NZQA Approved

This assessment is best supported through internet access when delivered remotely.

Remote Internal Assessment Resource

Visual Arts Level 3

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| This resource supports assessment against:Achievement Standard 91440Analyse methods and ideas from established design practice |
| Resource title: Approaches to contemporary design |
| 4 credits |
| This resource:* Clarifies the requirements of the Standard when delivered remotely
* Supports good remote assessment practice
* Should be subjected to the school’s usual assessment quality assurance process
* Should be modified to make the context relevant to students in their school environment and ensure that submitted evidence is authentic
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| Date version published by Ministry of Education | Originally published December 2012 and edited April 2020To support internal assessment during COVID-19 |
| Quality assurance status | These materials have been quality assured by NZQA. NZQA Approved number A-A-5-2020-91440-01-6456 |
| Authenticity of evidence | Teachers must manage authenticity for any assessment from a public source, because students may have access to the assessment schedule or student exemplar material.Using this assessment resource without modification may mean that students’ work is not authentic. The teacher may need to change figures, measurements or data sources or set a different context or topic to be investigated or a different text to read or perform. |

**Internal Assessment Resource**

Achievement Standard Visual Arts 91440: Analyse methods and ideas from established design practice

Resource reference: Visual Arts 3.1R Design

Resource title: Approaches to contemporary design

Credits: 4

Teacher guidelines

The following guidelines are supplied to enable teachers to carry out valid and consistent remote assessment during COVID-19 using this internal assessment resource.

Teachers should to be very familiar with the outcome being assessed by Achievement Standard Visual Arts 91440. The achievement criteria and the explanatory notes contain information, definitions, and requirements that are crucial when interpreting the Standard and assessing students against it.

Context/setting

This activity task can be undertaken alongside the Visual Arts Achievement Standards Design 91445, 91450 and 91455.

To complete this activity students will need teacher direction at key points, particularly when selecting the designers they wish to study, the design works they will analyse, and the topic they will discuss in their essays.

Conditions

This is an individual activity that will take place over six weeks of in-class and out-of-class time.

Resource requirements

Useful resources will include (but not be limited to) books, websites, magazine and newspaper articles, and virtual exhibition visits. Useful websites could include, (but are not limited to):

<http://www.artcyclopedia.com/>

<https://christchurchartgallery.org.nz/>

<https://www.aucklandartgallery.com/>

<https://www.tepapa.govt.nz/>

Additional information

The link below provides a list of some design models suitable for use in this task.

<http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/subjects/visual-arts/selection-of-artist-models/selection-of-design-models/>

**Internal Assessment Resource**

Achievement Standard Visual Arts 91440: Analyse methods and ideas from established design practice

Resource reference: Visual Arts 3.1R Design

Resource title: Approaches to contemporary design

Credits: 4

| Achievement | Achievement with Merit | Achievement with Excellence |
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| Analyse methods and ideas from established design practice. | Analyse, in depth, methods and ideas from established design practice. | Critically analyse methods and ideas from established design practice. |

Student instructions

Introduction

This assessment activity requires you to write an essay (of at least 2,000 words) to be included in a book about design. The essay will analyse the methods and ideas of **three designers** and/or design studios from the past or present whose work and practice are related through theme, style, or genre.

This is an individual activity and will take place over six weeks of in-class and out-of-class time.

You will be assessed on how well you demonstrate critical analysis of design methods and ideas.

Teacher note: You may wish to modify the length of time for this assessment to suit the needs of your students.

Task

Select three designers and/or design studios that interest you.

Teacher note: Students may require guidance in making their selection of designers as it is important that the three designers link stylistically and/or thematically but are sufficiently differentiated to allow them to identify and discuss the differences between their methods and ideas. It might be helpful for students to make a selection of designers who work in the same design discipline. Students must be able to access information about their selected designers remotely in order to achieve up to Excellence level.

Incorporate at least one visual example of a representative design work by each designer into your essay.

Research

Gather information from a variety of appropriate research sources including books, magazine, catalogues, and websites. When researching make notes about:

* the designers’ methods and ideas
* any biographical information that has impacted on aspects of their designs
* the title, size, media, and function of each design example you have selected
* the technical processes they have used, particularly in the pieces of design you have selected as visual examples
* any influences from other designers or artists
* the themes or concepts that run through the designers’ work
* how and why the designers have made their designs
* how and why the designers and their work are valued by the wider artistic and design community
* how each designer’s work relates to a social, political, geographical, or historical context.

Include any relevant quotes by the designers and from writings about their work. All quotes should be referenced.

Write your essay

Divide your essay into three sections:

* An introduction – that uses a quote and/or makes a statement that will provide the starting point for your discussion. You need to identify a particular approach or linking relationship between the identified designers. This may include reference to how social, historical, or technological factors have influenced the development of the designers’ methods and ideas. For example, how the nature of the product or service has affected the design outcome, or how changes in technology or culture have affected the designers’ methods and ideas.
* A discussion – that will expand on and refer back to your initial statement. You need to present a sustained discussion of the methods, influences, and ideas for each designer, with reference in specific examples to how these have been used.
* An ending – that summarises and draws conclusions. Your conclusion should link the features and approaches of each designer and relate to the global statement made in the introduction.

Show evidence of personal insight through your selection of a relevant introductory quote or statement and the way your discussion of the designers’ methods and ideas refers back to this starting point and draws conclusions. Back up your analysis with references to specific examples of design work.

Teacher note: Students may require some guidance in constructing their introduction so that it offers opportunities for a rich discussion of the similarities and differences between approaches and for the demonstration of personal insight. Possible approaches may include:

* the relationship between constructive design approaches such as Bauhaus and deconstructive design approaches such as David Carson
* poster designs for different events from different periods in time
* font designs from different eras that reflect changing technology, design philosophy, and uses.

Assessment schedule: Visual Arts 91440 Design – Approaches to contemporary design

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| Evidence/Judgements for Achievement | Evidence/Judgements for Achievement with Merit | Evidence/Judgements for Achievement with Excellence |
| The student demonstrates analysis of methods and ideas from established design practice. The student’s essay identifies relevant information and explains the methods and ideas of three designers.The student demonstrates understanding of why the design work was made and is valued.The student identifies and describes the features of the designers’ works and distinguishes any similarities and differences between them. *For example, “The apartheid poster by Grapus uses rough hand-drawn lettering, which goes with the roughly drawn map of Africa. This map has been made to look like a skull because apartheid has caused so many African people to be killed.*“A poster by Neasden Control Centre about ‘fighting poverty together’ has white lettering and is hand-done like Grapus’ lettering. It looks like it has been cut out with scissors. Both designers block in their letterforms, and this draws attention to the important message in both of these posters.”*The examples above relate to only part of what is required, and are just indicative.* | The student demonstrates in-depth analysis of methods and ideas from established design practice. The student uses a range of sources for their research. They identify key information about their three designers, offering in-depth explanations of their methods and ideas. The student demonstrates understanding of how and why the design work was made and is valued, and references specific visual examples to support their discussion.*For example, “Grapus (a French design studio) and British-based Neasden Control Centre both use hand-drawn fonts to make their posters more expressive and convey their social messages more powerfully.*“The font in the apartheid poster by Grapus appears to be drawn using a crayon. The letterforms have been heavily blocked in to complement the bold shape of the map, which also looks like a skull because of the placement of ragged holes.“Neasden Control Centre’s reversed-out lettering appears to have been crudely cut out using scissors in a similar way to the red pattern. They are both placed over a black and white photo of African women whose bare feet suggest poverty. The lettering is rough and simple like the environment and lives of the women.”*The examples above relate to only part of what is required, and are just indicative.* | The student demonstrates critical analysis of methods and ideas from established design practice. The student uses a wide range of sources for their research. They identify key information about their selected three designers, critically analysing their methods and ideas. The student offers personal insight into how and why the design work was made and valued. They examine the relationships between the approaches of the designers and significant wider social, political, geographic, or historical contexts they relate to. The student uses supporting arguments when evaluating and drawing conclusions. They support their discussion with reference to visual examples. *For example, “In this poster, the French design studio Grapus, ‘whose social awareness emerged from the Paris riots of May 1968’, uses an expressively drawn, hand-generated type. The lettering complements the strongly graphic and powerful visual pun of a silhouetted map of Africa made into a human skull.*“In a similar way, we see Neasden Control Centre using a reversed-out typeface, which appears to be cut crudely from paper, to communicate ‘fighting poverty together’. It is placed over a severely cropped image of barefoot African women dancing, which suggests impoverished anonymity. The lack of refinement in the two types creates a sense of immediacy and hand-crafted truthfulness, making the message far more effective.”*The examples above relate to only part of what is required, and are just indicative.* |

Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.