded **Achievement with Excellence** commonly:

- showed engagement and ownership of ideas, and embraced individual stylistic strengths

- showed engagement and ownership of ideas, and embraced individual stylistic strengths

- drew on complex ideas from a wide variety of sources and seamlessly integrated this lateral scope

- analysed strengths to expand possibilities and deepen understanding of picture-making concerns

- displayed strong drawing skills and a clear relationship between dry media and printmaking

- took risks to provide options, communicate meaning, and gain momentum

- revisited and built on previous learning and explorative studies to refuel, refine, and create new possibilities

- investigated a variety of approaches to composition by taking their own photos, or creating collages or digital montages as a starting point

- confidently used research – often beyond the field of printmaking – to trial, drive, and expand innovative ideas.

Standard-specific comments

Printmaking candidates, with guidance from great kaiako, must be acknowledged for their impressive commitment during the interruptions and uncertainty of 2020. It was good to see an increase in the number of Printmaking submissions. Highly considered submissions, showing clear evidence of thinking, analysis, and sound decision-making, were characteristic of many portfolios in the Level 3 assessment.

It was exciting to see a wide and vibrant range of approaches presented, showing a strong sense of ownership and engagement. Most portfolios were built on individual stylistic interests and strengths, with student voice clearly embedded in the work. Where this is not the case, student performance can be limited and undermined by restrictions within a whole class programme.

Successful candidates used printmaking to intelligently convey messages about a wide range of ideas. Confident drawing and strong technical skills exploiting the characteristics and potential of different printmaking processes were evident.

Some submissions dealt with conceptual concerns relating to whakapapa, a sense of tūrangawaewae, cultural or social issues, with subject matter including commentaries on current politics, the impact of social media, environmental issues, gender, Black Lives Matter, and the pandemic. It was pleasing to also see some playful works with lots of humour and a greater number of candidates successfully exploring formal picture-making and abstraction.

At the top end, portfolios characteristically presented a large number of works, each trying something different. Thumbnail studies and small series of developmental works allowed for exploration and experimentation, and provided the opportunity to take risks and try out possibilities before committing to more resolved, finished works. These small works were often the most interesting and authentic, and were a quick way to record thinking.

One way to support high performance in this examination is to focus first and foremost on thinking, questioning, and decision-making, and to view drawings and prints as simply evidence of this. The thinking, testing, and pushing of ideas between passages of work are where deep learning occurs.

Most passages of work were well edited and arranged logically to clearly show ideas explored. Ordering is critical to show development. At the higher end of performance, students showed a number of pictorial shifts within each of the three panels. Analysis of successful aspects, and prioritising these, helped advance and extend learning. The layout is crucial to the reading of a submission and

works should be grouped to clearly show development, clarification, and extension of ideas, rather than presented in order of production. For this reason, it is recommended works are not glued down until after the body of work has been critically evaluated as a whole. It is important to allow breathing space between works so each piece can be read sequentially.

The seamless transition of one process to another to extend ideas and reform these into new works was evident, as was the in-depth exploration of a single process, such as monoprint. There was an increase in the use of digital imagery combined with traditional printmaking processes, often resulting in complex layered works.

Some candidates presented accomplished narratives; however, it is important these submissions move conceptually or pictorially to regenerate ideas and meet the standard.

Candidates selected and used colour with sensitivity and purpose to communicate meaning. Monochromatic ink and expressive plate tone were used beautifully to convey an interest in gestural mark-making and surface, and many portfolios successfully dealt with a simple black-and-white palette. Another trend was the increased presence of folded, layered, and three-dimensional elements. There was evidence of a more purposeful use of sculptural print work and installation in some portfolios, and such practices have become more integrated within selected print conventions. Often installation was used to regenerate ideas and help shift the work into new and different directions. Broad influences from other fields appear to be a trend, particularly the use of delicate hand-painting elements into prints, and the inclusion of photographic conventions. Moving image has not yet taken off in Printmaking; however, this approach has plenty of potential as means of expression within a printmaking context, where relevant to the proposition and candidate's skills and interests.

While there was purposeful use of found imagery on some portfolios and an understanding of appropriation, others continued to indiscriminately "borrow" images. Often these practices border on plagiarism and candidates need to be diligent in sourcing their subject matter and, where possible, should take their own photographs.

Revisiting earlier work and considering other ways to move forward with new imagery can be achieved through a change of scale, viewpoint, or proximity. Reflection and evaluation of practice and process are crucial to successfully regenerating ideas.

As a team, markers were impressed with the high skill level and refined use of print techniques. There was evidence of strong drawing skills based on both traditional and contemporary conventions. Printmaking techniques and methods such as monoprint, drypoint, woodcut, and collagraphs were used seamlessly alongside screen print, pronto plate / lithography, and digital or photographic processes such as solarplate. While some works were complex with multiple layered compositions, carefully registered and printed, other successful submissions relied on mastering one process, and using this with flair in a sophisticated manner. Printmaking can span painterly, photographic, sculptural, graphic, collage, digital, stencil, and illustration-based interests, and can be produced without access to a press through hand rolling, frottage rubbings, rolled slab monoprinting, transfer, or using a photocopier. It is simply a transfer of ink from one surface to another, and lends itself perfectly to those who are passionate about drawing.

Research continues to play a key role in learning for this assessment. Most submissions demonstrated understanding of how to draw on, synthesise, and integrate aspects of a variety of artists' work to inform their own decisions, rather than mimicking established practice. This ensured authenticity and innovation, resulting in candidates gaining momentum across all panels, and creating further possibilities to explore beyond the end of the submission. Posing and answering questions through printmaking and analysing outcomes underlie the ability to extend ideas. These skills are fundamental to high performance in this standard.

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

Candidates who were awarded **Achievement** commonly:

- created simple small-scale object works using traditional sculptural methods such as assemblage, casting, additive, and reductive processes

- created simple small-scale object works using traditional sculptural methods such as assemblage, casting, additive, and reductive processes

- understood traditional established sculptural practice in the production of work

- employed readily available materials and sites to develop ideas in a conventional sculptural proposition

- made simple incremental steps in moving the sculptural proposition forward

- presented well-shot and -lit photo-documentation of sculptural work.

Candidates whose work was assessed as **Not Achieved** commonly:

- made a very limited number of works that were recontextualised in site

- did not edit the photo-documentation to order ideas presented

- demonstrated a lack of understanding of sculptural conventions and techniques

- did not develop sculptural ideas

- struggled to look at established sculptural practice from which to learn

- engaged in a thematic study within a singular repeated technique.

Candidates who were awarded **Achievement with Merit** commonly:

- presented a body of work with a clear sculptural proposition that was expanded upon with reference to established sculptural practice

- presented a body of work with a clear sculptural proposition that was expanded upon with reference to established sculptural practice

- used drawing in both two and three dimensions to support and expand the sculptural proposition

- took ownership of a sculptural proposition within a conceptual framework that was student-directed

- understood the nature of materials, processes, and techniques to advance the sculptural proposition

- made conceptual and formal links between phases of work

- employed a range of sculptural modes of working that were linked through explicit and implicit sculptural established practice.

Candidates who were awarded **Achievement with Excellence** commonly:

- presented a body of work that showed a deep understanding of a range of established sculptural practice to create innovative sculptural outcomes

- made lateral jumps in relating ideas and methods in the production of work

- displayed a command of the characteristics and constraints of materials, procedures, and techniques, which were then used strategically to extend ideas

- understood the role of the audience in activating the sculptural work in an authentic and often ambitious scale

- employed a clear conceptual framework to investigate a range of sculptural processes

- understood the different purposes of drawing to enable both a reflective analysis and exploration of potential new directions in the work

- edited the photo-documentation of the work so that the sculptural proposition was defined and yet open for expansion

- placed a clear contents image at the start of a moving image submission to show the body of work as thumbnail images

- presented well-shot and steady footage of genuine time-based sculptural activity that indicated the context and duration of the work.

Standard-specific comments

While this was a challenging year due to the disruption of the global pandemic, panel members felt that the information provided to schools in terms of how evidence of learning could be presented in this environment was clear and logical. The suggestion that emphasis be placed on more process-based evidence of learning and the importance of showing potential sculptural work were well understood by candidates and teachers. While it was noticeable that some candidates utilised drawing in both analogue and digital modes to extend sculptural ideas, the range and scope of the sculptural work presented was of a comparable level to that of any other year.

Restricted access to materials, sites, and processes, and time pressure greatly affected the study of Sculpture in 2020. The work presented for the external standard, however, was of a pleasingly high level. Almost all candidates presented successful and authentic evidence of learning within Sculpture. Numerous candidates utilised drawing both in two and three dimensions as evidence of regenerating ideas rather than fully realised sculpture. Frequently, candidates exploited the use of maquettes as an efficient way to test ideas in sculptural form. This gave some candidates the ability to realise issues before committing to a larger-scale object or installation that expanded their proposition.

Many candidates addressed issues of isolation or anxiety associated with the pandemic. Many candidates based their sculptural activity within their personal domestic environment, which allowed them to explore ideas that were conceptually appropriate for the locations and materials available to them.

Many candidates engaged in collaborative sculptural practice that commanded the attention of the school community. Often, large groups of students were invited to engage in a sculptural activity or project. While this year has presented issues for group activity within Sculpture, many candidates created projects that engaged with social distancing as part of their work. Some even made it the conceptual core of their work. Other candidates utilised large-scale installation within the context of school sites that forced the broader school population to experience sculptural work on a large scale. Students appear to be very cognisant of the challenges placed upon them in the context of collaboration within Sculpture in the post-pandemic world and have responded with resilience accordingly.

Many candidates engaged in traditional sculptural devices such as scale and / or material shift to explore their own ideas within the context of implicit sculptural established practice. Political or social matters were often explored with authentic sculptural methods in a comic or absurdist attitude that allowed candidates to have fun with the issues raised. Ideas of identity or personal challenges were often explored vehemently with reference to appropriate established practice that clearly was important to the candidate. Many candidates engaged in thorough research of established sculptural practice that allowed them to present work that has honesty, conviction, and an aesthetic currency beyond those who merely replicate artist models' work.

Most candidates presented clear photographic documentation of sculptural work in logical sequences that allowed markers to get a sense of the scale and context of the work. It would help markers to further assess the success of sculptural work if small contextual labels regarding dimensions, materials and, where appropriate, site or duration were placed underneath images. Higher-achieving candidates understood the need to edit documentation and sequences of work so that the size of the photographs created a hierarchy of importance of the work presented. They also included small text labels of contextual information.

The moving image submissions presented this year were of an exceptionally high standard. All submissions engaged in genuine time-based sculptural activity and demonstrated a great range and depth of practice appropriate to this assessment format. Video documentation of genuine performance was well lit and shot on a tripod and then presented as a well-edited sequence of works. Simple text statements giving contextual information about each work was added to the start of each sequence. This gave clear context of the work's duration, site, or conceptual parameters of the sculptural activity. Sound was well handled as almost all submissions used good quality field recordings of the actual sound experienced by the audience of the time-based work.

Visual Arts subject page

Previous years' reports

[2019 (PDF, 436KB)](#)   [2018 (PDF, 197KB)](#)   [2017 (PDF, 85KB)](#)   [2016 (PDF, 261KB)](#)

Copyright © New Zealand Qualifications Authority