

# 2022 NCEA Assessment Report



Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

**Subject:** Visual Arts

**Level:** 2

**Standards:** 91320, 91321, 91322, 91323, 91324

## Part A: Commentary

Following a challenging couple of years, during which time there was no external verification of Level 2 Visual Art folio submissions, verification of candidate submissions was able to be carried out in 2022. With the absence of verification in the last two years, a greater degree of variance between the national standard and grades awarded by schools was to be expected. However, schools continued to use the published online exemplars, and prior experience of best practice within departments and regional associations, to guide accurate assessor judgements.

There was some evidence of Covid-affected submissions, for example, overly large works used as space fillers, large gaps or blank spaces, or sketches for intended works. Where these occurred, a holistic judgement was made based on the criteria of the standard as a systematic and sequenced body of work. Candidates who finished with their strongest works were more successful in meeting the criteria for the standard.

Most schools did not send incomplete submissions, and managed decisions about fair acknowledgement of inconsistent student achievement within their schools.

The majority of schools chose to send fields that contained the largest number of candidates, thereby making the most of the verification process (i.e. marks awarded to submissions viewed by verifiers should be considered in the context of the school's rank order of folios so that final marks can be given accurately).

Candidates benefit when their teacher connects with other art teachers in the region, both as an individual and as a department, and is actively involved in the local art teachers' association. Teachers are encouraged to connect with and tap into specialist subject knowledge and best practice. This is especially important as we see a trend towards diversity in art practice.

Student-led propositions continued to form the basis of most submissions. The high degree of student agency that reflects the interests and insights of student experience indicated a rich variety of teaching programmes and flexibility, within schools. Many schools were successfully able to strike a balance between necessary structures of whole class delivery, and student agency that enabled high degrees of ownership and engagement. The diversity of approaches evident in the national cohort clearly indicates an exciting vitality within the subject area.

In order to achieve with Merit, candidates are expected to 'purposefully select art making conventions to frame the investigation and to advance the ideas.' The use of relevant and appropriate artist models supported students in this aim. Where conventions were clearly understood, the submission appeared systematic with evidence that candidates were able to use them to advance their proposition. Development and extension of ideas was seen in a new phase or iteration of making, which built on successes. The opportunity to critically reflect on progress, and identify and use successes, was evident in the structure and planning of some school programmes.

Although the use of templates (i.e. predetermined layouts of individual artworks' dimensions and placement) can support and scaffold the work for some candidates, templates can limit the freedom and ability to extend and regenerate ideas in later works, and thus limit more able candidates.

The use of derived imagery as source material should be identified and acknowledged in submissions, whether sourced from the internet or photocopies. In these cases, it is often unclear exactly what the candidate has generated themselves. Some digital painting submissions, for example, mixed existing imagery with the candidate's own work in a digital collage. In an evolving artform such as digital painting, candidates should be accountable for the extent of their technical facility and are encouraged to show evidence of process.

Candidates benefit when guided away from mimetic reproduction, and being supported to differentiate between appropriation and plagiarism: as in literacy-based subjects, plagiarism becomes an issue in art. A change in media, for example, a painted copy of an anime image, is not enough to show decision-making, and there needs to be consideration shown towards a purpose, picture making intent, or investigation. Used appropriately, the reproductions of imagery, including the use of a photocopier, can be used as an effective drawing method, as opposed to merely a means of duplicating artworks.

Candidates need to be mindful of how to integrate new technologies, in a responsible manner, in authentic art making processes. AI technology for compositions, anime character design apps, and the like need to be used responsibly, as there are authentication issues around the extent to which these can foster creativity or replace an authentic investigation and making processes. This is particularly important in work that is intended to be presented for examination. A junior school activity may be the appropriate forum to explore the responsible use of such digital media. Teachers submitting work for assessment need to be responsible for the authentication of candidates' work. The Principals' Nominee should sign the provisional mark schedule.

Some schools used a flimsier card that did not stand up when viewed. If possible, schools need to use a stiffer card for presentation. Schools also need to ensure that works are securely fastened to the folio card, as in many cases works came off the board in transit or during handling. NSN numbers need to be displayed clearly, as per the instructions issued by NZQA: school number, space, then candidate number.

## **Part B: Report on standards**

### **Examination**

As outlined in the assessment specifications, candidates were required to present a portfolio for assessment consisting of either a two-panel portfolio (folio board), or a digital moving image submission, representing the requirements of the standard.

---

### **91320: Produce a systematic body of work that shows understanding of art making conventions and ideas within design**

#### **Observations**

Generally, most candidates were able to work through a range of identifiable design processes and procedures. Where their design boards began with a design brief, imagery, either stock or personal, and/or original drawings, then students were able to present a cohesive beginning to their submission.

Where students worked with their own imagery, work often became more assured, with a sophisticated understanding of the design process and a sense of intuition and ownership. The use of reference material, original photographs and identifiable artist models allow the candidates options for exploration of clearly defined established practice. This in turn offered defined elements for progression and development.

Several design themes were explored in 2022 submissions. The use of typography, web and package design were used with levels of understanding. Where themes were linked to personal, individual exploration, the overall submission had a sense of design purpose. Design outcomes were well chosen because they were relevant to selected themes and subject matter. Where they were not, candidates were not able to realise the potential in their topic, and it reflected the constraints of an overly prescriptive programme.

Where candidates relied on common design projects, such as garment/ vehicle signage/existing product design, then in most instances there was little evidence of how typography could be placed in relation to the garment/object/ surface and shape. There is little value in relying on change of colour, type, or product placement to advance ideas.

Where photographic conventions were used, and candidates had taken time in organised product or situation photography, again, their work took on a sense of ownership and gave the various design projects a strong sense of unity. Where this was not applied, or considered, then candidates' work at times was compromised. There is value in seeing how designs look 'in situ' or mocked up to be able to appreciate their qualities, and thus engage in on-going critical evaluation.

A notable trend in 2022 submissions were seen in the use of character/ manga/ anime illustration. Where candidates sought to construct their own characters and offer a range of pose/movement imagery appropriate to the storyboard, their submission could drive the

development of ideas and show an understanding of character and storyboard design. Where a range of storyboards were used to effect, and the structure of page, gutter, and scale of imagery was understood as a means to convey a narrative, candidates showed more successful regeneration. There are several useful books available to help students and teachers understand the way storylines can be constructed. It would be useful to refer to such information early in the submission as they would guide students throughout their various aspects of Illustration design.

Successful digital moving image submissions explored a range of both character and text animation. Where moving image submissions were successful students could show controlled editing, and decision making, to advance their ideas.

Several character, AI, and logo generation apps are available online and can aid students in offering direction or starting points with their work. While these apps have become sophisticated in character generation and enhancement, and thematic logo production, they may not offer sufficient development for students to advance their work. Where these are used to generate a series of final images, and appear on the folio boards without understanding, then candidates may eliminate any chance of developing and extending their work.

A few submissions relied on students following school-based programmes in both format and structure. While this may act as a support for students to work through their individual design brief, they often result in constraining candidates' ability to explore further, relevant opportunities. Where it was evident that programmes were flexible, candidates could take ownership of their work and identify the best options to advance, extend, and critically reflect on ideas, and within the context of more appropriate briefs.

## **Grade awarding**

Candidates who were awarded **Achievement** commonly:

- engaged in the design process by generating and developing ideas
- made some decisions in relation to their design brief
- filled the two-panel folio submission with series and sequences of works
- produced work at the appropriate curriculum level.

Candidates who were awarded **Not Achieved** commonly:

- did not work within the characteristics and constraints of the field
- showed evidence of 'creative play' with a lack of ideas and decisions
- placed imagery on to design formats without consideration of design methodology
- showed a low level of technical skill and facility with their chosen media

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

- were able to extend ideas in new directions
- selected appropriate briefs, relevant to their chosen theme, that allowed them to explore a range of design conventions

- understood some of the characteristics and constraints of their chosen design formats
- explored relevant options, such as thematic colour and font choice, to develop a look or style
- showed some understanding of having looked at and used established practice.

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

- showed fluent technical skill alongside critical thinking in reflecting on previous works to move their project forward
- produced original work that synthesised a range of appropriate established practices
- established an investigation that had the potential to develop in a range of possible directions from a rich selection of initial material.

### **91321: Produce a systematic body of work that shows understanding of art making conventions and ideas within painting**

#### **Observations**

Candidates perform better when they choose appropriate themes that can be sustained for a year's study, over the two panels, and when they include pictorial and compositional ideas within their artmaking practice.

Candidates who demonstrated appropriate use of the imagery of others, and an understanding of the difference between appropriation and plagiarism, were more likely to produce successful work. Work was sometimes undermined by inappropriate themes and copying characters developed by other artists.

The abstract genre was more successful when it was purposeful, referenced established practice and built on conceptual ideas; and when it provided evidence that met the criteria: systematic, control or facility with media and technique, critical editing, and layout to show progression and resolution of the proposition.

Many folios were undervalued and aspects of the criteria either not recognised or not rewarded.

Facility was often rewarded more than the recognition of development of ideas.

Candidates commonly had more success when they provided smaller studies that helped to move the investigation forward, rather than using one or two large pieces, particularly on the second panel, thereby limiting their ability to show extension or regeneration of ideas.

Portfolios that showed a clearer layout and hierarchy of size were able to demonstrate stronger development and resolution of ideas, finishing on the strongest and most resolved work.

Portfolios at the lower end of the grade range or placed at Not Achieved, did not show a sufficient use of paint or were heavily reliant on drawing. This made it difficult to show competency using painting conventions.

Photoshop or collage compositions can be used to generate and develop pictorial ideas; however, these should not replace the making of the work or the use of painting conventions within the work.

Within many of the figurative portfolios, successful candidates developed conceptual propositions with understanding that included portraiture. Other candidates who relied solely on their technical facility, in a succession of individual portraits, struggled to provide evidence of extension or regeneration of ideas.

Collaged elements were often used at a high level of proficiency in portfolios. However, the attachment of plastic, wire, glass, mirror fragments, beads, and other three-dimensional objects needs to be carefully considered. Some of these can be hazardous and may be more decorative, rather than functioning as a valuable addition to the painting or the proposition.

### **Grade awarding**

Candidates who were awarded **Achievement** commonly:

- worked to the curriculum at Level 7
- produced a systematic body of work
- generated and developed ideas across two panels
- presented a readable layout with limited development
- used paint with inconsistent application
- used minimal artist references to support the artmaking
- showed limited understanding of artmaking conventions
- relied on appropriated imagery
- struggled to produce sufficient work or made random work that did not support the idea.

Candidates who were awarded **Not Achieved** commonly:

- did not meet the criteria at curriculum Level 7
- generated but did not develop ideas
- produced an insufficient amount of work
- lacked a coherent theme and made unrelated, random work
- presented work that was not systematic, layout was unclear, or panels were interchangeable
- relied on photocopies for compositions or as drawings
- used repetition to fill the panels
- did not use painting conventions or the evidence of paint was minimal
- copied and used unaltered, plagiarised imagery such as anime or cartoon characters

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

- generated, developed, and extended ideas
- investigated ideas purposefully, with evidence of clear decision-making
- displayed a competent and proficient use of media
- used more than one artist reference to generate and extend ideas
- demonstrated a more personalised approach to their theme
- worked systematically and the proposition was clear.

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

- developed, extended, and regenerated a depth of ideas
- demonstrated fluency in the use of media, technical skills, and compositional arrangements
- showed sophisticated exploration of ideas, and a high level of conceptual understanding to drive the investigation
- generated personal resource imagery allowing for richer picture-making
- clarified the ideas from Panel 1 and regenerated on Panel 2
- worked independently using critical decision-making and a personal approach
- synthesised artist references into own practice to create new and original solutions
- edited and ordered work to successfully communicate ideas and creative intention.

---

## **91322: Produce a systematic body of work that shows understanding of art making conventions and ideas within photography**

### **Observations**

Most candidates explored subject matter or themes they had evidently chosen for themselves, or in which they were engaged and interested. This allowed candidates to have ownership of their approach to their subject matter or theme, for individualised and authentic personal responses, and for making their own decisions around photography conventions, and how they size and sequences the series of individual works.

More candidates explored ideas of the 'self' and cultural awareness in their own space or environment. Other popular themes included identity, social issues, personal journeys, cultural identity, digital impacts on the self/society, body image, and consumerism. Political and environmental issues such as climate change were less popular. For those who did explore these themes, they did so by exploring concepts or issues pertinent to Aotearoa New Zealand.

Explorations of formal pictorial concerns within photography, such as light and shadow, were still popular. This made it possible for candidates to utilise their classrooms or homes to set up their subject matter, creating their photographs using natural light. It also provided

candidates accessible opportunities to revisit subject matter, and to demonstrate good control when recording from subject matter using different lighting scenarios.

A range of natural and studio artificial lighting techniques were used by candidates. Candidates who explored still life subject matter successfully, often used the objects as symbols, and they were often handled well, and were conceptually and metaphorically driven, for example, vanitas.

Folio propositions that investigated and explored a documentary approach, or a 'place in time' were less popular. Candidates who explored these approaches successfully demonstrated good understanding of the conventions of the genre, and of how to explore and advance ideas using the appropriate photography conventions. Similarly, candidates who explored narrative had a good understanding of how to explore ideas within a narrative approach.

Many candidates chose to use family members or classmates, giving them regular access to their models, and allowing them to revisit and explore subject matter. There was a good control in the artistic direction: the directing and management of models' poses and expressions.

Most candidates used the camera effectively as a drawing tool to investigate light and subject matter. Competent camera skills were demonstrated in candidates' use of camera functions to control exposure, colour temperature, depth of field and freezing/blurring movement. By tightly composing and framing subject matter, most candidates demonstrated good compositional skills when using their camera.

Successful candidates often used a range of photographic conventions to help them investigate and explore ideas, and to understand the achievement criteria requirements. This provided opportunities to thoroughly investigate a breadth of pictorial or conceptual ideas. Highly successful candidates chose conventions that were appropriate to their conceptual ideas. They also referenced a range of artist models implicitly to develop, extend, and regenerate their ideas.

Many candidates moved beyond artist model emulation by using a range of image-making conventions to engage with thematic and technical elements. An understanding of conventions enabled candidates to investigate ideas, and to interpret and synthesise artist model approaches. In doing so, they were able to create original work.

Successful candidates used digital manipulation with a clear intention, driven by their pictorial or conceptual investigation.

Fewer candidates submitted folios with technical faults such as low resolution, blur or pixelated photographic imagery.

Some technical issues that need consideration are ensuring that images are printed at an appropriate DPI and resolution so they can be clearly seen and are not pixelated; candidates need to experiment with test prints to ensure sufficient tone once images are seen in the final print.

## Grade awarding

Candidates who were awarded **Achievement** commonly:

- presented a systematic body of work with a narrow proposition or beginning
- considered the sequencing and layout of works to demonstrate development of ideas, but made inconsistent decisions without editing out repetitive ideas
- showed some understanding of photography conventions, such as light, focus, camera controls, and framing/viewpoint
- included some established practice but this was often without consideration of the intended outcomes
- generated and developed ideas systematically in relation to their initial proposition
- developed related ideas so they were connected and showed progression across the folio board.

Candidates who were awarded **Not Achieved** commonly:

- showed unrelated images which were presented in a linear and episodic order
- did not have sufficient work on the board, or had only a few, large scale images
- presented work from a singular idea or narrow proposition, which limited the candidate's ability to develop ideas
- showed limited understanding or inconsistent control of photographic conventions or techniques
- provided limited or no evidence of decisions regarding the sizing and sequencing of the works, and systematic exploration of ideas
- presented large works which hindered idea development, and affected the sufficiency of work for this standard
- relied on the reuse of a few images and showed repetition of the same idea, rather than reflecting on other ideas that could be developed
- presented series of works that were not related to the initial proposition and resulted in several smaller unrelated investigations.

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

- purposefully extended ideas that were related to the proposition
- clarified their proposition across the folio board, even if unclear at the start
- demonstrated an appropriate, if limited, use of established practice which was linked to their investigation
- showed a competent use of photographic conventions and techniques
- selected two or three of their best ideas to drive their investigation and, if digital manipulation was used, it was appropriate to their own thematic approach, not for its stand-alone qualities.

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

- used established practice implicitly as an interpretation relevant to their theme and only used appropriation in the context of their own artistic intentions.
- started with a strong initial proposition and each phase of the investigation allowed for new ideas to be developed leading to regeneration within the body of work
- within each phase of the investigation, submissions demonstrated evidence of reflection upon selected approaches, and consideration of the best options. This then extended to decisions about the number and sizing of subsequent images.
- took ownership of the investigation, and were not constrained by prescribed programmes
- created boards that were visually rich and thoughtful
- showed an in-depth understanding of compositional techniques from the beginning of the investigation.

---

### **91323: Produce a systematic body of work that shows understanding of art making conventions and ideas within printmaking**

#### **Observations**

Submissions maintained the upturn in quality observed in 2019.

A strength of many portfolios was evidence of skilful hand crafting of print blocks, in particular good use of traditional and accessible forms such as dry point etching and woodcut processes. Some programmes use a range of printing techniques, whilst others successfully focused on one technique or printmaking processes as a way of extending students' fluency. Quite a few schools used pronto plate and tetra pack well. Technical skill and an awareness of printmaking protocols such as clean-edged printing, white borders, and the use of quality printing ink was evident in most programmes. In addition to carefully crafting plates, students could show control and fluency by paying attention to careful application of ink, plate tone, and wiping back as appropriate to the process being used. Some beautiful printmaking is occurring.

Successful submissions set up the visual proposition at the start of Panel 1 with sufficient ideas to support advancement throughout the folio. Programmes that link directly to observational subject matter often help students to revisit ideas and can facilitate continued extension across the folio. At the Achieved level, candidates often relied on a single pictorial idea that was either minimal or was not able to be sustained in a series throughout the submission. To achieve Merit and Excellence grades, students needed to extend and regenerate ideas, and to make fresh print blocks and go beyond compositional play. Candidates who engaged in interesting and successful compositional experimentation, commonly interchanged print blocks in effective ways.

Candidates who diversified their approach for Panel 2, and finished with their strongest work, often had more successful outcomes. Programmes that structure layout very strongly for students could benefit from creating a way for students to diversify their approach for Panel 2 outcomes. Defined templates can support candidates to gain Achieved and low Merit grades but can also restrict the candidate's ability to succeed at Merit and Excellence. Poor layout limited some candidates achieving their best result even when they had worked with a fluent level of skill. It is important for candidates to revisit their folio layout at key points towards completion, leaving opportunity to reorder work so the position of the final work responds to their strengths. Submissions awarded higher grades of achievement showed strong decision-making, enabling extension and regeneration, and expression of individual creative ideas.

Some submissions featured a combination of painting and printmaking. A combined approach can be appropriate early in the folio when ideas are being generated, but candidates need to develop a body of work in printmaking. On occasions, a mixed-field approach across the folio limited the student's ability to demonstrate an in-depth understanding of, and skills specific to, printmaking; key to achievement at higher levels.

When reusing plates across the folio, candidates need to explore composition with an intent that clearly extends or regenerates those ideas. A fresh element is likely to be needed to keep the proposition being extended. When plates or prints were just cut up and rearranged, it seemed to limit extension and purpose. Some candidates effectively reworked plates and prints using collage but, when candidates achieved high grades, they had commonly selected artist models and processes that enabled extension and demonstrated in-depth understanding.

It is extremely important that where possible, candidates place original works on the folio, not printed duplicates (photocopies) of original prints. Original works evidence characteristics and qualities that are highly important to the field of printmaking, and the learning investigation. Photocopies may mask, limit, or misrepresent aspects of the student's ability and hold achievement back. The source imagery the candidate is using must be authenticated as being their own, rather than being directly appropriated, and, if not, must demonstrate a clear purpose for directly appropriating an image, linked to the proposition. When making choices about working with digital versus analogue print processes, candidates should reflect on whether the works will build or result in a loss of richness. Both are possible outcomes.

It can be appropriate to use the photocopier as a drawing tool, but not as an image duplicator. There was some evidence of over-reliance on digital duplication at the expense of skill development and extending understanding.

Candidates benefit from programmes that reference artist models – in either implicit or explicit ways – and reference established practice beyond just technical aspects. Successful portfolios showed a clear understanding of established practice in printmaking beyond technical conventions or pictorial play. Artist models, when used richly, added depth, and enhanced success.

Overall, printmaking submissions in 2022 were reassuring, particularly given the impact of Covid. Most candidates understood the relationships between print, paper and ink and could work confidently in their chosen medium. An enjoyment of handmade craftsmanship was evident, and candidates were enabled to explore and express ideas and to achieve well at this level. Teachers are encouraged to continue to support printmaking.

### **Grade awarding**

Candidates who were awarded **Achievement** commonly:

- began the portfolio with a limited proposition or subject matter
- used at least one printmaking technique appropriately
- showed some understanding and control of their selected processes, media, and techniques
- worked with a limited range of print processes, but were able to do so well enough to generate and develop ideas
- may have relied on a singular or literal approach to ideas, without a broader investigation of picture-making concerns
- may have attempted to develop ideas, but with only a superficial engagement and understanding of art-making conventions
- may have use techniques competently, but did not demonstrate extension in their ideas
- made some implied reference to artist models, but missed an opportunity to transfer that learning into their own work
- repeatedly used only a few print blocks, limiting their ability to extend their skills and ideas
- may have made very large works on board two, limiting the student's ability to extend ideas and skills.

Candidates who were awarded **Not Achieved** commonly:

- failed to show sufficient skill in the use of printmaking techniques at Level 7
- presented individual, unrelated works without any systematic generation or development
- showed limited understanding of print processes, materials, and techniques
- lacked sufficient source material or subject matter to develop picture-making ideas
- often used found or appropriated imagery
- were unable to identify ways to develop ideas and often used print plates repeatedly
- did not generate enough pictorial information to develop ideas over the two panels
- were unable to show understanding of basic print conventions of surface, colour, line, mark, and media.

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

- began with a strong proposition that could be sustained across two panels
- identified subject matter and pictorial possibilities early in the folio

- demonstrated technical skill, control, and understanding of printmaking conventions as they prepared and printed plates
- showed consistency or increasing control of printmaking conventions throughout the submission
- created multiple print blocks, specific to the conceptual or pictorial ideas being extended
- generated a range of ideas and options on board one
- demonstrated the ability to edit and make decisions as they developed sequences of work
- followed a systematic and purposeful decision-making process to show extension, based on conceptual or pictorial ideas
- showed understanding in their compositional decision-making and made conscious choices
- demonstrated an understanding of established practice to inform the development of new work
- identified traditional or contemporary artists to do this and referenced them in their work.

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

- demonstrated clear intentions from the beginning of the folio and used drawing very purposefully
- began working with printmaking processes early in the submission, and showed fluency in the use of their selected printmaking conventions
- established a range and depth of ideas on Panel 1, successfully setting the portfolio up to show regeneration of ideas on Panel 2
- convincingly extended their proposition by introducing new artistic references, facilitating clarification and regeneration in their final sequences
- demonstrated good decision-making, evident in the ordering and sequencing of work
- showed high levels of skill and understanding in the preparation of their printmaking blocks, as well as in the printing of the blocks
- demonstrated fluency by paying great attention to refined details within the selected print processes used, such as plate tone, line quality, registration, or colour
- paid as much attention to refining and extending pictorial ideas, as conceptual ideas.

---

## **91324: Produce a systematic body of work that shows understanding of art making conventions and ideas within sculpture**

### **Observations**

Sculpture enables candidates to engage with conceptual, aesthetic, and technical investigations in a broad range of contemporary and well-established modes of practice. While encouraging high level critical thinking and engagement with a broad range of approaches, sculpture reflects trends in the wider art world to investigate art problems through open-ended technical and conceptually driven propositions.

It was fantastic to see significantly more full sculpture submissions in 2022 during the verification process. While schools are always encouraged to send their small cohorts, it is exciting to see that some larger sculpture classes are being taught in Aotearoa in 2022.

Candidates who worked on individual projects, and identified their own sculptural directions, reflecting appropriate established practice, were better positioned to frame and advance their ideas in new and diverse directions.

Competent and fluent handling of media and techniques were widely seen in submissions in 2022. Candidates spent time developing and building on their skills, resulting in finished works that demonstrated significant levels of patience, and reflected an understanding of the properties and characteristics of their chosen materials.

Photographic documentation is a key component of a sculpture portfolio. However, there were examples this year where the line between photographic and sculptural practice blurred. Photographic documentation should offer clear views of the sculptural outcomes. The use of dramatic lighting and cropped images interferes with the reading of the work and should not be used unless it is part of its setting or appearance/installation. The re-staging of sculptures in the form of a diorama or grouping, does not advance the proposition as this approach does not utilise the characteristics and constraints of the sculptural medium.

More successful portfolios moved through a range of practices, including maquette-making, with a range of media; reflecting on previous works to inform new directions. The inclusion of larger scale or more ambitious works, as candidates delved further into their projects, was exciting to see. The use of a single media throughout the submission, while being fluent within a narrow technical approach, sometimes limited opportunities for the candidate to clarify and regenerate ideas. Similarly, some portfolios were held in the lower grade ranges due to a limited number of sculptural outcomes presented in the first half of the portfolio, then reused as elements of a diorama on Panel 2.

There was a significant amount of model-making evident this year. This can be a highly successful strategy for engaging students in hands-on practices, but more successful candidates were able to align this approach with artists working within a sculptural paradigm.

Sculpture teachers are encouraged to send sculpture submissions for verification, as numbers of submissions in this field are relatively low. Receiving feedback in relation to the standard is particularly valuable in smaller fields such as sculpture, where there are fewer samples from which to select exemplars.

### **Grade awarding**

Candidates who were awarded **Achievement** commonly:

- generated ideas in a systematic way, but often within a limited proposition
- presented a sufficient, though minimal number of sculptural outcomes, which limited opportunities to extend ideas
- used appropriate sculptural conventions with the level of control and practical knowledge expected at the lower end of Level 7.

Candidates who were awarded **Not Achieved** commonly:

- presented an insufficient number of sculptural outcomes for the 12-credit weighting of the standard
- demonstrated insufficient use of sculpture-making conventions throughout the submission
- used processes, procedures, materials, and techniques at a level below the practical knowledge requirements for Level 7.

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

- used materials and processes with intent to extend ideas
- worked with a range of materials, or the same materials in a range of ways
- demonstrated the extension of ideas, but with inconsistent control of media and techniques
- presented a limited range of sculptural outcomes that did not allow for regeneration.

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

- identified a clear proposition that thoroughly explored a range of appropriate, established sculptural conventions
- used highly appropriate sculptural drawing techniques to effectively transition between series throughout the submission, and demonstrated fluent use of media and processes
- in the case of digital submissions, used fluent photographic documentation, or video documentation to support the clarification and regeneration of ideas
- identified a hierarchy of work through strong editing and layout of images on the panels.