

Assessment Report

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Level 3 Visual Arts 2018

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Part B: Report on standards

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

Candidates who were awarded **Achievement** commonly:

- established a narrow provocation / brief and, in some instances, closed down opportunities for experimentation and regeneration because of the descriptive nature of the brief
- generated a limited set of resources at the outset, often imagery from the internet or lower-level typography and illustrations (collages, icons, vectors, paintings, assemblages)
- managed only one phase of research and resource-gathering, which limited their ability to extend and regenerate ideas
- emulated the style and conventions of one or two designers / artists overly closely; candidates are encouraged to draw on a number of appropriate research methods as starting points
- edited ideas and artwork through minor shifts, focusing on a narrow iteration process, rather than generating new ideas and testing new media or visual strategies
- moved through three phases of play — development, generation and finals — often missing the best ideas and options and often presented a final outcome selected from their six generated options
- established a clear brand through colour and typography and understood design conventions through appropriate application of collateral.

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

- showed an over-reliance on found imagery
- submitted an insufficient amount of work for 14 credits
- did not establish a clear brief; the brief was confused and / or incoherent
- revealed a lack of understanding of the constraints and conventions of design practice
- were unable to coherently order design work and regenerate ideas into new work
- produced incoherent, unreadable and incomprehensible ideas and outcomes
- revealed an absence of design research or understanding of how to apply artist models and style without plagiarising the work of others.

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

- selected and combined work into new forms that allowed for new ideas and outcomes
- were proficient with the use of media, methods, materials and visual language and integrated these into ideas and artworks
- purposefully created links between explored options that reaffirmed brand, image generation, typography, colour, collateral and outcome
- established a more open-ended brief and created a range of source imagery and straplines
- used design conventions to reform and extend ideas between formats
- presented a unified folio and or digital sequence that allowed for a systematic and concise reading in relationship to the assessment standard.

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

- established themselves clearly within the context and parameters of their design proposition, through a well-written and researched brief
- critically analysed design work to synthesise ideas and identify new design conventions at the outset of each new idea phase.
- sustained an iterative design process that was underpinned by a rich range of self-generated imagery, such as photo shoots, maquettes, hand drawing, media experimentation, et cetera, which allowed the students to dive deeply into their proposition
- demonstrated a high level of technical fluency and control of conceptual and contextual information about their topic
- critically and intelligently synthesised ideas to push ahead into new formats and unanticipated outcomes / solutions
- recognised and selected the most successful options within each phase of the design process.

Standard specific comments

Excellence candidates at Level 3 in 2018 could be characterised as ‘valuing the journey as much as the destination’. These performances were deeply invested in both visual communication and ideas underpinned by the development of new links, contexts and connections. From the outset, they created an expansive and curiosity-driven provocation that opened up methods for play, experimentation

and risk. They challenged a predetermined way of thinking about two-dimensional graphic design and brand development.

Candidates achieving at excellence were often cross-disciplinary, process-driven and situated in their own interests, attitudes and visual-making enjoyment. They had a point of view about subject, they knew 'why' they were pursuing core ideas, they believed in the brief and backed their own design skills and knowledge. From the 'get go' they explored how: to make, to invent, to re-form, to test, to explore, to edit, to add, to revisit, to reflect, to reform and to refine. They built on findings and learnings, evidencing a sequential process of 'phases of design'. These folios often displayed ideas from multiple points of inspiration, from personal experiences and or societal issues that affect youth, environments, communities and the world around us.

Research skills are intrinsic to creative practice and candidates wanting to move beyond merit need to seek, uncover and discover new knowledge about their topic or thematic at regular intervals.

From a making, crafting, media and materials perspective, candidates were advantaged when they pulled resources and knowledge from extracurricular activities and subjects. Candidates who paid attention to copywriting and employed textual content often imbued outcomes with humour, pun, metaphor and play. To advance beyond Achievement, candidates are encouraged to align with conventions that relate to their capabilities in regard to visual skills and aesthetic sensibility.

At a national level, there appeared to be more more reliance on Pinterest, stock photos, images, drawings, logos, patterns, graphic vectors, icons and clip art from the internet. The line between an over-reliance on artists models, research and plagiarism was narrow in some performances. Candidates are strongly encouraged to generate their own images and not to select a topic that relies on Shutterstock or found graphic vector imagery. Adding type to a found image is insufficient at Level 3 and reveals an over-reliance on the photography or design of other practitioners' work. Over-reliance on the internet for imagery can affect evidencing regeneration. Candidates are advised that performances that direct their own photo shoots and image generation to extend and develop ideas are rewarded for genuine investigation and generation.

Consideration to the layout of the portfolios is promoted. Other common issues were 'double-ups' of work and the scale of printed artwork. These revealed the insufficiency and production of work when the same or very similar artwork was reprinted and placed on the folio. Design teachers are reminded that design at Level 3 does not function without a brief; that it requires the visual communication

of information, message and meaning to an intended audience. Boards without clear briefs struggled to achieve, as did briefs that combined too many different and or confused ideas, intentions or logics.

Class programs can limit the opportunity for candidates to achieve at a higher level and teachers are asked to review the appropriateness of internals on Level 3 folios. Candidates who use this body of work to inform new phases sometimes show a lack of systemic practice, which inhibits them from moving into a higher achievement standard.

Design Moving Image Commentary

When a candidate only manufactures one significant (digital) item, it is difficult for them to show all aspects of the achievement criteria for Merit and Excellence. Disguising parts of the final as trials does little to enhance this.

Questions that candidates and teachers may wish to ask when producing and viewing their submissions include: Does the work get better across the time given, or does it remain the same? If it doesn't get better, then how does / can it show development and regeneration? Does the digital object made appear out of nowhere? How has the context been communicated?

Candidates and teachers need to know the submission will not be viewed after the specified 180 seconds limit is reached. This can disadvantage many candidates whose best work is often reserved to late in their submission.

Some candidates used still imagery well, but frequently were unable to transition it into a moving image component. Candidates need to use appropriate moving image models to help them advance their proposition.

Moving image candidates need to show they have revisited and reviewed prior work in order to make new work, in the same way as candidates who use folio presentation mode.

Where two components (moving image and stills) are used, there needs to be a formal relationship between them, not just a thematic one. Too frequently the moving image component deals with a completely different set of visual conventions to those in the still component. This means that in order to reach the criteria for Excellence the candidate would need to demonstrate their understanding across both sets of unrelated conventions. This could provide a barrier to many candidates.

Care must be taken when selecting backgrounds for still components within a moving image submission. Unnecessarily distracting movement does not help the

candidate, in the same way that unrelated music can be distracting

Whole-class programmes in moving image need to allow candidates the range and scope to achieve at all three levels. While whole-class programmes can support the learning required, especially when dealing with new technologies, they must still allow candidates the opportunity to critically select and revisit previous visual ideas and methodologies in order to refine and reform these. Having each candidate work through a preordained range of activities might not allow this to occur for all candidates.

When, in a moving image submission, candidates use only a small component of moving image, candidates and teachers need to ask if their needs are better met by the traditional folio presentation mode.

Candidates who move between moving and still-based work in design, must still show the same visual links between the phases of the work as they would see on a traditional folio. Huge leaps, or no changes between phases, do not allow the candidate the opportunity to show a systematic body of work.

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

Candidates who were awarded **Achievement** commonly:

- developed a systematic process that explored painting conventions and showed their decision-making skills developing across the boards, showing coherent links between phases
- selected relevant examples of painting practice and applied these in order to extend their own work
- showed an appropriate level of skill in their required processes across the body of work
- showed a linear journey towards an obvious outcome; more reflection shown might allow for a higher result

- produced a limited amount of work, especially larger works towards end of board, which demonstrated less evidence of extension.

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

- demonstrated a skill set below the curriculum level required; e.g. tracing tended to undermine rather than allow them to develop the skills required in exploring their proposition
- produced insufficient or repetitive work across the folio, with colour photocopies of sections of earlier works sometimes used as space fillers
- showed no logic or linking between works, or an unsystematic body of work with no clear proposition
- struggled to analyse outcomes or clarify what their intentions were and showed little knowledge of what conventions they were using
- were overly reliant on other people's imagery without identifying the pictorial ideas present; in particular, using online imagery without being able to develop their own work.

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

- presented a consistent technical fluency
- carefully considered options, showing a clear sense of purpose
- edited well, showing analysis of links between series of works
- used colour and layout to unite ideas and performance
- jointly managed a conceptual and pictorial inquiry
- sometimes produced fewer works on the last board, which limited ability to extend ideas further
- showed less fluent use of media when scale increased, limiting performance to Merit.

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

- presented evidence of a larger body of work that had undergone thorough editing, so the first board had a high entry point
- established new links from parallel phases of investigation, which provided new opportunities

- showed a high level of critical thinking, as evidenced by an ability to revisit and refine earlier ideas and extend into new work
- shifted scale and format with finesse across a suite of works
- showed evidence of a direct relationship to work, a sense of ownership of a strong proposition, including conducting their own photo shoots, and research of painting practice.

Standard specific comments

A pleasing feature in 2018 was the continued growth in the range of contemporary established practice students were engaging with as a part of their inquiry. This was reflected in the increased presence of boards working with abstraction as a primary focus, or within the expanding field of digital painting media. This diversity of approaches is key to the strength of painting as a subject and is reflected in the high number of candidates who undertake Scholarship within this field. Hopefully this continued exploration of how painting intersects and crosses over into other fields will lead to an increase in the future of candidates exploring options within moving image in relation to painting. Examples of such performances will continue where possible to be documented to help candidates and teachers in the future.

In 2018, despite changes to deadlines, wet work and the associated damage continued to be a problem. Oil paint by its nature takes time to cure, and often only the surface is dry. Some spray glazes seemed particularly problematic. It is concerning that candidates continue to use dangerous objects such as broken mirrors, glass, pins and needles. If these are necessary for collage, quality, well-labelled photos are a safer option.

Digital paintings can be seen far more effectively on matt, as opposed to gloss, paper and where candidates think labelling programmes could be useful to show the process. Digital painting is a successful approach in painting at this level, when used to address the more traditional pictorial concerns of painting, allowing a depth of investigation and criticality in decision-making, and the opportunity to synthesise quite diverse options during the process.

The primary focus of the boards is to present a body of work that clearly shows the process of generation, development, clarification and regeneration of ideas. The ongoing editing and reordering of work is key to success at this level. Some boards have a high entry level, showing they have clearly edited out earlier work. Space between works allows for easier reading and smaller series of works often allow candidates to go further before changing scale for more resolved works. Sometimes artists' drawing processes are difficult to locate, but Gordon Walters' *New Vision* show at Auckland City Gallery in 2018 showcased the healthy

relationship between workbooks, small series of works, and a final outcome. These indicated distinct and different outcomes — not just illustrations of larger works but genuine inquiries into the placement of shapes, patterns and texture through collage. In 2018, fewer works on boards and far larger works at times limited the candidate's ability to achieve higher grades as they provide less evidence of a depth of ideas for markers to reward.

This journey of learning across the boards should present an immersion of the candidate in an ongoing process of research exploration and production, enabling them to develop their artistic practice: the development of ideas, as well as being more expert in terms of developing painting skills.

Environmental issues addressed in a visual way showed more sophisticated art practice. Pop art sources were more successful when addressed not only through 1960s American examples, but when using contemporary or even New Zealand examples, allowing a developing understanding based on iconography, as well as the painting approaches involved.

Success at this level often equals engagement in the task. This relationship to individuals is paramount in their initial choice of subject matter ideas and influences. How teachers and candidates work together to produce and reflect on a body of work enables a thorough exploration of options, rather than more preordained, linear journeys, or the imposition of artists on candidates. The successful use of such processes will allow the performances required of this external assessment.

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

Candidates who were awarded **Achievement** commonly:

- photographed selected subject matter that was generally accessible to revisit and enable communication of their idea/s
- demonstrated adequate technical skill and understanding of several processes, for example, collage / montage and / or the use of Photoshop

manipulations; however, in many cases repetition of similar images or reliance on using filters to drive their proposition hindered the level of regeneration with ideas

- attempted to use some photographic conventions such as line, texture, depth of field and different viewpoints to assist with clarification and regeneration of their idea/s
- edited, selected and formulated a layout for their portfolio, but were often challenged by sizing of photographs and establishing a hierarchy; i.e. which images to make larger (more important) and which to make smaller (less important)
- presented sequences of photographs where shifts were narrow due to a limited number of photo shoots.

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

- provided an insufficient body of work; generally relied on only one or two photo shoot/s
- selected a very limited subject matter (often only one or two objects) that did not provide sufficient material to sustain a proposition
- demonstrated poor technical facility and often misunderstood the nature of what photographic conventions are
- lacked any research relevant to an idea explored; thus often presented photographs that were confusing and / or unclearly ordered
- presented very dark to nearly black photographs or the opposite: high contrasting, bleached-out photos that made for very challenging reading of the submission
- showed no reference to researching any form of established practice and / or history of photography
- repeated the same or very similar photographs throughout the submission
- did not regenerate ideas due to not enough photographs having been taken.

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

- presented a systematic approach to developing and clarifying ideas with identifiable shifts between sequences of photographs
- identified a purposeful hierarchy within passages of work, enlarging more successful photographs to position on panels 2 and 3

- edited and ordered sequences of photographs purposefully to enable clear readability
- demonstrated purposeful technical skill with a range of processes such as Photoshop
- used picture-making conventions such as depth of field and different viewpoints with understanding to assist with the extension of ideas
- selected forms of established practice that used ideas or methods relevant to develop one's own ideas to re-form and extend ideas without forcing change that was arbitrary.

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

- established propositions that fully engaged them for the year, with a clear intention to provide multiple options for their inquiry to expand
- tried and tested options through their photo shoots and took risks that were innovative to demonstrate their ability to expand ideas
- presented intelligent decision-making and editorial skills to identify ideas that added to their investigation
- presented an independent proposition that synthesised unexpected approaches to obtain original ideas
- researched their proposition to extend ideas to inform different work and achieve an intended outcome
- mastered the technical requirements and characteristics of many processes
- demonstrated a clear pictorial vocabulary, where each photo sequence contributed to the whole body of work.

Standard specific comments

Candidates undertaking Level 3 photography appeared to be active and invested in the subject during 2018. Generally, candidates selected a topic to formulate a proposition based on their interests and, importantly, many had the ability to revisit the site / space or subject matter they were photographing. This alone is fundamental to success. High levels of student engagement led to more submissions fulfilling the criteria. The top-end performances were extensive with research and photo shoots, playfully taking chances while employing stylistic conventions that matched their skill level and understanding of camera functionality. Many other candidates performed well with strong ideas and presented a genuine portfolio. To support the candidate's performance, regular

reflection and critique assisted many with decision-making and this is something more students could do in their practice.

Defining one's interests and exposing oneself to various types of photographic practice is important at the start of the year. It is important to reiterate that while utilising the internet, books or sites such as Pinterest and Instagram can offer the stimulus for establishing a proposition, decisions on an initial concept, regular research, critiquing and questioning "why am I doing this?" or "what am I wanting to communicate in my photographs?" should be asked by candidates.

Candidates' overall technical understanding of the camera and use of pictorial devices was pleasing. Candidates determine appropriate light sources for their practice; setting their camera to WB (white balance) can support achieving black and white images. The use of filters in Photoshop to drive propositions is still high in photography and candidates need to be aware that constructing images using filters does not necessarily investigate subject matter but can be in danger of losing the subject matter through that process. Learning from trial and error through many photo shoots will enable candidates to improve not only their technical skill and knowledge, but also the understanding of photography conventions.

Last year's report stated that when candidates arrive at the exercise of layout and ordering their images, they should prioritise their images by selecting their strongest compositions and look to making these larger so that there is a degree of hierarchy. If resizing photographs is required, candidates must be sure to print the original files and to test print quality first. This is particularly important when undertaking large panel printouts. Candidates must ensure their photographs are securely stuck down on their panels, using appropriate tape or adhesive. It was particularly notable that the photos of candidates who had printed on very thin paper lifted and curled, damaging their work.

Digital moving image submissions in photography remain small; however, what was submitted this year was more appropriate than in previous years. Sound was handled well and candidates used a range of photographic conventions such as various viewpoints and angles, depth of field (soft focus and focus), and varying distance to their subject, including using different lighting effects.

It is important that candidates embark on concepts and topics that are relevant to their lives and the world in which they live. Fundamental to successful performance is a well-researched proposition and numerous photo shoots. Reflection and analysis is vital, as these assist with the regeneration of ideas.

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

Candidates who were awarded **Achievement** commonly:

- set up options and ideas
- built on some strengths through analysis of successful elements
- developed ideas through sequences of works and ordered accordingly
- understood development, although often images were repetitive and moved forward slowly
- demonstrated basic skills and some understanding of the characteristics of printmaking techniques
- generated their own resources and imagery
- experimented with a range of media
- used ink with some sensitivity
- allowed breathing space between works to allow them to be read easily.

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

- began with a narrow, single idea
- printed the same plate or imagery repeatedly
- distorted and stretched found images to fit a standard-sized plate
- showed a lack of sensitivity in the use of ink, often applying too much
- presented works that were not related or sequential.

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

- employed a wide visual vocabulary to set up a well-defined yet broad proposition
- reformed ideas by combining a range of pictorial devices
- sized and ordered images to emphasise strengths and show decision-making
- showed a well-developed understanding of specific print media

- maintained momentum and purpose across all three boards
- presented a variety of approaches to drawing
- considered use of collage and digital media combined well together
- consistently sustained ideas across three boards and prioritised options clearly
- used supporting sequences of small thumbnail studies, which were successful in dealing with the essence of an idea in a concise manner.

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

- embraced individual stylistic strengths and showed ownership of ideas
- analysed strengths to provide options and expand subject / concept
- selected and mixed colour critically to communicate meaning
- set up a range of possibilities building on previous learning
- confidently selected and used methods to emphasise ideas
- drew on ideas from a wide variety of sources and seamlessly integrated these through authentic, personalised learning
- clearly and intelligently synthesised traditional processes and contemporary digital practices, handling transitions with fluidity
- used printmaking as drawing from the start
- explored surface and textural materials to print on that were relevant to the proposition.

Standard specific comments

Strong drawing, impressive technical skills and rich, vibrant use of colour were characteristic of many printmaking submissions in 2018. Most candidates showed evidence of deep thinking, analysis and sound decision-making.

A number of submissions continue to deal with conceptual concerns relating to cultural or social issues. It was pleasing to see an increased interest in formal picture-making and abstraction. These submissions were successfully handled, often developing in a sophisticated manner from a collage foundation. Some candidates presented accomplished narratives; however, it is important these submissions move conceptually or pictorially to regenerate ideas and meet the standard.

Ordering is critical to show development. The majority of passages of work were well edited and arranged to clearly show ideas explored and a number of shifts across all three panels. Analysis of successful aspects, and prioritising these, helped advance and extend learning.

Sequences of small works, photographs of larger works and thumbnail studies often allowed the opportunity to demonstrate exploration and an investigation into a depth and range of approaches. Small works allowed candidates to try out options and show decision-making between series of works.

Breathing room, allowing space around each work, greatly helps read the portfolio easily and sequentially. It is important works are not presented touching or overlapping.

Many candidates intelligently translated images through one process to another to extend ideas and reform these into new works. This was seen in the use of processes where the integrity of the original printmaking method was maintained and enhanced, often resulting in more complex works layered in technique and in the meaning conveyed.

Colour was selected and used with purpose to communicate meaning. Sensitive and appropriate use of rich colour enhanced a well-developed print practice, as was purposeful use of embossing and stitching. These showed facility in their use and appropriate application in the context of the image making. Monochromatic ink with expressive plate tone was used well to convey an interest in gestural mark-making and surface.

A trend was a resurgence in the use of woodcut for its expressive qualities. These were beautifully cut, showing directional line and mark as tone. In some cases, woodcuts were successfully extended into installation and sculptural forms.

There was a strong sense of ownership and portfolios built on individual stylistic interests and strengths, their authentic voice clearly embedded in the work.

Exploring culture and family history to develop a printmaking proposition was seen as a growing trend. Submissions from a personal perspective were particularly powerful, when the candidate's own photos were used, and printmaking conventions were strongly linked to cultural traditions. When the candidate appeared to have a genuine connection to the culture, the work had the ability to communicate that personal association and many of these achieved at Excellence level.

In general, there was much less evidence of indiscriminate and casual approaches to using 'borrowed' images than in the past. Often such practices

border on plagiarism and candidates need to continue to be diligent in sourcing their subject matter. It was very pleasing to see so many candidates composing their own imagery from which to work.

Candidates are strongly advised not to use the same plate more than once. Repeatedly using a plate is detrimental to development and often results in producing imagery that does not regenerate ideas and submissions that 'jump on the spot', rather than moving forward. Instead, revisit previous work and consider other ways to move forward with new imagery, by changing scale, viewpoint or proximity. Evaluation and reflection of practice and process are key to successfully regenerating ideas.

The marking team were impressed with the high skill level and refined use of print techniques. There was evidence of strong drawing skills based on both traditional and contemporary conventions. Printmaking techniques and methods such as monoprint, drypoint, woodcut and collographs (cardboard prints) were used seamlessly alongside screen print, pronto plate / lithography and digital or photographic processes such as solarplate. While some works were complex with multiple layered compositions, carefully registered and printed, other successful submissions relied on simply mastering one process, such as monoprint and using this with flair in a sophisticated manner.

Straightforward and accessible processes, including hand printing, rolled slab monoprinting, using a copier and frottage rubbings onto tissue, are affordable, do not require a press and can be used to produce very successful results. Printmaking easily spans painterly, photographic, sculptural, graphic, collage, digital and illustration-based interests. It lends itself well to those who love to draw.

Very successful charcoal drawings were presented. These should be sealed to prevent smudging. Collage must be carefully glued to ensure there are not loose areas.

Influences from other fields have become more common, particularly the use of photographic conventions, including the use of Photoshop and laser printing to initiate and generate a body of work that is then translated into print. This is a promising development, as it suggests candidates are producing their own photographic imagery to develop their ideas. Combining wet media and computer-generated print processes to convey a sense of narrative was well-resolved and generally dealt with in a sophisticated manner.

There was evidence of purposeful use of three-dimensional print works and installation and such practices have become more integrated with the selected

print conventions. Often, installation was used to regenerate new ideas and help shift the work into new directions.

Many submissions clearly demonstrated understanding of how to draw on and integrate aspects of researched artists' work, rather than mimicking established practice. This ensures authenticity and innovation, resulting in candidates maintaining momentum across all panels. Reflection and thorough analysis are key in the development and extension of ideas and fundamental to high performance in this standard. In synthesising ideas through printmaking, there was an obvious sense of joy and mastery in process conveyed through the learning presented.

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

Candidates who were awarded **Achievement** commonly:

- kept sculptural work to small-scale investigations and used drawing to suggest larger scale work
- employed simple sculptural materials and processes to develop predictable sculptural outcomes
- relied upon a thematic approach to drive the thinking in the body of work
- made small logical steps in the production of work within established sculptural practice
- presented well-lit and ordered photographic documentation of sculptural work
- presented a moving image submission that documented time-based sculptural activity.

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

- demonstrated a lack of understanding of sculptural conventions

- engaged in creative play with materials that did not engage in sculptural ideas
- produced a very small number of sculptural works with technical difficulty that did not regenerate sculptural ideas
- failed to identify a sculptural proposition within the body of work presented
- presented a moving image submission that had no understanding of time-based sculptural practice or presented footage of how the work was made.

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

- presented a body of work with a clear sculptural proposition that was expanded upon with reference to established sculptural practice
- made conceptual and formal links between phases of work
- demonstrated a command of materials and making systems with sensitivity
- presented resolved sculptural work that slowly expanded the proposition
- understood how to use scale and materiality to enhance the central sculptural proposition
- submitted a moving image submission that presented edited video documentation of time-based sculptural work.

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

- presented a body of work that transcended referenced established sculptural practice to create innovative sculptural outcomes
- allowed technical processes to expand logically into ambitious sculptural projects
- employed a clear conceptual framework to investigate a range of sculptural processes
- presented sophisticated sculptural work in a variety of related methods and sculptural attitudes
- used drawing and documentation images as sculptural drawing processes to critically expand the proposition
- utilised a strategic approach to extend ideas and synthesise sculptural conventions

- edited the work so that the sculptural proposition was clear and yet open to a range of possibilities
- demonstrated an understanding of how scale and site influences sculptural outcomes.

Standard specific comments

The work presented for assessment in sculpture in 2018 was of a very high standard. Most candidates presented authentic and well-understood sculptural activity that was ambitious and yet manageable in the secondary school environment.

Many candidates used readily available materials, processes and sites that enabled them to take ownership of their sculptural inquiry. Small-scale work was often complemented with ambitious scale sculptural projects that engaged local audiences within the school community.

It is pleasing to see candidates engage in thorough research of established sculptural practice. This allowed them to present work that has honesty, conviction, and an aesthetic currency beyond those who merely replicate artist models' work. Many submissions demonstrated how drawing in both two and three dimensions can efficiently clarify sculptural ideas. They understood the different purposes of drawing processes and when to use them to quickly advance ideas.

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

Candidates' ability to employ critical analysis of ideas is enhanced when classroom programmes do not predetermine the sculptural exploration conceptually and technically.

Candidates using a moving image format for assessment demonstrated varying levels of understanding of the conventions of time-based art documentation. Higher-achieving candidates presented relevant moving image material that was specific to established sculptural practice, with well-edited sequences of video and still images.

Lower-performing candidates presented shaky and or poorly framed video documentation of ill-considered sites with extraneous background noise. Often, this background noise undermined the integrity of the sculptural work, as did the addition of accompanying music or a soundtrack to the work. Candidates are reminded that this mode of assessment is purely to accommodate moving image work. It is not advisable for candidates to present a body of work that is not moving apart from one performance work that could have been easily presented as still photographs.

[Visual Arts subject page](#)

Previous years' reports

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