



National Qualifications Framework Levels 1-3, 2007

Visual Arts

National Moderator's Report

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General Guidance for Assessors of Achievement and Unit Standards

The purpose of external moderation is to provide reassurance that assessor 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 learner the opportunity to meet the requirements of the standard
- have an assessment schedule that gives evidence of appropriate learner 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 learner 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, exciting opportunities, clear guidance and consistent assessment. Most submissions provide a range of samples of learner work, and are appropriately presented, often in clear files which protect work, while allowing easy access to view and review student work. Learner achievement is often enhanced through study of art and art works from contemporary practice appropriate to learner context, and selected media. Learners have been given opportunities to take risks, extend ideas, and have fun with materials ideas all of which result in exciting and diverse outcomes. In these submissions the development of learners' ideas can be clearly identified, in contrast to programmes that limit study to one or two artists. Such programmes result in a limited range of outcomes for learners.

Submission of Visual Arts Moderation Material using Electronic Media

An increasing number of learner 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 A2007/016 - 4 May 2007).

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

Presentation of Student Samples for Moderation

To facilitate the moderation process, and ensure that learners are not disadvantaged by poor presentation, schools need to prepare moderation samples with care. Work should be sequentially ordered and securely bound to minimise the risk of damage and ensure the intended sequence of the work is retained for the moderator. 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.

TKI Exemplar Activities

TKI exemplar materials are commonly used by schools, often appropriately adapted. These activities generally provide sufficient opportunities and guidance for learners 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 the current version. Assessors need to check the TKI and NZQA websites at the beginning of each academic year to ensure that standards and exemplars materials are current and valid.

Selection of Artist Models

Most schools are using a wide range of artist models selected to suit the available resources and interests of learners. However some learners 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 learner opportunity to meet the standard by directing them to contemporary established New Zealand and international models that reflect their cultural milieu and interests.

Development of Assessment Materials

As assessors develop confidence with standards based assessment, a growing number of school-generated assessment activities are being produced. While this is seen as a positive development, assessors need to ensure that such activities provide sufficient guidance for learners to achieve at all levels of the standard. 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.

Level 1

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

Some assessment activities limited research to the study of a single artist. This may allow learners to meet the criteria of the standard but limits their opportunity to achieve with merit or excellence. As a general rule, programmes should cover at least two contemporary *Māori* artists and two contemporary Pakeha artists in some detail. Care should be taken to select appropriate artists (see explanatory note 3) and ensure that sufficient resources are available for learners 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. Excessive writing centred on artists' biographical details is unhelpful when used instead of the analysis of artists' work.

Programmes may be designed to scaffold answers for learners, 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 learners are given opportunities to answer open-ended questions that extend the use of their own words.

Schools enhance the effectiveness and relevancy of 90018 by using it as a springboard for assessment against other standards. Pictorial conventions explored in 90018 can be used to inform learners' own practice for the remainder of the year.

Some schools have removed this standard from courses. It is, however, still important that Art departments continue to satisfy their obligations to the Tiriti O Waitangi in line with the national curriculum by providing learners with knowledge of / access to information and learning experiences about the indigenous art-forms which are unique to Aotearoa New Zealand within their programmes.

90019: *Use drawing processes and procedures*

The amount of work asked for from learners by assessors was generally appropriate, and most of the work submitted was specific to the requirements of the standards. Assessors should refer back to previous years' National Moderator Reports and the explanatory notes for more detailed information.

The intent of this standard is generally well understood by assessors, as is the alignment in expectation between the drawing standards for level 1, 2 and 3.

Learner responses indicate a wide range of programmes and approaches are being used in schools and that this standard is being well integrated with others.

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

For learners to use *a study of artists' works to evaluate, clarify and extend ideas*, it is important that assessment materials presented for moderation show the steps in the learners' thinking. This may be through a series of maquettes, sequences of drawings, print experimentations or drawing notes. Learners 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 learners are presenting insufficient evidence.

Level 2

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* continues to be well understood by schools, with a wide variety of activities being submitted that fulfilled this criterion. Effective methods to achieve this include: short essay responses, mind maps, tables, annotations, and bullet points.

These activities, however, need to be carefully balanced to ensure that written responses are not prioritised at the expense of the second criterion, which requires learners to use materials, tools, techniques and processes in the context of a drawing study. Clear links need to be established between research and practical aspects of any teaching and learning programme to ensure that learners meet all criteria of the standard.

Two recurring problems with task design continue to limit learners' opportunity for achievement at merit and excellence in this standard:

- A series of unrelated studies often appeared to confuse rather than enhance learner understanding of specific pictorial themes and approaches and
- Unrestricted or unguided learner selection of artist models can impede rather than increase a learner's ability to meet the requirements of the standard. (In some cases learners were exposed to eight or more unrelated artist models which limited the depth of their investigation).

Activities should also allow learners to research and document both methods AND ideas. Some learner 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 learners to go beyond imitating techniques and methods to the consideration of ideas that an artist expresses, conveys, and explores in their subject matter.

For Excellence, learners are required to research, document, analyse, and apply ideas in the context of their own work. Consideration needs to be given as to whether activities allow learners to analyse and apply ideas or just emulate an artist's style by applying methods, colours and techniques to an equivalent composition. The intent of the standard is not for learners to emulate, but for them to apply methods and ideas to their own work.

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

Some programmes allocated a significant proportion of time to the written analysis of artists' work which is more suited to the previous standard. Where this occurs, the learner's opportunity to generate sufficient practice work is limited.

Some whole class programmes lead learners through defined steps, during which process they select techniques of an artist and apply these to their own composition of subject.

A predetermined sequence may support less-able learners but it limits others from showing greater understanding of conventions in the context.

Assessors need to provide tasks that encourage learners to build upon the ideas developed to ensure they have sufficient opportunity to meet the requirements for achievement with Merit and achievement with Excellence.

Attention is drawn to the word '*ideas*' which is plural in this standard. Although a single solution is often sufficient, learners should be reminded that multiple options for development should be evident in the previous body of work.

Assessors need to ensure that tasks build upon one another to make certain that learners have sufficient opportunity to demonstrate a clear, sequential relationship within the body of work and between specific outcomes. Tasks should be designed to ensure that learner work is presented as a related series where each piece is related to, and builds upon, the previous work. A range of unrelated studies and / or solutions limit the opportunities learners have to meet the requirements of this standard. The ordering and binding of learner samples is particularly important in providing evidence for the *development of ideas in a related series*. Assessors need to ensure that each learner sample is carefully sequenced in the order the work is intended to be seen, before submitting the work for moderation.

For 90475 (Design), much of the learner 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. The use of appropriated images from magazines or the Internet also limits learners' ability to clarify ideas and show clarity of purpose.

For 90477 (Photography), the use of digital processes has created new opportunities for learner exploration and development. Careful guidance needs to be provided to ensure that learners 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 a popular and provides opportunity for learners 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. In such cases it is important to identify for learners what will and what will not be assessed as part of US9050. Assessors are encouraged to refer to previous National Moderator Reports from 2004 and 2005 which include specific notes for further guidance and information.

Level 3

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

Version 2 of this standard should now be in use. Schools that continue to use version 1, or to use unmodified tasks intended for version 1, are placing learners at a disadvantage.

A number of teaching and learning programmes generated large amounts of biographical data which did not contribute towards an analysis of information about established practice. Some learners discussed the stylistic features of their own practical investigation which is not an identification of the relationships between selected approaches. In these cases, although significant amounts of work were produced, the opportunity to meet the requirements for Merit and Excellence were limited.

Assessors are reminded that the second criterion relating to the presentation of *evidence of a practical investigation* is the same for all three levels of achievement. The allocation of additional time to practical activities does not improve a learner's opportunity to achieve the criterion for merit and excellence.

The third criterion requires learners to identify the relationships between selected approaches. Specific tasks should be provided with focused questions that direct learners to research and analyse selected approaches purposefully, to make connections between works and to demonstrate their understanding of the relationships that exist. This is essential for the critical analysis required for Achievement with Excellence.

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 learners. Assessors can subsequently notate evidence in the diary that contributes towards each standard, when samples of this work are required for moderation.

It was also apparent in some school samples that a number of learners used the same artist models and produced similar notes to one another, often describing the work instead of investigating ideas and methods to inform their drawing studies. Where such an investigation does not inform subsequent work, the relevance and validity of the research is in question. It is strongly recommended that the research standard be used as foundation, or ongoing support, for learners' practical work for other standards.

It would seem that a number of schools are allocating more time to this standard than 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. Example of tasks with limited relevance include: transcribing passages from texts, extensive practical investigations and the extensive documentation of biographical details.

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

The intention of this standard is generally well understood by most schools, and assessment activities presented for moderation are well-constructed, with many being learner centred.

The third criterion of the standard requires learners 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; nor should large amounts of written research, more appropriate to the previous standard, occupy time better allocated to a practical investigation.

Allowing learners to investigate individual selections of artist models and the use of these to *generate, analyse and clarify ideas* through sequences of work supports achievement at all levels of the standard. This practice also provides a sound platform for the development of a body of work for the external standards.

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

The explanatory notes of version 2 of this standard contain detailed definitions of the terms ‘*Synthesise*’, ‘*Systematic*’ and ‘*Clarifying*’. It is useful, when developing assessment tasks and explaining the requirements of the standard, to refer specifically to these definitions.

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.

9067: Demonstrate understanding of existing procedures and practices in painting

9067 is an eighteen credit unit standard used by some schools as a substitute for AS90667. While the decision to use this approach will be appropriate in some cases, schools are reminded that the eighteen credit weighting at level 3 requires a more significant body of work than is currently required for the external level 3 standards.