

Pilot – Visual Arts

This pack contains three draft documents which are the result of the first phase of work for the Review of Achievement Standards (RAS).

Background

NCEA Review

The National Certificates of Educational Achievement (NCEA), like all qualifications listed on the New Zealand Qualifications Framework, are required to be reviewed every five years.

In 2018, we asked all New Zealanders to share their views and experiences of NCEA. This was the most extensive engagement we've had to date, with feedback received from diverse groups across the country. Based on what we heard from New Zealanders, we identified areas of NCEA that could be strengthened.

This feedback was incorporated into the recommendations for changes to NCEA that the Ministry, Ministerial, and Professional Advisory Groups provided to the Minister of Education Hon Chris Hipkins for consideration, and in turn, informed the proposed change package the Minister took to Cabinet.

NCEA Change Package

The Cabinet agreed in-principle with the changes and the Minister announced the NCEA Change Package in May 2019. The seven changes are:

1. Make NCEA more accessible
2. Mana Ōrite mo te mātauranga Māori
3. Strengthen literacy and numeracy requirements
4. Have fewer, larger standards
5. Simplify NCEA's structure
6. Show clearer pathways to further education and employment
7. Keep NCEA Level 1 as an optional level.

Pending Cabinet's decision, the key changes to NCEA will be broadly implemented through two avenues:

- » the wider NCEA change and implementation programme, which will include the delivery of technical and qualification changes, and the support programme and capability build for schools, kura, and the community
- » the Review of Achievement Standards (RAS) which will develop new achievement standards which contribute to NCEA, and the resources, tools and support that accompany them.

The NCEA changes will be phased in over a five year period and we'll be working with the sector to co-design, test and successfully transition to the new NCEA system.

What is RAS?

RAS presents an opportunity to bring the curriculum to the forefront of teaching and learning to address equity and inclusion issues, teacher and student wellbeing, and to ensure that the standards are fit for purpose for today's context and into the future.

This is also an opportunity to address the system shifts that relate to achievement standards and resources.

We will be reviewing and rebuilding:

- » All subject matrices
- » All achievement standards
- » All assessment resources, teaching and learning guides, and exemplars.

We will be expanding supports to include more assessment tasks and additional exemplars for each reviewed standard.

What are the Trial and Pilots?

The Trial is where we test the development process for achievement standards and curriculum support resources with one subject. This is a shorter version of the full process, designed to test and refine the development of a new matrix, standards, curriculum supports, training products, and templates.

The Pilots are a group of three subjects that started the full review process earlier to further test and refine the processes.

Subject Expert Groups (SEGs) were established for the trial subject - Science - and the pilot subjects – English, Visual Arts, and Religious Studies. These groups are made up of educators from a wide range of settings and backgrounds. They commenced their work on 19 September. They have now finished their first phase of work producing a number of documents, and these are what we would like your feedback on.

In this pack you will find:

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How to Provide Feedback

You can provide feedback by going to:

<https://conversation.education.govt.nz/conversations/ncea-review/review-of-achievement-standards/feedback-pilot-phase> and following the links to the questionnaire.

How will this feedback be used?

The information from this feedback period will be used to inform further development of the draft materials. There will be an opportunity to comment again at a second feedback phase in 2020 and these materials will be tested through school trials planned for 2021. We have released this material at an early stage to get your initial feedback as to whether we're on the right track.

Your feedback needs to focus on the Significant Learning and proposed assessment. We also want to know if the content, structure, and format of this material is clear.

Important to note:

- » This is a pilot process. As a result the documents are in early draft form.
- » There are four subjects to provide feedback on. You may choose to comment on any or all of those subjects.
- » The documents are not in their final format and might look different for individual subjects.
- » There are more documents to comment on for Science.
- » There may be specific questions that individual SEGs would like your feedback on.

For further information, or if you have any questions, please contact ras.review@education.govt.nz

Please respond by 5.00pm 01st March, 2020.

Rationale and guide to new matrices

The purpose of the Rationale is to explain the structure and content of the Learning Matrix and the Assessment Matrix for Visual Arts. This rationale explains how these two matrices were developed and how they connect to the curriculum. It also explains how these matrices can be used to construct a teaching and learning programme.

Matrix Descriptions

The purpose of the Learning Matrix is to identify the Significant Learning in a subject which will generally be grouped under a number of Big Ideas for that subject. The Learning Matrix is a new tool teachers can use to construct a coherent programme that covers all the 'not to be missed' learning in a subject.

There is no prescribed order to the Learning Matrix within each level. A coherent programme of learning might begin with a context that is relevant to the local area of the school, or an idea that students are particularly interested in. This topic or context may relate strongly to one Big Idea but may link to other Big Ideas. The matrices are designed so that educators have the freedom to create courses that are both flexible and coherent.

When the Teaching, Learning, and Assessment Guide is produced, it will include example contexts that encapsulate the Big Ideas, but it is not a prescriptive or definitive list. Contexts suggested for teaching one Big Idea might also be used successfully to teach other Big Ideas.

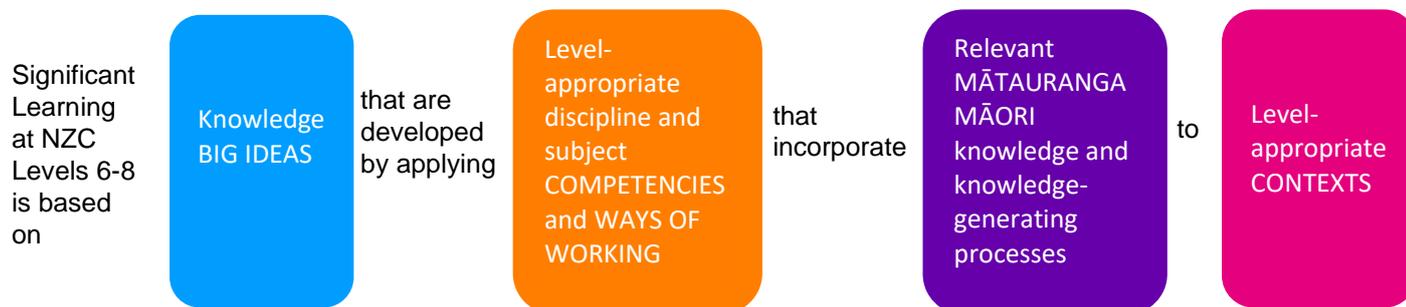
The Assessment Matrix identifies the learning that is most important to credential and gives the titles of the four standards that will be used to do this, along with their mode of assessment and credit value. It is important to remember that an external assessment does not necessarily mean an exam; there are a number of different modes of external assessment that may be selected. As with the Learning Matrix, there is no prescribed order to the Assessment Matrix to allow flexibility in accordance with the local curriculum.

How the Matrices were developed

The Matrices were developed by Subject Expert Groups. The suggestions for Big Ideas at the Learning Area level were initially developed by panels of curriculum experts. Significant Learning for Visual Arts was developed out of the Big Ideas for the arts Learning Area. It is the learning that is too important to be left to chance. It differs across each Learning Area due to the different disciplines and bodies of practice they are derived from, but it will include aspects of learning drawn from:

- » Conceptual knowledge – understanding ideas and how they can be applied in a range of situations
- » Epistemic knowledge – the processes used to construct and test new knowledge within a discipline, including procedural knowledge and skills.

The matrices were designed to be flexible enough so that educators can construct courses that cater to a wide range of students, taking into account diverse learners.



Students at Levels 6-8 of the New Zealand Curriculum engage with contexts that are typically broad, deep and large in scale, and extend beyond personal experience. The contexts involve multiple interacting elements, contested ideas, provocative or nuanced interpretations, and require sustained engagement to understand. Theoretical models and frameworks are needed to make sense of the context/s.

The Matrices are designed to be context free. The expectation is that teachers will select appropriate contexts or co-construct contexts with their students. These contexts may draw on the tacit knowledge and experience the students bring with them. Teachers and students may choose to engage with a context of particular local relevance or explore an unfamiliar context that is of interest.

Curriculum connections

The four Visual Arts strands underpin the approach of generating and refining artistic ideas through cycles of action and reflection:

- » Understanding the arts in Context
- » Developing Practical Knowledge in the arts
- » Developing Ideas in the arts
- » Communicating and Interpreting in the arts.

These strands are not separate areas of learning, but four key skill areas that are intrinsically connected. For instance, in order to communicate and interpret effectively in visual arts, it is necessary to understand the visual arts in context.

Key Competencies

Visual Arts education provides meaningful contexts for the development of the Key Competencies from the New Zealand Curriculum, which are deeply embedded in the Significant Learning:

Using language, symbols, and text - students use language, symbols, and text in the production of their own art. They understand and use the discipline-specific language of art as they engage with the concepts and epistemic knowledge involved in the art-making process.

Thinking - students think about why conventions are used and which conventions can be used for a particular outcome. Thinking and literacy are developed during the art-making process as students communicate and interpret meaning. The creation of art is a process that generates thinking as students inquire, self-reflect, analyse, make decisions, and create.

Participating and contributing - to understand established practice, students need to recognise that all art making happens in context. When making art, students are participating in and contributing to wider artistic discourse.

Managing self - whether making art as a means of self-expression or as a response to a proposal or social issue, Visual Art students need to be aware of the context they come from and the context they are working in. This includes managing self - both in terms of valuing their own tacit knowledge, as well as understanding that their viewpoint is shaped by their own context and experience and is not universal.

Relating to others - relating to others in Visual Arts is demonstrated through collaborative artmaking, communicating with an audience, and having an understanding of the social context art makers draw on when making work.

By Levels 6, 7, and 8 of The New Zealand Curriculum, students should have developed these competencies to the extent that they are intuitive and can be applied specifically and appropriately to each discipline the student engages with. This means that Visual Arts students at Levels 6, 7 and 8 of The New Zealand Curriculum should understand the ways of making meaning specific to visual arts. They should engage with and demonstrate visual arts practices and ways of working and be able to analyse and discuss these using discipline-specific language. We see these Key Competencies woven throughout the Big Ideas and Significant Learning of Visual Arts. Some Big Ideas call specifically for critical thinking and analysis while others focus more on collaboration or self-management, however all five competencies can be developed and utilised while engaging with any of the Big Ideas.

Visual Arts students at Levels 6, 7, and 8 of The New Zealand Curriculum create and respond to works using curiosity, collaboration, courage, critical thinking, and creativity. They confidently use iterative and cyclical processes of practising, selecting, reflecting, editing, and refining to create a cohesive and fluent artistic expression/body of work. Students explore refine and communicate their own artistic ideas by responding to how art expresses identity, culture, ethnicity, ideas, feelings, moods, beliefs, political viewpoints, and personal perspectives. These skills and understandings are reflected in the Visual Arts Big Ideas.

The relationship with te ao Māori

The rich body of mātauranga Māori or indigenous knowledge sets Aotearoa New Zealand apart and is of value to all New Zealanders. The Big Ideas and the Significant Learning support the 'context' and 'established practice' of toi Māori which is recognised and valued in teaching, learning, and assessment.

The Learning Matrix

The Learning Matrix contains seven Big Ideas for Visual Arts. They are:

Whakapapa - art is a descendant, and a creator, of culture. In Aotearoa New Zealand, we respond to and reflect on our unique bicultural foundations, and the ethnically and culturally diverse society we share this land with, in current and historical contexts.

Why is this a Big Idea?

Making art requires access to authentic learning and representation through active participation. It is important to foster respect and understanding of toi Māori and other art from other cultures. Place-based learning demonstrates first hand that the practice of art is always in a context and established practices/tikanga/forms/styles are related but not limited to time, place, space, people, ethnicity, culture, technology etc. These established practices/tikanga/forms/styles can be learned from, selected and used with intention. Art crosses subject boundaries so that students have a stronger understanding of the world and their place in it. As such, it is important that learners in the arts in Aotearoa New Zealand value and respect te ao Māori and art from other cultures.

Curiosity, collaboration, courage, critical thinking, and creativity are integral to learning in The arts.

Why is this a Big Idea?

In order to develop their art practice and skills, learners should explore different starting points and processes for making work. For instance, creating work in response to a proposal or proposition, or as a means of self-expression, generating, analysing, and clarifying ideas systematically and in response to multiple sources of feedback. Critical reflection can be used to evaluate new outcomes (both expected and unexpected) and to provide divergent paths to explore further. Making involves trying new things, taking risks and making mistakes. It is also important to use and refine artistic vision and reflect on the impetus for making art.

Conventions allow the artist to create a cohesive and fluent artistic expression.

Why is this a Big Idea?

Artists can use specific practices, processes, materials, techniques, and technologies to create work as intended. They generate, analyse and clarify work in order to further refine an intended outcome. Learners should be able to demonstrate an iterative and/or cyclic process in the creation of artwork. They should value different processes and ways of making, and through some process demonstrate an ability to create sustained, coherent works. These works can be presented in a variety of ways including but not limited to, space, environment, lighting, time, movement, sound, supporting materials, in venues such as galleries, public areas, stages and theatres.

The arts are an aesthetic language through which humans can express their identity, culture, ethnicity, ideas, feelings, moods, beliefs, political viewpoints, and personal perspectives, which can evoke responses.

Why is this a Big Idea?

It is important to learn to identify conventions from established practices/tikanga/forms/styles both in others' work and one's own, and understand how these conventions communicate meaning. Learners can then use this to interpret, analyse and value the intended meanings of artworks and develop an ability to deliver meaning in their own work with intention. Art can record and/or challenge social and cultural discourse. In exploring this, learners see how an artist can have agency when creating work which can be a tool for powerful self-expression and evoke a strong response.

The arts are a medium to explore, discover, and express te reo Māori (language).

Why is this a Big Idea?

This idea connects particularly to whakapapa and the bicultural imperative in Aotearoa New Zealand, to value mātauranga Māori, toi Māori, and te reo Māori, and tikanga of tangata whenua. Learners should have opportunities to observe, participate, and reflect on processes used in te ao Māori traditions, and other cultures' practices, to understand how hauora is promoted and values whakapapa. Learners should be encouraged to demonstrate meaningful and practical understanding of mana whenua and how this applies to the learning of, and about, toi Māori. Tikanga, kawa, and te reo Māori can be used to relate to other cultural art forms.

Whakawhanaungatanga: The arts support social sustainability by building and nurturing communities and relationships through the creation and exploration of art.

Why is this a Big Idea?

Many creative endeavours; art/performance/experiences/outcomes, seek to create social change (including, but not limited to; well-being, propaganda, political, societal, historical, health, and local and global issues). Participating in, and learning about, art should therefore foster an understanding of, and ability to respond as a mode of "creative action". Active participation in the arts can be an opportunity to celebrate diversity, create understanding, and explore self as a way of connecting with others. To understand the social impact of art in context, it is important to acknowledge and reflect on art/performance/experiences/outcomes that are made in hapū/whānau/group/community/global settings with a shared vision.

Taonga Tuku Iho: The arts explore and express Māori cultural identity and contribute to the continuing development and sustainability of tangible and intangible taonga Māori.

Why is this a Big Idea?

Connections can exist between people, places, objects, and narratives of learning over generations that are linked together by taonga, through research, experience, and the creation of art/performance/outcomes. Learners should have the opportunity to explore and understand how taonga can be tangible and intangible, and how this links to creative outcomes. Active participants in the arts in the bicultural context of Aotearoa New Zealand should demonstrate an understanding of the role of taonga within te ao Māori and mātauranga Māori, and the arts' contexts through research and experience.

Significant Learning

Within these Big Ideas sits the Significant Learning. This is the learning that is too important to be left to chance. Due to the nature of Visual Arts as a discipline, aspects of Significant Learning often cross over multiple Big Ideas and the structure of the Visual Arts Learning Matrix reflects this. The Big Ideas are listed in the left-hand column and the Significant Learning next to them, organised into categories of:

- **Visual Arts Context** - Understanding how art is made, viewed, and valued
- **Visual Arts Processes** - Exploring and demonstrating how art practices operate
- **Visual Arts Practice** - Applying visual arts contexts and understanding visual arts processes to make own work.

While it is important for students to have the opportunity to engage with all the Significant Learning, not all of it will be directly assessed. The Learning Matrix should not be thought of as a checklist of individual items to teach. Rather, these are aspects of learning that can be woven together to give students a foundational understanding in the visual arts that will enable them to demonstrate the skills and knowledge necessary for assessment.

Visual Arts Learning Matrix at Curriculum Level 6

Te toi whakairo, ka ihiihi, ka wehiwehi, ka aweawe te ao katoa

Big Ideas - Exemplifying the NZC Arts strands of:

Understanding the arts in Context, Developing Practical Knowledge in the arts, Developing Ideas in the arts, and Communicating and Interpreting in the arts.

Whakapapa: art is a descendant, and a creator, of culture. In Aotearoa New Zealand, we respond to and reflect on our unique te ao Māori foundations, and the ethnically and culturally diverse society we share this land with, in current and historical contexts.

Curiosity, collaboration, courage, critical thinking, and creativity are integral to learning in the arts.

Conventions allow the artist to create a cohesive and fluent artistic expression.

The arts are an aesthetic language through which humans can express their identity, culture, ethnicity, ideas, feelings, moods, beliefs, political viewpoints, and personal perspectives, which can evoke responses.

Ngā Ara Toi: The arts are a medium to explore, discover, and express te reo Māori (language) and ahurea Māori (culture), and acknowledges tikanga as a guide for this.

Whakawhanaungatanga: The arts supports social sustainability by building and nurturing communities and relationships through the creation and exploration of art.

Taonga Tuku Iho: The arts explore and express Māori cultural identity and contribute to the continuing development and sustainability of tangible and intangible taonga Māori.

Significant Learning at Level Six of the New Zealand Curriculum

Visual Arts Context

Understanding how art is made, viewed, and valued - horopaki te ao Māori.

Visual Arts Processes

Explore/demonstrate how art practices operate.

Visual Arts Practice

Applying visual arts contexts and understanding visual arts processes to make own work.

- Identify conventions and how they communicate meanings within established practice.
- Understand how established practice is the use of a set of conventions.
- View and experience artwork in a horopaki (context).
- Understand the role of art within communities.
- Engage in learning that connects to local and authentic contexts.
- Link own and others' art to cultures, in historical and contemporary contexts.
- Demonstrate an understanding of connections that can exist between people, places, and objects.

- Generate, develop, and build upon visual ideas.
- Use a creative thinking process in the production of artwork.
- Respond to feedback in the making of artwork.
- Develop work in order to arrive at an intended outcome.
- Create artwork as a response or as a means of self-expression.
- Demonstrate understanding of art as a mode of creative agency.
- Make artwork as a mode of creative agency.
- Value the process, expected and unexpected outcomes.
- Use conventions and technologies¹ to create artwork.
- Use established practices as a way to learn techniques and processes.

- Research and develop outcomes that reflect on and respond to Aotearoa, New Zealand's unique history.
- Celebrate diversity and create understanding through active participation in the arts.
- Use technical and pictorial conventions from established practice to create effect and/or communicate ideas in own artwork.
- Demonstrate understanding of the role of art through research, authentic experience, and art making.
- Apply understanding of ahurea tuākiri (cultural identity), ethnicity, ideas, feelings, moods, beliefs, political viewpoints, or personal perspectives, and create artwork as a representation of these.

¹ See Glossary of Terms

The Assessment Matrix

The Level 1 Assessment Matrix contains Achievement Standard titles, mode of assessment and credit value. This commentary explains the intentions and rationale for each Achievement Standard.

Conduct a visual arts inquiry into Aotearoa New Zealand’s unique foundations and make connections to own identity - Internal

Explanation of the Standard: This is a practice-based research standard that requires students to use an inquiry process as a source of motivation for the making of artworks. Art is a descendant, and a creator, of culture. In Aotearoa New Zealand, we respond to and reflect on our unique Māori foundations, and the ethnically and culturally diverse society we share this land with, in current and historical contexts. Students will gather and reflect on visual and other information that draws in from their unique foundations.

An inquiry is a student driven approach designed to foster curiosity about the world around them. It encourages connection, exploration, and collaboration by allowing students to pose and solve problems creatively.

Students will make connections to their own identity that may include culture, ethnicity, ideas, feelings, moods, beliefs, political viewpoints, and personal perspectives.

This is an ongoing process that dips in and out of research from established practice and other sources as appropriate, to support the investigation, making it most suitable for internal assessment.

The internal mode of assessment supports opportunities for students to connect to and engage with authentic teaching and learning contexts. The evidence collected for this achievement standard may be collected as part of an ongoing inquiry throughout the year.

Produce and present a significant artwork within an authentic context - Internal

Student evidence for this standard cannot be used for standard ‘Produce a systematic and sustained body of work’.

Explanation of the Standard: The intention of this production standard is to create flexibility and include opportunities for students to engage within or beyond traditional or contemporary art making processes.

The significant artwork is a resolved and considered outcome and is supported by an authentic context that is appropriate to the purpose of the artwork and the practice from which it derives.

The internal mode of assessment supports the provision of a wide range of flexibility for the student in terms of the scale, scope and production modes to be employed. It also supports the provision for a range of presentation modes, providing opportunities for group, collaborative and ephemeral /performance work as well as time-based, site-specific, large scale, interactive, installation and sensory-based art forms. In addition, it enables students to engage with audience participation and response.

Investigate and apply art-making processes and conventions - External

Explanation of the Standard: The intention of this standard is for students to investigate multiple opportunities/options within visual arts. Students will use creative thinking processes to engage with media, methods, and technologies to generate, reflect on, and draw out visual ideas.

This is an ongoing process that dips in and out of research as appropriate to support the practical investigation.

The external mode of assessment ensures students are given the opportunity to be credited for their creative thinking, experimentation, exploration, media and concept development in a way that values the process of art making. It allows the learner to demonstrate evidence of the process explored in order to achieve the final outcome, and reflects the 'learning from example' ethos that contributes to future learning pathways in the visual arts.

The balance in external credits between this investigative application standard and the systematic production external standard, demonstrates to the student and teacher the equal importance of the 'work behind the work' and the more resolved artworks produced in a systematic and sustained body of work.

Produce a systematic and sustained body of work - External

Student evidence for this standard cannot be used for standard 'Produce and present a significant artwork within an authentic context'

Explanation of the Standard: The intention of this standard is for students to produce a coherent body of work that builds upon and refines ideas. Students will use conventions and technologies that are appropriate to the identified way(s) of working in order to arrive at an intended outcome.

The external mode of assessment provides the opportunity for students to be credited for the production of a series of works using conventions commonly employed by artists in their personal practice. Students problem solve, build upon ideas, and refine technical and/or pictorial conventions as they work towards increasingly successful outcomes.

The balance in external credits between this systematic production standard and the investigative application external standard, demonstrates to the student and teacher the equal importance of the development and resolution of creative ideas and the 'work behind the work' explored in investigating and applying art making processes and conventions.

Visual Arts Assessment Matrix at Curriculum Level 6

	Achievement Standard 1	Achievement Standard 2	Achievement Standard 3	Achievement Standard 4
Standard Title	Conduct a visual arts inquiry into Aotearoa New Zealand's unique foundations and make connections to own identity	Produce and present a significant artwork within an authentic context	Investigate and apply art-making processes and conventions	Produce a systematic and sustained body of artwork
Mode of assessment	Internal	Internal	External	External
Credits	5	5	5	5

Glossary of terms

Established practices/tikanga/forms/styles – Visual Arts conventions and outcomes that have been developed and constructed over time.

Visual Arts Inquiry - A student driven inquiry that uses research and exploration of visual arts conventions to solve problems and advance the inquiry.

Unique foundations – the background of individuals, cultures and societies and the context that shapes past and present.

Authentic Context – one that is appropriate to the intention of the artist, purpose of the artwork and the community of practice from which it derives.

Fluency – the student's ability to use their understanding of art-making conventions to creatively and flexibly express their own ideas, in the art-making context.

Technologies – This refers to any technologies and tools used to make art and does not refer specifically to modern or digital technology.