



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

National Qualifications Framework Levels 1-3, 2008

Visual Arts

National Moderator's Report

National Moderator’s Report for Visual Arts

General Guidance for assessors of Achievement and Unit Standards

The purpose of external moderation is to provide reassurance that teacher judgments are at the national standard and are made on the basis of assessment materials that are fair and valid.

All assessment materials are expected to:

- give the student the opportunity to meet the requirements of the standard
- have an assessment schedule that gives evidence of appropriate student responses and clear judgments at all levels.

The Ministry of Education contracted subject experts to write assessment resources for achievement standards. These are not pre-moderated. The intention is that they are modified to suit teaching programmes and student needs. They do not provide “rules” but suggest different ways of assessing to the nationally registered standard.

General Comment

The majority of submissions present sound activities that provide ample opportunity for students to achieve at all levels of the standard. A large proportion of tasks are either self generated or appropriately modified from TKI resources. In many cases the well considered learning sequence is enhanced with clear guidelines and appropriate explanatory documents. Terminology lists, written response templates, and question prompts are being used effectively to support learning in research standards. These strategies are seen as highly effective and appropriate strategies to enhance student achievement.

The explanatory notes of all standards contain detailed definitions of the terms used in the achievement criteria. It is useful, when developing assessment tasks and explaining the requirements of the standard, to refer specifically to these definitions. Further clarifications for assessment terms are available at www.nzqa.govt.nz/ncea/resources/visualart/index.html

Schools that select a range of artist models from established contemporary practice often enhance students’ opportunity to engage in the programme and achieve at higher levels of the standard. In these submissions students are given opportunities to take risks, extend ideas, synthesise a range of pictorial conventions, and generate a more rigorous foundation for subsequent learning in visual art standards. By contrast programmes that restrict study to one or two artists can result in a limited range of outcomes for students.

In a growing number of submissions the depth, variety, and quality of student samples indicate that the generic assessment activities have been supported by a comprehensive programme of personalised guidance, consultation and evaluation.

Minor administrative issues persist. The full standard number and version used should be clearly indicated on all assessment materials. Time allocations for units of work and/or individual activities should also be identified to facilitate the moderation process.

Submission of Visual Arts Moderation Material using Electronic Media

An increasing number of student samples are being presented in an electronic format. While this practice is encouraged as a useful tool for archiving materials, schools need to be careful to follow appropriate protocols in the preparation of such materials (Refer to [Assessment Matters Circular A2008/010](#)).

If separate jpegs are submitted for each single item of work, these should be identified by the student's name, and numbered sequentially. It may be useful to provide a sample printed page for each student (possibly as thumbnails) as a reference for electronic files. Electronic files need to provide information about scale and media used.

A useful strategy is to format each student sample onto its own PowerPoint or PDF file. This ensures the production sequences are retained, provides opportunity for the provision of information about size/media/scale, and ensures that samples are clearly differentiated.

Presentation of Student Samples for Moderation

Most submissions provide a range of samples of student work, and are appropriately presented, often in clear files which protect work, while allowing easy access to view and review student work.

To facilitate the moderation process, and ensure that students are not disadvantaged by poor presentation, schools need to prepare moderation samples with care. Work presented as an unbound series of pages in a single folder or clear file pocket does not facilitate the moderation process. Work should be sequentially ordered and securely bound so that the reading of work is not compromised. The ordering of work is particularly critical where the development of ideas is a significant factor in the assessment of work.

Photographs of work that is not original need to be presented as high quality reproductions and appropriately labelled with media and scale. Black and white photocopies rarely do justice to colour and multimedia work. Digital images should be of sufficient focus and resolution to appreciate critical subtleties in the work, written notes and annotations.

A growing concern is the number of heavier submissions that opened during transit to the moderator. This creates a risk of damaged or lost work. For overweight submissions it is recommended that additional tape be used to secure the package and/or a second bag be used.

TKI Exemplar Activities and School Generated Activities

TKI exemplar materials are commonly used by schools and work best when appropriately adapted to better suit the available resources, the knowledge, experiences and interests of students in individual schools. These activities generally provide sufficient opportunities and guidance for students to achieve at all levels.

A number of schools, however, are using early copies of these activities and not accessing updated versions. Older TKI exemplars often refer to previous versions of a standard and may require significant modification to meet the requirements of the current version. Teachers need to check the TKI and NZQA websites at the beginning of each academic year to ensure that standards and exemplars are current and valid.

As teachers develop confidence with standards based assessment, a growing number of school-generated assessment activities are being produced. This is a positive development and often

results in highly successful and engaging programmes for students. Where tasks are developed as a summary of a larger resource package, the supporting materials should be included for moderation to ensure the validity of this assessment. When such materials have been approved by the moderation process, the school may wish to consider making these materials available to other schools through the advisory service or the resource exchange section of *artsonline*.

Selection of Artist Models

Most schools are using a wide range of artist models selected to suit the available resources and interests of students. However some students have been directed to investigate too many or too few artists which respectively confuses or limits their scope of investigation. Explanatory notes refer to the need to enhance student opportunity to meet the standard by directing them to contemporary established New Zealand and international models that reflect their cultural milieu and interests.

The selection of artist models for the research standards at level three (90515, 90659, 90660, 90661, 90662) is a particularly critical decision. Approaches need to be identified that have a consistent pictorial concern to allow for some continuity, and also be sufficiently differentiated to allow students to identify and discuss the differences between the selected approaches.

Appropriated Imagery

Issues pertaining to the appropriation of imagery from media sources and the internet are becoming an increasing concern. These images can often be visually inappropriate and/or of inadequate resolution to support students' personal investigations. In Design (and other fields) the strength of the final solutions can be dependant on the quality of appropriated imagery which raises authenticity issues. A limited set of appropriated images also restricts students' opportunity to revisit the subject and provide options for development.

Students should give careful consideration to the development of their own resource imagery. The generation of students' own imagery contributes towards their potential to clarify specific options and to show a purposeful generation of ideas. Successful programmes typically devote some time to the generation of resource imagery through photography or drawing. This provides a depth of purpose specific, high quality, and authentic materials that often serve to provide cohesion and alternative options for subsequent standards in Visual Art.

Integrated Programmes

A growing trend is the development of tasks in which evidence for more than one standard can be developed. This is viewed as a logical and sound delivery practice that often results in very cohesive and highly successful learning. However care needs to be taken to ensure that evidence is clearly separated for assessment purposes to ensure that teachers are able to differentiate between evidence for each standard.

Teacher Selected Samples

Relatively few schools are taking the opportunity to submit self selected student samples for feedback. The teacher selected system enables departments to select (up to) an additional four samples. The intention is not to provide further moderation decisions but rather to offer qualitative feedback regarding the nature of the evidence in relation to specific aspects of the achievement criteria. Accompanying questions should identify the area in which the teacher would like assessment clarification.

Level 1

Teachers should be aware that level one standards have been reviewed following feedback from the education sector. The latest version is now version 3. From 2009 only Version 3 of these standards will be available for use. A summary of the reviewed changes to level one standards can be found at www.nzqa.govt.nz/ncea/resources/visualart/index.html

90018: Research art and artworks from Māori and European traditions and their context(s)

The study of a single artist is still a practice in some schools. This may allow students to meet the version two criteria of the standard but limits their opportunity to achieve with merit or excellence. A single artist will not fulfil the requirements of the version three achievement criteria. Programmes must now nominate at least one (preferably two) contemporary Maori and contemporary Pakeha artists for a sustained investigation to fulfil the requirements of achieved. Care should be taken to select appropriate artists and ensure that sufficient resources are available for students to meet the requirements of the standard.

Some samples submitted for moderation included a minimal amount of work with only two or three images being researched. It is important to keep in mind that the amount of teaching and learning required prior to assessment of this standard should reflect the three credit value of the standard. It is recommended that four to six artworks by two to four artists be investigated. Commenting on art works in relation to their contexts is the critical aspect of this standard. This is intended to be a discussion of how formal elements (colour, tone, form, composition) are used to communicate the artist's intention (symbolism, meaning) and how the social, political, historical, geographic and cultural factors have influenced the development of the art work. Extensive discussions of social and/or biographical details about the artist are seldom valid evidence for this standard.

Programmes may be designed to scaffold answers for students, by providing essay templates, word lists and suggested prompts for answers. However, in order to better meet the requirements for achievement with excellence in particular, it is important that students are given opportunities to answer open-ended questions that extend the use of their own words.

Some schools have removed this standard from courses which can have an adverse effect on subsequent achievement for students. The investigation of art works from established practice serves as a critical foundation for understanding the pictorial conventions used in subsequent level one standards. A useful strategy is to integrate research and drawing tasks into a single cohesive unit of work although care needs to be taken to ensure that particular activities are clearly differentiated for assessment purposes. The standard also serves to develop the skills required for the research standards at levels two and three, as well as satisfying the obligations to the Tiriti O Waitangi in line with the national curriculum by providing students with knowledge of / access to information and learning experiences about the indigenous art-forms which are unique to Aotearoa New Zealand.

A number of schools continue to include an extensive drawing component in activities for this standard. Schools are reminded that while drawing exercises can be valuable as researching strategies, they are not an explicit requirement of this standard and may be more appropriately assessed in the context of AS90019.

90019: Use drawing processes and procedures

The intent of this standard is generally well understood by teachers. Student responses indicate a wide range of programmes and approaches are being used in schools. Appropriate activities offer a wide coverage of compositional conventions, wet and dry media, and technical approaches within established practice. A useful approach is to identify a given theme and then use observational, technical and artist convention exercises as a learning sequence towards more integrated personal outcomes. This material can then be used as a foundation for developing evidence for achievement standard 90020.

The quality of work expected in terms of observational accuracy and control of media for the level one standards is defined by the level six strands of The Arts in the New Zealand Curriculum. Samples of work that do not meet the standard are often from students either not operating consistently at this level, or who have not generated sufficient work to fulfil the expectations of the five credit weighting for the standard.

Students must demonstrate control of wet media to fulfil the requirements for bullet point two of the achievement criteria. The term ‘control’ implies going beyond peripheral applications such as using a dye wash as a background, and should place wet media skills as the primary focus for specific tasks. These may include exercises that employ techniques such as blending, scumbling, dry brushing and impasto paint application.

90021: Extend ideas in media and techniques to produce new work

Some schools have chosen to undertake mural or collage activities for this standard. The intention of this standard, as outlined in explanatory note two, is to provide students with an opportunity to extend their understanding into other fields. A change in scale, and/or integration of collage elements, does not necessarily constitute extending ideas in a different media. Assessment activities for 90021 should operate within design, sculpture, printmaking, or photography.

To fulfil the requirements for achievement with merit and achievement with excellence students must demonstrate control throughout the stages of development. This means that limited research and single large outcomes, unsupported by developmental work, can seldom move beyond achieved. The steps in the students’ thinking may be shown through a sustained study of either an artist’s or artists’ works, sequences of research and developmental drawings, print experimentations, maquettes, and/or drawing notes and evaluations. Students need to show this evidence in order to achieve with merit or excellence.

The depth and range of investigation should be commensurate with the four credit weighting of this standard; some students are presenting insufficient evidence.

A significant difference between version two and the revised version three of the standard occurs in explanatory note three where the word “must” has been changed to “may”. This means that an independent project may now be pursued using this standard, and that links with 90019 and 90020 are no longer compulsory.

9043: Use established drawing methods to record and analyse information for making 2D art work

This six credit level one standard is becoming a popular strategy for acknowledging learning in year 10. It involves the exploration of compositional conventions, media, and techniques that typically constitute a general art study programme at this level.

Other unit standards that are enjoying growth in popularity include:

9049: Develop basic drawing methods and skills - Level 1, credits 4

9042: Research and respond to art and art works of Aotearoa New Zealand - Level 1, credits 6

Level 2

Schools need to ensure that they have appropriate facilities for the field of study being undertaken. For example, adequate computers and software must be made available to students where digital design and/or photographic proposals are undertaken. Should these resources not be available the school should consider alternative non-digital proposals.

90233, 90471, 90472, 90473, 90474: Research and document methods and ideas in the context of a drawings study in (painting, photography, printmaking, sculpture, design)

The requirement to *document methods and ideas* is generally well understood by schools, with a wide variety of activities being submitted that fulfil this criterion. Strategies that support learning for this aspect of the standard include the use of prompt questions, terminology lists, glossaries and/or essay templates. A sound understanding of the particular technical and aesthetic conventions of the genre is a characteristic of samples that achieve higher levels of the standard in the second criterion.

Activities should allow students to research and document both methods AND ideas. For achievement with excellence the analysis requirement in bullet point one implies a high level of academic rigour. This may include a more sustained formal evaluation of the work as well as discussing how the art work relates to society by reflecting or commenting on prevailing attitudes, political beliefs, and/or traditional values. Some student moderation samples focussed on the techniques and methods used by an artist but not the ideas that underpin such techniques. Well-structured activities can extend students to go beyond imitating techniques and methods to the consideration of ideas that artists express, convey, and explore in their subject matter.

Research activities need to be carefully balanced to ensure that written responses are not prioritised at the expense of the second criterion, which requires students to use *materials, tools, techniques and processes* in the context of a drawing study. Unlike research standards at levels one and three, the intention of this standard is for students to undertake a sustained application of the methods and ideas of artist models in the context of their own practical investigation. Therefore care should be taken to ensure that work generated by students demonstrates an explicit relationship in terms of compositional, and/or thematic, and/or technical conventions, with those used by the researched artists. Consideration needs to be given as to whether activities sufficiently allow students to analyse and apply ideas or just emulate an artist's style by applying methods, colours and techniques to an equivalent composition.

The selection of appropriate models is a critical decision. Successful programmes often require that students identify a particular thematic or stylistic area of interest. They are then provided

with a list of appropriate artist models to select from. This provides structure and defined parameters, while allowing students to take greater control of their own learning direction.

90234, 90475, 90476, 90477, 90478: Generate and develop ideas using drawing processes and procedures in (sculpture, design, painting, photography, printmaking) practice

Approaches that enhance achievement in this standard include:

- Student choice of artist models. Class programmes may define a sequence of steps but include a pre-approved range of appropriate artist models for students to make personal selections. Appropriate artists include those from contemporary New Zealand and/or international practice that are adequately resourced by the school.
- Sequential development. Tasks that build upon one another to ensure that students have sufficient opportunity to demonstrate a clear, sequential relationship within the body of work and between specific outcomes.
- Appropriately presented evidence. The ordering and binding of student samples is particularly important in providing evidence for the *development of ideas in a related series*. Teachers need to ensure that each student sample is carefully sequenced in the order the work is intended to be seen, before submitting the work for moderation. A range of unrelated studies and / or solutions limit the opportunities students have to show a related series where each piece is related to, and builds upon, the previous work.

Approaches that potentially limit achievement in this standard include:

- Extensive written analysis of artists' work. Written responses are more suited to the previous standard. Where this occurs, the student's opportunity to generate sufficient practice work is limited.
- Narrow pictorial propositions. The word '*ideas*' is plural in this standard. Although a single solution is often sufficient, students should be reminded that multiple options for development will enhance students' opportunity to achieve merit and excellence.
- Episodic approaches. A series of unrelated studies often appeared to confuse rather than enhance student understanding of specific pictorial themes and approaches and undermine the *related series* requirement of the first criterion
- Unrestricted or unguided student selection of artist models. This can impede the student's ability to show the *clarity of purpose* requirement of the second criterion for excellence.
- Rigid step by step programmes. A predetermined sequence may support less-able students but can prevent able students from showing greater understanding of conventions in the context. Programme should have clear guidelines but allow room for individual growth and extension.
- Omitting developmental work. Single A1 panels are often unsuitable as presentation strategies for this standard. The intention of this standard is for students to undertake an exploratory investigation where ideas are investigated, trialled, and evaluated. In this context all material generated throughout the learning process is valid evidence towards fulfilling the criteria for the standard. For this reason it is recommended that all work produced by the student is submitted for assessment rather than the selected summary of their most successful work.

For 90475 (Design), much of the student work has been appropriately enhanced by the use of computers. However, the facility to distort, re-size or re-arrange the same elements does not always constitute critical analysis or clarification of ideas. Nor does the step by step construction of an image constitute the development of an idea.

For 90477 (Photography), the use of digital processes has created new opportunities for student exploration and development. The speed which ideas can be conceived, implemented, evaluated and then regenerated within a digital context can greatly enhance students' opportunity to fulfil the requirements of the achievement criteria. However care should be taken to ensure that students focus on the issues pertaining to established practice and are not distracted by novelty of the medium.

9050: Demonstrate basic black and white photography procedures and processes

US9050 continues to be popular and provides an opportunity for students to develop understanding of the theory and skills that underpin black and white traditional photographic practices.

School programmes may include tasks beyond the scope of this standard such as the inclusion of the production of enlargements as part of the learning sequence. While this is a logical conclusion to US9050 activities, it is not a requirement of the performance criteria. In such cases it is important to identify for students what will and what will not be assessed as part of US9050.

Negatives, and occasionally test strips, are often not included with student samples. Schools need to include this evidence to facilitate the moderation of performance criteria 1.3 and 2.1.

This standard has been reviewed and only version four will be valid for 2009. Assessment materials should now be updated to include Performance Criteria 2.4 - *Photographic material is filed for storage according to type.*

Level 3

90515, 90659, 90660, 90661, 90662: Research and analyse approaches within established (design, painting, photography, printmaking, sculpture) practice.

A recurring problem with activities for this standard is the limited opportunity for students to demonstrate the analysis and critical analysis of relationships between selected approaches required for bullet point three of the achievement criteria. Tasks designed to generate evidence for this aspect of the criteria are often allocated insufficient time (often only a week) for many students to progress beyond achieved. Such tasks may also direct students to compare their own work with that of established practice which, while a useful exercise in itself does not contribute explicit evidence for the standard. In these cases it is recommended that additional advice and guidance (prompt questions, essay scaffolds) be provided, to ensure students understand the level of response required to achieve with merit or excellence.

Care needs to be taken in the delivery of materials to ensure that students appreciate the difference between the identification of relationships between selected approaches and the analysis of these relationships required for achievement with merit. An analysis needs to discuss not just the similarities and differences but also how and/or why the visual features compare, or how they relate to each other. For achievement with excellence a critical analysis requires an even higher level of response. Written responses should convincingly address the what-how-why aspects of the relationships between multiple approaches and even go on to offer personal insight, evaluation, and conclusions with supporting arguments.

Schools should also note that this is essentially a research standard and that version two does not require the practical investigation to advance beyond achievement. This means that additional practical tasks should not be prioritised at the expense of in-depth research and critical analysis. In many samples the practical investigation has exceeded the requirements of the standard and would be more appropriate assessed in the context of the subsequent drawing standard in each field.

Tasks and evidence of the first criterion are generally well designed and implemented although a number of programmes generated large amounts of biographical data which did not contribute towards an analysis of information about established practice.

A valid strategy adopted by some schools has been to assess work generated throughout the year with a visual diary at the core. This approach can make the research both relevant and meaningful for students. However care needs to be taken to ensure that students understand which evidence is being generated for which assessment context.

The selection of artist models for this standard is particularly critical. Approaches need to be identified that have a consistent pictorial concern to allow for some continuity, and also be sufficiently differentiated to allow students to identify and discuss the differences between the selected approaches. Students should be encouraged to make their own selections from a pre-prepared list of appropriate models. A useful strategy is to determine a thematic concern and then identify three or more artists from different time and/or geographical contexts that explore the same theme. For example a landscape theme could be investigated through the work of Constable, Cezanne, Diebenkorn and McCahon. It is also appropriate to investigate the work of recent established practice so paintings by Michael Raedecker could be added to this list.

A number of schools continue to allocate more time to this standard than is warranted by its four credit weighting. By reducing the number of tasks that do not contribute evidence towards meeting the requirements of this standard, time can be reallocated to other tasks. Examples of tasks with limited relevance include: transcribing passages from texts, extensive documentation of biographical details, extensive practical investigations and the comparing of students' own practical investigation with that of established practice.

90516, 90663, 90664, 90665, 90666: Investigate and use ideas and methods in the context of a drawing study in (design, painting, photography, printmaking, sculpture).

These achievement standards are intended as practical investigations. In many cases the samples submitted exceeded the research requirements of the standard and may have benefitted from additional time spent on the practical investigation. Care should be taken to ensure that written responses to artist investigations, while an integral part of the process, are not prioritised at the expense of practical activities. The third criterion of the standard requires students to *analyse and evaluate ideas and methods* and *clarify specific options*. The expectation is that this investigation and use of ideas and methods will take the form of drawing. Notation of drawings and writing are important strategies to facilitate this, but they should not replace the drawings themselves.

A number of samples showed an achievement with merit level *understanding of processes, procedures, materials and techniques*, but did not provide sufficient *options for development* to fulfil the requirements of bullet point one for achievement with merit. This is more frequent when only one or two artists are investigated and a narrow pictorial proposition is determined early in the developmental sequence. The investigation of three or more artist models also

enhances students' opportunity to show evidence of the *synthesis of ideas to extend understanding* required of bullet point three for achievement with excellence.

Most tasks offered the opportunity to generate ideas although some of these did not provide sufficient or appropriate guidance on how students could *analyse and clarify ideas*. Clear strategies need to be provided for students to allow them to *systematically and purposefully* develop their work. Students have limited opportunity to achieve at merit or excellence if they are not provided with specific tasks designed to meet this requirement of the standard

It is recommended that students at level three be provided with the opportunity to pursue their own content and conceptual concerns. Whole class programmes, with prescribed themes and artist models, do not enhance the development of appropriate evidence for this standard. It is often useful to allow students to select and investigate artist models that are appropriate to a personal line of inquiry. This enhances their opportunity to fulfil the requirements of the achievement criteria for this standard and provides a more substantial foundation for learning in the subsequent external standard.

Securely binding work in chronological order to preserve the developmental sequence is a particularly important aspect of this standard, as is the presenting of all evidence, including tests and false starts, rather than a selected summary of the most resolved work.

As with other standards, the time allocation should be commensurate with the credit weighting of the standard. For a 6 credit standard it is expected that students would need about nine weeks to generate sufficient evidence to allow achievement at all levels of the standard.

9065: Demonstrate understanding of existing procedures and practices in photography

9067: Demonstrate understanding of existing procedures and practices in painting

These eighteen credit unit standards are used by some schools as a substitute for AS90668 and AS90667. While the decision to use this approach will be appropriate in some cases, schools are reminded that the 18 credit weighting at level 3 requires a more significant body of work than is currently required for the external level 3 standards.