2022 NCEA Assessment Report

Subject: **Visual Arts**

Level: **3**

Standards: **91455, 91456, 91457, 91458, 91459**

Examination

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

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

Part A: Commentary

For this standard, candidates are required to produce a systematic body of work that integrates conventions and regenerates ideas. This involves bringing conventions together to revisit ideas from their previous work in order to re-form and extend ideas into new work.

Candidates operating at the upper end of excellence unpacked 'best practice' and often used Panel 1 to compile an array of resources and graphic elements that had arisen out of an iterative process and making phase. These resources, gained from phases of drawing/prototyping, empowered a deeper involvement in the project and subject. This ability to generate content fast, fosters a work ethic and supports the opportunity for candidates to efficiently create new links.

Part B: Report on standard

Observations

The design brief

Candidates are encouraged to place emphasis and value on the design brief (proposal). The topic or provocation should introduce a range of contexts rather than focus on a list of formats the candidate will produce. The purpose and themes, including issues, data, or hero challenges that are under investigation, need to be explained. The brief offers an

opportunity to introduce a candidate's interest, perspective, knowledge and / or relationship to their inquiry, topic, and provocation.

Candidates are encouraged to work within a proposal that motivates and necessitates phases of in-depth research, allowing opportunities to refuel the project to regenerate and extend ideas. In this regard, formats become responsive to the ideas, and the media being employed and exploited.

Too often in design, formats appear to be pre-determined, and this can shut down opportunities for types of collateral and asset development that may have heightened the communication of narratives (story) and message.

Graphic novel and storybook proposals were successful when there was self-authorship, and a genuine investment in the narrative. The written proposal introduced key concepts and themes, indicating levels of creativity and research.

In game design, the brief is critical to understanding the purpose of the game, adding context to the story, scene setting, and explaining the purpose of the assets (scoring system, tools, or weapons) required to interact with the game. In the case of narratives, it can explain the hero's journey or storytelling arc.

The format (collateral types and assets)

Design formats are often referred to as 'collateral types' or 'assets' and, when selected wisely, they offer an opportunity for authentic ownership, and the 'housing' (presentation) of ideas. In some instances where formats were pre-directed, certain collateral types appeared out of line with the communication. Not all campaigns need a billboard or a double page spread, a tote bag, or a branded car.

Identifying and selecting the best format to communicate ideas is a creative process. Candidates are encouraged to be experimental and aligned with contemporary practices. Applying artwork to stuff (cars, stickers, key rings, tee-shirts) is not always the cleverest way to activate a campaign or build a brand. When candidates genuinely aligned their ideas with media and message, and employed the conventions aligned within appropriate formats, they stood a much better chance of reaching levels of synthesis and fluency.

The iterative process

Candidates that managed an iterative (ongoing) and systematic process of inquiry, underpinned by phases of research, did well at Level 3 Design. These performances were often better positioned to regenerate and reform ideas. Integral spells of research can refuel and motivate new phases of exploration, especially when candidates analyse what they find useful about research, as opposed to mimicking a composition, idea, or look and feel.

Media exploration is another great way candidates produced elements to advance and reach for new ideas. This was seen in the management of analogue procedures and digital software skills. There was clear evidence of increased confidence in the production of 3-D modelling, character design, and vector-based diagrams and elements. Many candidates

managed more than one photoshoot, and collage and montage were active means for image manipulation or typographic modification.

Writing is another wonderful thinking tool, and candidates that generated their own textual material, slogans, body copy, character text, or stories, added depth and found a voice through language.

Showing incremental phases of building characters for a game or graphic novel can undermine genuine process. Candidates are encouraged to be reflective about evidencing learning, and to use iterative steps to develop and extend ideas pertinent to all requirements of the task at hand. A graphic novel without any type can undermine a narrative. Graphic novels with front and back pages position the practice of publication design. Candidates are encouraged to produce a physical outcome when working with graphic novel, book illustration, zine etc. This evidence helps to contextualise and see outcomes to scale.

Many candidates moved across an array of collateral types and formats quite superficially. Ideas needed to build and extend, and these phases needed to have consistent elements that held together a body of work. Outputs that do not hold together can unravel a systematic body of work, as does a snatch-and-grab of artist models that are visually disparate.

The value of typography

One of the factors that differentiates design from other visual arts subjects, in a graphic sense, is language and typography. Type can often be a challenging factor for candidates, as opposed to a playful and powerful way to use words, pop-out quotes, data, statistics, and copy to persuade, educate, and inform. Content generated through writing is a strong way to give voice to candidates' topics and perspective. Type modification, selection and the construction of display typefaces can aid many of the campaign-orientated briefs.

The critical evaluation of appropriate typographic choices would enable many candidates to achieve at Merit. Some candidates continually rethought their type choices which undermined their ability to purposeful clarify ideas and communication.

Image and content

Photography and candidate-generated photoshoots offer candidates a direct way to generate content from the outset. Photoshoots and phases of illustrative drawing for games, stories, animations, campaigns, or graphic novels aid the production of content (elements).

When establishing characters, it is useful to show the thinking and props, and the decorative, emotional, and conceptual elements that bring a character to life. Often complete, finished characters arrive and are exceedingly close to design models. More successful submissions demonstrated how the narrative and story engaged with characters and offered visual insights into the hero's journey.

More successful candidates worked with character design to move beyond their initial reference imagery (anime), and went through the process of generation, development, and refinement of characters. It helps candidates to look at a wider range of source material when working with character design. Narrow initial research limits candidates moving into upper grade boundaries.

Media and conventions

The range of media and digital processes supporting animation, game, and character design has increased. When developing characters for games, it is also important to consider the communication and purpose of the game, and all the assets required to interact. The context of the game and the environment are factors that need to be explored.

Design conventions offer candidate guidelines, and performances at Merit and Excellence signalled the benefits of phases of research, and the application of fundamental rules and principles. Often, less is more, and design solutions that had undergone editing to place emphasis on key elements, information, and graphic treatment, showed clarification.

Candidates that understood hierarchy and put particular emphasis on elements to convey a message or story, performed well. Printed matter that used the conventions of contrast as a tactic to make information stand out, emphasised ideational options early on which helped to sustain the generation of ideas.

Candidates working at Excellence used and thought about colour as a language. When controlled, colour can convey specific meaning, unify elements in design, and control a background. Candidates are encouraged to consider monochromatic colours, tone, and shades rather than an array or oversaturation of too many colours.

Candidates performing at Merit demonstrated an ability to manage symmetrical and asymmetrical layouts to their advantage. The performances demonstrated more skills in working with typography, shapes, proximity, and grid in compositions.

The use of white space to support visual attention and flow is important in the layout of the folio board as it avoids clutter.

Context and research

Candidates who developed their proposal through research were better positioned from the beginning. Research that draws on a broad range of conceptual and visual information gives candidates a stronger basis to work from, and creates thoughtful and appropriate concepts. Candidates working at Excellence were able to gather and filter research to identify the issue, narrative, and/or viewpoint. They quickly placed their brief within a convincing design context and investigated the circumstances surrounding a phenomenon, event, or political / social issue. In game and character design, they wrote the context, using the story-telling arc or hero's journey to create the setting, explaining the why, what, and how.

From this knowledge, candidates launched into the process of researching, collecting, and making to generate. In this sense, drawing and research phases are regenerative. Drawing is observational, iconic, photographic, collaged etc. 2D/3D processes are used to explore and communicate in line with the subject/topic. Typography is used to communicate facts, statistics, data, story lines, conversations, questions, interviews; all these investigations provide content and ingredients to design and communicate ideas.

Commonly, the more research and resource fuel candidates developed, the further they travelled and explored.

Knowledge of the fundamental rules and procedures that underpin a genre or media modality is critical. Candidates working at Excellence invested time in research to unpack ideas, contemporary practice, and gain knowledge of design conventions.

Communication and editing

Layouts that were ordered systematically, presenting phases of the design process through scale and position, aided the readability of the submission (learning). Clarity of decision making and links between phases were assisted by the establishment of a systematic approach to layout.

Candidates are encouraged to generate more work, and to use editing and subtractive tactics to show options rather than narrow shifts. Critical analysis to refine final artworks is essential. In some folio instances, candidates chose a final from four developed options, and appeared to have run out of steam. Ideally, they would move into a streamlined phase of regeneration to refine and strengthen the visual communication of ideas and message.

Presentation modes: moving images

When candidates work across multiple modalities for a moving images submission, time must be given to developing similar skill levels in each phase. For instance, if they have made an item that they then situate in a real-life context and film as a promo video, they must also use and show the conventions of promotional videography. Candidates who cannot quickly acquire skills may be advised to limit the modalities they are working in.

Storyboards are useful when planning an extended animated or filmic sequence, but additional information, such as why they have selected that trope (wide-angle/close-up, panning), would be useful in the context of the examination.

Candidates need a suitably ambitious project that still reflects the credit weighting of the standard. Too many moving image candidates partially completed their submissions due to the time demands of some of the making.

Candidates need to be mindful of the three-minute maximum time allowed. Evidence shown after that was not considered in making assessment decisions.

When presenting still works within a moving image submission, candidates should be discouraged from either bouncing the image about, or placing a moving background behind the still work, as both distract from seeing the images as they are intended to be seen.

Candidates who worked within filmic traditions, who considered sets/locations and costuming, were able to access higher levels of performance.

To meet the requirements of this standard, candidates need to provide evidence of each phase of the production process, including generative, developmental, and extension. Where candidates provided only one extended outcome as evidence, the assessment of learning was impacted, as markers cannot make assumptions on work done prior to engaging on the finished work.

Placing titles on sections can provide evidence towards the thinking of the candidate.

Sound was used extremely well by some candidates who recognised either its expressive or informative capacity, adding much to their submissions. Sound/music that did not add to the submission frequently detracted from it.

Grade awarding

Candidates who were awarded **Achievement** commonly:
- presented a brief as a list of formats they were going to produce, rather than outlining the inquiry or purpose of the brief and topic at hand
- established a brief that introduced a topic, problem, or provocation that they had knowledge of, and/or an individual relationship to (seen at the upper end of Achieved)
- presented elements on Panel 1 showing some ability to develop their own design content, i.e. brand, photos, story, icons, symbols, copywriting, image, texture, character, installation, storyboards, layouts, and props
- revisited initial artworks and ideas to form final outputs, showing a phase of exploration and communication
- showed some knowledge and application of suitable design conventions, and ability to manipulate visual protocols through analogue and/or digital media processes
- developed enough elements (visual and written/textual) to create, combine, and communicate ideas related to their topic/message/story
- utilised the folio/moving image time to show an appropriate body of work and solutions for 14 credits
- produced legibly printed outputs, and systematically ordered sequences of work, using a grid layout system or liner sequence with captions to show process and solutions
- regenerated elements to an outcome rather than selecting a final from their exploration phase (seen at the upper end of Achieved)
- engaged with the conventions of design formats, i.e. posters communicated information pertaining to events; accordingly, branding projects managed brand rules across campaign assets/collateral; typography was selected and trialled inconsistently
- generated their own graphic material and did not overly rely on the images or ideas of other artists/designers

- gave some consideration to typography, and managed to edit and organise legible type and image relationships to communicate
- demonstrated some knowledge of the genre and graphic media they were working with, showing understanding of technical processes and procedures
- organised compositional and graphic information, with some understanding of hierarchy and visual organisation, to communicate ideas
- had some knowledge of the conventions of game- and world-building design and worked in appropriate phases to explore character, assets, environments, and type.

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

- provided insufficient evidence to achieve at Level 3
- started with an unclear brief that did not introduce a topic, or there was no brief
- started with a brief that simply listed a set of formats and outputs (i.e. business card, poster, billboard) where the formats were often unsuitable to the topics and subject being investigated
- relied heavily on found imagery, often copying closely illustrations and characters from the internet, or mimicked content from games and TV shows
- relied heavily on the photography of artists/designers, only adding new information with an assortment of typefaces
- applied low level graphics to a range of merchandise, effectively repeating the same work
- printed work at disproportionate scales, or included photocopied pages of sketches from workbooks that revealed very little information or were semi-illegible
- overused Adobe filters and graphic tools to the detriment of communication
- created design outcomes that lacked understanding of conventions, i.e. posters with no information, websites with no navigation system, illegible logos - all of which failed to communicate ideas
- did not demonstrate adequate evidence of knowledge or use of design conventions, or the steps within a design process
- struggled with typographic information and decisions, with readable text often not related to imagery (lorum ipsum is not a heading on a poster)
- produced compositional or moving image conventions below Level 3, with moving image work sometimes appearing to operate within a different standard
- presented narrow phases of production or small incremental moves, which resulted in repetition or insufficiency
- mismanaged colour and outputs that were extremely difficult to read
- were unable to systematically link outcomes and/or were juggling multiple briefs, creating confusion.

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

- presented a brief that proposed a question/problem to be solved, and enough scope (information) for visual investigation and idea development
- used design processes to develop content and construct graphic elements to convey story or message that was thought through and clearly communicated
- purposefully managed communication, working with reduced colour, clear brand treatments, and testing of character design or typography to inform final solutions
- generated and explored more than one idea within each phase of exploration, underpinned by research that supported the use of communication conventions and tactics, i.e. juxtaposition, editing, montage, modification, sequence, cropping, and humour
- set up the inquiry at the outset by generating content and graphic elements, usually a photoshoot, icons or image sets, modified typefaces, or game and character assets and environments
- did not overload compositions and were able to be reductive, showing evidence that they had tested and analysed to determine the best decisions
- were focused on leading with ideas, and considered the design prompts and information sets that would be needed to communicate ideas to their audience
- revealed knowledge of the genre and conventions through their use of media, and management of formats and collateral
- produced a body of work with outcomes that collectively made sense to the brief and the users, showing their knowledge of context and contemporary design
- edited their work to ensure a consistent standard was represented and weaker outputs eliminated
- managed purposeful copywriting in headings and slogans.

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

- showed an ability to refine and edit all graphic outcomes to a high standard, showcasing competencies in media processes, production values, and visual language strategies
- authored the content in their projects, demonstrating research skills and in-depth knowledge of a specific topic or field of inquiry; clearly having conducted an array of research activities to inform content development, contextual knowledge, and the application of graphic conventions in contemporary design practices
- produced final artwork to a high standard; and if a zine or a book, it was included
- tackled all components of the project; for a graphic novel, they dealt with book covers and characters' text; if a game, they addressed the purpose and the challenge for the players, including environments and theme / scene setting
- appeared to be genuinely interested and passionate about their subject and project, selecting a starting point that they had knowledge, empathy, or experience of

- fine-tuned narratives for motion, game, and printed publication, owning copywriting, sound, character development and movement, typeface development, and the construction of world building and environments to enhance communication and audience engagement
- synthesised all elements to fluently communicate, taking great care to integrate ideas, and address production and artistry in the crafting of characters, type, printed ephemera, environments, sound, and digital assets
- operated with high levels of drawing/prototyping ability, using drawing to test, take risks, and forge unanticipated paths
- refined outcomes to ensure that outputs were sophisticated and elegantly produced
- were critically informed and reflected on previous work to construct more advanced outcomes in additional phases of working
- had a toolbox of visual language strategies and media/material knowledge, and demonstrated their command of technical skills
- took opportunities to use data or information pertaining to their topic in body copy, across all channels (publications and web collateral).

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

Part A: Commentary

For this standard, candidates are required to produce a systematic body of work that integrates conventions and regenerates ideas. This involves bringing conventions together to revisit ideas from their previous work in order to re-form and extend ideas into new work.

2022 saw an increasing presence of many varied approaches to painting practice. An important aspect of this examination is to ensure all approaches to subject matter in painting are seen as valid. Whether landscape, still life, personal narrative or abstraction, there is not one type that is more successful. Some genres strongly represented in the past, such as street art or Pasifika themed are currently underrepresented.

At this level, genuine ownership of the proposition was key to success. Candidates who were personally invested in the artwork showed an engagement that enabled production to be sustained over the year, providing rich options throughout the research, and learning process. Critical and intelligent use of artistic practice relevant to their subject matter, is common in these genuine inquiries.

A highlight of 2022 was the significant lift in performance of digital painting boards from Merit to Excellence. Candidates were able to tap into a positive skill set, often drawing on a device. The ability to import colour allowed candidates to demonstrate proficiency on a digital platform, where a similar engagement between drawing and painting may have been a stumbling block in the past.

Part B: Report on standard

Observations

Candidates demonstrated a widespread, assured use of mature and intelligent approaches to propositions which, in the past, have often been treated less subtly. Sophisticated colour palettes and considered innovative approaches were effective, in combination with a wide range of artistic approaches. Drawing processes, across a range of appropriate media, were integrated successfully into individual approaches. Drawing was included appropriately throughout submissions to revaluate, critique, and progress ideas. More sensitivity towards media and handling saw a step up in understanding about grounds and layering surfaces, in tandem with more mature and thoughtful outcomes.

In terms of research of other artists' methods and procedures, conducted in relation to the candidate's own original work, many lower-performing portfolios shared an over-reliance on Pinterest. Candidates had often not exploited the links between works fully before moving to another variation on the same idea. Successful candidates demonstrated the acquisition of layout skills, and clearly conveyed analysis, investigation, and application of new knowledge in new work, across their boards. Fixing work temporarily in place (e.g. Blu-tacked) until late in the process, ensures the candidate's flexibility to respond to unexpected outcomes in their individual practice, and can be instrumental to success.

Candidates would benefit from allow enough space around work, ensuring it can be read. Labelling of well-printed, quality photographs, with sizes, dimensions or types of performance is also encouraged, to help markers to identify practice. Layouts can help reinforce drying times which consistently cause damage to work at the venue. Wet paint can be transferred from board to board, and unsecured glitter causes disruption. Works should be secured soundly to boards once the final editing is complete. A focus on managing the layout process might limit the damage to works in the marking process which is disheartening to all involved.

Developmental work, often seen as sequences of smaller works, enabled candidates to find pictorial solutions efficiently. It also enabled exploration of a greater range of options that then informed finished works. The increased use of expanded notions of drawing processes from previous years also helps time management issues.

Grade awarding

Candidates who were awarded **Achievement** commonly:

- grappled with an underlying concern and were engaged with pictorial ideas, albeit at times inconsistently
- showed evidence of choosing relevant examples of painting practice, and applied this to their own work, thus extending their ideas
- were inconsistent with skill level possibly due to time constraints, especially in larger last works
- showed limited understanding of painted grounds onto which the images were placed

- painted on top of photocopies which at times reflected an inadequate skill set to meet the proposition undertaken
- presented a linear journey towards a preordained outcome, where more reflection on production, or editing and ordering might have identified more options for development.

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

- did not produce enough work to meet the criteria of a systematic body of work, on occasion submitting empty boards or very little on each panel
- no attempt to develop an idea or analyse relationship between works, for example, choosing to list subject matter of interest without clarifying any pictorial concerns, or no development of ideas through making new artworks
- showed an unsystematic layout that was interchangeable, with little or no exploration of links between works allowing the viewer to identify a sequence or method to the making
- had authenticity issues, often copying works directly from Pinterest, for example, resulting in a submission that showed poor understanding of the picture-making issues they are trying to solve through visual research in their own artwork
- demonstrated a skill level in drawings and painting that was below that required at Level 3
- used tracing, which inevitably impedes the acquisition of the drawing skills required.

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

- demonstrated engaged and personal ownership of their investigation, enabling the acquisition of skills through the creation of a large body of work
- edited and ordered their material carefully
- submitted drawing which related well to their painted media thus demonstrating their decision making
- understood painting process, using well-prepared surfaces and grounds to work on
- used a colour palette and layout which united ideas and performance
- engaged skilfully with their proposition when drawing portraits
- acquired and built on the drawing and painting techniques necessary for their investigation.

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

- combined more conceptual content with a higher level of skills
- demonstrated a mature and sophisticated analysis of ideas across the body of work
- reflected engagement and ownership of the proposition in their output which provided a constant range of ideas to explore
- supported an intelligent synthesis of ideas with their prior knowledge of proposition, or depth of research
- used their own photo shoots for imagery, an example of excellent independent planning/research

- consistently presented a clear and intelligent layout across the panels to support the thinking process
- used adequate spacing hierarchy of size effectively to show the importance of major works versus small scale developmental work
- used well-labelled photos to document larger works, where appropriate
- showed the strength of smaller series of works in appropriate drawing media to extend ideas in intelligent lateral directions, providing the likely benefit of more time to work on larger, more finished outcomes
- engaged with other practices such as sculpture, print-based or digital painting, and incorporated this understanding into their original working methods.

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

Part A: Commentary

For this standard, candidates are required to produce a systematic body of work that integrates conventions and regenerates ideas. This involves bringing conventions together to revisit ideas from their previous work in order to re-form and extend ideas into new work.

Part B: Report on standard

Examination

Investing time into establishing a thorough proposition that provides more than one option or direction is still an area in photography that many candidates could fulfil. Defining one's interests, and exposure to various types of photographic practice is important. Where candidates had not adequately used research processes or visual investigations to inform their ideas and topic, the portfolio often did not regenerate ideas, raising the question of sufficiency, and sometimes a lack of evidence to meet the standard and Level 8. An over-reliance on one photo shoot is immediately very limiting for a candidate. The importance of being able to revisit or reframe new material is paramount to ensuring success.

The exercise of layout and sequencing images is critical, and candidates should prioritise their images by selecting their strongest compositions and look to make these larger so that there is a degree of hierarchy. Test printing to check quality, before final printing, would support candidates' technical facility and hopefully avoid very grey or dark photographs. This is particularly relevant for black and white submissions.

Numbers remain small for moving image, however submissions this year were generally handled confidently. For most, the mode of assessment was appropriate to their topic, and sound and text was very considered.

Observations

There was a wide and diverse range of photography submissions this year. For those candidates who were successful, it was generally because they embarked on a concept that had relevance to them and their lives. A well-researched proposition that is sustained for the duration of a year is fundamental to a successful performance. Self-reflection and critique, and hearing feedback from others, can support with the regeneration of ideas and assist candidates with photoshoots. Candidates who employed the smart use of small sequences of developmental work across the panels showed that such practice can support the progression of ideas and provides clear evidence around their levels of decision-making skills.

Grade awarding

Candidates who were awarded **Achievement** commonly:

- demonstrated a linear application towards research and practice that provided some clear direction to move ideas forward over the three panels
- developed a proposition that appeared considered in more than one way, with investigations showing evidence of revisiting situations more than once, particularly at the upper end of Achievement
- presented a body of work that was technically sound, well printed and, in many cases, displayed adequate skills with Photoshop, and appropriate selection and application of filters
- arrived at an outcome that was predetermined, generally due to a limited number of photoshoots, thereby limiting the options to rework and regenerate ideas in a more purposeful way for Achievement with Merit.

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

- displayed insufficient regeneration including a lack of decision making to regenerate ideas
- presented photographs that were of low technical quality, and did not portray clear pictorial conventions such as exposure, line, contrast, viewpoint, depth of field throughout the portfolio
- relied on very little subject matter which made the development of ideas minimal
- showed little consideration to composition and viewpoint
- did not display ordering and sequencing that clarified the intent of their concept, appearing more like a proof sheet
- presented a body of work that lacked image hierarchy.

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

- provided a variety of picture-making skills, particularly in the range of viewpoint and composition, often demonstrating a strong awareness of why shifts were effective in communicating intended ideas

- edited and presented a range of sized photographs, including hierarchical decision making, which made reading the portfolio, as a response to the criteria, clear
- demonstrated a level of competence with camera functionality, photographic and post-production conventions, as well as printing conventions (where appropriate)
- were inventive in the use of techniques for moving images, particularly post-production technique; and gave consideration to the camera as 'moving', enabling them to take advantage of the regeneration of ideas for Achievement with Merit
- made purposeful use of sound in their moving images.

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

- took risks, experimented, and tested different ways to photograph their concept, and to present clear, considered avenues to regenerate ideas
- strongly supported decisions, in a way that felt equivalent to the notion of hierarchy, regarding the pace of work, transitions between spaces, scenes, and ideas
- had a clear sense of ownership of concepts, often with a personal connection, which could provide multiple options for regeneration
- displayed a technical facility and output that was well executed
- presented moving images which travelled through many iterations of ideas and referenced artists who make lens-based work in a moving image format.

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

Part A: Commentary

For this standard, candidates are required to produce a systematic body of work that integrates conventions and regenerate ideas. This involves bringing conventions together to revisit ideas from their previous work in order to re-form and extend ideas into new work.

Printmaking has a long history as a medium for political, cultural, environmental, and social commentary and in 2022, ideas relating to these concepts often produced successful outcomes. Many submissions examined and built on individual interests and experiences, with an authentic voice clearly embedded in the work. Culture and beliefs were often used as a starting point to develop a printmaking proposition, and submissions coming from a personal perspective were particularly powerful when the candidates explored their own experiences, took their own photographs, or used printmaking conventions directly linked to their cultural traditions.

Reflection and analysis continue to be key in driving the development and extension of ideas, and these skills are fundamental to high performance in this standard. Most of the learning presented in printmaking showed candidates were clearly able to determine strengths in their own learning and took these on, along with ideas from established

practise, to inform their thinking towards developing new works. The most successful submissions finished with new shifts, setting up further opportunities for development.

Part B: Report on standard

Observations

Refined, confident use of printmaking skills, based on both traditional and contemporary conventions, were evident in many printmaking submissions. Candidates showed considered decision-making and flair, with most submissions showing evidence of deep thinking and broad exploration. Analysis and clear sequencing of learning enabled candidates to show how their ideas developed and regenerated. It was pleasing to see more candidates sourcing their own imagery and combining small elements from a variety of researched artists' works into their own, as opposed to mimicking established practice. This created new and innovative work.

Photographic elements and digital printing were integrated well at times. When printing photographic aspects for mixed media works, it is best to carefully consider the paper stock, and to print onto matt, rather than glossy paper, in keeping with printmaking conventions.

Pictorial interests alone were also developed and regenerated in sophisticated ways, with thorough and in-depth investigation. Submissions often began by examining forms in real space, using local colour, exploring proximity and scale, and systematically generating through to flattened, abstract forms and space. Formal picture-making was well understood and inventive. Candidates with an interest in gestural, expressive, and energetic mark-making were often drawn towards abstraction.

A reminder for candidates presenting narratives is that submissions must move either conceptually or pictorially to regenerate ideas, thus ensuring they meet the standard.

The ordering of works, to show thinking and decision-making, continues to be a critical component of this examination. Most passages were well edited and arranged to clearly show ideas explored. Considered layout helped show the shifts and development across all three panels. Analysis of successful aspects, and prioritising these, helped advance and extend learning.

Presenting sequences of photographs documenting larger works, a series of small works, or thumbnail studies allowed candidates to demonstrate a depth of exploration, and an investigation into a range of approaches. Sequences or series gave candidates the opportunity to try out options, and to show decision making between works while exploring many possibilities within a small space on the portfolio. Where candidates allowed space around each work, not presenting works as touching or overlapping, ensured the shifts across the portfolio could be read clearly and sequentially.

Candidates showed a growing awareness of the relationship between traditional drawing and printmaking media, with informed decisions evident: such as using fine pen when drawing towards intaglio; Sharpie or white on black paper when drawing towards relief;

charcoal or ink for drawing towards monoprint; photographic images towards solar plates or lithography; and collage towards screen prints.

At times, candidates produced complex images, combining process to extend ideas, and reforming these into new works. Others chose to dive deep into one process, such as monochromatic mono-printing, to help emphasis meaning, expressive qualities and mood. A few portfolios showed integrated use of three-dimensional print works and installation to intelligently regenerate new ideas and help shift the work into new directions.

Colour was selected and used with purpose and understanding to communicate meaning. Sensitive use of colour was shown to enhance a well-developed print practice, as was relevant use of stitching and embossing. These showed facility in their use and appropriate application in the context.

Examiners were pleased to see most candidates composing their own imagery to work from, rather than borrowing existing images. The use of photographic conventions and laser printing to initiate and generate a body of work that was translated into print, was well considered.

Candidates are strongly advised not to use a plate more than once. The repeated use of a plate or the same image is detrimental to development. This sometimes resulted in producing imagery that did not regenerate ideas, and submissions that 'jumped on the spot' rather than moving forward.

Easily accessible processes were used convincingly, including hand printing, rolled-slab monoprint, using a copier, rust prints, acetone transfers, and frottage rubbings onto tissue. These are affordable, do not require a press, and can be used to produce very successful results. Reusing materials such as cardboard, tetra-Pac boxes, fabrics, and found textural materials also provide a cost-effective way to make prints, with consideration for sustainability and the environment. Card was used to incise into for intaglio works, as a plate for monoprints or as a base for collagraphs. Printmaking easily spans painterly, photographic, sculptural, graphic, collage, digital and illustration-based interests.

Grade awarding

Candidates who were awarded **Achievement** commonly:

- engaged in a linear journey, sometimes repeating ideas, or making small shifts pictorially
- produced related drawings and prints initially, but did not integrate or revisit strengths to inform later work
- showed development of ideas and compositional shifts by ordering works, but often had works touching or overlapping
- limited their options by starting with a narrow proposition on the first panel
- produced large works which limited the number of shifts and regeneration opportunities
- focused on narrating a story at the expense of developing a range of pictorial ideas

- used printmaking techniques, skills, and conventions with understanding, but often did not analyse strengths.

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

- started with a very narrow proposition, or struggled to set up a thematic or conceptual idea to explore
- repeatedly printed the same plate
- relied on found or borrowed images rather than producing own source imagery
- showed heavy-handed use of ink, over- or under-wiping inks, or over-applying
- presented interchangeable works with little consideration of editing or sequencing, thus preventing clear development
- produced work below the curriculum level.

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

- gathered ideas to set up a range of options, and visually established a clear and broad proposition
- produced series of related investigations, and ordered and sized images to emphasise strengths, and show decision making
- displayed understanding and purpose in the use of printmaking methods and techniques, seamlessly combining approaches
- generated a range of ideas to maintain momentum across all three boards
- clearly showed editing and sequencing of learning, with space between works to allow individual works to be read effectively
- analysed own and others artmaking to inform next steps
- used at least one process confidently.

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

- understood their own stylistic strengths and built on these
- established an authentic proposition based on own experiences, interests, and ideas
- demonstrated deep thinking and analysed strengths to create new possibilities, expanding and extending ideas laterally
- mixed colour and used this to emphasise ideas
- strategically explored, recognised opportunities, and showed an openness to discovery by experimenting and taking risks, thereby opening possibilities, and building options to explore
- confidently selected and used printmaking methods and techniques to emphasise ideas
- drew on ideas from a wide variety of sources and integrated various elements, to create new phases of learning
- seamlessly transitioned between traditional and digital practices.

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

Part A: Commentary

For this standard, candidates are required to produce a systematic body of work that integrates conventions and regenerate ideas. This involves bringing conventions together to revisit ideas from their previous work in order to re-form and extend ideas into new work.

The work presented for this assessment was of a very high standard. Candidates presented ākonga/student-driven propositions that came out of personal passions, experiences, or issues that were of particular concern to the candidate. For example, many submissions dealt with issues surrounding body image, gender stereotypes, nonbinary gender assertions, and anxiety related to the environment or the global pandemic.

Part B: Report on standard

Observations

Candidates referenced a vast array of established sculptural practices, both implicitly and explicitly. Many candidates engaged in honest research that looked at both conceptual and formal concerns related to the production of sculptural work. Where this was successful, candidates ensured that sculptural activity was at the centre of this questioning. These candidates asked questions through sculptural exercises involving repetition, scale, and/or material shift to explore ideas of a logical extreme. Often humour was utilised as a conceptual augmentation of the political. Many candidates utilised accessible, inexpensive materials and processes that were well utilised to make charming and idiosyncratic sculptural work.

Almost all 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. Higher-achieving candidates understood the need to edit documentation and to use labelling to describe succinctly what happened in time-based work. Small contextual labels, regarding dimensions, materials and, where appropriate, site or duration, helped markers to further assess the success of the work.

Grade awarding

Candidates who were awarded **Achievement** commonly:

- engaged in a thematic approach to subject matter, driving ideas forward
- presented similar small-scale object works in a logical sequence
- referenced established sculptural practice in the production of work
- employed simple materials and easily accessible sites to explore a narrow field of sculptural practice
- made simple incremental steps in moving the sculptural proposition forward.

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

- included photographs of artist model images
- made a very limited number of works
- did not edit the photo-documentation to order ideas presented
- demonstrated a lack of understanding of sculptural conventions and techniques
- engaged in a thematic study within a singular repeated technique
- presented moving image works that were props or special effects for film that was not sculpture.

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

- presented a body of work with a clear sculptural proposition that was expanded upon throughout the submission
- investigated well-established sculptural techniques that demonstrated a good understanding of a range of convention
- recognised opportunities to develop work from existing sculptural activity
- understood the nature of materials, processes, scale, and site within a sculptural proposition
- 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:

- produced a body of work that referenced a range of established sculptural practices without being derivative
- presented serious personal convictions that questioned political or sociological issues with an absurdist or humorous slant
- understood how to exploit scale, site, or materiality as sculptural language
- used documentation to enhance the sense of scale and narrative, and edited this to enhance the sculptural proposition
- produced sculptural work that was ambitious in scale, and understood how to use site and duration to enrich the sculptural outcomes
- presented a moving-image submission which was well-shot, steady footage of genuine, time-based sculptural activity that indicated the context and duration of the work.