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| **Alternative Evidence Gathering Template – Internal Assessment** | | | | | | | | | | | | | | | |  | |
| These templates must only be used to record student achievement and report results where remote assessment is the only practical option and the collection of direct assessment evidence from students has not been at all possible. ‘Alternative Evidence’ is student evidence for internally assessed standards that has been seen or heard within the teaching and learning programme. These templates do not signal a reduction in what is accepted for each grade, but rather a means of summarising evidence for reporting. These templates must be viewed in conjunction with the standard and assessment advice forwarded to schools to ensure that valid, credible and reliable assessment and learning has occurred before the standard is awarded. While physical evidence of student work does not need to be attached, the assessor decisions made must also be verified internally before reporting results. | | | | | | | | | | | | | | | |
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| Student ID | | Student 1 | | | | | | | | | | | Subject | Visual Arts | | Level | 3 |
| Notes | |  | | | | | | | | | | | Standard No. | 91441 | | Version | 2 |
| Standard Title | | Analyse methods and ideas from established painting practice | | | | | | | | | | | | | | Credits | 4 |
|  | | | | | | | | | | | | |  | | |  | |
| **Achieved** | | | | | | | | | **Merit** | | | | | | **Excellence** | | |
| Analyse methods and ideas from established painting practice. | | | | | | | | | Analyse, in depth, methods and ideas from established painting practice. | | | | | | Critically analyse methods and ideas from established painting practice. | | |
|  | | | | | | | | | | | | |  | | |  | |
| **Key requirements (list):** | | | | | | A | | | M | | | E | **Describe or attach the evidence considered.** | | | **Explain how the judgement was made.** | |
| Identifies, describes and examines features of art works; identifying information related to methods and ideas; and explaining how and why art works are made, viewed, and valued.  Distinguishes similarities and differences between approaches to making art. Research includes at least three artists from at least two sources. | | | | | |  | | |  | | |  |  | | |  | |
| Artists are recognised as belonging to a particular genre, style, convention, or way of working. The investigation of solutions found in established practice involves past and contemporary artworks. | | | | | |  | | |  | | |  |  | | |  | |
| Gathers information from appropriate sources such as gallery or museum; marae; public or private collections; urban and/or natural environment; studio or workshop situations; relevant publications (e.g. books, journals, magazines, catalogues); internet; video; film; slide library; the artists’ works studied; interviews; discussions. | | | | | |  | | |  | | |  |  | | |  | |
| Explains how pictorial/technical features create effects and communicate ideas. | | | | | |  | | |  | | |  |  | | |  | |
| Relates artwork to wider social, personal, cultural and historical contexts. | | | | | |  | | |  | | |  |  | | |  | |
| Supports responses with research information. | | | | | |  | | |  | | |  |  | | |  | |
| Purposefully identifies key information related to methods and ideas.  Gathers information from a range of sources and uses specific examples to support the student’s discussion of particular methods and ideas. | | | | | |  | | |  | | |  |  | | |  | |
| Explains how specific pictorial and technical features create effects and communicate ideas. | | | | | |  | | |  | | |  |  | | |  | |
| Relates artists and artwork to wider social, personal, cultural and historical contexts. | | | | | |  | | |  | | |  |  | | |  | |
| Supports responses with specific research information, such as quotes. | | | | | |  | | |  | | |  |  | | |  | |
| Provides evidence of independent research from a wide range of sources. | | | | | |  | | |  | | |  |  | | |  | |
| Explains how specific pictorial and technical features, and groups of features, create particular effects and communicate personal ideas. | | | | | |  | | |  | | |  |  | | |  | |
| Explains the significance of how and why art works are made, viewed, and valued. Explains complex relationships between selected approaches and placing these relationships within a wider social, political, geographic, or historical context. | | | | | |  | | |  | | |  |  | | |  | |
| Supports responses with specific research information, such as contextualised quotes that support personal insight, evaluation and conclusions. | | | | | |  | | |  | | |  |  | | |  | |
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| **Sufficiency statement** | | | | | | | | | | | | | **Internal Verification** | | | | |
| Achievement | All of A is required | | | | | | | | | | | | Assessor: Date: | | | | |
| Merit | All of A and M is required | | | | | | | | | | | | Verifier: Date: | | | | |
| Excellence | All of A, M and E is required | | | | | | | | | | | | Verifier’s school: | | | | |
| MARK OVERALL GRADE | | | N | A | | | | M | | | E | | Comments: | | | | |

For the purpose of national external moderation:

* only six WORD templates are required where available
* samples are not required to be randomly selected
* there should be one each of N, A, M, E and up to 2 others
* descriptions of evidence and explanations of judgements are not required for all other students, and a spreadsheet may be used.