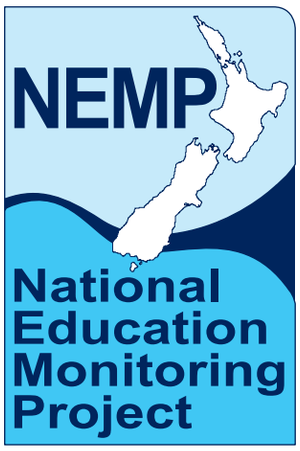
NATIONAL EDUCATION MONITORING PROJECT

Visual Arts

Assessment Results 2007

Jeffrey Smith, Terry Crooks, Lester Flockton
Educational Assessment Research Unit

NEMP Report 45



NEW ZEALAND

Visual Arts

Assessment Results

2007

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NATIONAL EDUCATION MONITORING REPORT 45

MINISTRY OF EDUCATION
Te Tāhuhu o te Mātauranga

NEMP REPORTS

CYCLE 1

1995	1	Science
	2	Art
	3	Graphs, Tables and Maps
1996	4	Music
	5	Aspects of Technology
	6	Reading and Speaking
1997	7	Information Skills
	8	Social Studies
	9	Mathematics
1998	10	Listening and Viewing
	11	Health and Physical Education
	12	Writing

CYCLE 2

1999	13	Science
	14	Art
	15	Graphs, Tables and Maps
	16	Māori Students' Results
2000	17	Music
	18	Aspects of Technology
	19	Reading and Speaking
	20	Māori Students' Results
2001	21	Information Skills
	22	Social Studies
	23	Mathematics
	24	Māori Students' Results
2002	25	Listening and Viewing
	26	Health and Physical Education
	27	Writing
	28	Māori Students' Results

CYCLE 3

2003	29	Science
	30	Visual Arts
	31	Graphs, Tables and Maps
	42	Māori Medium Students' Results
2004	32	Music
	33	Aspects of Technology
	34	Reading and Speaking
	43	Māori Medium Students' Results
2005	35	Information Skills
	36	Social Studies
	37	Mathematics
	38	Māori Medium Students' Results
2006	39	Listening and Viewing
	40	Health and Physical Education
	41	Writing

CYCLE 4

2007	44	Science
	45	Visual Arts
	46	Graphs, Tables and Maps
2008		Music
		Aspects of Technology
		Reading and Speaking
2009		Information Skills
		Social Studies
		Mathematics
2010		Listening and Viewing
		Health and Physical Education
		Writing

Note that reports are published the year after the research is undertaken i.e. reports for 2008 will not be available until 2009.

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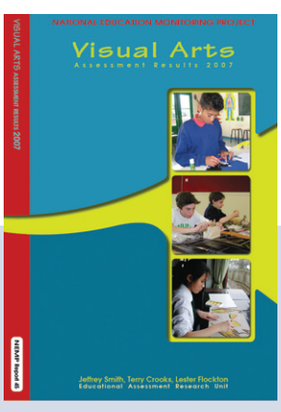

NATIONAL EDUCATION MONITORING REPORT 45

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- members of the Project's National Advisory Committee
- members of the Project's Visual Arts Advisory Panel
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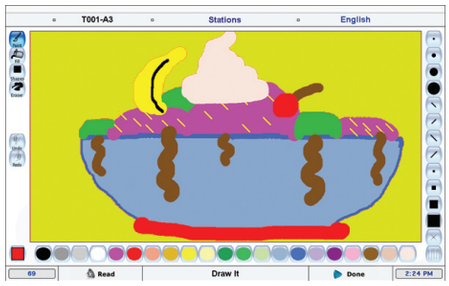
- principals and children of the schools where tasks were trialled
- principals, staff and Board of Trustee members of the 248 schools included in the 2007 sample
- the 2877 children who participated in the assessments and their parents
- the 96 teachers who administered the assessments to the children
- the 44 senior tertiary students who assisted with the marking process
- the 170 teachers who assisted with the marking of tasks early in 2008.

Summary

Overview: The visual arts is one of the most popular subject areas in the New Zealand curriculum, but performance levels on tasks do not always match student enthusiasm. Tasks involving art-making produced fairly consistently low scores at year 4, with very few scores seen in the "very good" to "excellent" range on overall ratings, but there was a substantial increase in performance from year 4 to year 8. The skills in using the medium involved in the task (e.g. working with clay) and capturing finer detail tended to receive the lowest scores, whereas expressiveness and composition received higher scores. In comparing performance on art-making tasks to the 2003 administration, there is little change in the scores at year 4, and a small net improvement at year 8.



Tasks requiring a response and explanation of art presented a somewhat more complicated picture. Students fared well on tasks that called for personal reactions and opinions, with year 4 students often doing nearly as well as year 8 students. However, on tasks calling for analysis and explanation of works of art, year 4 students struggled, but solid growth was seen from year 4 to year 8. In comparing art-responding tasks to the 2003 administration, very slight gains are seen at both year 4 and year 8.

Performance in both art-making and responding to art showed strong differences by ethnic group and by socio-economic status. Pakeha students scored somewhat more highly than Māori students at both year 4 and year 8, with art-responding tasks generally showing a bigger difference than art-making tasks. The difference between Pakeha students and Pasifika students was substantial (favouring Pakeha students), especially at year 4, and especially on art-responding tasks.

Students were surveyed as part of the monitoring, and their responses to the survey provide an interesting contrast to their performance on the tasks. Year 4 students love the visual arts, do "heaps" of it at school, and would like to do more. They believe that they are quite good at art and want to learn more as they grow up. They report that they are doing more art and more different kinds of art than did comparable samples in the 2003 or 1999 assessments. Year 8 students are slightly less enthusiastic, but still quite positive about art. Pasifika students, who have the lowest levels of performance on the tasks, are the most positive about art. Thus, there is a bit of a "disconnect" between students liking the subject area and their performance.

THE NEMP APPROACH TO NATIONAL MONITORING

New Zealand's National Education Monitoring Project commenced in 1993, with the task of assessing and reporting on the achievement of New Zealand primary school children in all areas of the school curriculum. Children are assessed at two class levels: year 4 (halfway through primary education) and year 8 (at the end of primary education). Different curriculum areas and skills are assessed each year, over a four-year cycle. The main goal of national monitoring is to provide detailed information about what children know, think and can do, so that patterns of performance can be recognised, successes celebrated, and desirable changes to educational practices and resources identified and implemented.

Each year, random samples of children are selected nationally, then assessed in their own schools by teachers specially seconded and trained for this work. Task instructions are given orally by teachers, through video presentations, on laptop computers, or in writing. Many of the assessment tasks involve the children in the use of equipment and materials. Their responses are presented orally, by demonstration, in writing, in computer files, or through other physical products. Many of the responses are recorded on videotape for subsequent analysis.

The use of many tasks with both year 4 and year 8 students allows comparisons of the performance of year 4 and 8 students in 2007. Because some tasks have been used twice, in 2003 and again in 2007, trends in performance across the four-year period can also be analysed and reported.

In 2007, the first year of the fourth cycle of national monitoring, three areas were assessed: science, visual arts, and the use of graphs, tables and maps. This report presents details and results of the assessments of students' knowledge, skills and ideas in the visual arts. It is important to note that, for the purposes of this report, "art" is understood to be visual art.

ASSESSING THE VISUAL ARTS

Visual Arts is that part of the curriculum which offers opportunities for developing abilities of personal and social expression through a range of media, forms and techniques. Education in the visual arts is also concerned with developing an appreciation and understanding of the art of others, the ways artworks are looked at, thought about, used and valued. A framework for visual arts education and its assessment is presented in **Chapter 2**. This framework lists important approaches, skills and attitudes appropriate to the two main content strands of making art and responding to art.

MAKING ART

Chapter 3 examines achievement relating to making art. Seven of the 21 art assessment tasks involved students making artworks. The art-making tasks included pencil drawing, pastels, painting, computer-based drawing and clay modelling. Students drew from live and inanimate models, as well as using poetry and video for inspiration.

Students' art-making efforts produced a wide variety of results. Students at year 4 produced works that received global ratings of fair, poor and very poor about 75% to 90% of the time. Year 4 students rarely received global ratings of very good or excellent. Year 8 students fared somewhat better,

receiving marks of very good or excellent 10% to 20% of the time, and marks of fair, poor or very poor about 50% to 70% of the time. Students at both years tended to receive higher marks in terms of composition and expressiveness, and lower marks in details and use of the medium. Furthermore, students typically performed better on art-making tasks when they could look at their efforts and then modify them, such as clay modelling and computer drawing, and somewhat less well on tasks where making changes was more difficult, such as drawing (without a rubber) and pastels.

Three trend tasks were administered to year 4 and year 8 students in both the 2003 and 2007 assessments. At year 4, there is very little difference between the 2003 and 2007 assessments. At year 8, some differences can be seen. Students in 2007 showed improvement over the 2003 cohort on the pastel drawing and the clay modelling, whereas the 2003 cohort received higher marks in the pencil-drawing task. In each of these tasks, the differences were only modest.

RESPONDING TO ART

Chapter 4 examines achievement relating to responding to art. The 14 tasks reported in this chapter involved students in responding to a variety of tasks, including looking at photographic reproductions of works of art, watching videos of artists talking about their craft, and responses to students' personal favourite works of art.

The ability to respond to and discuss art varies greatly among New Zealand school children. At both year 4 and year 8, the whole spectrum of marks is well represented in the tables of results. Although year 8 students generally received higher marks than year 4 students, an interesting pattern emerged with regard to the particular tasks involved. Where tasks call for opinion and affective response to art, the scores for year 4 and year 8 students are quite similar. Where tasks call for explanations and understandings, year 8 students perform substantially better.

Six tasks in the administration had been held back from complete publication in 2003 to be re-administered in 2007. At year 4, three tasks showed slight improvement over 2003, and three tasks were fairly constant over the time period. The gains over 2003 are small, and no particular pattern of gains by task type emerges. At year 8, three tasks show a slight gain over 2003, two show a slight decline and one shows no change.

ART SURVEY

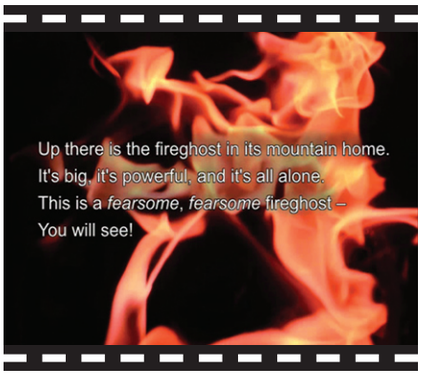
Chapter 5 presents the results of the visual arts survey, which sought information from students about their curriculum preferences, their engagement in visual arts activities, and their perceptions of their achievement and potential in the visual arts.

Visual art remains one of the most popular subjects in New Zealand schools, particularly at year 4. Children report enjoying art, wanting to do more of it at school, having positive self-images with regard to their artistic ability and doing a lot of art on their own at home. At year 4, students report engaging in a wide variety of art activities in school to a greater degree than in 2003 or 1999; otherwise, responses are quite similar to previous surveys. At year 8, a gradual decline in enthusiasm and perception is seen on a number of questions compared to previous years, although the absolute levels are still quite high.

When children were asked to select their three favourite school subjects, visual arts was the second most popular choice for year 4 students (behind physical education) and third most popular for year 8 students (behind physical education and technology). It should be noted that music, dance and drama also received moderate to strong ratings at both years.

Children were asked how often they engage in various aspects of art-making in school (painting, drawing, working with clay, collage, etc.) In year 8, there appears to be little change from prior administrations. At year 4, we see an increase in painting, drawing and collage, and a decrease in group activities. For working with clay and printmaking, more students than in previous samples say they are doing "heaps" of it, but more students are also saying they "never" do it. At year 8, however, there is a slight decline from the previous two surveys in terms of liking art in school, wanting to do more art, thinking one is good at art, etc.

It should also be noted that Pasifika and Māori students tend to give more positive responses to a variety of questions on the survey. Their enthusiasm for art does not align with their scores on the tasks, particularly in the area of responding to art.



PERFORMANCE OF SUBGROUPS

Chapter 6 reports the results of analyses that compared the performance of different demographic subgroups. Five of the subgroups were school-level groupings and the remaining three were individual-level groupings. The school-level groupings of school size, school type (full primary, intermediate, or 7-13), geographic zone and community size were not particularly important in terms of impact on performance. The socio-economic status (SES) of the schools as determined by school decile groupings (high, middle and low), on the other hand, was an important determinant. For year 4 students, there were differences among the three subgroups on 15 of the 21 tasks, including both art-making and art-responding tasks. The basic pattern was the same in almost all instances: students in high decile schools scoring the highest and students in low decile schools scoring the lowest. Students in middle decile schools tended to be slightly closer to high decile schools than low decile schools in performance. For year 8 students, there were differences by decile on eight of the 21 tasks, with a similar pattern of performance seen at year 4, only not as strong. The eight tasks where differences were found were all in responding to art.

The individual-level groupings looked at gender differences, ethnic differences (Pakeha, Māori, Pasifika) and differences by home language (English as compared to a language other than English). Gender differences were small at both years, with girls outperforming boys by a slight margin overall. Pakeha/Māori comparisons showed a mean effect size of 0.28 at year 4 and 0.17 at year 8. These differences are considered to be in the small to moderate range. Differences were larger for responding to art than in making art. Pakeha/Pasifika differences were more substantial. The mean effect size at year 4 was 0.51 and at year 8 was 0.32. These are in the moderate to large range. Again, differences were larger in the area of responding to art than in making art.

There were differences by home language at both year 4 and year 8. At year 4, the mean effect size was 0.24, with students speaking English at home having higher scores. At year 8, the mean effect size was 0.15, again with students speaking English at home having higher scores. Differences at both years were slightly stronger for art-responding tasks than for art-making tasks.

Finally, there were a number of differences on the art survey. Girls tended to be more positive about art than boys. Students in low decile schools reported somewhat fewer opportunities to engage in art than students in high decile schools. At the same time, Pasifika and Māori students reported engaging in a variety of art-making activities at school more than Pakeha students.

1 The National Education Monitoring Project

This chapter presents a concise outline of the rationale and operating procedures for national monitoring, together with some information about the reactions of participants in the 2007 assessments. Detailed information about the sample of students and schools is available in the Appendix.

Purpose of National Monitoring

The New Zealand Curriculum Framework (1993, p26) states that the purpose of national monitoring is *to provide information on how well overall national standards are being maintained, and where improvements might be needed.*

The focus of the National Education Monitoring Project (NEMP) is on the educational achievements and attitudes of New Zealand primary and intermediate school children. NEMP provides a national "snapshot" of children's knowledge, skills and motivation, and a way to identify which aspects are improving, staying constant or declining. This information allows successes to be celebrated and priorities for curriculum change and teacher development to be debated more effectively, with the goal of helping to improve the education which children receive.

Assessment and reporting procedures are designed to provide a rich picture of what children can do and thus optimise value to the educational community. The result is a detailed national picture of student achieve-ment. It is neither feasible nor appropriate, given the purpose and the approach used, to release information about individual students or schools.

Monitoring at Two Class Levels

National monitoring assesses and reports what children know and can do at two levels in primary and intermediate schools: year 4 (ages 8-9) and year 8 (ages 12-13).

National Samples of Students

National monitoring information is gathered using carefully selected random samples of students, rather than all year 4 and year 8 students. This enables a relatively extensive exploration of students' achievement, far more detailed than would be possible if all students were to be assessed. The main national samples of 1440 year 4 children and 1440 year 8 children represent about 2.5% of the children at those levels in New Zealand schools, large enough samples to give a trustworthy national picture.

Three Sets of Tasks at Each Level

So that a considerable amount of information can be gathered without placing too many demands on individual students, different students attempt different tasks. The 1440 students selected in the main sample at each year level are divided into three groups of 480 students, comprising four students from each of 120 schools. Each group attempts one third of the tasks.

Timing of Assessments

The assessments take place in the second half of the school year, between August and November. The year 8 assessments occur first, over a five-week period. The year 4 assessments follow, over a similar period. Each student participates in about four hours of assessment activities spread over one week.

	YEAR	NEW ZEALAND CURRICULUM		
1	2007 (2003) (1999) (1995)	Science Visual Arts Information Skills: *graphs, tables, maps, charts & diagrams*	Communication skills Problem-solving skills Self-management and competitive skills Social and cooperative skills Work and study skills	Attitudes
2	2008 (2004) (2000) (1996)	Language: *reading and speaking* Aspects of Technology Music		
3	2009 (2005) (2001) (1997)	Mathematics: *numeracy skills* Social Studies Information Skills: *library, research*		
4	2010 (2006) (2002) (1998)	Language: *writing, listening, viewing* Health and Physical Education		

Specially Trained Teacher Administrators

The assessments are conducted by experienced teachers, usually working in their own region of New Zealand. They are selected from a national pool of applicants, attend a week of specialist training in Wellington led by senior Project staff and then work in pairs to conduct assessments of 60 children over five weeks. Their employing school is fully funded by the Project to employ a relief teacher during their secondment.

Four-Year Assessment Cycle

Each year, the assessments cover about one quarter of the areas within the national curriculum for primary schools. The New Zealand Curriculum Framework is the blueprint for the school curriculum. It places emphasis on seven essential learning areas, eight essential skills and a variety of attitudes and values. National monitoring aims to address all of these areas, rather than restrict itself to pre-selected priority areas.

The first four-year cycle of assessments began in 1995 and was completed in 1998. The second cycle ran from 1999 to 2002. The third cycle began in 2003 and finished in 2006. The fourth cycle began in 2007. The areas covered each year and the reports produced are listed opposite the contents page of this report.

Approximately 45% of the tasks are kept constant from one cycle to the next. This re-use of tasks allows trends in achievement across a four-year interval to be observed and reported.

Important Learning Outcomes Assessed

The assessment tasks emphasise aspects of the curriculum which are particularly important to life in our community, and which are likely to be of enduring importance to students. Care is taken to achieve balanced coverage of important skills, knowledge and understandings within the various curriculum strands, but without attempting to follow slavishly the finer details of current curriculum statements. Such details change from time to time, whereas national monitoring needs to take a long-term perspective if it is to achieve its goals.

Wide Range of Task Difficulty

National monitoring aims to show what students know and can do. Because children at any particular class level vary greatly in educational development, tasks spanning multiple levels of the curriculum need to be included if all children are to enjoy some success and all children are to experience some challenge. Many tasks include several aspects, progressing from aspects most children can handle well to aspects that are less straightforward.

Engaging Task Approaches

Special care is taken to use tasks and approaches that interest students and stimulate them to do their best. Students' individual efforts are not reported and have no obvious consequences for them. This means that worthwhile and engaging tasks are needed to ensure that students' results represent their capabilities rather than their level of motivation. One helpful factor is that extensive use is made of equipment and supplies which allow students to be involved in hands-on activities. Presenting some of the tasks

on video or computer also allows the use of richer stimulus material, and standardises the presentation of those tasks.

Positive Student Reactions to Tasks

At the conclusion of each assessment session, students completed evaluation forms in which they identified tasks that they particularly enjoyed, tasks they felt relatively neutral about and tasks that did not appeal. Averaged across all tasks in the 2007 assessments, 75% of year 4 students indicated that they particularly enjoyed the tasks. The range across the 117 tasks was from 99% down to 48%. As usual, year 8 students were more demanding. On average, 60% of them indicated that they particularly enjoyed the tasks, with a range across 149 tasks from 95% down to 32%. One task was more disliked than liked, by year 8 students only (a table interpretation task involving New Zealand travelling times).

Appropriate Support for Students

A key goal in Project planning is to minimise the extent to which student strengths or weaknesses in one area of the curriculum might unduly influence their assessed performance in other areas. For instance, skills in reading and writing often play a key role in success or failure in paper-and-pencil tests in areas such as science, social studies, or even mathematics. In national monitoring, a majority of tasks are presented orally by teachers, on video, or on computer, and most answers are given orally or by demonstration rather than in writing. Where reading or writing skills are required to perform tasks in areas other than reading and writing, teachers are happy to help students to understand these tasks or to communicate their responses. Teachers are working with no more than four students at a time, so are readily available to help individuals.

To free teachers further to concentrate on providing appropriate guidance and help to students, so that the students achieve as well as they can, teachers are not asked to record judgements on the work the students are doing. All marking and analysis is done later, when the students' work has reached the Project office in Dunedin. Some of the work comes on paper, but much of it arrives recorded on videotape. In 2007, about 45% of the students' work came in that form, on a total of about 3500 videotapes. The video recordings give a detailed picture of what students and teachers did and said, allowing rich analysis of both process and task achievement.

Four Task Approaches Used

In 2007, four task approaches were used. Each student was expected to spend about an hour working in each format. The four approaches were:

- *One-to-one interview*
  Each student worked individually with a teacher, with the whole session recorded on videotape.
- *Stations*
  Four students, working independently, moved around a series of stations where tasks had been set up. This session was not videotaped.
- *Team and Independent*
  Four students worked collaboratively, supervised by a teacher, on some tasks. This was recorded on videotape. The students then worked individually on some paper-and-pencil tasks.
- *Art-making*
  Four students, supervised by a teacher, worked individually on two art-making tasks. For one task, their clay sculptures were recorded on videotape together with an interview about the sculpture.

Professional Development Benefits for Teacher Administrators

The teacher administrators reported that they found their training and assessment work very stimulating and professionally enriching. Working so closely with interesting tasks administered to 60 children in at least five schools offered valuable insights. Some teachers have reported major changes in their teaching and assessment practices as a result of their experiences working with the Project. Given that 96 teachers served as teacher administrators in 2007, or about 0.5% of all primary teachers, the Project is making a major contribution to the professional development of teachers in assessment knowledge and skills. This contribution will steadily grow, since preference for appointment each year is given to teachers who have not previously served as teacher administrators. The total after 13 years is 1232 different teachers, 68 of whom have served more than once.

Marking Arrangements

The marking and analysis of the students' work occurs in Dunedin. The marking process includes extensive discussion of initial examples and careful checks of the consistency of marking by different markers.

Tasks which can be marked objectively or with modest amounts of professional experience usually are marked by senior tertiary students, most of whom have completed two or three years of pre-service preparation for primary school teaching. Forty-four student markers worked on the 2007 tasks, employed five hours per day for about five weeks.

The tasks that require higher levels of professional judgement are marked by teachers, selected from throughout New Zealand. In 2007, 170 teachers were appointed as markers. Most teachers worked either mornings or afternoons for one week. Teacher professional development through participation in the marking process is another substantial benefit from national monitoring.

In evaluations of their experiences on a four-point scale ("dissatisfied" to "highly satisfied"), 67% to 92% of the teachers who marked student work in 2008 chose "highly satisfied" in response to questions about:

- the instructions and guidance given during marking sessions
- the degree to which marking was professionally satisfying and interesting
- its contribution to their professional development in the area of assessment
- the overall experience.

Analysis of Results

The results are analysed and reported task by task. Most task reports include a total score, created by adding scores for appropriate task components. Details of how the total score has been constructed for particular assessment tasks can be obtained from the NEMP office (earu@otago.ac.nz).

Although the emphasis is on the overall national picture, some attention is also given to possible differences in performance patterns for different demographic groups and categories of school. The variables considered are:

- *Student gender:*
  - male
  - female
- *Student ethnicity:*
  - Māori
  - Pasifika
  - Pakeha (includes all other students)
- *Home language:*
  (predominant language spoken at home)
  - English
  - any other language
- *Geographical zone:*
  - Greater Auckland
  - other North Island
  - South Island
- *Size of community:*
  - main centre over 100,000
  - provincial city of 10,000 to 100,000
  - rural area or town of less than 10,000
- *Socio-economic index for the school:*
  - lowest three deciles
  - middle four deciles
  - highest three deciles
- *Size of school:*
  YEAR 4 SCHOOLS
  - less than 25 year-4 students
  - 25 to 60 year-4 students
  - more than 60 year-4 students

  YEAR 8 SCHOOLS
  - less than 35 year-8 students
  - 35 to 150 year-8 students
  - more than 150 year-8 students
- *Type of school*: (for year 8 sample only)
  - full primary school
  - intermediate school
  - year 7–13 high school

  (some students were in other types of schools, but too few to allow separate analysis).

Categories containing fewer children, such as Asian students or female Māori students, were not used because the resulting statistics would be based on the performance of fewer than 70 children, and would therefore be unreliable.

An exception to this guideline was made for Pasifika children and children whose home language was not English because of the agreed importance of gaining some information about their performance.

Funding Arrangements

National monitoring is funded by the Ministry of Education, and organised by the Educational Assessment Research Unit at the University of Otago, under the direction of Professors Terry Crooks and Jeffrey Smith. The current contract runs until 2010. The cost is about $2.7 million per year, less than one tenth of a percent of the budget allocation for primary and secondary education. Almost half of the funding is used to pay for the time and expenses of the teachers who assist with the assessments as task developers, teacher administrators or markers.

Reviews by International Scholars

In June 1996, three scholars from the United States and England, with distinguished international reputations in the field of educational assessment, accepted an invitation from the Project directors to visit the Project. They conducted a thorough review of the progress of the Project, with particular attention to the procedures and tasks used in 1995 and the results emerging. At the end of their review, they prepared a report which concluded as follows:

> *The National Education Monitoring Project is well conceived and admirably implemented. Decisions about design, task development, scoring and reporting have been made thoughtfully. The work is of exceptionally high quality and displays considerable originality. We believe that the project has considerable potential for advancing the understanding of and public debate about the educational achievement of New Zealand students. It may also serve as a model for national and/or state monitoring in other countries.*
>
> *(Professors Paul Black, Michael Kane & Robert Linn, 1996)*

A further review was conducted late in 1998 by another distinguished panel (Professors Elliot Eisner, Caroline Gipps and Wynne Harlen). Amid very helpful suggestions for further refinements and investigations, they commented that:

> *We want to acknowledge publicly that the overall design of NEMP is very well thought through… The vast majority of tasks are well designed, engaging to students and consistent with good assessment principles in making clear to students what is expected of them.*

Further Information

A more extended description of national monitoring, including detailed information about task development procedures, is available in:

Flockton, L. (1999). *School-wide Assessment: National Education Monitoring Project.* Wellington: New Zealand Council for Educational Research.

2 Assessing the Visual Arts

The visual arts comprise a broad range of conceptual, material, and dimensional forms through which we communicate, learn about ourselves, and make meaning of the world.
(The Arts in the New Zealand Curriculum, 2000)

Art Permeates our Lives

Throughout time people have expressed their understandings of their world through the arts. The visual arts permeate society and culture. They are part of our daily lives and experience. They have the potential to enrich and inform. A visual arts education is concerned with gaining knowledge and learning skills that help us to understand and participate in this important field of human expression.

The Visual Arts and the National Curriculum

Education in the visual arts represents an essential part of the curriculum for all New Zealand school students. It is that part of the curriculum which offers opportunities for developing abilities of personal, social and cultural expression through a range of visual media, forms and techniques. A visual arts education is also concerned with developing an appreciation and understanding of the art of others, the ways artworks are looked at, valued and thought about.

Students learn in, through and about the various forms and processes of the visual arts. Through practical work and a study of others' art, they are learning to make objects and images, to source and develop ideas, and to communicate and interpret meaning. They come to understand visual artworks as social and historical texts as they investigate the contexts in which the visual arts are made, used and valued.

As makers and viewers, students gain knowledge about the content, structure and meaning of art works and develop visual literacy in their representation and "reading" of the visual world. They develop appropriate critical skills and understandings as they analyse and question the parameters of visual arts practice.
(The Arts in the New Zealand Curriculum, 2000)

Skills and Knowledge

Making artworks requires skills of selecting, organising and using materials along with those necessary for creating and forming images that help express and represent the ideas and intentions of the student. Appreciating and understanding the works of other artists requires knowledge of how they work, their purposes, and the influence of the environment on their work and their work on the environment. It also involves a growing ability to see, interpret, comment and respond.

Framework for National Monitoring Assessment of Students' Ideas, Knowledge and Skills

National monitoring assessment frameworks which are developed by the Project's curriculum advisory panels have two key purposes. They provide a valuable guideline structure for the development and selection of tasks, and they bring into focus those important dimensions of the learning domain that are arguably the basis for valid analyses of students' knowledge, understandings and skills.

VISUAL ARTS ASSESSMENT FRAMEWORK 2007

CENTRAL ORGANISING THEME

Students' thinking and skills in making and responding in the visual arts.

MAKING ART

Developing Ideas

- Generating, exploring, selecting and developing ideas and experiences.
- Using a range of sources of information (remembered, imagined, observed, told).
- Expressing thoughts, feelings and perceptions through art.
- Experimenting with and testing ideas and processes.
- Reviewing own work, decisions and options.

Practical Knowledge

- Selecting and using elements, principles and media.
- Using techniques and processes within 2D, 3D, mixed media and time-based art.
- Adapting and refining technical processes and ways of working with tools and materials.
- Interpreting specific cultural approaches.
- Care and conservation of materials and the environment.
- Practising healthy and safe procedures.

RESPONDING TO ART

Communicating and Interpreting

- Describing and explaining personal responses.
- Describing subject matter.
- Identifying and describing the use of elements and principles.
- Identifying media, processes and procedures.
- Commenting on the ways ideas and meanings are conveyed in art works.
- Considering the responses of others.

Understanding Art in Context

- Considering artists' intentions, values, beliefs and feelings.
- Recognising cultural symbols and the artist's personal symbols.
- Investigating social, cultural and historical contexts of art.
- Considering how art is valued in personal and social contexts.
- Understanding how and why art is cared for.

STUDENTS' ATTITUDES

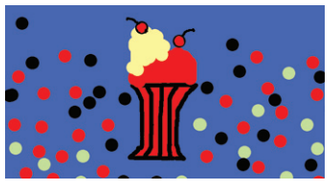
Interest, enjoyment and enthusiasm.
Willingness to explore, create and take risks.
Persistence.
Open-mindedness.
Engagement and self-confidence.

The frameworks are organising tools which interrelate main ideas, processes and attitudes with reference to important learning outcomes. They are intended to be flexible and broad enough to encourage, enable and explore the development of tasks that lead to valid descriptions of what students know and can do.

The ***central organising theme***, "Students thinking and skills in making and responding in the visual arts", is consistent with New Zealand's art curriculum and sets the broad context for tasks. The aims of the curriculum are intended to help students:

- develop practical knowledge in the (visual) arts, exploring and using the elements, conventions, processes, techniques and technologies of the visual arts;
- develop ideas in the arts, individually and collectively, drawing on a variety of sources of motivations to make artworks;
- communicate and interpret meaning in the (visual) arts, presenting and responding to a wide range of artworks;
- understand the arts in context, investigating artworks and the (visual) arts in relation to their social and cultural settings.

(The Arts in the New Zealand Curriculum, 2000)



The ***content aspect*** identifies important abilities for developing ideas, practical knowledge, communicating and interpreting, and understanding art in context in the two key areas of subject matter for a visual arts education: making and responding.

The ***motivation aspect*** of the framework directs attention to the importance of having information about students' interests, attitudes, confidence and involvement in the visual arts, both within and beyond the school setting. Educational research and practice confirm the impact of student motivation on learning and achievement.

The Choice of Art Tasks for National Monitoring

The choice of art tasks for national monitoring is guided by a number of educational and practical considerations. Uppermost in any decision is the central consideration of validity and the effect that a whole range of decisions can have on this key attribute. Tasks are therefore chosen because they provide a good representation of important dimensions of an art education, and also because they meet a number of requirements to do with their administration and presentation. For example:

Consistency

Each task with its associated materials needs to be structured to ensure a high level of consistency in the way it is presented by specially trained teacher administrators to students of wide-ranging backgrounds and abilities, and in diverse settings throughout New Zealand.

Ability Range

Tasks need to span the expected range of capabilities of year 4 and 8 students, allowing the most able students to show the extent of their abilities while also giving the least able the opportunity to show what they can do.

Practical, Accessible

Materials for artmaking tasks need to be sufficiently portable, economical, safe and within the handling capabilities of students. The visual items for responding tasks (reproductions of artists' works, photographs, etc.) need to depict images and contexts that are accessible to students, within the range of their abilities.

Timing

The time needed for completing an individual task has to be balanced against the total time available for all of the assessment tasks without denying students sufficient opportunity to demonstrate their capabilities.

Motivating

Each task needs to be capable of holding the attention and effort of students if they are to produce responses that truly indicate what they know and can do. Since neither the student nor the school receives immediate or specific feedback on performance, the motivational potential of the assessment is critical.

Unbiased

Tasks need to avoid unnecessary bias on the grounds of gender, culture or social background while accepting that it is appropriate to have tasks that reflect the interests of particular groups within the community.

National Monitoring Visual Arts Assessment Tasks

Twenty-one visual arts tasks were administered, using four different approaches. Thirteen tasks were administered in one-to-one interview settings, where students used materials and visual information. One task was presented in a team situation involving small groups of students working together. One task was presented in a station setting where the student worked independently on a computer. Six tasks were attempted in settings where students worked independently on artmaking tasks which involved hands-on use of art materials. All 21 tasks were the same or substantially the same for both year 4 and year 8.

The time allowed for working on each making task was standardised. Students were not expected to produce finished work within the time available, and consequently the marking did not use completion as a criterion. The time required for the responding tasks varied from student to student in the one-to-one approach, depending on the extent to which they were able to comment and elaborate.

Trend Tasks

Nine of the tasks in this report were previously used in identical form in the 2003 assessments. These were called "link tasks" in the 2003 report, but were not described in detail to avoid any distortions in 2007 results that might have occurred if the tasks had been widely available for use in schools since 2003. In the current report, these tasks are called trend tasks and are used to examine trends in student performance levels: whether they have improved, stayed constant or declined over the four year period since the 2003 assessments.

Link Tasks

To allow comparisons of performance between the 2007 and 2011 assessments, ten of the tasks used for the first time in 2007 have been designated link tasks. Results of student performance on these tasks are presented in this report, but the tasks are described only in general terms because they will be used again in 2011.

National Monitoring Visual Arts Survey

Additional to assessment tasks, students completed a questionnaire that investigated their interests, attitudes and involvement in visual arts.

Marking Methods

The students' responses were assessed using specially designed marking procedures. The criteria used had been developed in advance by Project staff, but were sometimes modified as a result of issues raised during the marking. Tasks that required marker judgement and were common to year 4 and year 8 were intermingled during marking sessions, with the goal of ensuring that the same scoring standards and procedures were used for both.

Exemplars

Examples have been chosen that are representative of works that were given high, middle and low range marks. Four exemplars at each level are presented for each art-making task. Commentaries that describe the features and charactertistics of works at each level are given at the beginning of the presentation of the exemplars. They indicate what one might look for in works typical of each of the levels of performance: high, middle, and low.

Task-by-Task reporting

National monitoring assessment is reported task by task so that results can be understood in relation to what the students were asked to do. Examples of student work are given to illustrate the type and range of responses.

Access Tasks

Teachers and principals have expressed considerable interest in accessing NEMP task materials and marking instructions, so that they can use them within their own schools. Some are interested in comparing the performance of their own students to national results on aspects of the curriculum, while others want to use tasks as models of good practice. Some would like to modify tasks to suit their own purposes, while others want to follow the original procedures as closely as possible. There is obvious merit in making available carefully developed tasks that are seen to be highly valid and useful for assessing student learning.

Some of the tasks in this report cannot be made available in this way. Link tasks must be saved for use in four years' time, and other tasks use copyright or expensive resources that cannot be duplicated by NEMP and provided economically to schools. There are also limitations on how precisely a school's administration and marking of tasks can mirror the ways that they are administered and marked by the Project. Nevertheless, a substantial number of tasks are suitable to duplicate for teachers and schools. In this report, these access tasks are identified with the symbol above, and can be purchased in a kit from the New Zealand Council for Education Research (P.O. Box 3237, Welliington 6000, New Zealand).

Teachers are also encouraged to use the NEMP web site (http://nemp.otago.ac.nz) to view video clips and listen to audio material associated with some of the tasks.

How to Read the Tasks and Results

The content, instructions and key resources are shown for each task, as they were presented to the students. Sentences in bold blue are an instruction to the teacher administrator. The students' results are shown in red.

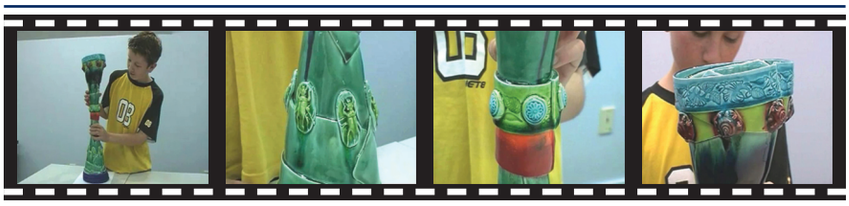
ABOUT THE TASK

WHAT THE STUDENTS READ OR HEARD (BLUE)
MARKING CRITERIA (RED)

PERFORMANCE PATTERNS

Trend Task: Potter

Approach:	One to one
Year:	4 & 8
Focus:	Students can construct a set of questions that would allow them to obtain information from an artist about the artist's work
Resources:	Video recording on laptop computer, picture, recording book



Questions / instructions:

This activity uses the computer.

We are going to see a video of some pottery made by an artist called Katie Gold. Katie lives in a place called Moutere, which is near Nelson. After watching the video, I'm going to ask you to think of some questions that could help you to find out more about Katie's pottery. Watch the video carefully to see how many interesting things you can notice about Katie's pottery.

Click the Potter button. No sound on video. Then show the picture.

Think about what you saw in the video, and have a careful look at the picture. While you are looking at the picture, imagine that you were able to meet Katie, and ask her some questions about her artworks.

Allow time.

Now, let's imagine you could meet with Katie to ask her some questions about her artworks. Try to think of the most interesting questions you can. When you are ready, I'll write down the questions you would ask about her artworks.

I'll read through your questions, and if there are any changes you would like me to make, you can tell me.

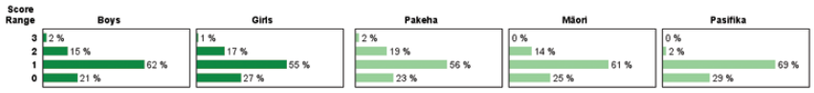
Record any changes offered by the student.

I'm sure Katie will be interested in the questions that you have asked.

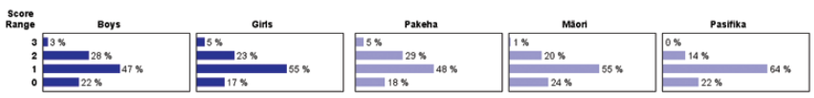
Posed questions about:	% response 2007 ('03) year 4	year 8
inspiration/reason for making vessel, what it's intended use is, who it is for, what it is intended to "say"	31 (27)	58 (58)
why it has that particular shape, those colours and other decorative features	37 (32)	44 (38)
the materials used in making it	40 (34)	28 (24)
the techniques used in making it	73 (71)	65 (68)
how satisfied the artist is with the result	5 (3)	6 (6)
Overall rating of mix and quality of questions: *(likely richness of information resulting)*		
very strong	2 (2)	4 (6)
quite strong	16 (21)	26 (30)
moderate	57 (54)	51 (44)
weak or any other response	24 (24)	19 (20)
Total score: 3	2 (2)	4 (6)
2	16 (21)	26 (30)
1	57 (54)	51 (44)
0	24 (24)	19 (20)

Subgroup Analyses:

Year 4



Year 8



Commentary:

Students had some difficulty in generating questions for a potter after watching a short video about her work. Growth from year 4 to year 8 was modest, with year 4 students focused more on issues of materials and technique, whereas year 8 students asked more about the nature and purpose of the pottery. Pasifika students were less likely to do well on this task than Pakeha or Māori students at both year 4 and year 8. Gender differences were quite small. Performance was similar at both year levels in 2003 and 2007.

Students did this task in a one-to-one setting with a teacher. See page 8 for descriptions of all four approaches used.

What this task was aiming to evaluate.

The resources used in this task.

- 73% of year 4 students in 2007 posed a question about the techniques used by the artist.
- 71% of year 4 students in 2003 posed a question about the techniques used by the artist.
- 65% of year 8 students in 2007 posed a question about the techniques used by the artist.
- 68% of year 8 students in 2003 posed a question about the techniques used by the artist.

The total score is created by adding those marking criteria that seem to capture best the overall task performance. For some tasks this is all of the criteria but for others, it is just one or two of the criteria.

Performance patterns for boys and girls; Māori, Pasifika and Pakeha students, based on their total scores on the task. Note that Pakeha is defined as everyone not included in Māori or Pasifika.

Comments that assist with interpreting the results.

3 Making Art

Overview: Students' art-making efforts produced a wide variety of results. Students at year 4 produced works that received global ratings of fair, poor and very poor roughly 75% to 90% of the time. Year 4 students rarely received global ratings of very good or excellent. Year 8 students fared somewhat better, receiving marks of very good or excellent 10% to 20% of the time, and marks of very poor or poor on about 10% to 30% of their products. Students at both years tended to receive higher marks in terms of composition and expressiveness, and lower marks in details and use of the medium. Furthermore, students typically performed better on art-making tasks when they could look at their efforts and then modify them, such as clay modelling and computer drawing, and somewhat less well on tasks where making changes was more difficult, such as drawing and pastels.

Details of the Tasks Administered

Seven of the 21 art assessment tasks involved students making artworks. The art-making tasks included pencil drawing, pastels, painting, computer-based drawing and clay modelling. Students drew from live and inanimate models, as well as using poetry and video for inspiration. Students were asked to demonstrate their skills in using particular media and techniques to produce individual expressive statements relevant to the themes given in the tasks. Each student worked independently on two or three of the art-making tasks. All seven of the art-making tasks were identical for year 4 and year 8 students.

Three of these are trend tasks (fully described with data for both 2003 and 2007), one is a released task (fully described with data for 2007 only) and three are link tasks (to be used again in 2011, so only partly described here).

The information provided for each trend and released task includes:

- full description of the task
- charts showing the distribution of marks given on global rating scale as well as for various aspects and characteristics of the childrens' works
- graphs breaking down performance by gender and ethnicity for year 4 and for year 8
- examples of student work selected from the top, middle and low ranges on the global rating scale. Additionally, commentaries describe the essential characteristics of the works that led to the ratings they received.

Full task descriptions are not provided for the three link tasks.

Comparing Results for Year 4 and Year 8 Students

Year 4 students showed substantial difficulty with most of the art-making tasks. Although some of the work at year 4 was quite good, on most tasks over half of the students were in the poor to very poor range on the global ratings, and very few (less than 10%) were in the very good to excellent range. Marks of poor to very poor constituted over 50% of the cases on each task except the computer-based "Draw It" task. Use of the medium was particularly troublesome for year 4 students, perhaps reflecting a lack of experience in working with different types of media. At year 8, scores improve markedly in the use of media, as well as in terms of global ratings. It appears that year 8 students are more experienced in the media and better able to express their ideas. Still, the number of year 8 students receiving marks in the very good to excellent range never rose above 20%.

Trend Results: Comparing 2003 Results With 2007

Three trend tasks were administered to year 4 and year 8 students in both the 2003 and 2007 assessments. For each task administered at both years, the percentage of students receiving marks in the top half of each of the five rating components was compared from 2003 to 2007. At year 4, there is very little difference between the 2003 and 2007 assessments. Students in 2007 performed better on 10 of the 15 task components. Students in 2003 performed better on four components and there was no difference on one component. The net increase from 2003 to 2007 was 1%. At year 8, some differences can be seen. Students in 2007 showed improvement over the 2003 cohort on the pastel drawing (on all five components) and the clay modelling (on all five components), whereas the 2003 cohort received higher marks in the pencil drawing task (on all five components). In each of these tasks, the differences were modest.

Trend Task: Kiwi Pencil Drawing

Approach:	Independent	Year:	4 & 8
Focus:	Students can use drawing processes to describe the main features and form of a displayed object	Time:	15 mins
Resources:	Kiwi; 4 4B pencils; 4 B4 cartridge paper; bag of leaves; 4 tote trays; cardboard bases; 4 3-point position bases; (no erasers)		

Questions / instructions:

On each student's desk place one 4B pencil, one kiwi (positioned on a 3-point base), and one piece of B4 cartridge paper.

Note: Place the model in the centre of the student's table, behind the drawing board. Note that the kiwi is to remain in its assigned position throughout the drawing activity.

In this activity you are going to make a drawing of the kiwi standing on the leaves, just as you see it in front of you.

Before you start you might like to have a closer look at the kiwi. You can do that now, but please handle it carefully.

Allow students to pick up and examine the model. Then ensure that the model is placed back in the correct position.

For this activity, it is important that you don't touch the kiwi or change its position while you are making your drawing.

Make sure it is left in the same position all of the time.

Try to make your drawing of the kiwi and what it is standing on as real as you can - just as you see it. And remember what it feels like.

It's a good idea to start with very light lines, then to make them clearer when you are satisfied with the way you have drawn them.

You don't need to use a rubber. Just change your lines if you want to make changes.

You have **15 minutes** to make your drawing. I want you to use all of that time on your drawing so that it's as good as you can make it.

Don't worry if you don't actually finish your drawing in the 15 minutes. Just do your very best work. You can start now.

After 10 minutes:

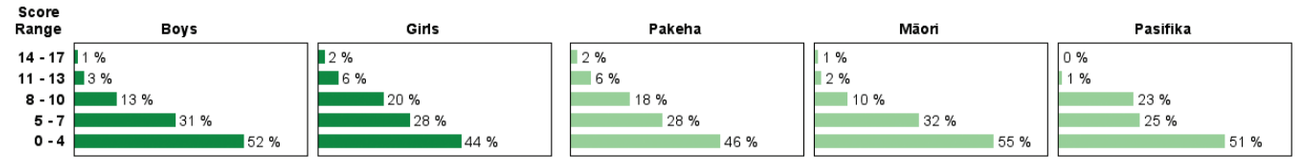
You have had 10 minutes so far. You have five minutes left for drawing the kiwi standing on the leaves.

	% response 2007 ('03) year 4	year 8
Main features recorded: *[Main body parts/features observed and recorded (e.g. beak, eyes, feet, body shape); different parts appropriately shaped and in reasonable proportions.]*		
highly developed	1 (3)	10 (14)
moderately developed	24 (21)	41 (49)
slightly developed	55 (70)	44 (34)
under developed	21 (7)	5 (3)
Dimensional quality/3D aspect: *[Shading/perspective (e.g. as indicated by treatment of the leaves).]*		
highly developed	2 (4)	11 (13)
moderately developed	12 (9)	31 (32)
slightly developed	38 (41)	45 (37)
under developed	49 (47)	13 (18)
Detail: *[Fine detail of features observed and included (e.g. feet, bark, feathers, eyes); appropriate tonal marking, textures, patterns and lines.]*		
highly developed	1 (0)	9 (12)
moderately developed	15 (20)	37 (38)
slightly developed	61 (53)	49 (43)
under developed	24 (27)	5 (7)

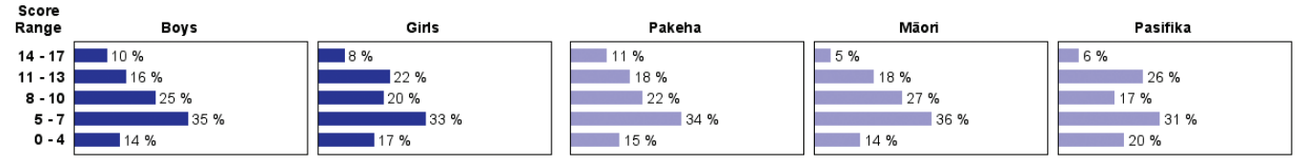
		% response 2007 ('03) year 4	year 8
Expressiveness: *[Lifelike quality; confident treatment; enriched through subtle individual interpretation.]*			
highly developed		2 (4)	11 (15)
moderately developed		20 (11)	35 (37)
slightly developed		54 (50)	47 (35)
under developed		25 (34)	8 (13)
Global rating:	excellent	0 (0)	2 (1)
	very good	2 (1)	8 (8)
	good	9 (10)	25 (30)
	fair	31 (29)	32 (35)
	poor	38 (32)	30 (17)
	very poor	21 (29)	3 (9)
Total score:	14–17	1 (1)	10 (10)
	11–13	5 (6)	19 (26)
	8–10	16 (12)	23 (20)
	5–7	29 (34)	34 (27)
	0–4	48 (47)	15 (18)

Subgroup Analyses:

Year 4



Year 8



Commentary:

Students found the task of drawing a kiwi from a model fairly challenging. Although there were some very good to excellent renderings of the kiwi at both year 4 and year 8, there were far more drawings rated in the very poor to poor categories, particularly at year 4. Students had difficulty in making the kiwi look three dimensional, and often ignored finer details in their work. There was growth seen from year 4 to year 8, but only 10% of year 8 students received a global rating of very good (8%) or excellent (2%). Drawings from girls received overall higher ratings than boys at year 4, and Pakeha students outperformed Māori students at year 4. No other differences approached statistical significance. Performance in 2007 was overall quite similar to 2003.

Kiwi Pencil Drawing : Exemplars

DISCUSSION :

HIGH RANGE:

The task calls for careful observation skills and the ability to use pencil to suggest form and texture. In this sample, students are achieving contrasting mark making for feathers, beak, legs, bark and leaves. Attention has been given to the orientation of the kiwi, the way its weight is distributed on its sturdy legs and the balance of its overall proportions. The kiwi securely stands in a contrasting forest floor that makes sense spatially.

Year 8

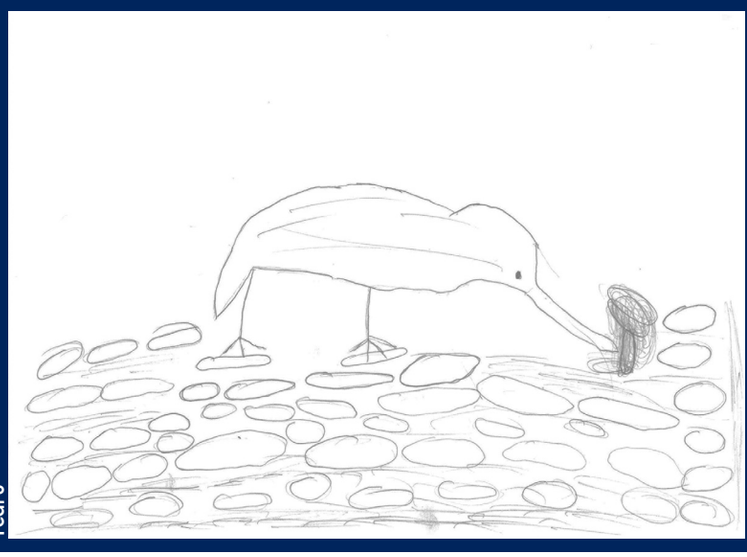
MID RANGE:

The visual links to the task are clear. However, in the mid-range sample often some aspects in each drawing are well observed while others remain undeveloped or uninformed by observation. Feathers and other surfaces may be given approximations and symbolic mark making to suggest texture. Individual leaves may be given careful but standardised shapes or summarised in random marks. This results in spatial ambiguity, some awkwardness of shape and a lack of overall coherence in the drawing.

Year 4

LOW RANGE:

While a kiwi bird in some kind of leafy enclosure may be indicated, students within this range were consistent in producing a personal symbol using a visual summary rather than careful observation. One might expect at year 4 the transition between personal symbol and observation still to be taking place. It would appear that by year 8, at least for some students, their cumulative drawing experiences have lacked the opportunity, challenge and support for further development.



Year 8

HIGH :

Year 4

Year 8

Year 8

Kiwi Pencil Drawing : Exemplars

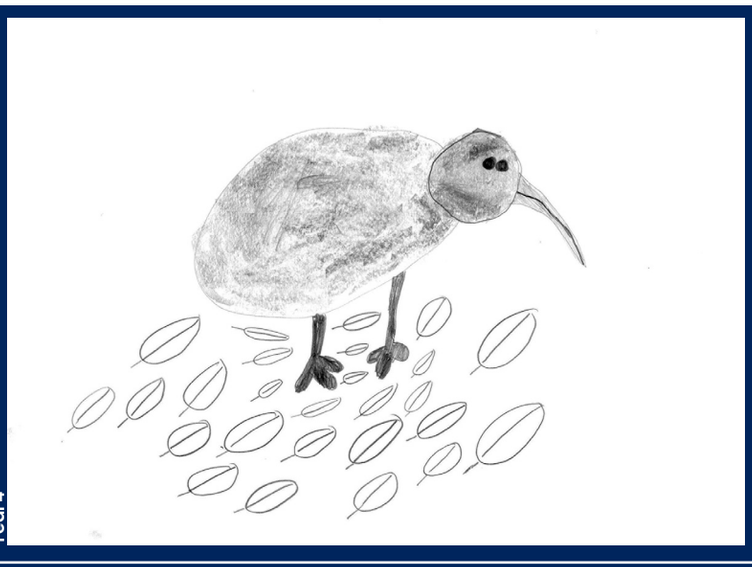
MID :

Year 4

Year 8

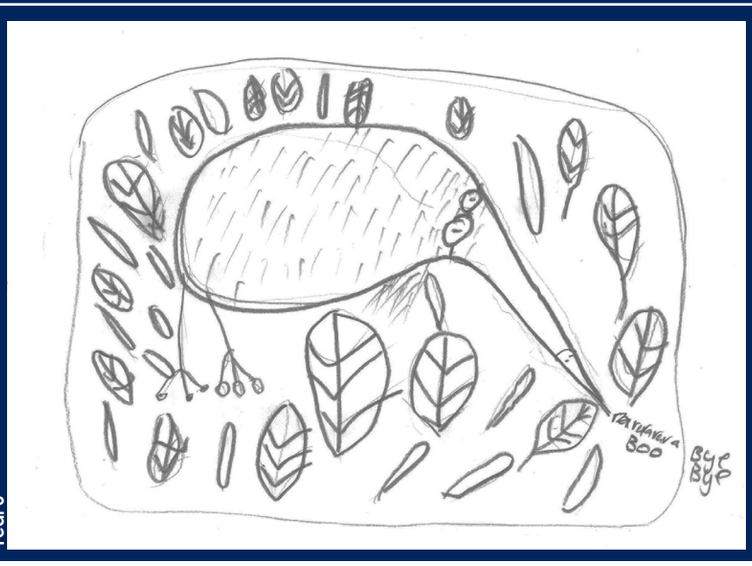
Year 8

LOW :



Year 4

Year 4



Year 8

Trend Task: Fireghost

NEMP Access Task

Approach:	Independent	Year:	4 & 8
Focus:	Students can produce an expressive coloured pastel drawing based on an imaginative idea	Time:	20 mins
Resources:	Video recording on laptop computer; 4 sets of 12 oil pastels; 4 sheets A3 grey sugar paper; cardboard bases; 4 A1 Polythene desk covers		

Questions / instructions:

[Continuous video of flame, behind changing text of poem.]

VIDEO VOICEOVER:

Up there is the fireghost in its mountain home.
It's big, it's powerful, and it's all alone.
This is a fearsome, fearsome fireghost –
You will see!

It gobbles wood as it creeps and roams.
It scorches the ground and reddens the stones.
It's a hungry, hungry fireghost –
You will see!

Its creeping fingers are growing and growing,
Its wispy hair is blowing and blowing.
This is a wild, wild fireghost –
You will see!

Its glowing eyes and smearing hands
Throw bright and burning sparks across the land.
It's a crackling, sparkling fireghost –
You will see!

This activity uses the computer.

On each student's table place a sheet of grey sugar paper on a cardboard under-surface, and a set of 12 pastels.

In this activity you are going to make a picture of a Fireghost using pastels. To help you think about ideas for your picture, we'll begin by listening to a recording of a poem about the *Fireghost*.

Click the *Fireghost* button.

Try to use the pastels in ways that make your colours and shapes bright, bold and colourful. You can get different effects in your colours and shapes by using the pastels on top of each other. You can blend, mix rub and smudge different colours in all sorts of interesting ways.

Remember, you are going to make a picture of a fireghost. Try to draw it so that it's like the fireghost that was described in the poem.

We'll watch the video again, then you can start your drawing.

Click the *Fireghost* button.

Try to make your fireghost really big, and use most of your paper. You need to work quite quickly on your drawing to do as much as you can in 20 minutes.

You can start now.

After 15 minutes of drawing time.

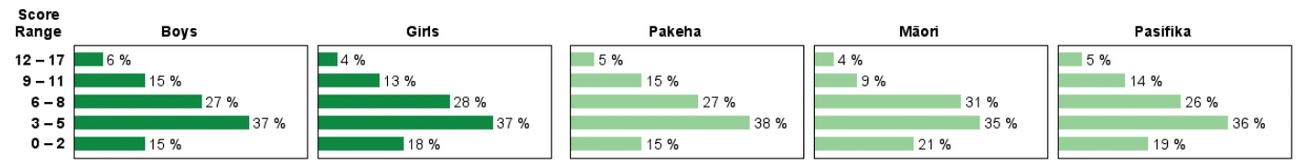
You have five minutes left for your drawing. Use all of your time to make a bright, bold and colourful drawing.

	% response 2007 ('03) year 4	year 8
Expressiveness: *[Image appropriate to task (big, wild, all alone fireghost); strength, vitality and colour; movement/dynamism/crackling/sparkling; imagination/avoidance.]*		
highly developed	4 (5)	9 (8)
moderately developed	25 (19)	36 (30)
slightly developed	51 (55)	44 (45)
under developed	20 (21)	12 (18)
Composition: *[Use of whole pictorial space; appropriate context; arrangement of images - balance.]*		
highly developed	5 (8)	11 (10)
moderately developed	30 (25)	38 (30)
slightly developed	49 (49)	42 (47)
under developed	16 (18)	9 (13)
Detail: *[Finer details included (e.g. creeping fingers, wispy hair, glowing eyes, scorching/reddening)*		
highly developed	1 (4)	6 (0)
moderately developed	17 (18)	27 (23)
slightly developed	52 (47)	47 (47)
under developed	30 (31)	20 (30)

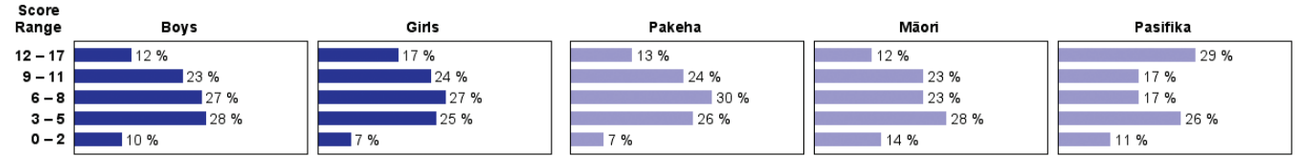
		% response 2007 ('03) year 4	year 8
Use of media: *[Technical control of pastel media to achieve a range of mark making.]*			
highly developed		2 (5)	6 (4)
moderately developed		14 (19)	31 (25)
slightly developed		56 (54)	50 (50)
under developed		29 (22)	14 (22)
Global rating:	excellent	0 (1)	1 (1)
	very good	3 (4)	10 (10)
	good	11 (13)	22 (17)
	fair	30 (30)	33 (26)
	poor	42 (37)	30 (41)
	very poor	14 (16)	5 (5)
Total score:	12–17	5 (7)	14 (13)
	9–11	14 (14)	23 (19)
	6–8	28 (29)	28 (21)
	3–5	37 (30)	26 (35)
	0–2	16 (21)	8 (12)

Subgroup Analyses:

Year 4



Year 8



Commentary:

Creating a "fireghost" based on an evocative poem proved difficult for the year 4 students, but year 8 students were more successful on the task. The use of pastels was troublesome for students in both years, with most students getting marks of "under developed" or "slightly developed". Students also had difficulty in communicating fine details in their works. They were stronger at the overall composition and the expressiveness of their drawings. Peformance in 2007 was very similar to performance in 2003.

Fireghost : Exemplars

DISCUSSION :

HIGH RANGE:

When encouraging artwork from imagination, it is important that the language used evokes a range of sensory responses. The fireghost poem evokes emotions, sights, tactile and kinaesthetic memories; fear and power, hunger and stealth, "glowing eyes" and "smearing hands". In this high-end sample, aspects of these have been built upon and developed into personal imagery. The medium of pastel, too, plays its part through possibilities for indicating "glowing", movement gestures, and range and density of colours. These students moved beyond the suggestion of a flame to bring a more defined form that still suggests the power and elusiveness of fire.

Year 4

MID RANGE:

Artwork at mid range is dominated by the use of a limited red-orange palette to depict fire. Some students did reach outside the predictable for contrasting colours. Static forms that are not strongly evocative, along with images that tend to be fragmented or stationary are typical of performance at this level.

Year 8

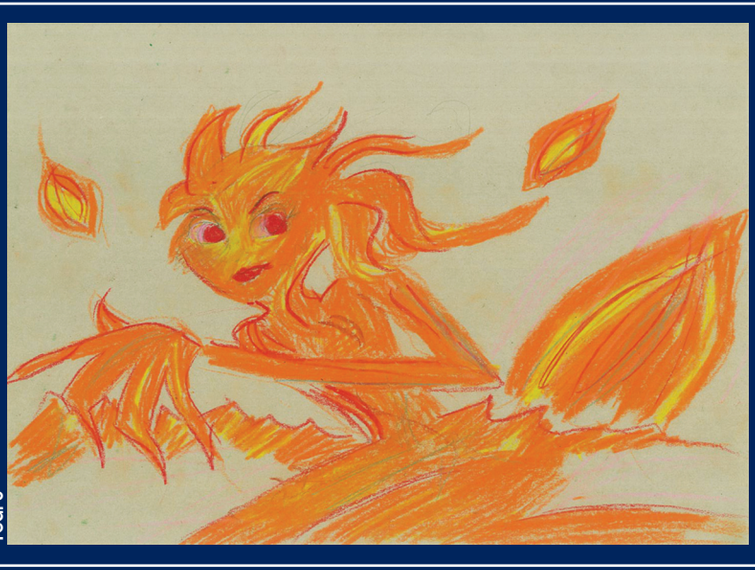
LOW RANGE:

The context of fire is alluded to. Additionally there are eyes or simple ghost-like conventional forms in some works. The use of the media is tentative and usually does not explore a range of marks, colour mixing or pressure.

Year 4

HIGH :

Year 4



Year 8

Year 8

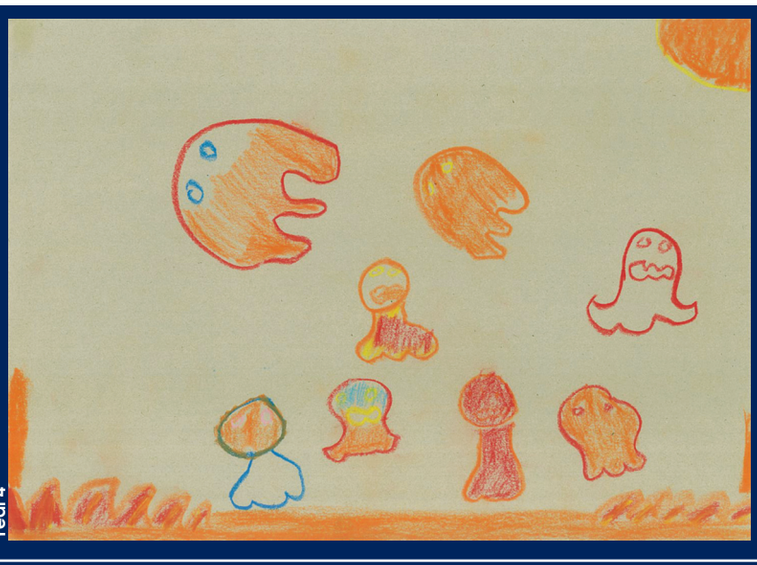
MID :

Year 4

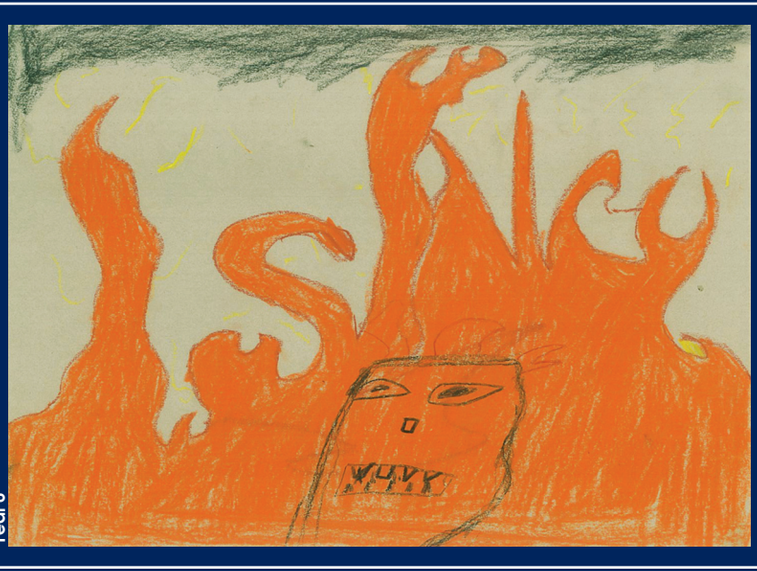
Year 4

Year 8

LOW :



Year 4



Year 8

Year 8

Trend Task: Clay Person

NEMP Access Task

Approach:	Independent	Year:	4 & 8
Focus:	Students can use the medium of clay to create a three-dimensional form	Time:	40 mins
Resources:	4 blocks of clay; 4 pointed dowel sticks; 4 A1 polythene desk covers; 4 white plastic bases; 4 ice block sticks; 4 wooden steps; 4 A4 white drawing paper; 4 4B pencils; 4 cue cards; 4 dampened sponge (NOT water)		

Questions / instructions:

Arrange four independent (non-interactive) work spaces, each with its own set of materials.

In this activity you are going to work with clay. Before you start I'll explain what you are going to do, so don't touch anything on the tables yet.

You are going to use your block of clay to make a person on the steps. When you make the person, try to remember two things:

- Use as much of the clay as you can.
- Make your person in an interesting way so that it is touching all of the steps.

To help you to plan and think about what your person might look like, you might want do a quick drawing of your person on the steps before you start to make it. If you want, you can spend up to 10 minutes on your drawing. (Note – drawing optional?)

Now let's think about the person. This card has some ideas to help you to think about what you will be doing.

Show card and read to students.

You can use your fingers and the things on your table to shape and design your person. You will have about 40 minutes altogether. I will let you know when you have had 10 minutes for the quick drawing. Later on we will take video photos from different angles of your person on the steps.

Remember, try to make the person look really interesting from all directions, and make it so that it touches all of the steps. You can start now.

When 10 minutes is up:

So far you have had 10 minutes, and you have another 30 minutes to make your person. If you've been drawing, you should stop that now, and start working with the clay. When you are making your person, turn the steps around every now and then to see what the person is looking like from different angles.

When a further 15 minutes is up:

You have 15 minutes left for making your model. Remember to turn your model around every now and then to see what the person is looking like from different angles.

When the final 15 minutes is up:

It's time to stop making your person now. Make sure it is resting on the steps and ready for us to take some video photos of it.

When students have finished modelling:

Later on I will ask you to come back and talk about your clay person.

INTERVIEW (not marked):

Place the clay model in front of the student.

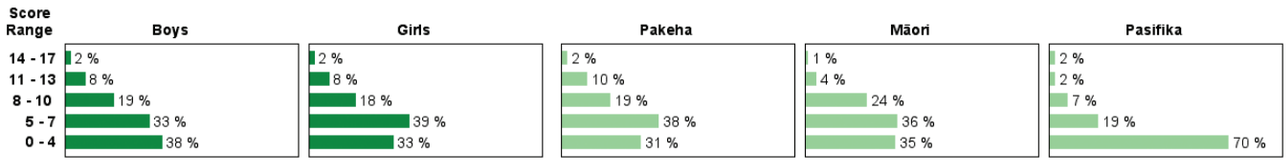
1. Have you ever used clay for modelling before?
2. ***If yes***: About how long ago?
3. What ideas for this model did you have when you started?
4. Were there any ideas that just came to you when you were using the clay? Describe these to me.
5. What things have you done to try to make your clay person interesting?
6. What parts of your clay person are you most happy with? Why?
7. If you had more time or could try again, is there anything you might want to change or do differently?
8. What's easier for you – drawing a person sitting down, or modelling a person with clay?
9. Why do you think that?

	% response 2007 ('03) year 4	year 8
Expressiveness: *[Does it look like a person? Who might the person be? Is the person young or old? How has the person been made to look interesting? What is the person doing?]*		
highly developed	5 (5)	23 (18)
moderately developed	29 (24)	41 (41)
slightly developed	49 (49)	30 (35)
under developed	17 (22)	7 (7)
Composition: *[Have they used most of the clay? Is the person touching all steps? Does the person look the right size for the steps? Is the person arranged effectively on the steps? Does it look interesting from all angles?]*		
highly developed	3 (3)	19 (13)
moderately developed	28 (22)	40 (43)
slightly developed	54 (56)	36 (41)
under developed	16 (19)	5 (4)
Details: *[Appropriate features, e.g. hair, facial features (ears, eyes, nose, mouth, hands and feet, fingers and toes); clothes and footware.]*		
highly developed	3 (3)	13 (11)
moderately developed	21 (19)	38 (34)
slightly developed	54 (52)	42 (44)
under developed	22 (26)	8 (11)

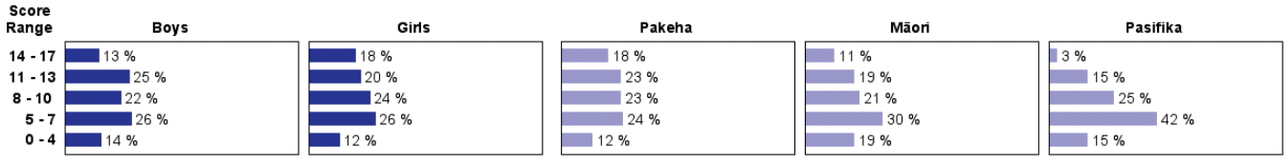
		% response 2007 ('03) year 4	year 8
Structural skills: *[Is the person three dimensional rather than flat? Will the model hold together? Is the model stable on the steps?]*			
highly developed		1 (1)	10 (6)
moderately developed		17 (11)	37 (29)
slightly developed		54 (63)	43 (57)
under developed		28 (25)	10 (8)
Global rating:	excellent	0 (0)	4 (1)
	very good	3 (2)	16 (13)
	good	11 (11)	26 (26)
	fair	33 (34)	29 (37)
	poor	36 (38)	21 (20)
	very poor	16 (15)	4 (3)
Total score:	14–17	2 (2)	15 (10)
	11–13	8 (3)	22 (17)
	8–10	19 (21)	23 (29)
	5–7	36 (37)	26 (33)
	0–4	35 (37)	13 (10)

Subgroup Analyses:

Year 4



Year 8



Commentary:

Students were fairly successful in creating clay people perched in some fashion on a set of steps. The marks for the clay sculpture were higher overall than for the other art-making tasks. This may have to do with the ease with which students can assess their work and make modifications as they go along. Students were strongest in the areas of expressiveness and composition, and somewhat weaker in details and structural skills (a number of arms fell off during the interview portion of the task). There was notable improvement from 2003 to 2007 at year 8.

Clay Person : Exemplars

DISCUSSION :

HIGH RANGE:

The media handling is confident, joins are secure and the features of the body are built from clay rather than drawn into it. There is a clear sense of a three-dimensional person occupying space. The work may explore arrangements other than frontal symmetry. Yet, even when using such symmetry, care is taken for interesting viewpoints right around the person. Opportunities to develop personality in the model are explored through clothing and additional items. These details contribute to rich "stories" of a variety of characters paused at their common resting place: the skate-boarder, teenager "hanging out", burdened shopper, old lady befriended by cats, and teenager reading a book.

Year 4

MID RANGE:

Joins are secure and there is a clear sense of the figure occupying the given space. The coil or slab nature of the clay when left unelaborated can suggest a strong "presence" that sometimes doesn't carry through in the details. The features may be given scant attention with attempts only to draw into, rather than model, the clay. The character and mood are approached tentatively without care to elaborate surfaces or details. Most figures are squashed into right angles and presented very squarely to a frontal viewer. The provided "steps" appear to awkwardly dominate the maker's arrangement possibilities. Some attempts explore a more fluid pose although there are often limits to the interest from more than one viewing point.

Year 8

LOW RANGE:

The difficulty for this range is in constructing a visually coherent figure. Dismemberment, fragmentation and the use of a coil to draw a clay line are often seen. This could be viewed as a familiarity with processes met in flat drawings and perhaps a lack of experience with three-dimensional materials. The context of the steps is just another hurdle for these makers who simply drape their shapes across them or place loosely related fragments on each level. While the maker may have a coherent story behind their character, this has not been translated into the language of form and clay.

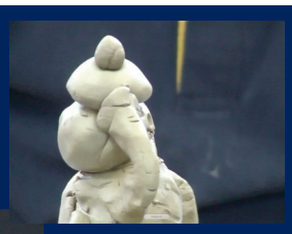
Year 8

HIGH :

Clay Person : Exemplars

MID :

Year 4



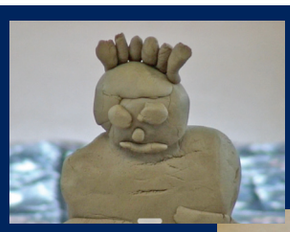
Year 4

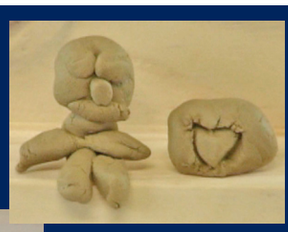
Year 8

Year 8

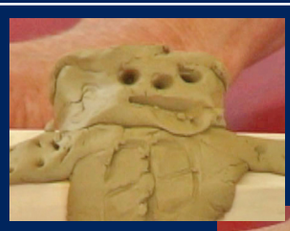
LOW :

Year 4



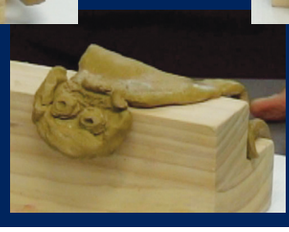


Year 4



Year 8

Year 8



Task: Draw It

Approach:	Station	Year:	4 & 8
Focus:	Students are able to make a composition using a computer drawing program	Time:	10 mins
Resources:	Computer program on laptop computer, *Draw It* instruction booklet		

Questions / instructions:

This activity uses the computer.

Click on the button that says *Draw It*.

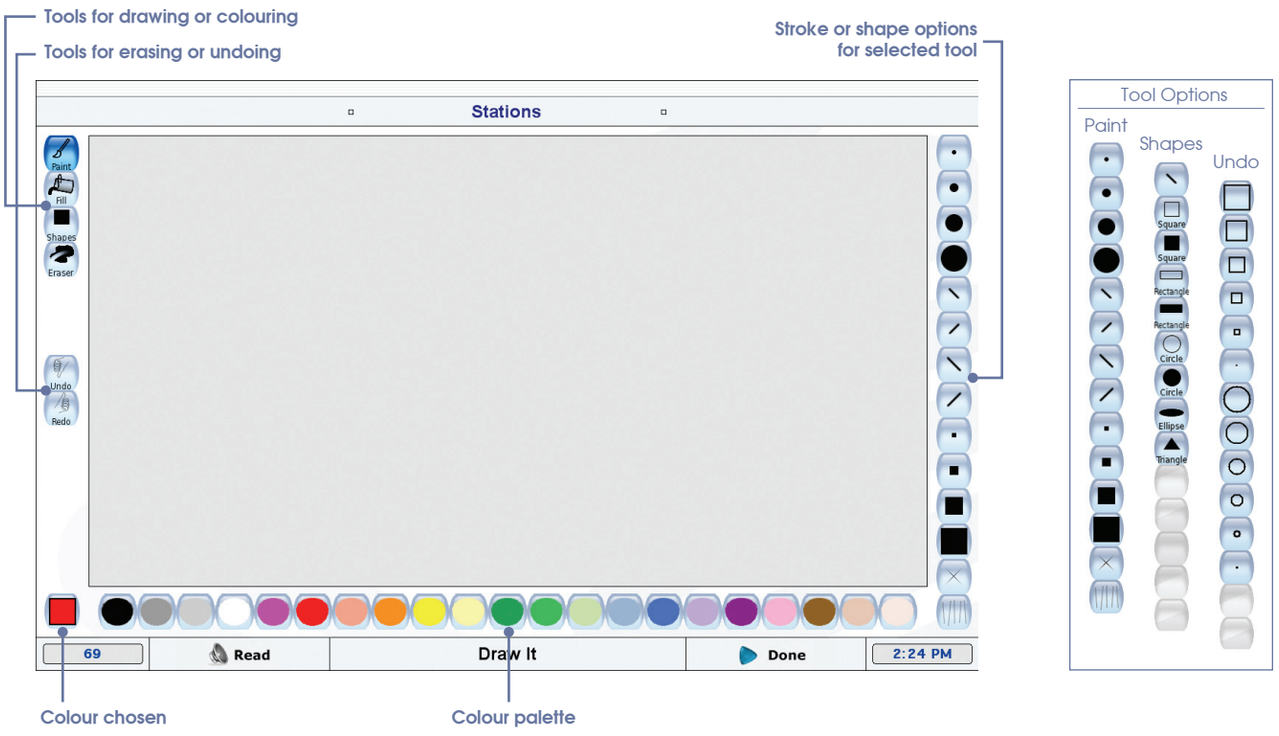
You are going to draw a picture on the computer. The booklet shows the different drawing tools you can use.

Your picture is to show a really delicious ice-cream sundae – that someone would love to see and eat.

As you draw, experiment with colours, marks and shapes.

You have **10** minutes.

On-screen workspace: *(illustrated further in instruction booklet)*

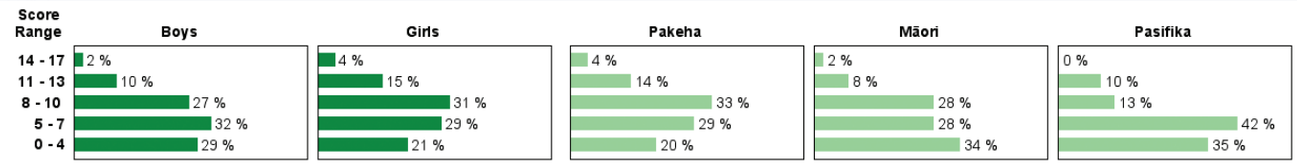


	% responses y4	% responses y8
Expressiveness: *[Communication of idea of a delicious ice-cream (sundae intended, but cone also ok); visual appeal/festivity.]*		
highly developed	6	15
moderately developed	36	48
slightly developed	42	32
under developed	17	5
Composition: *[Use of space; sense of coherence (varied components of ice-cream look like they belong together).]*		
highly developed	5	19
moderately developed	38	49
slightly developed	46	27
under developed	11	6
Detail: *[Elaboration and extension (details included to good effect); forms and shapes well defined (edge detail).]*		
highly developed	3	13
moderately developed	35	43
slightly developed	45	38
under developed	17	6
Use of medium: *[Use of tools and colour palette; variety and control of mark making.]*		
highly developed	2	8
moderately developed	29	49
slightly developed	56	40
under developed	13	4

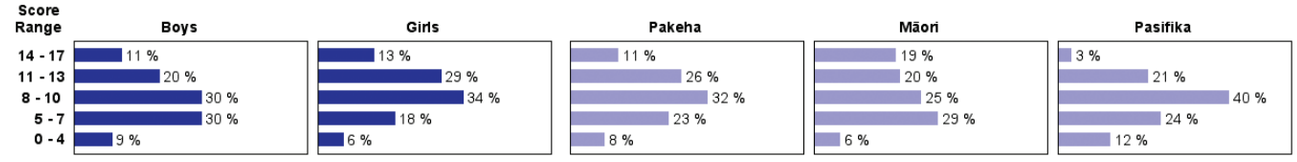
		% responses y4	% responses y8
Global rating:	excellent	0	1
	very good	6	11
	good	18	31
	fair	41	37
	poor	28	15
	very poor	8	5
Total score:	14–17	3	12
	11–13	12	24
	8–10	29	32
	5–7	30	24
	0–4	25	8

Subgroup Analyses:

Year 4



Year 8



Commentary:

Students varied in their ability to produce a composition of an ice-cream sundae using a computer drawing program. Some of the drawings showed a lack of familiarity with the use of the computer to draw, while others showed remarkable dexterity and ingenuity. There was moderate growth in performance from year 4 to year 8. Girls outperformed boys at both years, and Pasifika students performed less well than other students on this task at both years.

DISCUSSION :

HIGH RANGE:

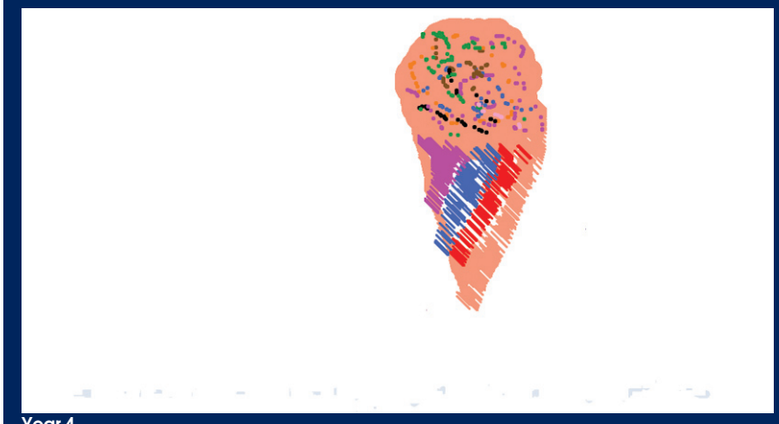
These delicious ice-cream sundaes have high visual appeal. This is sometimes achieved through festive mark making or careful colour choices that give overall coherence to the image. The way in which different ingredients fit together shows thoughtful spatial awareness and use of contrasting textures. Other images shine through the restrained use of drawing effects that are repeated and thus give unity to the overall image.

Year 4

MID RANGE:

The skills of drawing shape and combining elements together in space are not as confident but the achieved images clearly link to the task. At this level, many students reverted to the use of text to communicate their intent. This perhaps reflects a lack of confidence in the recognisability of their image. It is pleasing to see humour emerging in the effects of dribbling ice-cream and the awareness of different textures.

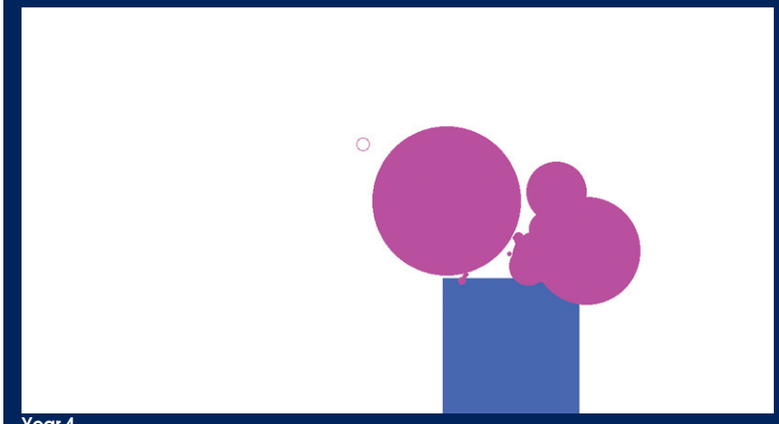
Images are often smaller than the space allows for. This often indicates a tentative approach to a visual problem.



Year 4

LOW RANGE:

In this sample there is limited control of the medium to produce recognisable form or sense of occasion. Students may be struggling with new media. Often, use of the computer for graphics encourages a dependency on clip art. The challenge of drawing with a mouse from invention and an associated well-developed visual memory is quite a different drawing task to drawings based on observation.



Year 4

HIGH :

Year 4

Year 8

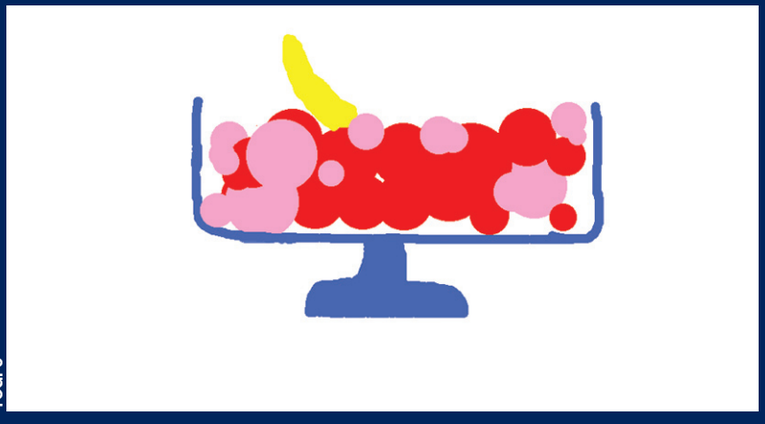
Year 8

MID :

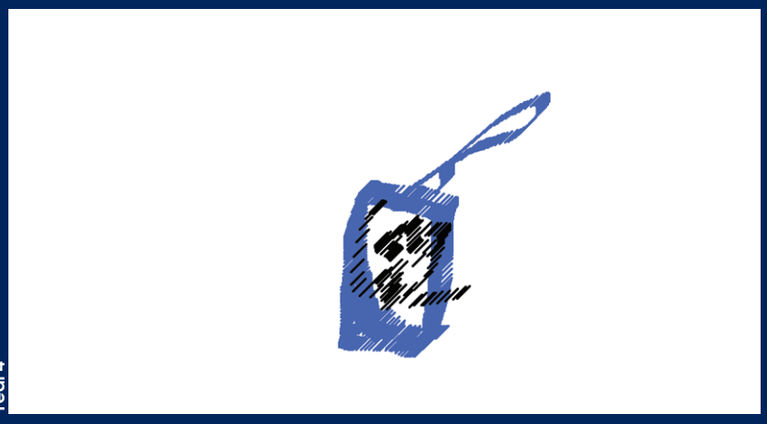
Year 8

Year 4

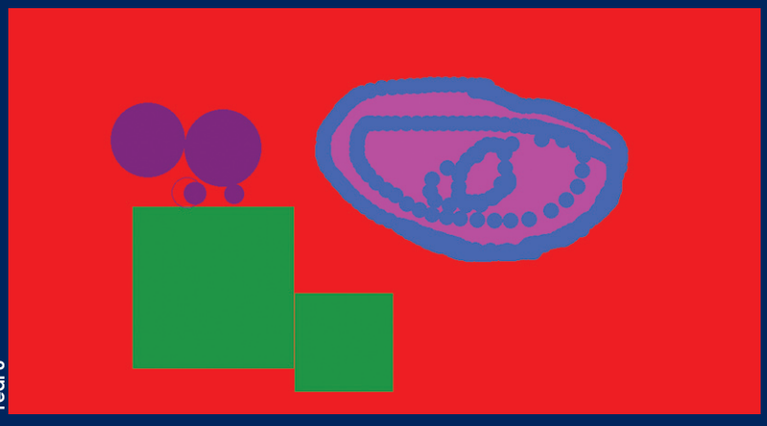
Year 8



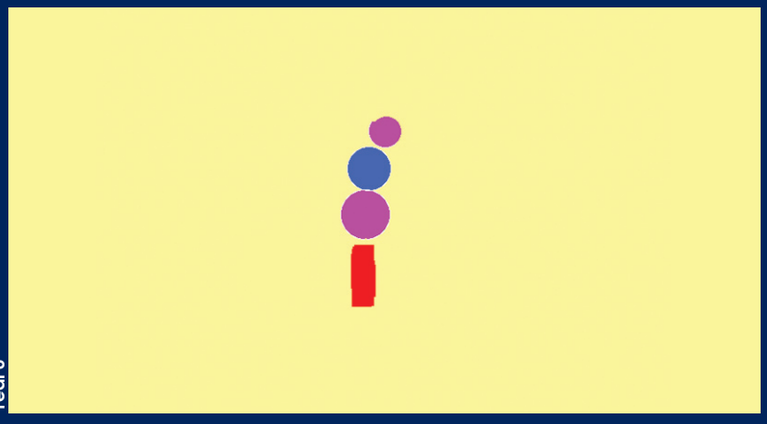
LOW :



Year 4



Year 8



Year 8

		% responses y4	y8
LINK TASK:	**1**		
Approach:	Independent		
Year:	4 & 8		
Focus:	Creating an expressive painting from an imaginative idea, showing a variety of shapes, details and colour mixing		
Total score:	12–17	14	30
	9–11	30	34
	6–8	37	27
	3–5	15	8
	0–2	5	1
LINK TASK:	**2**		
Approach:	Independent		
Year:	4 & 8		
Focus:	Composing a picture by creating, selecting and assembling shapes, colours and textures in ways that give expressive impact		
Total score:	14–17	3	16
	11–13	11	19
	8–10	26	28
	5–7	39	26
	0–4	22	10
LINK TASK:	**3**		
Approach:	Independent		
Year:	4 & 8		
Focus:	Figure pencil drawing using a live model		
Total score:	14–17	1	13
	11–13	7	24
	8–10	20	24
	5–7	43	30
	0–4	29	10

Responding to Art 4

Overview: The ability to respond to and discuss art varies greatly among New Zealand schoolchildren. At both year 4 and year 8, the whole spectrum of marks is well represented in the tables of results. Although year 8 students generally received higher marks than year 4 students, an interesting pattern emerged with regard to the particular tasks involved. Where tasks call for opinion and affective response to art, the scores for year 4 and year 8 students are quite similar. Where tasks call for explanations and understandings, year 8 students perform substantially better. There is a slight overall positive trend in performance from 2003 to 2007.

Details of the Tasks Administered

The 14 tasks reported in this chapter involved students in responding to a variety of tasks, including looking at photographic reproductions of works of art, watching videos of artists talking about their craft and responses to students' personal favourite works of art.

The tasks asked students to examine and describe content, style and imagery. They also asked students to identify media and processes used in the making of artworks, and to express a personal response to observed images. Thirteen of the tasks were administered in one-to-one interviews, and one in a team approach.

The majority of the examples of artwork used in the tasks were works by New Zealand artists or artefacts representative of cultures that are an important part of New Zealand society.

All 14 tasks were substantially the same for year 4 and year 8 students in the questions asked and the procedures followed.

Six of the 14 tasks are trend tasks (fully described with data for both 2003 and 2007), one is a released task (fully described with data for 2007 only) and seven are link tasks (to be used again in 2007, so only partly described here).

The information provided for each trend or released task includes:

- full description of the task
- charts showing the distribution of marks given on a global rating scale as well as for various aspects and characteristics of the children's works
- graphs breaking down performance by gender and ethnicity for year 4 and for year 8.

Full task descriptions are not provided for the seven link tasks.

Comparing Results For Year 4 and Year 8 Students

The patterns of responses for year 4 and year 8 students vary according to the type of task that is required of the student. For tasks that ask for opinions, responses and reactions to works of art, such as *Paul Dibble, Potter* and *Art You Know*, the differences between year 4 and year 8 students are rather small (but consistently with year 8 students receiving higher scores). On tasks that require explanations of how art is made or how it might be used, that is, tasks with more of what might be considered "right answers", year 8 students perform substantially better than year 4 students. Examples of such tasks are *Supa Heroes, Pendant* and *Eye Catcher*.

Trend Tasks: Comparing 2003 and 2007 Results

Six tasks in the administration had been held back from complete publication in 2003 to be re-administered in 2007. At year 4, three tasks showed slight improvement from 2003 (*Supa Heroes, Paul Dibble* and *Eye Catcher)*, and three tasks were fairly constant over the time period (*Pendant, Potter* and *Pair Trees*). The gains from 2003 are small, and no particular pattern of gains by task-type emerges. At year 8, three tasks show a slight gain over 2003 (*Supa Heroes, Eye Catcher* and *Pair Trees*), two show a slight decline (*Pendant and Potter)* and one shows no change (*Paul Dibble*).

For each task administered at both years, the percentage of students responding correctly on 24 task components was calculated. At year 4, students in 2007 outperformed students in 2003 on 14 components. On three components, there were no differences and on seven components, students in 2003 outperformed students in 2007. The net difference across the 24 components was zero.

At year 8, students in 2007 outperformed students in 2003 on 12 components. On three components, there was no difference and on nine components, students in 2003 outperformed students in 2007. The net difference across 24 components was 10% in favour of 2007 students.

Trend Task: Supa Heroes

Approach:	One to one	Year:	4 & 8
Focus:	Students can identify and interpret particular features depicted in paintings.		
Resources:	Picture		

Questions / instructions:

Show student Supa Heroes picture.

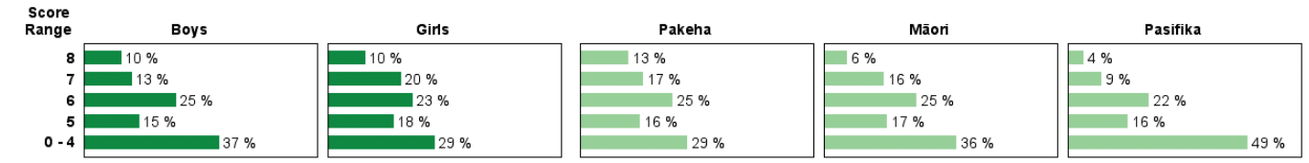
Here is a picture called Supa Heroes, painted by Robyn Kahukiwa. The artist has made the paintings look like super heroes.

1. Tell me what she has done to make these pictures look like super heroes. Tell me all the things you notice. *(Cape, tights, powerful posture, strong body features/muscles)*	% response 2007 ('03) year 4	year 8
two or more appropriate features, well explained	20 (14)	36 (29)
two or more appropriate features, but little explanation	50 (54)	54 (54)
one appropriate feature, well explained	11 (12)	6 (7)
one appropriate feature, but little explanation	17 (20)	4 (7)

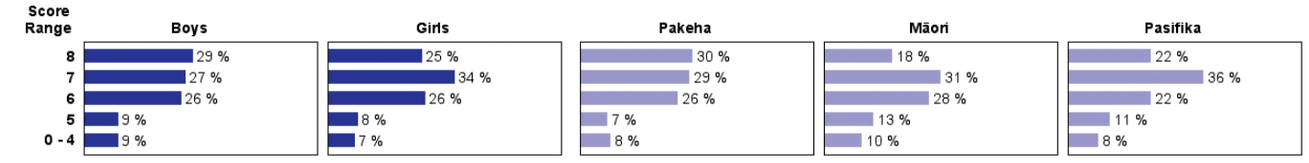
2. These are New Zealand super heroes. How do you know from the pictures that they are New Zealand super heroes? Tell me all the things you notice. PROMPT: *Tell me how that makes them New Zealand super heroes?* *(Designs on waistband, calf, headband, wristbands; tattoos on arms, face; pendants (greenstone) with Māori names; hair decorations with bones, feathers)*		% response 2007 ('03) year 4	year 8
two or more appropriate features, well explained		25 (19)	54 (45)
two or more appropriate features, but little explanation		34 (32)	30 (40)
one appropriate feature, well explained		19 (20)	10 (9)
one appropriate feature, but little explanation		16 (20)	4 (4)
Total score:	8	10 (6)	27 (21)
	7	16 (17)	30 (29)
	6	24 (21)	26 (26)
	5	16 (17)	9 (10)
	0–4	33 (40)	8 (15)

Subgroup Analyses:

Year 4



Year 8



Commentary:

Students were moderately successful at this task, which required them to discuss why the painting depicted super heroes, and why they were clearly New Zealand super heroes. Students were generally able to provide one or two pertinent aspects of the painting and some explanation of their points. Gender differences were minimal; Pasifika children at year 4 had the most difficulty with this task. Gains from year 4 to year 8 were moderate and, at both year levels, there was a slight increase in performance noted from 2003 to 2007.

Trend Task: Paul Dibble

Approach:	One to one	Year:	4 & 8
Focus:	Students can form their own viewpoint on an artwork after considering others' viewpoints		
Resources:	Video recording on laptop computer, picture		

Questions / instructions:

This activity uses the computer. Click the *Paul Dibble* button.

We're going to watch a video clip which shows an artist called Paul Dibble, and some of the work he has made. You will also see some people looking at his work.

Click the *Paul Dibble 1* button. *(scenes of installation of sculpture; opening celebration; people viewing the work; etc.)*

Here is a picture of one of Paul Dibble's sculptures.

Show picture. *(similar to last frame adjacent)*

1. Tell me what you think of this sculpture.
2. What do you like about it, or not like about it?

	% response 2007 ('03) year 4	year 8
definite strong reaction, well explained	11 (6)	18 (23)
definite strong reaction, but not well explained	26 (21)	23 (19)
moderate reaction, with some explanation	35 (43)	38 (37)
moderate reaction, with no explanation	22 (23)	17 (12)

Now listen to what a couple of other people said about it.

Click the *Paul Dibble 2* button.
(shot of sculpture similar to last frame above)

VIDEO VOICEOVER:
PERSON 1: Oh I do like it. I just love the lines and the shapes, and the way it looks so important, and peaceful and happy. Paul Dibble's such a clever artist. We are so lucky to have this sculpture on display where everyone can see it and touch it. It's so cool!

PERSON 2: Well, it's supposed to be a woman, but it's a pretty stupid looking woman if you ask me. Look at the legs and the shape of the body – and her head! They don't look very real to me. She looks quite odd. I think that if we are going to have a statue of a woman, then it should look like one and it should be more colourful.

3. What did you notice about what these two people were saying?
4. Why do you think they said such very different things about the same sculpture?

	% response 2007 ('03) year 4	year 8
Different views: identified differences and explained that people have different preferences	35 (32)	61 (66)
identified differences, but did not explain why people have different preferences	34 (41)	24 (19)
did not clearly identify the differences, and/or explain that people have different preferences	23 (23)	14 (14)

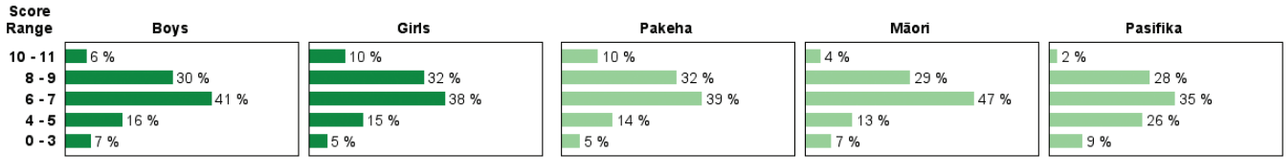
5. Do you agree with any of those people? Which one?
6. Why do you agree with them?

Expression of preference:
(art criteria, such as proportions, balance, shapes, colour, interesting materials, originality, representational qualities)

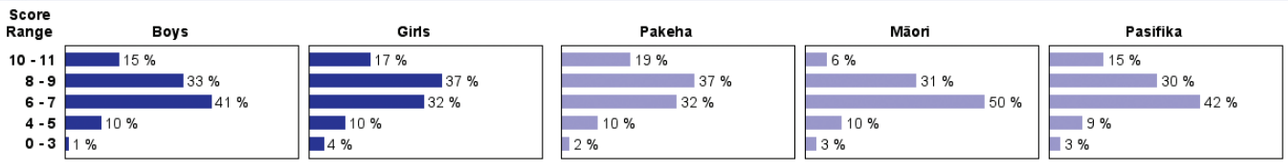
clear preference, well explained		10 (8)	21 (13)
clear preference, but not well explained		69 (71)	54 (55)
partial agreement with both, well explained		6 (7)	11 (14)
partial agreement with both, but not well explained		9 (8)	12 (17)
Total score:	10–11	8 (1)	16 (16)
	8–9	31 (38)	35 (39)
	6–7	40 (36)	37 (30)
	4–5	15 (17)	10 (13)
	0–3	6 (8)	2 (3)

Subgroup Analyses:

Year 4



Year 8



Commentary:

Students differed widely in their ability to discuss this sculpture by Paul Dibble. A number of students, at both year 4 and year 8, were able to define and articulate their likes or dislikes about the work, whereas other students had great difficulty with the task. Pasifika students at year 4 and Māori students at year 8 were less successful at discussing the works than Pakeha students at the respective year levels. Gender differences were small, and performance in 2003 was quite similar to 2007.

Trend Task: Pendant

NEMP Access Task

Approach:	One to one
Year:	4 & 8
Focus:	Students can identify and discuss the materials, processes and procedures, and cultural elements of a work of art
Resources:	Pendant

Questions / instructions:

Give student the pendant.

This is a special sort of pendant.

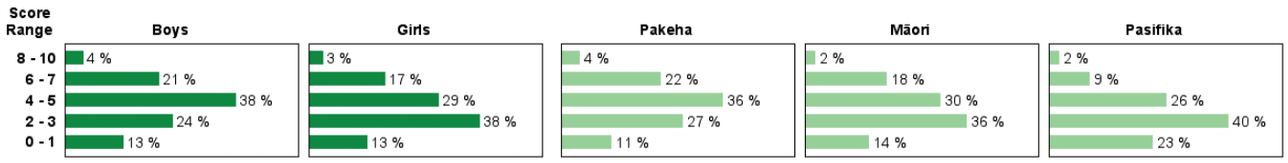
		% response 2007 ('03) year 4	year 8
1. What does its shape remind you of?			
	fish hook	23 (23)	48 (44)
	hook	26 (22)	27 (29)
2. What do you think the shape of the pendant means?	not marked	•	•
3. What do you think it is made from?			
	bone	22 (30)	58 (73)
	plastic	12 (18)	4 (8)

If student doesn't say bone, tell them.

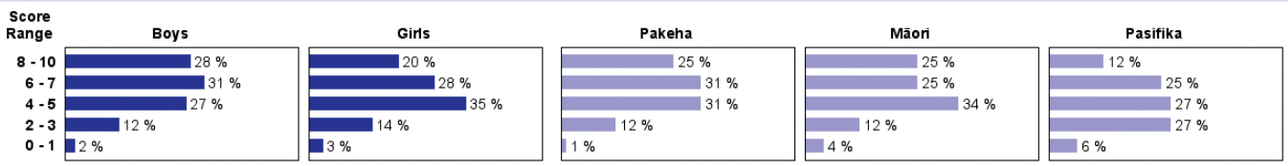
4. How do you think it was made? *(Mentioned gathering materials; gathering tools; preparing bone (boiling, bleaching); drawing on/establishing design; shaping bone outline/carving; grinding/filing details of design; sanding/filing/smoothing; polishing; attaching cord)*			
Number of ideas mentioned:	6 or more	0 (0)	1 (0)
	4 - 5	2 (2)	6 (7)
	2 - 3	24 (20)	38 (40)
	1	53 (59)	49 (49)
5. Who do you think would like to wear this?	not marked	•	•
6. Why might that person like to wear it?			
	Māori or other Polynesian, because of cultural significance	24 (22)	48 (39)
	as above, but without explanation	39 (35)	20 (35)
	no clear mention of Māori or Polynesian, but with explanation of cultural significance	3 (3)	9 (5)
	no mention of Māori or Polynesian	34 (40)	24 (24)
	people who like fishing	2 (1)	4 (6)
	people who like *(nice)* pendants	6 (5)	11 (6)
7. If you were going to give this to someone as a gift, who would you give it to?			
	clearly identified a person to give it to	91 (87)	93 (91)
8. Why would you give it to that person?	not marked	•	•
Total score:	8–10	3 (4)	24 (27)
	6–7	19 (18)	30 (34)
	4–5	34 (37)	31 (29)
	2–3	31 (27)	13 (7)
	0–1	13 (14)	2 (2)

Subgroup Analyses:

Year 4



Year 8



Commentary:

Students at year 8 were substantially more successful at describing and discussing a pendant in the shape of a fish hook than were year 4 students. Students at neither year were particularly good at explaining how the pendant was made. Most students at both years understood that it might likely be worn by a person of Māori or Polynesian background. Boys were slightly more successful at this task than girls at both year 4 and year 8. Pasifika students had more trouble with the task than Pakeha or Māori students at both years. Performance in 2007 was quite similar to performance in 2003.

Trend Task: **Potter**

Approach:	One to one
Focus:	Students can construct a set of questions that would allow them to obtain information from an artist about the artist's work
Resources:	Video recording on laptop computer, picture, recording book

Year: 4 & 8

Questions / instructions:

This activity uses the computer.

We are going to see a video of some pottery made by an artist called Katie Gold. Katie lives in a place called Moutere, which is near Nelson. After watching the video, I'm going to ask you to think of some questions that could help you to find out more about Katie's pottery. Watch the video carefully to see how many interesting things you can notice about Katie's pottery.

Click the *Potter* button. No sound on video. Then show the picture.

Think about what you saw in the video, and have a careful look at the picture. While you are looking at the picture, imagine that you were able to meet Katie, and ask her some questions about her artworks.

Allow time.

Now, let's imagine you could meet with Katie to ask her some questions about her artworks. Try to think of the most interesting questions you can. When you are ready, I'll write down the questions you would ask about her artworks.

I'll read through your questions, and if there are any changes you would like me to make, you can tell me.

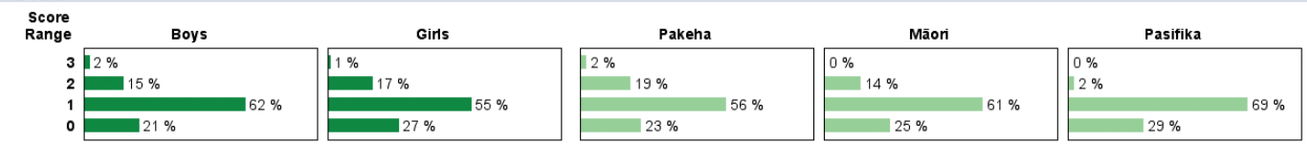
Record any changes offered by the student.

I'm sure Katie will be interested in the questions that you have asked.

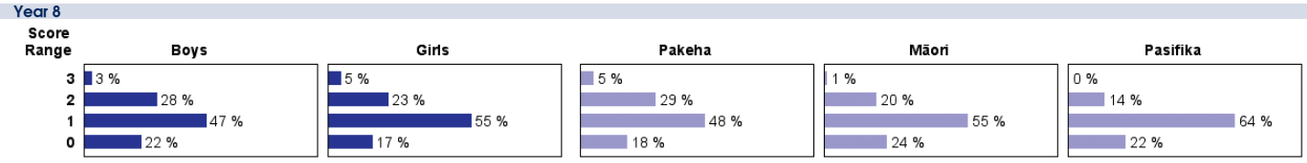
Posed questions about:	% response 2007 ('03) year 4	year 8
inspiration/reason for making vessel, what its intended use is, who it is for, what it is intended to "say"	31 (27)	58 (58)
why it has that particular shape, those colours and other decorative features	37 (32)	44 (38)
the materials used in making it	40 (34)	28 (24)
the techniques used in making it	73 (71)	65 (68)
how satisfied the artist is with the result	5 (3)	6 (6)
Overall rating of mix and quality of questions: *(likely richness of information resulting)*		
very strong	2 (2)	4 (6)
quite strong	16 (21)	26 (30)
moderate	57 (54)	51 (44)
weak or any other response	24 (24)	19 (20)
Total score: 3	2 (2)	4 (6)
2	16 (21)	26 (30)
1	57 (54)	51 (44)
0	24 (24)	19 (20)

Subgroup Analyses:

Year 4



Year 8



Commentary:

Students had some difficulty in generating questions for a potter after watching a short video about her work. Growth from year 4 to year 8 was modest, with year 4 students focused more on issues of materials and technique, whereas year 8 students asked more about the nature and purpose of the pottery. Pasifika students were less likely to do well on this task than Pakeha or Māori students at both year 4 and year 8. Gender differences were quite small. Performance was similar at both year levels in 2003 and 2007.

Trend Task: Pair Trees

Approach:	Team	Year:	4 & 8
Focus:	Students can work collaboratively to make decisions on the choice of artworks suited to particular purposes		
Resources:	Sets of 5 pictures of trees, 4 copies of decision-making card, recording sheet		

Questions / instructions:

In this activity your team will be working on making a decision about which tree picture you would choose to put in a special place in your school. It will need to be a picture that most people at school would enjoy. When you are making your decisions, I want you to think about three things:

Hand out decision making card and read it to the students.

Decision Making Card

Things to think about when you are making your decisions:

1. Colour
2. The way the picture has been drawn or painted
3. What is shown in the picture

A

[Artist: Alvin Pankhurst]

B

[Artist: Rita Angus]

C

[Artist: Russell Clark]

D

[Artist: Souzie Speerstra]

E

[Artist: John Holmwood]

To start, I am going to give each of you five pictures that artists have made of trees. Each of you will have the same set of pictures. On your own, put the five pictures in order, beginning from the one you like most. When you are deciding the order, think of the three things written on the card. I'll give you the pictures, and you can do that on your own now.

Give each student a set of five pictures. Allow time.

Now I want each of you to write the letter of the picture you liked most on this sheet.

Give out recording sheet. Each student records number of their preferred picture.

Each of you has decided on your order. Now I want you to explain to the others your reasons for choosing the one you like the most. Remember to talk about the three things on the card.

Allow time.

As a team, I now want you to work together to put the pictures in an order that you all agree to. When you are deciding the order, think of the three things written on the card. You only need one set of pictures, so I will gather in the other sets.

Gather in sets of pictures, and allow time, then record number of team's most liked picture.

Now I want you to explain to me your team's reasons for choosing the one you like the most. Remember to talk about the three things on the card. First, tell me what you like about the colour.

Students respond.

Now tell me what you like about the way the picture has been drawn or painted.

Students respond.

Now tell me what you like about what is shown in this picture.

Students respond.

You thought about the three things on the card when you were making your decisions. Was there anything else you thought about when you were choosing your favourite picture?

Students respond.

Finally, think about a place in your school where you would put the picture you have chosen. Talk about that now, then tell me what you decided.

Allow time.

		% response 2007 ('03) year 4	year 8
Picture chosen by team:	A	13 (25)	27 (22)
	B	5 (0)	4 (3)
	C	25 (22)	18 (17)
	D	38 (42)	28 (32)
	E	18 (12)	24 (25)
Number of team members who originally chose that picture:	all	11 (7)	15 (2)
	all except one	25 (20)	26 (29)
	half	26 (27)	31 (29)
	one	24 (27)	24 (32)
How well did the team discuss the use of colour in the picture? *[Use of art vocabulary (cool, warm, tone, hue, primary, etc.); comment on colour combinations (complementary, contrasting); use of colour to achieve particular effects.]*			
	very well	5 (5)	17 (9)
	well	24 (22)	34 (36)
	moderately well	48 (51)	35 (36)
	poorly	23 (22)	14 (20)
How well did the team discuss the way the picture has been drawn or painted? *[Criteria as for colour, above; style (e.g. realistic, stylised, abstract); composition (e.g. relation of tree and background); technique (e.g. brushstokes, dotting).]*			
	very well	4 (0)	14 (9)
	well	23 (26)	32 (29)
	moderately well	44 (55)	41 (43)
	poorly	30 (19)	13 (20)
How well did the team discuss the content of the picture? *[Type of tree; form/shape of tree; landscape features other than the tree; finer details (e.g. birds in B).]*			
	very strongly	13 (5)	21 (16)
	quite strongly	39 (56)	41 (44)
	a little	44 (36)	32 (39)
	not at all	5 (3)	5 (2)

		% response 2007 ('03) year 4	year 8
How strongly did the team relate to the picture as particulary suitable for their school? *(i.e. engaged in possibilities)*	very strongly	11 (12)	25 (21)
	quite strongly	45 (56)	43 (26)
	a little	40 (27)	30 (49)
	not at all	4 (5)	3 (4)
Suggestions for places to put the picture:	staffroom	3 (8)	3 (2)
	exterior location	42 (30)	32 (24)
	school library	15 (10)	14 (14)
	school hall/gym	12 (13)	6 (10)
	entrance area	9 (5)	17 (19)
	other inside public area *(e.g. hallway)*	8 (17)	20 (26)
	individual classroom	3 (3)	2 (2)
	no clear decision	3 (3)	2 (0)
	other	5 (10)	6 (3)
	students clearly thought it was a real tree	42 (43)	31 (21)
Total score:	10–12	5 (4)	15 (11)
	8–9	14 (14)	23 (18)
	6–7	23 (30)	27 (27)
	4–5	36 (42)	23 (24)
	0–3	23 (11)	10 (20)

Commentary:

This task engaged students in a group discussion about which painting would be best for their school. These discussions were often lively and engendered many strong conversations. Students at both year 4 and year 8 were able to discuss a number of aspects of the painting (use of colour, method of painting or drawing, and the content of the works) in making their decisions. At year 8, students in 2007 outperformed students from the 2003 sample. One interesting aspect of the task was that in a number of groups (roughly 42% at year 4 and 31% at year 8), the group of students came to believe that they were locating a real tree in their school rather than a painting of a tree.

Trend Task: Eye Catcher

NEMP Access Task

Approach:	One to one
Focus:	Students can describe the elements of a painting and their responses to the painting
Resources:	Picture

Year: 4 & 8

Questions / instructions:

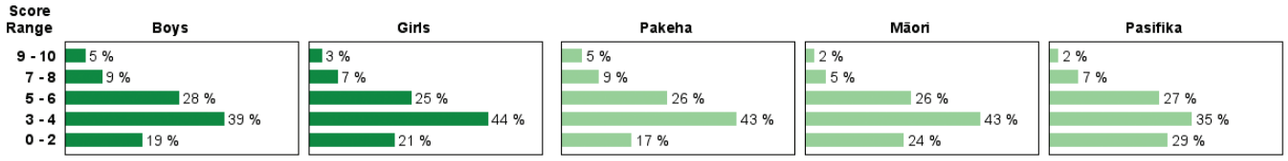
Place the picture before student.

This is a picture by a New Zealand artist called Stanley Palmer. Have a good look at it, then we'll talk about it.

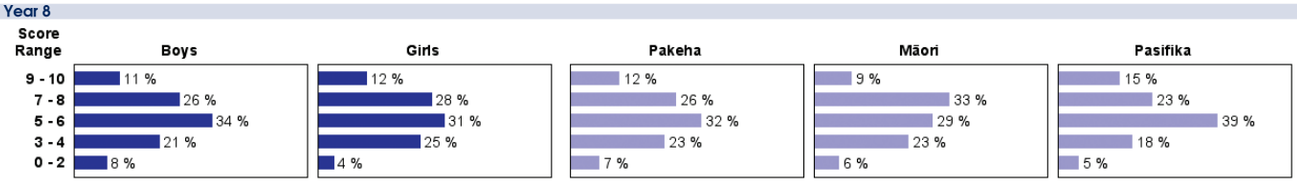
		% response 2007 ('03) year 4	year 8
1. If you could be in this picture, where would you want to be?			
2. Why would you want to be there? (Or, if student wouldn't want to be in the picture: *Why wouldn't you want to be there?*)			
Student identified with or responded to the picture:			
(positively or negatively)	strongly	20 (13)	30 (20)
	moderately	72 (78)	65 (72)
3. What did you notice first when you looked at the picture?			
4. What has the artist done so that you noticed this first?			
Quality of explanation:			
(red ribbon, hat, person in foreground, trees tilted from wind, little use of bright colours)	well	20 (18)	36 (30)
	moderately well	59 (64)	56 (64)
	poorly	21 (18)	8 (6)
5. Where did your eyes move to on the picture after you noticed that?			
6. Why do you think your eyes moved around the picture like that?			
Quality of explanation:	well	9 (6)	21 (23)
	moderately well	49 (46)	57 (43)
	poorly	42 (49)	22 (34)
7. How has the artist made some things look close up, and some things look further away?			
Quality of explanation:			
(relative size of similar objects (e.g. trees), stronger colours close up, apparent high vantage point)	well	12 (8)	22 (22)
	moderately well *(e.g. further away things smaller)*	56 (63)	63 (57)
	poorly	33 (29)	15 (21)
8. What sort of feeling do you have about this place?			
9. What has the artist done to give you that sort of feeling?			
Quality of explanation:	well	14 (12)	34 (32)
	moderately well	51 (49)	47 (45)
	poorly	36 (40)	20 (23)
Total score:	9–10	3 (3)	12 (12)
	7–8	13 (6)	27 (19)
	5–6	28 (31)	32 (31)
	3–4	37 (38)	23 (28)
	0–2	18 (22)	6 (11)

Subgroup Analyses:

Year 4



Year 8



Commentary:

Students were fairly successful in responding to this work of art. They were able to express their reactions to the painting and why they had those reactions. There was substantial growth in these abilities from year 4 to year 8. Gender differences were fairly small on this task, but Pasifika and Māori students did not express themselves as extensively as Pakeha students at year 4. There was moderate improvement on this task in 2007 from 2003 for year 8 students.

Task: **Art You Know**

Approach:	One to one
Focus:	Students are able to identify and explain a favourite work of art
Resources:	None

Year: 4 & 8

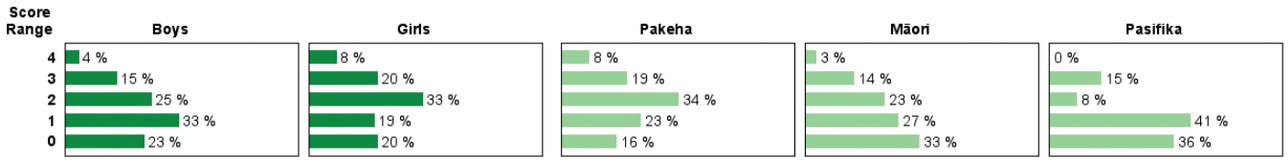
Questions / instructions:

Some people have, or know of, a piece of art that they specially like, or know well. It might be in their home, at their school, somewhere in their community, or something they have been shown. It could be a drawing, a painting, a photo, a poster, a sculpture, a carving, jewellery, special things like clothing, or some other piece of art.

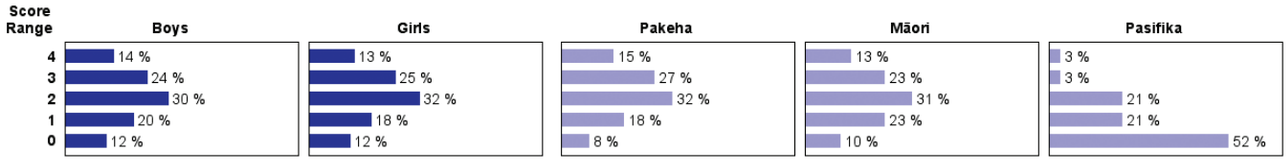
		% responses y4	% responses y8
1. Can you think of one piece of art that you specially like, or know well?	yes	96	90
If student replies to the affirmative, proceed.			
2. Where did you get to see this piece of art?	home	43	44
	school	23	24
	friend's/relative's house	9	8
	museum	4	2
	gallery/exhibition/art shop	8	5
	outside	2	2
	internet/computer	2	2
	television	2	5
	public buildings	2	2
	other	2	5
3. Can you describe what it looks like, so that I can get a picture of it in my mind?			
Quality of description:	strong	21	35
	moderate	53	49
	weak	26	16
4. Can you explain what it is about the piece of art that you specially like, or find specially interesting?			
Quality of explanation:	strong	11	21
	moderate	44	48
	weak	46	31
5. Do you know who made it?	yes, child is artist	17	11
	yes, artist is named	24	30
	yes but not named	12	18
	no	46	42
Total score:	4	6	14
	3	18	24
	2	29	31
	1	26	19
	0	22	12

Subgroup Analyses:

Year 4



Year 8



Commentary:

When asked to identify and describe a favourite work of art, students came up with a wide variety of responses. About two out of five students described a work in their homes, with another quarter picking a work from their school. Students also named works from a museum, a gallery or art store, public buildings or spaces, a friend's house, etc. Three quarters or more gave a moderate to strong description of that work of art. Slightly over half of the students knew who made the work. Gender differences were small, but Pasifika students, particularly at year 8, had difficulty with this task. Māori students scored lower than Pakeha students at year 4 level but similarly at year 8.

Link Tasks 4 – 10

LINK TASK: 4

Approach: One to one
Year: 4 & 8
Focus: Explaining and demonstrating how artists use perspective

Total score:	% responses y4	% responses y8
7	4	13
6	8	15
4–5	27	39
2–3	42	28
0–1	20	5

LINK TASK: 5

Approach: One to one
Year: 4 & 8
Focus: Describing subject matter; recognising cultural symbols

Total score:	% responses y4	% responses y8
8–9	0	1
6–7	2	10
4–5	11	35
2–3	44	41
0–1	42	13

LINK TASK: 6

Approach: One to one
Year: 4 & 8
Focus: Discussing social contexts of art

Total score:	% responses y4	% responses y8
12–14	3	5
9–11	22	40
6–8	45	41
3–5	27	14
0–2	3	1

LINK TASK: 7

Approach: One to one
Year: 4 & 8
Focus: Commenting on emotions displayed in art

Total score:	% responses y4	% responses y8
8–9	3	6
6–7	12	18
4–5	33	39
2–3	39	28
0–1	14	9

LINK TASK: 8

Approach: One to one
Year: 4 & 8
Focus: Investigating social, cultural, historical contexts; considering how art is valued; recognising cultural symbols

Total score:	% responses y4	% responses y8
8–11	3	7
6–7	19	35
4–5	40	42
2–3	27	15
0–1	10	1

LINK TASK: 9

Approach: One to one
Year: 4 & 8
Focus: Identifying and describing the use of elements; considering artists' intentions and how art is valued

Total score:	% responses y4	% responses y8
8	2	5
6–7	17	31
4–5	36	39
2–3	33	21
0–1	12	4

LINK TASK: 10

Approach: One to one
Year: 4 & 8
Focus: Describing and recognising a specific artist's personal style

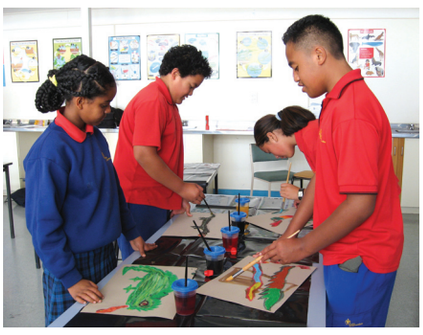
Total score:	% responses y4	% responses y8
10–14	6	12
8–9	16	25
6–7	23	29
4–5	34	24
0–3	21	11

Visual Arts Survey 5

Overview: Visual art remains one of the most popular subjects in New Zealand schools, particularly at year 4. Children report enjoying art, wanting to do more of it in school, having positive self-images with regard to their artistic ability and doing a lot of art on their own at home. At year 4, students report engaging in a wide variety of art activities in school to a greater degree than in 2003 or 1999; otherwise, responses are quite similar to previous surveys. At year 8, a gradual decline in enthusiasm and perception is seen on a number of questions compared to previous years, although the absolute levels are still quite high.

Attitudes and Motivation

Students' attitudes, interests and liking for a subject have a strong bearing on their achievement. The Art Survey sought information from students about their curriculum preferences and their perceptions of their own achievement. The survey included items that asked students to pick the school subjects they liked best, along with a variety of questions about art instruction, art making and art viewing. The questions were the same for year 4 and year 8 students. The survey was administered to the students in an independent session [four students working individually on tasks supported by a teacher]. The questions were read to year 4 students, and also to individual year 8 students who requested this help. Writing help was available if requested.



Visual Arts Surveys

Students first were asked to select their three favourite school subjects from a list of 14 subjects. The results are presented in the table below. Among year 4 students, physical education was by far the most popular subject, being listed as first, second, or third by 54% of the students. Visual arts comes second at 38%, followed closely by maths at 37%, science at 30% and so on. It is interesting to note how popular the arts as a whole are among year 4 students, with music (26%), dance (20%), and drama (17%) also high on the list of preferences. Social studies (1%), health (2%), and speaking (4%) are least preferred at year 4. This rank ordering is little changed from the 2003 results.

At year 8, physical education again is easily the winner at 68%. Then we see some changes from year 4 to year 8. Technology (46%) comes second with year 8 students, followed by visual art (30%), music (24%), maths (23%), and science (20%). The least favoured subjects at year 8 are health (3%), speaking (4%) and Māori (6%). In the 2003 results, drama received higher marks than in 2007 (25% compared to 17%); otherwise, the rankings are fairly similar for the two years.

Student responses to the remaining 15 questions on the survey are summarised in two tables presented below, one for year 4 and one for year 8. Each table is followed by commentary on aspects of the findings. Some of the questions asked have been asked in 2003 and in 1999, and the results are presented for those years as well as 2007. Other questions are new for the 2007 survey.

WHAT SUBJECTS DO YOU LIKE BEST AT SCHOOL?	year 4 %	year 8 %
science	30	20
technology	15	46
reading	23	17
speaking	4	4
writing	20	17
music	26	24
dance	20	11
visual art	38	30
social studies	1	7
health	2	3
physical education	54	68
Māori	8	6
maths	37	23
drama	17	17

YEAR 4 ART SURVEY RESPONSES 2007 (2003) [1999]

					
1. How much do you like doing art at school?					
	76 (76) [78]	20 (20) [18]	3 (4) [3]	1 (0) [1]	
	heaps	***quite a lot***	***some***	***little***	
2. How much do you think you learn about art at school?					
	31 (36) [37]	40 (39) [43]	23 (22) [17]	7 (3) [3]	
3. How often does your class do really good things in art?					
	26 (23) [22]	31 (31) [38]	41 (44) [39]	2 (2) [1]	
	more	***about the same***	***less***		
4. Would you like to do more art or less art at school?					
	71 (73) [72]	22 (22) [25]	7 (5) [3]		
	heaps	***quite a lot***	***sometimes***	***never***	
5. How often do you do these things in art at school? *(Photography/video is new to survey in 2007)*					
drawing	41 (32) [33]	25 (30) [24]	33 (38) [41]	2 (0) [2]	
making models/construction	15 (13) [9]	9 (8) [8]	31 (43) [43]	45 (36) [40]	
painting	28 (23) [19]	19 (26) [24]	46 (45) [50]	7 (6)[7]	
working with clay	15 (13) [7]	5 (6) [8]	26 (42) [41]	54 (39) [44]	
printmaking	13 (9) [10]	9 (9) [9]	34 (43) [41]	44 (39) [40]	
work with fabrics/weaving	11 (9) [7]	12 (15) [14]	36 (40) [46]	41 (36) [33]	
collage	13 (8) [9]	13 (11) [13]	43 (43) [46]	31 (38) [32]	
group art making	29 (36) [35]	18 (35) [35]	37 (24) [24]	15 (5) [6]	
carving	10 (6) [4]	6 (3) [4]	13 (16) [14]	71 (75) [78]	
computer art	30 (17) [–]	22 (19) [–]	30 (37) [–]	18 (27) [–]	
photography/video	18 (–) [–]	7 (–) [–]	33 (–) [–]	41 (–) [–]	
	heaps	***quite a lot***	***sometimes***	***never***	
6. How often do you look at art and talk about art at school?					
	15 (14) [12]	25 (31) [33]	50 (49) [49]	10 (6) [6]	
7. How often do you plan and share ideas for making art at school? (New question for 2007 survey)					
	18 (–) [–]	29 (–) [–]	44 (–) [–]	10 (–) [–]	
					***don't know***
8. How good do you think you are at art?					
	49 (46) [49]	37 (39) [40]	6 (5) [7]	3 (2) [2]	4 (8) [2]
9. How good does your teacher think you are at art?					
	44 (41) [46]	25 (24) [25]	4 (4) [5]	1 (2) [1]	26 (29) [23]
10.How good does your mum or dad think you are at art?					
	73 (66) [81]	13 (16) [7]	1 (2) [1]	1 (1) [1]	11 (15) [10]
11. How much do you like doing art things in your own time – when you're not at school?					
	57 (50) [57]	26 (29) [26]	12 (14) [12]	6 (7) [5]	
	heaps	***quite a lot***	***sometimes***	***never***	
12. Do you do really good things in art in your own time – when you're not at school?					
	28 (28) [32]	30 (26) [26]	36 (38) [35]	6 (8) [7]	
	yes	***maybe***	***no***		
13. Do you want to keep learning about art when you grow up?					
	56 (54) [56]	39 (41) [38]	6 (5) [6]		
14. Do you think you would make a good artist when you grow up?					
	35 (34) [31]	52 (52) [52]	13 (14) [17]		

YEAR 8 ART SURVEY RESPONSES 2007 (2003) [1999]

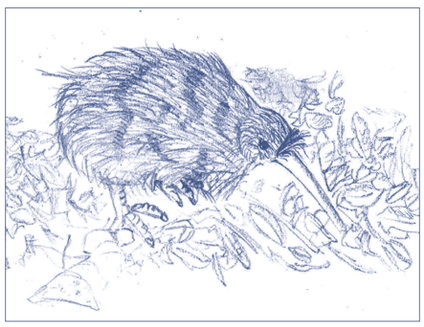
					
1. How much do you like doing art at school?					
	44 (49) [55]	41 (40) [37]	11 (9) [5]	4 (2) [3]	
	heaps	***quite a lot***	***some***	***little***	
2. How much do you think you learn about art at school?					
	10 (13) [16]	39 (48) [49]	41 (34) [30]	10 (5) [5]	
3. How often does your class do really good things in art?					
	5 (8) [9]	31 (31) [28]	56 (56) [57]	9 (5) [6]	
	more	***about the same***	***less***		
4. Would you like to do more art or less art at school?					
	50 (53) [60]	38 (39) [35]	12 (8) [5]		
	heaps	***quite a lot***	***sometimes***	***never***	
5. How often do you do these things in art at school? *(Photography/video is new to survey in 2007)*					
drawing	26 (27) [26]	35 (34) [35]	36 (37) [37]	3 (2) [2]	
making models/construction	4 (5) [7]	12 (7) [10]	41 (48) [45]	42 (40) [38]	
painting	16 (13) [13]	29 (27) [30]	45 (52) [50]	11 (8) [7]	
working with clay	6 (7) [8]	11 (13) [15]	34 (40) [40]	50 (40) [37]	
printmaking	6 (3) [5]	11 (11) [11]	40 (44) [50]	43 (42) [34]	
work with fabrics/weaving	6 (7) [6]	12 (17) [16]	37 (40) [42]	45 (36) [36]	
collage	4 (2) [4]	10 (7) [10]	53 (51) [53]	33 (40) [33]	
group art making	8 (23) [24]	17 (30) [27]	44 (32) [33]	31 (15) [16]	
carving	3 (2) [4]	7 (5) [5]	29 (28) [26]	62 (65) [65]	
computer art	10 (10) [–]	20 (19) [–]	34 (30) [–]	37 (41) [–]	
photography/video	7 (–) [–]	10 (–) [–]	34 (–) [–]	49 (–) [–]	
	heaps	***quite a lot***	***sometimes***	***never***	
6. How often do you look at art and talk about art at school?					
	2 (5) [7]	16 (20) [23]	61 (66) [58]	21 (9) [12]	
7. How often do you plan and share ideas for making art at school? (New question for 2007 survey)					
	1 (–) [–]	19 (–) [–]	58 (–) [–]	22 (–) [–]	
					***don't know***
8. How good do you think you are at art?					
	13 (17) [19]	49 (52) [52]	19 (19) [16]	10 (5) [6]	9 (7) [7]
9. How good does your teacher think you are at art?					
	14 (15) [17]	26 (33) [28]	10 (12) [7]	4 (1) [3]	46 (39) [45]
10.How good does your mum or dad think you are at art?					
	35 (42) [43]	29 (30) [26]	6 (7) [4]	1 (1) [1]	28 (20) [26]
11. How much do you like doing art things in your own time – when you're not at school?					
	28 (39) [37]	38 (31) [37]	23 (20) [18]	11 (10) [8]	
	heaps	***quite a lot***	***sometimes***	***never***	
12. Do you do really good things in art in your own time – when you're not at school?					
	12 (18) [16]	26 (25) [27]	49 (45) [46]	12 (12) [11]	
	yes	***maybe***	***no***		
13. Do you want to keep learning about art when you grow up?					
	32 (37) [39]	55 (53) [51]	13 (10) [10]		
14. Do you think you would make a good artist when you grow up?					
	9 (11) [10]	50 (52) [53]	41 (37) [37]		

Art remains hugely popular with year 4 students, with over three quarters of students saying they like art “heaps”, and 71% saying they would like to do more of it at school. Students like doing art at home, think that they are good at art and want to keep learning about art when they grow up. Students report that they mostly get to see art in school (39%), followed much less often by galleries and exhibitions (18%), museums (16%) and at home (15%). In terms of making art on their own, they mostly engage in drawing or sketching, although a good number also paint or make things such as models. The results from the 2007 survey are remarkably consistent with the 2003 and even 1999 results at year 4. The biggest changes may lie in what children say they do in school with regard to art. Compared to the 2003 and 1999 adminstrations, students report doing more drawing, painting, collage and computer art, but less group work. The areas of model-making, working with clay, and working with fabrics show more students at the extreme ends of the scale, meaning some students are doing this more, but others less.

Art is not quite as popular at year 8 as it is in year 4, but it is still quite popular with 44% saying they like art “heaps” and 50% saying they would like to do more art in school. Students’ self-perceptions of their artistic abilities drop fairly dramatically from year 4 to year 8 with the most positive category dropping from 49% at year 4 to 13% at year 8. Similar drops are seen in how students think their parents and teacher see them as artists. Students report that school is by far the place where they are most likely to see art (57%), followed by galleries/exhibitions (13%), museums (9%) and the home (9%). Students engage in drawing and sketching (73%) in their own time more than any other form of art. Painting (29%) and making models and things (22%) are the next most popular activities. Although the results from the 2007 survey are quite similar to 2003 and 1999, there is a slight decline in the enthusiasm and self-perception of ability seen throughout the survey compared to 2003, which in turn was typically not quite as high as 1999.

WHAT DO YOU LIKE DOING MOST IN YOUR OWN TIME?	year 4 %	year 8 %
painting things	30	29
drawing/sketching things	63	73
making things/models	20	22
printmaking	1	1
clay	5	5
colouring	12	12

WHERE DO YOU GET TO SEE ART?	year 4 %	year 8 %
home	15	9
school	39	57
friend’s/relative’s house	4	2
museum	16	9
gallery/exhibitions	18	13
outside	1	1
internet/tv/computer	1	4
books/magazines	2	2
public buildings	5	4



Performance of Subgroups 6

Overview: Although national monitoring has been designed primarily to present an overall national picture of student achievement, the data collected allow for some reporting on differences among subgroups. Using an overall total score for each task, results broken down by eight demographic variables (detailed in Chapter 1) can be examined.

At the school level, socio-economic status (SES), as measured by a grouping of the decile levels of schools, was the most important factor in relationship to performance on tasks. Students in high decile schools tended to score higher than students in low decile schools; students in middle decile schools tend to look somewhat more like high decile schools in terms of performance. School type, school size, community size and zone were less important in relationship to performance.

At the individual level, there were moderate to large differences in Pakeha/Pasifika comparisons, and moderate differences in Pakeha/Māori comparisons, with Pakeha students consistently receiving higher marks. It should be noted that the overall pattern of growth seen in year 4 to year 8 gains is mirrored in gains amongst Māori and Pasifika students. Home language had a small to moderate effect on performance, and gender effects were negligible.

Pasifika students, although not performing as well as Pakeha students, especially in art-responding tasks, had the highest levels of enthusiasm and self-image about the visual arts.

SCHOOL VARIABLES

Five of the demographic variables related to the schools the students attended. For these five variables, statistical significance testing was used to explore differences in task performance among the subgroups. One-way analysis of variance was used to test for statistical significance among groups.

Because the number of students included in each analysis was quite large (approximately 450), the statistical tests were quite sensitive to small differences. To reduce the likelihood of attention being drawn to unimportant differences, the critical level for statistical significance was set at p = .01 (so that differences this large or larger among the subgroups would not be expected by chance in more than 1% of cases).

School Type

Results were compared for year 8 students attending full primary, intermediate schools and year 7–13 high schools. There were no differences between these three subgroups on any of the 21 tasks. There were, however, differences on six of the questions on the *Year 8 Art Survey* (p53). These questions all had to do with how often children got to do certain types of art in school. Children in intermediate schools reported more work in carving, clay, weaving (working with fabrics) and computers (doing art with computers), than children in full primary or year 7-13 schools. Children in intermediate and full primary schools reported doing more photography work than children in year 7-13 schools. Finally, children in year 7-13 schools reported doing more painting than children in full primary or intermediate schools.

School Size

Results were compared from students in large, medium-sized and small schools (exact definitions were given in Chapter 1). For year 4 students, there were differences among the subgroups on five of the 21 tasks. Three of the tasks involved responding to art, and two involved making art. In each of these cases, students from large schools had the highest scores and students from small schools had the lowest scores. There were no differences on questions of the *Year 4 Art Survey* (p52).

For year 8 students, there were no differences on any of the 21 tasks. There were differences on three of the questions from the *Year 8 Art Survey* (p53). All three questions had to do with the opportunity to do art in school. Students from smaller schools reported less opportunity to do print making, carving, or work with clay than students in larger schools.

Community Size

Results were compared for students living in communities containing over 100,000 people (main centres), communities containing 10,000 to 100,000 people (provincial cities), and communities containing less than 10,000 people (rural areas).

For year 4 students, there were no differences on any of the 21 tasks. There was a difference on one question of the *Year 4 Art Survey* (p52), with students from rural areas reporting less opportunity to engage in printmaking.

For year 8 students, there were differences among the three subgroups on one of the 21 tasks, *Eye Catcher* (p48). Students from the main centres scored higher than students from the other two community groupings. There was one difference on the *Year 8 Art Survey* (p53), with students from provincial cities reporting less activity in printmaking at home than students in the other two community groupings.

Zone

Results achieved by students from Auckland, the rest of the North Island, and the South Island were compared.

For year 4 students, there were differences among the three subgroups on three of the 21 tasks. Students from Auckland scored highest, and students from the South Island lowest, on *Kiwi Pencil Drawing* (p16) and *Link Tasks 5* and *8* (p50). Both link tasks involved responding to art.

For year 8 students, there were differences among the three subgroups on three of the 21 tasks. Students from Auckland and the South Island scored highest and students from the rest of the North Island lowest on *Potter* (p45). On the computer art task, *Draw It* (p34), students from the South Island scored highest, and students from the rest of the North Island (other than Auckland) scored lowest. On *Link Task 3* (p40), which concerns a figure drawing, students from Auckland scored highest and students from the South Island scored lowest. There was also a difference on one question of the *Year 8 Art Survey* (p53). Consistent with the scores on *Draw It* (p34), students from the rest of the North Island reported the least opportunity to do computer art in school.

Socio-Economic Index (SES)

Schools are categorised by the Ministry of Education based on census data for the census mesh blocks where children attending the schools live. The SES index takes into account household income levels and categories of employment. The SES index uses 10 subdivisions, each containing 10% of schools (deciles 1 to 10). For our purposes, the bottom three deciles (1-3) formed the low SES group, the middle four deciles (4-7) formed the medium SES group, and the top three deciles (8-10) formed the high SES group. Results were compared for students attending schools in each of these three SES groups.

For year 4 students, there were differences among the three subgroups on 15 of the 21 tasks. There are too many differences to discuss them all here, but they cut across responding to art and making art. The basic pattern was the same in almost all instances: students in high decile schools scoring the highest and students in low decile schools scoring the lowest. Students in middle decile schools tended to be slightly closer to high decile schools than low decile schools in performance. There were also differences on five questions of the *Year 4 Art Survey* (p52). The pattern here is consistent with the performance levels, and somewhat disquieting. Students in low decile schools (as compared to middle and high decile schools) report that they like art in schools less, do less drawing and carving in school, are less likely to believe that their teacher thinks they are good at art, and are less likely to want to keep learning about art when they grow up.

For year 8 students, there were differences among the three subgroups on eight of the 21 tasks: *Paul Dibble* (p43), *Potter* (p45), *Art You Know* (p49), *Pair Trees* (p46) and *Link Tasks 6, 7, 8* and *10* (p50). All these tasks involved responding to art. Students in high decile schools performed better than students in low decile schools on all eight tasks, with students in medium decile schools generally closer to the students in high decile schools. There were also differences on one question of the *Year 8 Art Survey* (p53), with students from low decile schools reporting less opportunity to do art with computers in schools.

STUDENT VARIABLES

Three demographic variables related to the students themselves:

- *Gender:* boys and girls
- *Ethnicity:* Māori, Pasifika and Pakeha (this term was used for all other students)
- *Language used predominantly at home:* English and other.

The analyses reported here compare the performances of boys and girls, Pakeha and Māori students, Pakeha and Pasifika students, and students from predominantly English-speaking and non-English-speaking homes.

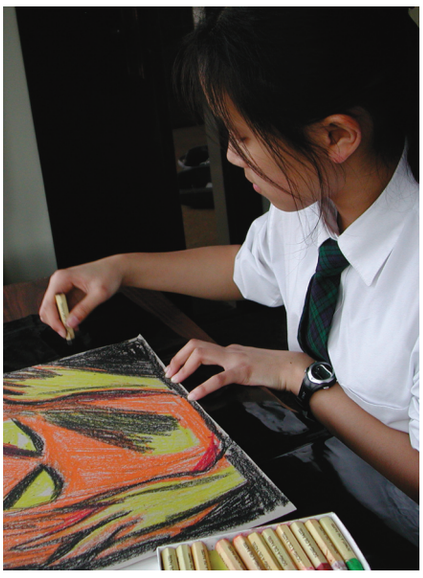
For each of these three comparisons, differences in the 20 individual-level (as opposed to team) task performances between the two subgroups are described using "effect sizes" and statistical significance. For each task and each year level, the analyses began with a t-test comparing the performance of the two selected subgroups and checking for statistical significance of the differences. Then the mean score obtained by students in one subgroup was subtracted from the mean score obtained by students in the other subgroup, and the difference in means was divided by the pooled standard deviation of the scores obtained by the two groups of students. This computed effect size describes the magnitude of the difference between the two subgroups in a way that indicates the strength of the difference and is not affected by the sample size. An effect size of 0.30, for instance, indicates that students in one subgroup scored, on average, three tenths of a standard deviation higher than students in the other subgroup.

For each pair of subgroups at each year level, the effect sizes of all available tasks were averaged to produce a mean effect size for the curriculum area and year level, giving an overall indication of the typical performance difference between the two subgroups. Because there was often a different pattern for the art-making and responding-to-art tasks, mean effect sizes were also computed and reported for these two types of task.

Gender

Results achieved by male and female students were compared using the effect-size procedures.

For year 4 students, the mean effect size across the 20 tasks was 0.06 (girls averaged 0.06 standard deviations higher than boys). This difference is negligible. The difference between boys and girls was stronger on making art (an effect size of 0.13) than to responding to art (an effect size of 0.02). The only statistically significant tasks were *Kiwi Pencil Drawing* (p16), with an effect size of 0.27 favouring girls and *Link Task 3* (p40), with an effect size of 0.30 favouring girls. There were also differences on nine questions of the *Year 4 Art Survey* (p52). Girls were more positive about doing art in school, are more likely to think they are good at art and that their teachers believe so, want to learn more about art when they grow up, do more art in school, and plan and share ideas about art more often. Boys are less likely to believe they get to do computer art in schools, and are less likely to enjoy painting in their own time.



For year 8 students, the mean effect size across the 20 tasks was 0.06 (girls averaged 0.06 standard deviations higher than boys). For tasks involving making art, the effect size was 0.13 and for responding to art, 0.02 (both favouring girls). All of these effects sizes are quite small. There were statistically significant differences on two of the 20 tasks, with girls performing better on both *Draw It* (p34), and *Link Task 7* (p50). There were also differences on five questions of the *Year 8 Art Survey* (p53): Girls were more positive about doing art at school, about doing art in their own time, and about wanting to learn more about art when they grow up. They also mentioned that they enjoy painting and making things in their own time.

Ethnicity

Results achieved by Māori, Pasifika and Pakeha (all other) students were compared using the effect size procedures. First, the results for Pakeha students were compared to those for Māori students. Second, the results for Pakeha students were compared to those for Pasifika students.

Pakeha-Māori Comparisons

For year 4 students, the mean effect size across the 20 tasks was 0.28 (Pakeha students averaged 0.28 standard deviations higher than Māori students). This is a moderate difference. The difference was larger for responding-to-art tasks (0.30) than for art-making tasks (0.24), both favouring Pakeha students. There were statistically significant differences on nine of the 20 tasks (six of which were responding-to-art tasks): Pakeha students performed better on all nine tasks. There were differences on seven questions of the *Year 4 Art Survey* (p52). Māori students responded that they liked doing art at school more, and had more opportunity at school to do carving, model making, photography or video, and group art-making. They were also more likely than Pakeha students to think that their teachers thought they were good at art, and that they enjoyed making things/models at home.

For year 8 students, the mean effect size across the 20 tasks was 0.17 (Pakeha students averaged 0.17 standard deviations higher than Māori students). This is a small difference. The difference was larger for responding-to-art tasks (0.21) than for art-making tasks (0.10), both favouring Pakeha students). There were statistically significant differences on four of the 20 tasks (*Paul Dibble* (p43) and three responding-to-art link tasks). Pakeha students performed better on all four tasks. There were also differences on two questions of the *Year 8 Art Survey* (p53): Māori students reported more work with computer art and group art-making at school.

Pakeha-Pasifika Comparisons

Readers should note that only 30 to 50 Pasifika students were included in the analysis for each task. This is lower than normally preferred for NEMP subgroup analyses, but has been judged adequate for giving a useful indication, through the overall pattern of results, of the Pasifika students' performance.

For year 4 students, the mean effect size across the 20 tasks was 0.51 (Pakeha students averaged 0.51 standard deviations higher than Pasifika students). This is a large difference. The difference was much larger for responding-to-art tasks (0.58) than for art-making tasks (0.40), both favouring Pakeha students. There were statistically significant differences on 16 of the 20 tasks: Pakeha students performed better on all 16 tasks. There were no differences on three art-making tasks and one art-responding task. Additionally, there were differences on 10 questions of the *Year 4 Art Survey* (p52): Pakeha students reported being more likely to participate in eight of the 11 art-making school activities listed in the questionnaire, and two of the six art-making activities students might do in their homes.

For year 8 students, the mean effect size across the 20 tasks was 0.32 (Pakeha students averaged 0.32 standard deviations higher than Pasifika students). This is a moderate difference. The difference was substantially larger for responding to art tasks (0.41) than for art-making tasks (0.15), both favouring Pakeha students. There were statistically significant differences on eleven of the 20 tasks. Eight of these were responding-to-art tasks, and three were art-making tasks. Pakeha students performed better on all eleven tasks. There were differences on eight questions of the *Year 8 Art Survey* (p53): Pasifika students thought they

more often did really good things in art at school, were better at art, and did more really good things in art in their own time than Pakeha students did. Pasifika students believed they engaged in collage, carving, computer art, and photography or video more in school than Pakeha students believed they did. Pasifika students were also more likely to say that they painted at home.

Home Language

Results achieved by students who reported that English was the predominant language spoken at home were compared, using the effect size procedures, with the results of students who reported predominant use of another language at home, most commonly an Asian or Pasifika language.

For year 4 students, the mean effect size across the 20 tasks was 0.24 (students for whom English was the predominant language at home averaged 0.24 standard deviations higher than the other students). This is a moderate difference. The difference was a little larger for responding-to-art tasks (0.25) than for art-making tasks (0.20). There were statistically significant differences on seven of the 20 tasks: *Pendant* (p44), *Eye Catcher* (p48), *Draw It* (p34), *Link Tasks 1* and *2* (p40) and *Link Tasks 9* and *10* (p50). Students for whom English was the predominant language spoken at home performed better on all seven tasks. Three of the tasks were art-making and four were art-responding. There were also differences on five questions of the *Year 4 Art Survey* (p52). Students whose predominant language at home was not English thought they had more opportunity at school to do drawing, carving, working with clay and group art-making. They were less likely to say that they looked at art and talked about it in school.

For year 8 students, the mean effect size across the 20 tasks was 0.15 (students for whom English was the predominant language at home averaged 0.15 standard deviations higher than the other students). This is a small difference. The difference was somewhat larger for responding-to-art tasks (0.19) than for art-making tasks (0.09). There were statistically significant differences on three of the 20 tasks (all responding to art tasks): *Link Tasks 6, 7* and *8* (p50). Students for whom English was the predominant language spoken at home performed better on all three tasks. There was also a difference on three questions of the *Year 8 Art Survey* (p53): Students whose predominant language at home was not English thought that they did more good things in art in school and engaged in print making and carving more in school.

Summary, with Comparisons to Previous Visual Arts Assessments

School type, school size, community size and geographic zone are not important factors predicting performance on visual arts tasks. This was also the case for the 2003, 1999, and 1995 visual arts assessments.

Socio-economic status showed statistically significant differences on 71% of the year 4 tasks. This was a dramatic increase over previous years (33% in 2003, 31% in 1999, and 9% in 1995). For year 8, there were significant differences on 38% of the tasks, down somewhat from the previous two assessments (50% in 2003, 62% in 1999, but 18% in 1995). Over the 12 year span of assessments in the visual arts, the disparities by SES level have increased for the year 4 students, while fluctuating for the year 8 students.

For comparisons of boys with girls, Pakeha with Māori, Pakeha with Pasifika students, and students for whom the predominant language at home was English with those for whom it was not, effect sizes were used. Effect size is the difference in mean (average) performance of the two groups, divided by the pooled standard deviation of the scores on the particular task. For this summary, these effect sizes were averaged across all tasks.

Year 4 girls average slightly higher than boys, with a mean effect size of 0.06 (girls averaged 0.06 standard deviations higher than boys). This is a small difference, and slightly higher than the 2003 administration result of 0.01 (favouring girls), but lower than the effect size of 0.11 (favouring girls) for 1999. Effect sizes were not calculated for the 1995 administrations. At year 8, the effect size in 2007 is also 0.06 (favouring girls), down slightly from 0.09 in 2003, and 0.15 in 1999 (both favouring girls). Girls consistently show a stronger ability to make art, while the art responding tasks show very little in the way of gender differences.

Pakeha students averaged somewhat higher than Māori students, with an effect size of 0.28 at year 4 and 0.17 at year 8. These differences are slightly smaller than the ones seen in 2003, where the effect sizes were 0.31 at year 4 and 0.27 at year 8. In 1999, the differences were 0.15 at year 4 and 0.23 at year 8 (both favouring Pakeha students).

Differences between Pakeha students and Pasifika students were considerably higher, with a mean effect size difference of 0.51 at year 4 and 0.32 at year 8. These are large and moderate differences respectively. In the 2003 administration, these differences were 0.37 and 0.42 respectively. In 1999, they were 0.41 and 0.47 at year 4 and year 8. A moderate increase is seen at year 4, while there is a moderate decrease at year 8. Effect sizes for 1995 are not available.

Compared to students for whom the predominant language at home was English, students from homes where other languages predominated performed somewhat less well at both year levels, the difference being 0.24 at year 4 and 0.15 at year 8. These are both slightly lower than in 2003, where the mean difference was 0.26 for both years. Effect sizes for previous administrations are not available.

Appendix : The Sample of Schools and Students in 2007

Year 4 and Year 8 Samples

In 2007, 2877 children from 248 schools were in the main samples to participate in national monitoring. Half were in year 4, the other half in year 8. At each level, 120 schools were selected randomly from national lists of state, integrated and private schools teaching at that level, with their probability of selection proportional to the number of students enrolled in the level. The process used ensured that each region was fairly represented. Schools with fewer than four students enrolled at the given level were excluded from these main samples, as were special schools and Māori immersion schools (such as Kura Kaupapa Māori).

In late April 2007, the Ministry of Education provided computer files containing lists of eligible schools with year 4 and year 8 students, organised by region and district, including year 4 and year 8 roll numbers drawn from school statistical returns based on enrolments at 1 March 2007.

From these lists, we randomly selected 120 schools with year 4 students and 120 schools with year 8 students. Schools with four students in year 4 or 8 had about a 1% chance of being selected, while some of the largest intermediate (year 7 and 8) schools had more than 90% chance of inclusion.

Pairing Small Schools

At the year 8 level, four of the 120 chosen schools in the main sample had fewer than 12 year 8 students. For each of these schools, we identified the nearest small school meeting our criteria to be paired with the first school. Wherever possible, schools with eight to 11 students were paired with schools with four to seven students and vice versa. However, the travelling distances between the schools were also taken into account.

Similar pairing procedures were followed at the year 4 level. Four pairs of very small schools were included in the sample of 120 schools.

Contacting Schools

In early May, we attempted to telephone the principals or acting principals of all schools in the year 8 sample. In these calls, we briefly explained the purpose of national monitoring, the safeguards for schools and students, and the practical demands that participation would make on schools and students. We informed the principals about the materials which would be arriving in the school (a copy of a 20-minute NEMP video on DVD plus copies for all staff and trustees of the general NEMP brochure and the information booklet for sample schools). We asked the principals to consult with their staff and Board of Trustees and confirm their participation by the middle of June.

A similar procedure was followed in the middle of July with the principals of the schools selected in the year 4 samples, and they were asked to respond to the invitation by the middle of August.

Response from Schools

Of the 124 schools originally invited to participate at year 8 level, 122 agreed. A middle school asked to be replaced because no space was available, in or near the school, for the assessment activities. It was replaced by a nearby intermediate with similar year 8 enrolment and the same decile rating. An independent year 1 to 13 school withdrew without giving a reason, and was replaced by a year 1-8 primary school with similar year 8 enrolment and socio-economic mix.

Of the 124 schools originally invited to participate at year 4 level, 120 agreed. One school had a severe space shortage and could not accommodate the assessment activities. A second had three productions and a school camp scheduled in term 4 and could not fit in the NEMP assessments.

A third stated simply that they were too busy. The final school had an acting principal, was expecting a follow-up visit from the Education Review Office, and was heavily involved in other assessment contracts. These four schools were replaced by nearby schools of similar size and decile ratings.

Sampling of Students

Each school sent a list of the names of all year 4 or year 8 students on their roll. Using computer-generated random numbers, we randomly selected the required number of students (12 or four plus eight in a pair of small schools), at the same time clustering them into random groups of four students. The schools were then sent a list of their selected students and invited to inform us if special care would be needed in assessing any of those children (e.g. children with disabilities or limited skills in English).

For the year 8 sample, we received 132 comments about particular students. In 70 cases, we randomly selected replacement students because the children initially selected had left the school between the time the roll was provided and the start of the assessment programme in the school, or were expected to be away or involved in special activities throughout the assessment week. Two were replaced because they were suspended. The remaining 60 comments concerned children with special needs. Each such child was discussed with the school and a decision agreed. Ten students were replaced because they were very recent immigrants or overseas students who had extremely limited English-language skills. Twenty-seven students were replaced because they had disabilities or other problems of such seriousness that it was agreed that the students would be placed at risk if they participated. Participation was agreed upon for the remaining 23 students, but a special note was prepared to give additional guidance to the teachers who would assess them.

For the year 4 sample, we received 169 comments about particular students. Fifty-three students originally selected were replaced because they had left the school or were expected to be away throughout the assessment week. Twenty-two students were replaced because of their NESB (*Not from English-Speaking Background*) status and very limited English, two because they were in Māori immersion classes, and five because of a wrong year level. Forty-seven students were replaced because they had disabilities or other problems of such seriousness the students appeared to be at risk if they participated. Special notes for the assessing teachers were made about 40 children retained in the sample.

Communication with Parents

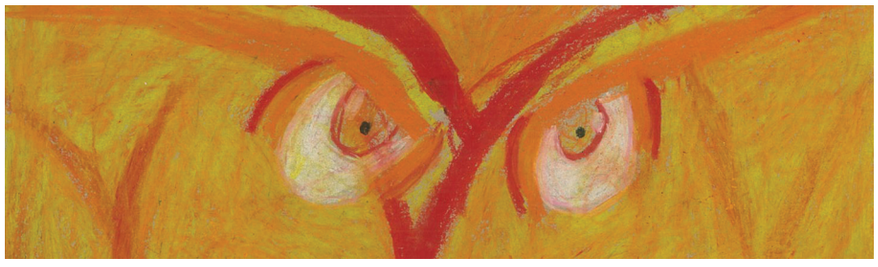
Following these discussions with the school, Project staff prepared letters to all of the parents, including a copy of the NEMP brochure, and asked the schools to address the letters and mail them. Parents were told they could obtain further information from Project staff (using an 0800 number) or their school principal and advised that they had the right to ask that their child be excluded from the assessment.

At the year 8 level, we received a number of phone calls including several from students or parents wanting more information about what would be involved. Seven children were replaced because they did not want to participate or their parents did not want them to.

At the year 4 level we also received several phone calls from parents. Some wanted details confirmed or explained (notably about reasons for selection). Six children were replaced at their parents' request.

Practical Arrangements with Schools

On the basis of preferences expressed by the schools, we then allocated each school to one of the five assessment weeks available and gave them contact information for the two teachers who would come to the school for a week to conduct the assessments. We also provided information about the assessment schedule and the space and furniture requirements, offering to pay for hire of a nearby facility if the school was too crowded to accommodate the assessment programme. This proved necessary in several cases.



Results of the Sampling Process

As a result of the considerable care taken, and the attractiveness of the assessment arrangements to schools and children, the attrition from the initial sample was quite low. Less than 3% of selected schools in the main samples did not participate, and less than 3% of the originally-sampled children had to be replaced for reasons other than their transfer to another school or planned absence for the assessment week. The main samples can be regarded as very representative of the populations from which they were chosen (all children in New Zealand schools at the two class levels apart from the 1 – 2% who were in special schools, Māori immersion programmes, or schools with fewer than four year 4 or year 8 children).

Of course, not all the children in the samples actually could be assessed. Three student places in the year 4 sample were not filled because insufficient students were available in that school. Three year 8 students and 10 year 4 students left school at short notice and could not be replaced. Three year 8 and two year 4 students withdrew or were withdrawn by their parents too late to be replaced. Thirty-one year 8 students and 16 year 4 students were absent from school throughout the assessment week. Some other students were absent from school for some of their assessment sessions and a small percentage of performances were lost because of malfunctions in the video recording process. Some of the students ran out of time to complete the schedules of tasks. Nevertheless, for almost all of the tasks over 90% of the sampled students were assessed. Given the complexity of the Project, this is a very acceptable level of participation.

Composition of the Sample

Because of the sampling approach used, regions were fairly represented in the sample, in approximate proportion to the number of school children in the regions.

REGION

PERCENTAGES OF STUDENTS FROM EACH REGION:		
REGION	% YEAR 4 SAMPLE	% YEAR 8 SAMPLE
Northland	4.2	4.2
Auckland	34.1	32.5
Waikato	9.2	10.0
Bay of Plenty/Poverty Bay	8.3	8.3
Hawkes Bay	4.2	4.2
Taranaki	2.5	2.5
Wanganui/Manawatu	5.0	5.8
Wellington/Wairarapa	10.8	10.0
Nelson/Marlborough/West Coast	3.3	4.2
Canterbury	11.7	12.5
Otago	4.2	3.3
Southland	2.5	2.5

DEMOGRAPHY

DEMOGRAPHIC VARIABLES: PERCENTAGES OF STUDENTS IN EACH CATEGORY			
VARIABLE	CATEGORY	% YEAR 4 SAMPLE	% YEAR 8 SAMPLE
Gender	Male	52	52
	Female	48	48
Ethnicity	Pakeha	67	73
	Māori	22	19
	Pasifika	11	8
Main Language at Home	English	87	89
	Other	13	11
Geographic Zone	Greater Auckland	33	31
	Other North Island	45	46
	South Island	22	23
Community Size	< 10,000	19	15
	10,000 – 100,000	22	23
	> 100,000	59	62
School SES Index	Bottom 30%	28	20
	Middle 40%	36	40
	Top 30%	36	40
Size of School	< 25 y4 students	17	
	25 – 60 y4 students	46	
	> 60 y4 students	37	
	<35 y8 students		20
	35 – 150 y8 students		37
	> 150 y8 students		43
Type of School	Full Primary		34
	Intermediate or Middle		44
	Year 7 to 13 High School		17
	Other *(not analysed)*		5

NEMP resources online

Teachers are encouraged to use the NEMP website: *http://nemp.otago.ac.nz.*

The site provides teachers with access to:

- **NEMP reports.** All of the NEMP reports since the project started in 1995, in both web and printable (high quality) PDF formats. Hard copies of reports can be ordered at:

  http://nemp.otago.ac.nz/order/index.htm

- **Forum Comments.** Each year, the assessment results are considered by a national forum of teachers, subject specialists, representatives of national organisations and government agencies. Their comments highlight what students are generally doing well, and those areas where improvements are desirable. The Forum Comment provides a summary of those comments.

- **Access Tasks.** In recent years, NEMP released tasks that could be used by teachers in the classroom. These tasks are available as packs for each curriculum area in each year. A comprehensive list of all access tasks is available at:

  http://nemp.otago.ac.nz/appendices/access.htm

  Hard copies can be ordered from:

  New Zealand Council of Educational Research.
  P.O. Box 3237,
  Wellington 6140,
  New Zealand

- **Probe Studies.** Other studies which further analyse NEMP data are also available online. While the reports contain a lot of information, there always remains substantial scope for more detailed analysis of student performance on individual tasks or clusters of tasks through probe studies. These studies are undertaken by NEMP staff or while under contract by educational researchers around New Zealand,

  Studies completed between 1995 and 2006 are currently available and can be accessed at:

  http://nemp.otago.ac.nz/_probes.htm

Education in the visual arts represents an essential part of the curriculum for all New Zealand school students.

Throughout time people have expressed their understanding of their world through the arts. The visual arts permeate society and culture. They are part of our daily lives and experience. They have the potential to enrich and inform. A visual arts education is concerned with gaining knowledge and learning skills that help us to understand and participate in this important field of human expression.

National monitoring provides a "snapshot" of what New Zealand children can do at two levels, at the middle and end of primary education (year 4 and year 8).

The main purposes for national monitoring are:

- to meet public accountability and information requirements by identifying and reporting patterns and trends in educational performance
- to provide high quality, detailed information which policy makers, curriculum planners and educators can use to debate and review educational practices and resourcing.

NEMP National Education Monitoring Project

MINISTRY OF EDUCATION
Te Tāhuhu o te Mātauranga

UNIVERSITY of OTAGO
Te Whare Wānanga o Otāgo

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