



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

# **National Qualifications Framework Levels 1–3, 2004**

## **Visual Arts**

### **National Moderator's Report**

## National Moderator's Report

### General Guidance for Assessors of Achievement and Unit Standards

The purpose of external moderation is to provide reassurance that assessor judgements 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 judgements at all levels.

Materials provided on the web should be 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 Overall Comment

- The majority of schools submitted samples for moderation by the due date, enabling efficient moderation.
- In general, prepared activities met student needs and assessment decisions were consistent with the national standard, particularly for Levels 1 and 2.
- At Level 3, research and preparatory work leading to folio submissions was assessed nationally for the first time, and nationally consistent assessment is not yet evident. Providers should refer to the achievement objectives of *The Arts in the New Zealand Curriculum* to help clarify the shift in expectations from Level 1 to 2 and 3.

Issues:

- **Credit rating:** Providing activities appropriate to the number of credits is an issue for some providers. An appropriate work expectation of 4–6 classroom hours per credit is a general guide.
- **Achieving the criteria:** For the award of a standard, evidence of meeting all aspects of the criteria is required. Often exemplary work is produced as part of a standard, but a key bullet point is left unaddressed. This happens regularly with 3.1 activities where in-depth research and practical investigations are undertaken, but no attempt is made to discuss or analyse links.
- **Activities on the web:** It is expected that providers will thoroughly check any activity and make appropriate adaptations to ensure the activity meets the needs and experience of the candidates. The activity should fully meet requirements of all aspects of the achievement criteria in the standard.
- **Activities from jumbo workshops:** Activities prepared for the national workshops were written for each level based on *draft* standards. They should not be used without careful scrutiny and modification to ensure they meet both the requirements of the registered standard and the learning needs of the students.
- **Version numbers** have caused considerable confusion. The achievement standards are allocated a new version number each time they are modified and reregistered. The cycle of reviewing and reregistering takes one year. In the first year of the reregistered standards, both the former and new version of the internal standards are valid. After one year the former version is withdrawn and only the latter, the registered version, is valid for use. (For external standards only the latest version is valid at any time.)

#### Valid standards for use in 2005:

Level 1: Version Two only for both internal and external standards.

Level 2: Version One and Two internal standards.

Version Two external standards.

Level 3: Version One internal and external.

Level 3 will be reviewed during 2005 and when the standards are reregistered they will be Version Two.

The version number of the achievement standard must be recorded on the NZQA cover sheet when work is submitted for moderation. Activities on the web also have version numbers, but these are not recorded on the cover sheet.

- **Conditions:** Activities are expected to outline general conditions, such as field trip, homework research requirements, resources and duration. If an activity is to run concurrently with another standard, it should be stated. For example, 'this activity will run concurrently with AS3.1 and AS3.3 during terms 1, 2 and 3'. Some activities give a time frame for each task, others give an approximate duration, such as '6 weeks' at the start of the activity. The purpose of reviewing conditions through moderation is to ensure candidates have sufficient opportunity to achieve the standard.
- **Evidence statements:** Evidence statements are generally provided in column one of an assessment schedule. They should outline what candidates are expected to submit for assessment. They can also be written in the form of a statement prior to the assessment schedule stating submission requirements. Evidence statements should not be a summary of task instructions, and they should not list any work or requirement that has not been encompassed by the tasks.
- **Assessment schedules:** The purpose of assessment schedules is to clarify for candidates the quality of work required for each level of the standard. Statements can replicate the achievement criteria, or be closely related to the achievement criteria, but they must not extend beyond the quality statements of the criteria. Terms can be 'unpacked for candidates' but the meaning should remain consistent. Quantity of works required should not be included in judgement statements but confined to evidence statements.

## Level 1

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

Activities for this standard have progressively developed, with research generally becoming more targeted and relevant.

Activities written for this standard must provide opportunity for the candidate to:

- research art and artworks from both **Māori and European** traditions
  - Activities focusing on a single artist may inhibit candidates' opportunity to address the needs of the standard. Such an activity should investigate artworks from both European and Māori traditions and their influence on the selected artist.
- make **comment**
  - To make comment, candidates are expected to record observations, or analyse art works (for Merit and Excellence) using ' *their own words* '. Activities that provide opportunity for candidates to copy notes from task sheets, books or the board, may not provide opportunity for achievement.
- using **art terminology**
  - Many activities provide lists of recommended terminology for candidates to use. This successful strategy can assist candidates to achieve.
- comment on art, art works and their **contexts**
  - Activities require specific guidance or direction for candidates to extend their research and analysis to the contexts, rather than just the art works. Directed questions referring to time; place; how an art work was made, used, viewed, and valued; the social or artistic influences and changes that may have occurred to how or where it is viewed or valued, may all lead candidates to provide appropriate evidence. Non-specific questions may result in candidates limiting their responses to the art works only.

### **AS 90019: Use drawing processes and procedures**

This achievement standard is clearly embedded with the majority of activities, giving appropriate opportunity to achieve at each level, and assessor decisions reflect sound understanding of the national standard at each level.

Providers are still encouraged to review activities to ensure that ample opportunity is provided for candidates to develop skills and demonstrate recording of information in wet media, as well as dry.

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

Preparation of activities and assessor decisions in this standard have been enhanced with the introduction of Version Two.

#### **Level 2**

Level 2 standards have been reviewed and reregistered as Version 2. For the internal achievement standards, both Version One and Two are available for use in 2005. From 2006 only Version Two will be valid.

The changes are mostly minor and do not change the intent of the standards, however there are implications for planning with regards to the internal standards.

Explanatory notes have been made specific to the field only, so that in each individual standard reference is not made to other fields. Explanatory notes for design have had references referring to practice of using artist models removed, and instead have an explanatory note explaining that 'Students are not restricted to studying a single designer or artist. They may investigate design solutions found in past and contemporary practice. In this context it would not be necessary to identify individual artists or designers. A range of examples of design practice could be studied and selected because of the style, issue or problem they address.'

All fields and standards have had explanatory notes added concerning digital processes, consistent with the Policy on Digital Processes published on the web earlier this year by NZQA.

Though Version Two is not compulsory in 2005, all changes have been made to clarify expectations for providers and candidates. It is therefore recommended that the new standards be adopted. When submitting activities for moderation, it is important that the version number of the standard be included, otherwise there may be a mismatch between the activity and standard requirements due to the wording changes.

### **AS 90233, 90471, 90472, 90473, 90474: *Research information, methods and ideas in the context of a drawing study in (field)***

This achievement standard has been widely interpreted, which has caused confusion and difficulty for assessment. Whilst the intent of the standard involves researching information and ideas relating to art and art works, and applying them in the context of a drawing study, many activities present practical work only. Whilst practical research is a valid process it can make assessment of the first bullet point 'Research information and ideas relating to art and artworks' difficult, especially in whole class programmes where evidence of an individual's research can be unclear.

Alterations made to this standard in Version 2 seek to address this issue:

The first bullet point in Version 2 reads 'Research and **document methods and ideas...**' instead of 'Research information and ideas relating to art and art works...' For excellence in Version 2 candidates are required to '**Research, document and analyse relevant methods and ideas** relating to art and artworks and apply them in the context of a drawing study'.

If introducing Version 2, providers will need to ensure that activities provide opportunity and guidance to research and analyse methods and ideas. A written component is therefore expected, though this may be in the form of annotations, a mind map of ideas or bullet points. Specifically, candidates could annotate a contact sheet, list inks mixed to achieve a particular colour for a print, record descriptions of how paint was applied, make notes on limitations of a material trialled for a Marquette, and brainstorm concepts and associated ideas relevant to the chosen subject. All research could result from analysing art works, exploring ideas and trialling techniques and processes. The critical aspect of this standard is that the research is applied. Changes to the standard have been made to encourage research to be focused on the ideas and methods appropriate to the practical investigation. Extraneous information that does not inform the practice will not assist the candidate to achieve the standard.

The second bullet point in Version 2 reads ‘Select, and use with control, *photography*, drawing materials, tools, techniques and processes appropriate to purpose in that context’. The criteria are field specific. In painting, design, printmaking and sculpture, drawing and field-specific materials are stated; ‘drawing and printmaking materials, tools, techniques....’ This clarifies a need for the practical investigation to be drawing focused but to extend to using materials particular to the field, and for there to be research appropriate to the field of enquiry.

For candidates to achieve with Merit, activities need to provide opportunity for candidates to work in sufficient depth and breadth with materials to enable them to **select**, and demonstrate **control**. Assessment schedules written for candidates must retain these terms, and providers need to clarify expectations for these terms with candidates. Moderators report that the term **control** is frequently omitted from assessment schedules.

Activities need to provide direction for candidates on selection and use of materials, tools and techniques appropriate to purpose. Activities in painting often assume candidate knowledge. Providers are encouraged to provide guidance on specific tools and techniques appropriate to artists being selected.

### **AS 90234, 90475, 90476, 90477, 90478: *Generate and develop ideas using drawing processes and procedures in (field) practice***

Bullet point one of the criteria requires candidates to generate and develop ideas in a ‘related series’. This requires candidates to select a theme, subject area or focus for their work and produce a series of works that are connected.

Appropriate tasks may encourage candidates to:

- identify particular characteristics or techniques from established practice to explore in own work
- define a particular subject, question, or idea that they wish to investigate
- critique, or evaluate works before progressing to the next
- identify and select key works to develop and refine
- explore a subject from different viewpoints
- annotate works to evaluate common threads or ideas that are being explored
- establish systematic guidelines for scale, number, media, methods to be explored.

Activities may provide a limited range of artist models or subject matter to be explored, or may be more flexible, allowing candidates greater range or independence. Such tasks are strengthened by outlining opportunities for candidates to reflect on their work, and negotiate directions, selections of artist models or design exemplars and methods with the teacher.

#### **Version 2 alteration:**

The second bullet point in the criteria has been made field specific, eg ‘use drawing and printmaking materials....’ Photography reads ‘..use photography drawing materials....’

### **UNIT STANDARD 9050**

This unit standard is successfully combined with achievement standards in photography programmes nationally. This standard does not require candidates to produce enlargements but it does refer to contact sheets in the ‘plural’. It is therefore expected that candidates will produce a minimum of two films and contact sheets with a specified opportunity to analyse the contact sheet of the first film, before undertaking the second.

Candidates should be guided to analyse the technical and compositional success of the first film, before establishing intended outcomes for the second film.

Element one requires candidates to:

- use correct metering, shutter speeds and appropriate depth of field to ensure the best results for the light conditions
- show consideration for framing, basic compositional principles, and viewpoint
- use accurate photochemistry processes to achieve negatives with a clear tonal range.

For candidates to have reasonable opportunity to succeed with each of these aspects, two films are a basic requirement for the activity.

### Level Three

#### **AS 90515, 90659, 90660, 90661, 90662: *Research an art-making tradition and discuss its links to relevant recent (field) practice***

This achievement standard has been prone to a range of interpretations. Many providers have worked from the draft standards, or used activities from professional development workshops which were written for the draft standards. Wording is significantly different in the draft standard.

Key issues:

- **Tradition and traditional.**

The extended title states that this 'standard involves researching an aspect of an art-making tradition relevant to recent practice, carrying out a practical investigation, and discussing the links between this tradition and relevant recent New Zealand and international practice'.

Activities written for these standards need to provide opportunity for the candidate to:

- **Select or define a tradition or topic to investigate.**

Many activities have been established whereby the candidate begins by selecting three artists to research, to compare and to inform their own practice. Tasks of this nature may inhibit the candidates' achievement of the standard because they do not guide the student to identify a tradition or central framework or question on which to base selection of artist models for investigation. As a consequence, candidates may select disparate models, with no clear links which they can discuss or analyse.

Activities that require candidates to frame their research around a question, defining what interests them and why, for their practical study, will help them to identify the purpose of their research and select artists appropriately. This process requires clear guidance.

- **Research and analyse artworks from traditional and recent practice.**

Explanatory Note 2 states that research projects are expected to include work belonging to the cultural milieu of the student, and involve the study of recent and established practice. Recent practice should include work from both New Zealand and international practice.

Though the term 'traditional' in the criteria is not defined in the explanatory note, it is the intent of the standard that candidates compare past with recent practice. 'Traditional' is not defined as work belonging to a particular century, nor is 'recent' defined by particular years, but a relationship of past to present should be established.

Activities rarely guide candidates to select a topic relevant to their cultural milieu, yet this can be critical to the candidate's engagement. If these achievement standards are to underpin in-depth practical investigations, selecting a topic that the candidate will engage in, have prior knowledge or experience of, or has concepts relevant to their age or social group, can be critical for long term success. Activities that provide opportunities to brainstorm ideas, concepts or topics prior to selection of specific artist models for research, are to be encouraged. For this reason, whole class activities that provide a set topic may inhibit candidates' engagement and subsequent achievement.

- **Present a practical investigation that explores both methods and ideas.**

Expectations for the practical investigation need to be mindful of the four credit weighting for this standard, and the need to provide opportunity to present an in-depth investigation of both methods and ideas. Tasks, therefore, need to guide candidates to define a specific focus for the practical investigation relevant to their topic and research.

Activities requiring candidates to make a transcript or copy of an artist's work may enable investigation of methods but limit candidates from demonstrating an understanding of 'the ideas' appropriate to the selected topic. If such a task is desired it is recommended that the activity be extended to include annotations of the transcript that analyse ideas and how methods have been used to communicate or explore ideas.

- **Discuss/Analyse links between a selected topic and recent practice.**

This requirement has been widely misunderstood. Without discussion of the links, candidates cannot achieve the standard. Throughout the activity, candidates need to be conscious of this requirement as a core objective of the activity.

Links to be discussed by candidates are links between the topic or tradition and recent New Zealand and/or international practice. Activities that require students to discuss links with their own work, rather than between artists studied, are not fulfilling the requirements of the standard.

Without a defined topic or purpose for selecting artists or artworks for study, candidates may be unable to identify links or common threads that they can analyse. Tasks that have enabled candidates to meet this aspect of the criteria have included:

- gaining an overview of a range of artists work, past and present, New Zealand and international, as a starting point to research (may be whole class task)
- brainstorming areas, concepts and aspects of personal interest on which to base a study
- identifying a topic, question or proposal as a basis for selecting artists and art works
- making brief notes or annotations analysing selected art works ideas and concepts
- producing visual or mind maps showing connections/links between artist/ art works based on ideas and methods
- summarising key aspects to be explored in own work
- using templates, or visual maps to review links, conclusions or discoveries between works, and record aspects that will be further explored in own works
- returning to research after practical work to extend research to new artist, art work, to add to framework of ideas, links, concepts underpinning own work.

For Achievement, links need to be discussed. Statements or observations of links may be generalised, or 'surface' in quality. Reference to candidate's own work or discoveries through their own work should be made to support evidence of identified links.

For Merit candidates are required to 'analyse' links, for Excellence they are required to 'critically analyse'. The terms need to be carefully explained to provide opportunity for candidates to achieve at each level. To analyse, candidates are expected to investigate art or art works, breaking down complex ideas or works into component parts to enable a deeper understanding of the whole. To critically analyse, candidates need to follow the same process and take a position on it. Critical analysis may include the candidate's viewpoint, interpretation, or some evaluative statements supported by in-depth or detailed analysis. The requirements are not based on quantity but quality of the analysis, which will reflect the depth of understanding.

- **Time allocation**

For four credits, many activities included 'open' research tasks that entailed candidates recording excessive amounts of notes from books, and personal observation. It is recommended that tasks direct students to gather and analyse information that directly relates to their topic or proposal for their practical investigation. Notes may be restricted to bullet points, annotations, visual maps, structured templates.

- **Integrating AS 3.1 with 3.2 and/or 3.3**

Visual diaries can also be the basis for a 3.1 investigation, with candidates gathering and analysing information throughout the year as it relates to their practical study for achievement standards 3.2 or 3.3. If sending diaries for moderation, key pages relevant to the assessment of AS 3.1 should be 'tagged' with stickies, or some such easily identifiable mark to enable moderators to assess the same material as the provider.

- **Generic activities** that give common tasks to candidates working in different fields need to have tasks that enable candidates to undertake a practical investigation appropriate to the selected field, eg printmaking, photography, etc. If an aspect of painting is being explored and art works studied are paintings, candidates should be expected to undertake some investigation in wet media. If not, candidates may be at risk of not demonstrating bullet point two, which for Merit requires evidence of a practical investigation that shows an understanding of ideas and methods appropriate to the selected tradition.

**AS 90516, 90663, 90664, 90665, 90666: Investigate and use ideas and methods in the context of a drawing study in (field)**

Activities written for these standards need to provide opportunity for the candidate to:

- **Investigate a particular form of artwork**

Broadly, two types of activities exist, those that (A) define the topic or subject for candidates and those that (B) allow candidates to determine their own area of study. In type (A), activities need to provide a broad base of possible models/exemplars, and provide opportunity for candidates to define their own particular area of study and extend ideas individually, based on a range of artist models or design exemplars.

In type (B), it is important that candidates be given guidelines on how to select or define a form of art work to study. For each type of activity, tasks that require a candidate to negotiate their direction with the teacher periodically throughout the task will assist candidates to maintain direction.

Type (A) activities that specify subject, models, methods, techniques, and key ideas based on a linear approach can inhibit candidates from demonstrating a range of ideas, as needed for Achievement, and predetermined outcomes may prevent candidates from synthesising and extending ideas as required for Excellence.

- **Identify a range of ideas**

If candidates begin with one or two ideas only, and systematically refine that key idea (commonly called a 'linear approach') they are unlikely to achieve the first bullet point. A range or number of ideas need to be generated in the initial tasks. This could be done by producing a number of initial drawings or photographs investigating the subject from a range of viewpoints, or in a range of techniques based on different exemplars, or candidates may be required to brainstorm a range of ideas with notes and sketches of ideas that they could pursue.

Alternatively, initial tasks may require research of design solutions or a number of artists' works. If research is to be recorded in written form, candidates should be aware that it is the application of research that will be assessed, written notes on artist models may inform their practice but will not directly be assessed as part of this standard.

- **Use established drawing materials appropriate to ideas and methods studied**

This aspect of the standard is regularly overlooked in activities, particularly in the field of painting. So many drawings, prints, etc may be required but assumptions are made that candidates know what methods and techniques are appropriate. A task requiring candidates to briefly analyse methods of exemplars to be used in own work, and negotiated with the teacher, will help ensure that all candidates meet this criteria.

- **Synthesise ideas and extend understanding**

Achieving this bullet point for Excellence is reliant on the activity providing guidance to select a range of appropriate exemplar material from which ideas and methods can be sourced, trialled and combined to extend into new works and understandings. This process can be developed throughout the activity with opportunities to discuss art works; critique own developments; revisit art works; introduce new research; enter into dialogue about ideas and methods of a range of approaches relevant to the form of artwork identified.

- **Systematically generate, develop, and clarify**

Activities that outline a process of researching, generating, developing, refining, reviewing, clarifying, evaluating, selecting and editing will guide candidates toward a systematic working process. At each stage, opportunity to dialogue and negotiate directions are to be encouraged, and candidates need to have a knowledge of these terms, their meanings and the cyclic nature of the process if they are going to develop towards independent learning. The use of annotations, visual maps, or bulleted notes, evaluating, clarifying and planning ideas, allows for the process to be clearly monitored and assists the candidate to identify and return to key ideas and intentions.

**AS 90664: Investigate and use ideas and methods in the context of a drawing study in photography**

For candidates to successfully work through the process of generating, developing and clarifying specific ideas, a minimum of two films has to be used if working with traditional photography processes. Ideally, activities should provide opportunity for candidates to work through three or more films, with guidance and opportunity specified to evaluate each film, identify successful images and plan developments, before commencing on the next film. A task should be included to guide candidates to select and edit images prior to presentation.