

Scottish Certificate of Education

**Standard Grade Revised Arrangements in Art and Design**

Foundation, General and Credit Levels in and after 1989

1987

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## **Introduction**

The current syllabus and assessment arrangements for Art and Design on the Standard Grade of the Scottish Certificate of Education were issued in August 1985, following consultation of interested bodies on proposals produced by a Joint Working Party of nominees of the Board and the Consultative Committee on the Curriculum.

In response to a substantial number of representations from teachers that the Standard Grade assessment arrangements were unduly onerous, the Scottish Education Department published a report by the Standard Grade Review of Assessment Group (SGROAG): "Assessment in Standard Grade Courses: Proposals for Simplification". A Short Life Working Group (SLWG) was established in each Standard Grade subject to revise the assessment arrangements in line with the SGROAG recommendations. The Report of the SLWG on Art and Design was issued for comment in April 1987. The views submitted by interested bodies are gratefully acknowledged.

In preparing the Revised Arrangements, the Art and Design Panel with the assistance of the SLWG, has taken account of observations received and has amended the proposals as appropriate.

Standard Grade examinations in Art and Design at Foundation, General and Credit Levels will be offered in and after 1989 on the basis of the Revised Arrangements detailed below.

# 1 Rationale

- 1 1 Art and Design offers experiences, together with ways of learning and communicating, which differ from those to be found in the greater part of the school curriculum. This report endorses the view of the Munn Committee in "The Structure of the Curriculum in the Third and Fourth Years of the Scottish Secondary School" (1977) that "a full and effective aesthetic education involves observing and creating; it involves practical work with, for example, paint, metal, clay or fabric, and the expression through such media ..... of ideas, moods and emotions ....."
- 1 2 Visual communication is an important part of daily life, offering ways of seeing, expressing and handling ideas and information which cannot be communicated in other terms.
- 1 3 Drawing is an established and essential part of any Art and Design course. It is a natural and effective way of communicating information as well as a means of expressing thought and feeling. Consequently the ways which pupils use and experience drawing for communicating may range from lines and marks which have a meaning and purpose to a carefully observed study of natural or man-made forms. Therefore pupils' use of drawing will be influenced by the nature of what they wish to communicate and the skills they possess.
- 1 4 In the course, the appropriateness of an extended range of media to both investigation and expression must be recognised; this takes into account the increasing use being made in the home, and in schools, of media such as photography, video, and computer assisted creation of images.
- 1 5 An Art and Design course, irrespective of its level, should stimulate intellectual development and enrich the lives of pupils; a major contribution is that of arousing interest in their immediate environment and in encouraging responses to it. Central to this is the development of observation and an ability to interpret what is seen. First-hand experience through the senses, and the intellect, is the starting point for the progressive acquisition of experience, knowledge, skills and values. **Expressive Activity**, the expression of personal ideas, thoughts and feelings in visual terms, is one of the three elements of the course.
- 1 6 Design may be said to influence the lives of all, as individuals and as members of the community, as consumers and as subjects of decisions affecting the environment. Practical involvement in design encourages pupils to develop skills in using materials and to test their own ideas in seeking solutions to design problems, and aids their understanding of the process of design.

This **Design Activity** is the second element of the course. Design Activity may involve, for example, producing an artefact, communicating ideas and information, or investigating aspects of the environment or human relationship to design (as in ergonomics). The diversity of character, scale and location make it impractical to assess such activity externally.

**1 7** Encouragement of a critical appraisal of one's own ideas and opinions and those of others is an important aspect of pupils' experiences in both Expressive Activity and Design Activity and helps pupils to gain insights into the role of visual arts and design in society. As a result of their participation in the course, pupils should gain in confidence and in ability to take part in discussion and to express their opinions on matters concerning the visual arts, design, the mass media and the environment.

**Critical Activity** represents the third element of the course.

**1 8** The course should not be confined to the acquisition of skills such as drawing, painting, modelling, etc; it should also be a means by which pupils can learn to question, investigate and solve problems in the context of the environment and so foster in terms of Art and Design the ability to discriminate and make decisions, and to express feelings and understanding using the terminology of art, for example, use of line, shape, form, texture, tone and colour.

**1 9** The course seeks to acknowledge individuality of interests and aspirations by providing a breadth of experience and choice to which pupils can relate and through which they can develop their creative and imaginative abilities and make critical appraisals.

**1 10** Not least, the course should offer satisfaction, enjoyment and a sense of achievement to all pupils following it. It should encourage active involvement as participants in, and awareness as consumers of the visual arts and design in daily life.

## 2

### **Aims of the Course**

The principal aims identified for a course in Art and Design are to provide opportunities for pupils:

to enrich their lives and make a contribution to their intellectual, emotional, social and cultural development through using visual media;

to develop the skills of investigation necessary to take an informed interest in the environment and the pupils' place within it;

to be aware of the influences of the visual arts and design upon their own lives and that of the community;

to develop the ability to express their ideas and feelings primarily in visual, but also in verbal, terms;

to develop the skills to solve design problems;

to develop the ability to interpret information and the opinions and decisions of others, and to form their own judgements from them.

### **3 The Course**

#### **3 1 Context**

The use of context as a base on which to construct Art and Design courses is emphasised for three vital reasons:

to provide stimulus and sources of study;

to highlight the relevance of the subject to pupils' lives;

to promote a continuously flexible curriculum that takes account of changing needs of society.

The context of the course, and the units that make up the course, is the pupils' daily lives and experiences. For this purpose context may be identified in three broad aspects:

the environment - human and natural;

communication and the media;

cultural, social and historical factors.

The aspects of context described above have to be seen as more than simply sources of visual material and subject matter. Ideas, feelings, experiences, and attitudes brought about through contact with these aspects are often equally important sources of stimulus and interest.

Courses in Art and Design should be seen as having relevance and making a meaningful contribution to the educational experience. If this is to happen, it must be made clear to pupils how the activities in the art department relate to their lives and interests outwith school.

Although many of the activities introduced may be unique to Art and Design, they have applications which go beyond the art department, promoting values and concepts that form part of a much broader educational experience.

While concerned with various aspects of the visual world, a context-based course goes beyond mere appearance. It is concerned with more than the acquisition of skills and the production of artefacts. More important are the opportunities afforded for pupils to engage in investigation and exploration through art and design, thereby coming to an enhanced understanding of the nature of the aspects of context being considered.

This appreciation of the various aspects of context, how they influence our lives, and in turn how we influence them, will provide a fundamental reason for teaching Art and Design.

## **3 2 Main Activities**

3 2 1 Three activities, Expressive, Design and Critical, form the elements of the course.

While it is recognised that the three activities are not entirely separable from each other, identifying them in this manner is intended to assist construction of courses and subsequent assessment. Any conflict of interest between Expressive Activity and Design Activity should be resolved through the purpose of the Activity (see 4 3 1).

3 2 2 Expressive Activity

Pupils take part in Expressive Activity for the following principal reasons:

- to convey information and express feelings, thoughts and ideas in visual terms;
- to gain experience and knowledge by using skills of investigation;
- to explore their feelings, thoughts and ideas in response to stimuli;
- to experience and understand the properties of various media.

3 2 3 Design Activity

Pupils take part in Design Activity for the following principal reasons:

- to identify visual and functional problems and seek solutions to them;
- to acquire knowledge and skill in the use of materials and processes;
- to understand and use a Design Process (see appendix I).

3 2 4 Critical Activity

- to evaluate personal experiences and the relevance of these to their work in Art and Design;
- to make judgements on their own work and that of others, particularly artists and designers;
- to express personal opinions on issues related to art, design and the environment;
- to appreciate the contribution to society of the work of artists and designers.

## **3 3 Structure of the Course**

3 3 1 The activities and experiences inherent in Art and Design education constitute a continuous development of benefit to pupils of all levels of ability. Accordingly, it is not appropriate to devise different syllabuses for different levels of ability.

The course is therefore a common one to be followed by all pupils. Differentiation will be achieved through assessment of performance.

The fact that the course is a common one should not pre-empt in any way the freedom of Art and Design departments and schools to adopt organisational systems appropriate to their own requirements.

3 3 2 Learning and teaching whether in Expressive, Design or Critical Activity need to be well structured if pupils and teachers are to feel confident in their work.

The following structure may be found useful: investigating, considering possibilities and selecting visual sources, choosing appropriate media, producing forms of expression or examples, evaluating the work.

Experience has shown that units provide an effective basis for constructing a course attractive to both pupils and teachers. A unit-based structure has the advantage that it is flexible and may be modified as appropriate.

3 3 3 A unit consists of a series of lessons or experiences which relate to each other and to either Expressive Activity or Design Activity. The unit must have outcomes consistent with the aims of the course (see Section 2).

The importance in Art and Design of work of a more reflective and contemplative nature makes Critical Activity a necessary component of every Expressive Activity and Design Activity Unit. The aim of Critical Activity is to enable pupils to gain a fuller understanding of the subject.

The two-year course must contain a minimum of four units.

In each of the two years there should be:

- one unit concerned with Expressive Activity;
- one unit concerned with Design Activity.

The order in which units are taught is a matter for departments to determine. However, the requirements for internal assessment of Design Activity must be met (see 5 6).

3 3 4 In the planning of a unit it is essential to bear in mind the purpose of the activity of the unit. Each unit may be based on a topic within an aspect of the context.

For example, Design Activity based on visual communication might be that of investigating the graphic signs and symbols encountered in daily life; identifying the characteristics of various types of poster (decorative, persuasive, informative, cautionary, etc); or studying 3-dimensional design through, for example, packaging, keyboard instrumentation, shop frontages or interiors.

Alternatively, Expressive Activity based on a similar topic might be concerned with print-making as a method of using printing techniques for expressive purposes; or with photography, involving discovery of how cameras and photographic techniques can be used, not just to record or convey information, but to express personal ideas and feelings, often in ways which language cannot achieve.

Within the unit, opportunities should be provided to enable pupils to discuss and articulate ideas and opinions on matters of art and design. The Critical Activity aspect of the unit must be clearly identified by the teacher both to guide the pupils and to assist the teacher in recording pupils' progress in this aspect of the course.

## **4 Assessment Syllabus**

### **4 1 The Assessable Elements**

The assessable elements derive directly from the three activities:  
Expressive Activity, Design Activity and Critical Activity.

In order to clarify the appropriate areas that will be assessed and to assist teachers with assessment, further definition of the assessable elements is as follows.

Expressive Activity involves:

- expression of ideas and feelings visually;
- use of the visual elements;
- handling of media.

Design Activity involves:

- investigation and research of a brief;
- consideration of possible approaches and solutions;
- communication of solutions;
- evaluation of solutions.

Critical Activity involves:

- identification and investigation of information;
- selection and collation of information;
- making and communicating judgements.

### **4 2 Assessing the Work of the Course**

Guidance is given in this section on how departments should plan their assessments of pupil progress and achievement in the course. The common syllabus for all levels and the prominence given to the assessment of course work in Design Activity and Critical Activity are the main considerations that have been taken into account.

The assessment syllabus described below prescribes what is to be assessed; it does not dictate what is to be taught or any teaching method, and it cannot specify the particular interests of pupils or art departments.

The following common features of the activities are identified: purpose, character, themes or topics and assessment methods.

## **4 3 Expressive Activity**

### **4 3 1 Purpose**

The primary purpose of Expressive Activity at Standard Grade is to be able to express visually ideas and feelings at a personal level, to use visual elements and to handle a range of appropriate media.

### **4 3 2 Character of the Activity**

For the activity to produce suitable evidence for assessment it has to encourage the expression of pupils' own ideas and the choice of appropriate media. This may be best done through investigation and development of a topic personally chosen or negotiated rather than working to predetermined ideas and from second-hand sources. This implies working sensitively and imaginatively with a range of ideas and experimenting with a variety of media, both those which are traditional and those which make use of developing technology.

Any conflict of interest between Expressive Activity and Design Activity, for instance, the distinction between using clay as a solution to a functional design problem and using clay to express personal ideas and feelings, should be resolved through the purpose of the activity.

The distinctive purposes of the activities must be kept clearly in mind to prevent any confusion in the minds of pupils.

### **4 3 3 Topics**

The topics devised for course work should be drawn from the three broad aspects of context referred to in 3 1. For example, within the aspect of the natural environment, a topic such as landscape, seascape or colour in nature might be appropriate.

The topics for the external examination (see 5 5 1) will be specified by the Board each year.

### **4 3 4 Assessment Methods**

Teachers should maintain a record of pupil progress in order to monitor attainment throughout the course. Grade Related Criteria can be used to assess pupils' performance directly and to indicate to pupils the standard of performance required at each Level. Pupils should learn how to judge what is successful or unsuccessful by maintaining with guidance a selection of their best products of Expressive Activity and supportive material or preparatory work.

## **4 4 Design Activity**

### **4 4 1 Purpose**

The primary purpose of Design Activity at Standard Grade is to use a design process as a means of solving problems. This involves investigating and researching a brief, considering possible approaches, communicating solutions and evaluating the degree of success of the solutions in satisfying the demands of the brief.

### **4 4 2 Character of the Activity**

Of crucial importance, however, is how the activity will be structured with regard to the production of material on which assessment will be based. It is recommended that Design Activity be presented in the form of a "brief". The brief should offer a real-life problem to be solved. It should be based on those aspects of design which offer problems of a visual, functional or communicative nature. It should also explain clearly to all pupils how to work through the stages of a design process and define the constraints along with the problem. (Examples are given in Appendix III.)

### **4 4 3 Topics**

The topics should be drawn from the three broad aspects of context referred to in 3 1. Design Activity is most readily associated with the following aspects of design: interior, fashion, visual communication, textile/fabric, product, 3-dimensional and environmental. It may also be associated with film making or video taping and animation, since these require for their production a systematic procedure analogous to a design process, while innovatory approaches such as use of film are possible through freeing of this element from the constraints of external examination. (This should not be taken to mean that use of film, etc, is appropriate only to Design Activity, although constraints in respect of available time and the logistics of external assessment are likely to preclude such approaches in the external examination of Expressive Activity.)

### **4 4 4 Assessment Methods**

Given that at each stage Design Activity will produce material evidence, teachers will be able, as in the case of Expressive Activity, to assess pupil performance directly using Grade Related Criteria. Teachers should maintain a record of pupil progress in order to monitor attainment throughout the course. For each unit, pupils should compile a body of their best work which reflects the stages of the design process (see 5 6).

### **4 4 5 Check-list for Evaluation**

It will be helpful if pupils are provided with a check-list of questions to guide them in the

evaluation aspect of the design process. In respect of the brief undertaken, questions such as the following may be considered:

What was the problem?

What difficulties did you encounter in planning and completion?

Why did you choose the materials you worked with?

Was the solution successful?

Could you improve the solution?

## **4 5 Critical Activity**

### **4 5 1 Purpose**

The primary purpose of Critical Activity is to identify, investigate, select and collate information from, and make and communicate judgements on, a variety of sources of interest.

### **4 5 2 Character of the Activity**

The critical abilities of pupils should be developed through the other two main activities.

Production of worthwhile material will arise from activity which is based on investigation of sources of pupil interest and which illuminates the Expressive Activity and Design Activity rather than the gathering of disparate bits of information about artists and paintings.

This will necessitate working from a variety of sources, seeking factual information, giving opinions, stating personal reactions, substantiating judgements and making contrasts and choices.

Critical Activity should be presented as an opportunity for active investigation. Where possible school-based audio-visual resources, museums, libraries, galleries, teacher resource centres and other agencies should be utilised. Direct contact with artists, designers, architects and their work would also authenticate the activity.

Critical Activity, while taking account of pupils' own work and experiences, should be concerned with the work and methods of artists and designers.

Within the two-year course particular areas of study should include:

the sources, approaches, methods and materials of artists and designers;

aspects of the environment or society from artists' and designers' points of view;

the ways in which artists and designers communicate;

styles, movements and directions in the visual arts and design;

the significance of art and design in society, past, present and future.

#### 4 5 3 Topics

The topics for Critical Activity should be the same as those for the related Expressive Activity or Design Activity (see 4 3 3 and 4 4 3). Critical Activity work, however, need not necessarily develop in the same direction as the related practical work.

#### 4 5 4 Assessment Methods

In contrast to the other two main activities of the course this element will require more than the assessment of individual items of response to visual material made by pupils.

It will be necessary for methods, materials and tests which reflect the purpose of the activity to be introduced by teachers to allow pupils to perform to their maximum potential at **all** Levels.

A wide range of assessment methods and instruments is appropriate, among which are open-book tests, objective test items, annotations to drawings or sketch-books, open-ended question-answer techniques utilising sound or video tape.

Different levels of language use should be recognised and account taken of the motivational characteristics of various levels of ability. For these reasons objective test items, for example, may be more appropriate for some pupils than for others. The use of visual sources gathered by the pupils in the form of postcards, reproductions, cuttings from magazines, etc, might stimulate them to respond critically.

Assessment methods need not follow the form of the external examination but assessment is an essential part of teachers' monitoring and evaluating of pupils' progress and attainment.

## 5 Assessment for Certification

### 5 1 Introduction

The guiding principle of the system of assessment is that Art and Design is a subject in which all candidates engage in common activities but respond at different levels of attainment. Consequently there is no activity which is distinctive to any one Level. Differentiation therefore will be based entirely on candidate performance.

This system offers the opportunity for candidates to demonstrate their own ability and maximum attainment, avoiding premature categorisation. Nevertheless, candidates will need careful guidance and advice from their teachers, especially in regard to those aspects of the syllabus upon which internal assessments will be based.

The considerations which preclude the testing of Design Activity by external examination are the sustained length of time necessary to work through a design process, the sophistication of some approaches to design (eg in using film, plastics), the inclusion of process skills which have never been externally examined and the scale and location of some environmental design projects. The removal of the constraints of an external examination should give impetus to the future development of this important aspect of Art and Design education.

Accordingly, the course work for Design Activity will be retained by the presenting centre to be produced, if required, for external moderation.

### 5 2 Certification

Candidates will be assessed by a system common to all Levels.

The Certificate will record an overall award on a 7-point scale of grades, grade 1 being the highest. The Certificate will also record attainment in each assessable element. The overall award will be derived from the mean of the element grades, each element having equal weighting.

For any element, grade 7 will indicate that the candidate has, in the element concerned, completed the course but has not demonstrated achievement of any specified level of performance as defined by the Grade Related Criteria. |

The Board will regard the submission of an estimate grade for an externally assessed element as evidence that the course has been completed in that element.

Candidates who have not complied with the assessment requirements in any element (eg due to unauthorised absence from the external examination or failure to submit a folio) will be deemed not to have completed the course, in that element. Such candidates **will not receive a grade** for that element and hence **will not receive an overall award** for the subject. In such cases, however, if a grade is gained for any other element, that grade will be recorded on the Certificate.

### **5 3 Pattern of Assessment**

#### **5 3 1 Expressive Activity and Critical Activity**

These two elements will be externally assessed. At all Levels, internal assessment will provide the basis for the estimated grades submitted to the Board for each candidate.

#### **5 3 2 Design Activity**

This element will be internally assessed. To ensure a national standard of performance, internal assessments will be externally moderated.

### **5 4 Expressive Activity: Internal Estimate**

Teachers will be required to give an estimate grade based on a body of work from one unit in Expressive Activity normally undertaken in S4. The work on which internal assessment is to be based for this element should be the result of developing topics relevant to the needs and interests of 14-16 year olds. The activities engaged in should allow maximum achievement to be demonstrated in expression of ideas and feelings visually, in use of the visual elements and in handling of media.

The work on which the estimate grade is based should be retained by the centre.

### **5 5 Expressive Activity: External Assessment**

#### **5 5 1 Expressive Activity will be assessed by an external examination. A single paper will test achievement at all Levels. The Board will issue instructions to teachers and candidates in January of the year of the examination. These instructions will specify topics which may be investigated by candidates and will allow them to prepare source and reference material in the form of drawings, sketches, photographs, illustrative material, etc, from which they can work in the examination.**

Each candidate will be permitted to take into the examination room up to two sheets of A2 size paper containing previously selected preparatory work. This material will be submitted with the examination work to the Board.

The Board will not specify the amount of time for this preparatory work, but teachers responsible for the examination arrangements should ensure that each candidate is given the opportunity to prepare sufficient material from which to work.

5 5 2 For the external paper, 5 hours will be allowed. Candidates will produce work in any of the following forms:

- drawing
- painting
- sculpture
- print making (not graphics)
- fabric craft
- 3-dimensional work
- photography (still, cine, video).

The work should interpret one of the previously specified topics which will vary from year to year and reflect the Assessment Syllabus.

5 5 3 At the end of the examination, work submitted to the Board for assessment should include the following:

Examination work which may be 2-dimensional (maximum A2 size) or 3-dimensional (maximum 30 cm in greatest dimension).

Preparatory work contained on one, or two, A2 sheets.

Preparatory material must be identified separately from examination work.

## **5 6 Design Activity: Internal Assessment (Externally Moderated)**

5 6 1 Assessment of this element will be internal, with external moderation by the Board. For each candidate a Folio is to be compiled, containing the candidate's best work from **one** Design Activity unit. The Folio may contain 2-dimensional and/or 3-dimensional work. It should show evidence of the following:

investigating and researching a brief (eg sketches, notes, photographs, collected material);

considering possible approaches and solutions (eg drawing, annotated sheets, development studies);

communicating solutions (eg graphic designs, models, working drawings, fashion items);

evaluating solutions (eg reports, annotated diagrams, questionnaires).

The evidence must be consistent with the purpose, topics and methods specified in the Assessment Syllabus.

5 6 2 The work should be done in one of the following aspects of design:

interior, fashion, visual communication, textile/fabric, product, 3-dimensional, environmental.

All types of media, including film or video, will be acceptable, provided the purpose of Design Activity is met. There will be no restrictions as to materials or dimensions; centres may specify any necessary constraints in the design brief (see 4 4 2).

Large scale work unsuitable for storage should be photographed. The photographs should show comprehensive views of the work.

5 6 3 Sufficient time should be made available to allow candidates to work their way systematically through the stages of a design process from initial presentation of the brief to the final evaluation of the solution, to demonstrate maximum achievement and to experiment with materials and processes not normally appropriate to external examination arrangements.

5 6 4 The Folio is to be retained and a sample will be scrutinised by a Visiting Moderator during March of the year of presentation. Consequently it will be necessary for departments to ensure that the Design Activity unit, upon which assessment will be based, is completed by the end of February.

The Folio should consist of the evidence from only **one** Design Activity unit, accompanied by the appropriate design brief.

5 6 5 In the case of legitimate failure by a candidate to complete the required S4 Design Activity unit, S3 design work should be available for the Visiting Moderator. Candidates' S3 design work should therefore be retained at least until the completion of all the work required for the internal grading of course work in Design Activity.

## 5 7 **Critical Activity: Internal Estimate**

Teachers will be required to give an estimate grade based on Critical Activity work from one Expressive unit and one Design unit done during the course. The estimates may be based on work that will be submitted for external assessment.

Assessments must test the candidate's ability to identify and investigate sources of information, to select and collate information and to make and communicate judgements. Different assessment techniques may be used for different grades.

## **5 8 Critical Activity: External Assessment**

Critical Activity will be externally assessed, on the basis of work from two units from the course normally undertaken by the candidate in S4, ie one Expressive Activity unit and one Design Activity unit.

Critical Activity will be in the form of written, taped and/or annotated illustrative material of sufficient length and clarity to communicate adequately the candidate's findings and opinions.

Written work should normally be submitted on single sides of A4 sized paper. If larger formats are used, these must be folded to A4 size for submission to the Board.

Bearing in mind that it is the candidate's ability to handle information and make judgements which is being assessed, any illustrations used should be confined to illuminating the text.

Teacher-generated material such as objective tests, question-answer sheets and other items that may have been used to support individual study, should not be submitted for assessment.

## **5 9 Estimates for Expressive Activity and Critical Activity**

Presenting centres must submit to the Board, by 26 March of the year of the examination, an estimate grade for each candidate for Expressive Activity and Critical Activity. Using the Grade Related Criteria the teacher should determine the estimate grades on the basis of each candidate's work. Estimates may be used by the Board for its internal procedures, including such cases as absence from external examinations, adverse circumstances and appeal.

Evidence in support of these estimates should be retained by centres for submission to the Board if required.

## **5 10 Visiting Moderators**

Visiting Moderators will be responsible for moderating the internal grades for Design Activity by scrutinising the course work of a sample of the candidates, and for finalising grades.

Visiting Moderators will not be concerned with assessment of Expressive Activity or Critical Activity.

Class teachers may be called upon by the Visiting Moderator to provide clarification of Folio evidence.

## **6 Grade Related Criteria**

### **6 1 Definition**

Grade Related Criteria (GRC) are positive descriptions of performance against which a candidate's achievement is measured. Direct comparisons are not made between the performance of one candidate and that of another.

### **6 2 Application of GRC**

GRC are defined at three Levels of performance: Foundation, General and Credit.

Awards will be reported on six grades, two grades being distinguished at each Level. The upper of the two grades at a given level will be awarded to candidates who meet the stated criteria demonstrating a high overall standard of performance; the lower grade to those who demonstrate a lower but still satisfactory overall standard of performance.

There will be a seventh grade for candidates who complete the course but fail to meet the criteria for any Level.

### **6 3 Types of GRC**

Summary GRC are broad descriptions of performance. They are published as an aid to the interpretation of the profile of attainment by candidates, parents, employers and other users of the Certificate.

Extended GRC are more detailed descriptions of performance. They are intended to assist teachers in making their assessments for each element, and to be used by examiners when conducting external assessment.

### **6 4 Expressive Activity - Summary GRC**

Foundation Level (grades 6 and 5)

The candidate has demonstrated ability to use the visual elements simply, and has expressed some ideas and feelings to produce artwork with limited success.

General Level (grades 4 and 3)

The candidate has demonstrated ability to use the visual elements and by expressing and developing ideas and responses to stimuli has produced artwork which shows evidence of observation and adequate control of medium.

Credit Level (grades 2 and 1)

The candidate has demonstrated ability to make skilled and sensitive use of the visual elements and, by expressing and developing a range of ideas and personal responses to stimuli, has produced artwork of quality which communicates the candidate's intentions with skill and considerable control of medium.

## **6 5 Design Activity - Summary GRC**

### Foundation Level (grades 6 and 5)

From a brief, the candidate has demonstrated ability to solve simple problems in an elementary manner by using a design process and to communicate a solution.

### General Level (grades 4 and 3)

From a brief, the candidate has demonstrated ability to solve problems by using a design process and to communicate a solution which meets most of the requirements of the brief and shows some evidence of personal selection, ideas and inventiveness.

### Credit Level (grades 2 and 1)

From a brief, the candidate has demonstrated ability to solve problems by using a design process and to communicate a solution which meets all the requirements of the brief and shows inventiveness and clear evidence of ability to select and test ideas, together with a high degree of skill in presentation.

## **6 6 Critical Activity - Summary GRC**

### Foundation Level (grades 6 and 5)

The candidate has demonstrated ability to obtain and collate information from a range of supplied sources and in a straightforward manner to make judgements and attempt to justify them.

### General Level (grades 4 and 3)

The candidate has demonstrated ability to investigate information from a range of sources, to select, collate and interpret information making straightforward contrasts and comparisons in order to make judgements with some degree of justification.

### Credit Level (grades 2 and 1)

The candidate has demonstrated ability to investigate information from a wide range of sources, to select, collate and interpret information, and to marshal ideas and evidence in order to make informed and substantiated judgements.

## 6 7 Descriptions of Grades

These describe performance within Levels. They apply to each element.

Grade 6            The candidate has met the criteria for Foundation Level, demonstrating a satisfactory overall standard of performance.

Grade 5            The candidate has met the criteria for Foundation Level, demonstrating a high overall standard of performance.

Grade 4            The candidate has met the criteria for General Level, demonstrating a satisfactory overall standard of performance.

Grade 3            The candidate has met the criteria for General Level, demonstrating a high overall standard of performance.

Grade 2            The candidate has met the criteria for Credit Level, demonstrating a satisfactory overall standard of performance.

Grade 1            The candidate has met the criteria for Credit Level, demonstrating a high overall standard of performance.

## 6 8 Expressive Activity - Extended GRC

Foundation Level (grades 6 and 5)	General Level (grades 4 and 3)	Credit Level (grades 2 and 1)
The candidate can produce artwork showing evidence of ability to:	The candidate can produce artwork showing evidence of ability to:	The candidate can produce artwork of quality showing evidence of ability to:
respond to a limited range of stimuli in visual terms;	respond to stimuli and develop from them possibilities in visual terms;	respond to a wide variety of stimuli, identify and develop from them a range of possibilities and realise these in visual terms;
record in a simple and schematic manner by means of drawings and sketches;	record, by means of drawings and sketches, and demonstrate observation and some understanding of form;	record, by means of drawings and sketches, in an assured and mature manner demonstrating a considerable degree of observation and understanding of form;
express simple ideas and feelings in visual terms;	express some personal ideas and feelings in visual terms;	express a range of personal ideas and feelings and communicate these in visual terms;
use media, although the degree of control and personal selection is limited;	use media with some evidence of personal discrimination in choice of media;	use media with control, assurance and evidence of personal discrimination in choice of media;
use the visual elements in a straightforward manner;	use the visual elements with skill and sensitivity;	use the visual elements with skill and sensitivity and express qualities and relationships with some subtlety;
organise and arrange work in a simple manner, although formats may be inappropriate and there may be a general lack of coherence.	arrange and organise work coherently and with some prompting make alterations and modify formats.	arrange and organise work coherently, make alterations and modify formats.

Descriptions of grades are given in 6 7

## 6 9 Design Activity - Extended GRC

Foundation Level (grades 6 and 5)	General Level (grades 4 and 3)	Credit Level (grades 2 and 1)
The candidate can solve simple design problems and communicate a solution showing ability to:	The candidate can solve design problems and communicate adequate solutions showing ability to:	The candidate can solve a variety of design problems and communicate suitable solutions showing ability to:
understand some of the basic requirements of the brief;	understand and consider most of the requirements of the brief;	understand and consider all the requirements of the brief;
investigate some suggested visual sources and gather information in the form of simple notes and sketches;	investigate visual sources and gather a range of information in the form of notes and sketches;	investigate a wide range of visual sources and gather relevant visual and non-visual information;
consider a limited number of possible approaches;	consider a number of possible approaches which reflect some personal interests;	consider a variety of possible approaches which reflect personal interests and show awareness of problems of function and communication;
draw out one or two simple solutions;	demonstrate in roughs and working drawings one or two acceptable solutions which show some evidence of personal selection, ideas and inventiveness;	demonstrate in roughs and working drawings a number of suitable solutions which show evidence of personal selection, ideas and inventiveness;
evaluate the adopted solutions in a simple manner, giving reasons.	evaluate the adopted solutions in a competent manner, giving reasons.	evaluate the adopted solution in a clear manner, giving well argued reasons.

Descriptions of grades are given in 6 7

## 6 10 Critical Activity - Extended GRC

Foundation Level (grades 6 and 5)	General Level (grades 4 and 3)	Credit Level (grades 2 and 1)
The candidate can produce some written critical work based on the units of the course showing ability to:	The candidate can produce written critical work based on the units of the course showing ability to:	The candidate can produce a range of written critical work derived from the units of the course showing ability to:
obtain information from a limited range of sources;	research and investigate information from a range of sources;	research and investigate from a wide range of sources;
collate information in a simple manner;	select and collate information demonstrating some understanding and an attempt at interpretation;	select, collate and interpret information showing an understanding of qualities and relationships;
present unelaborated facts and opinions;	present some facts and opinions;	present facts and opinions clearly and convincingly;
	marshal ideas and evidence demonstrating some personal interpretation of information;	marshal ideas and evidence demonstrating depth and sophistication of thoughts and feelings;
make judgements and attempt to justify them using a limited critical vocabulary.	use critical vocabulary to make judgements by using straightforward contrasts and comparisons.	use critical vocabulary to make informed and substantiated judgements

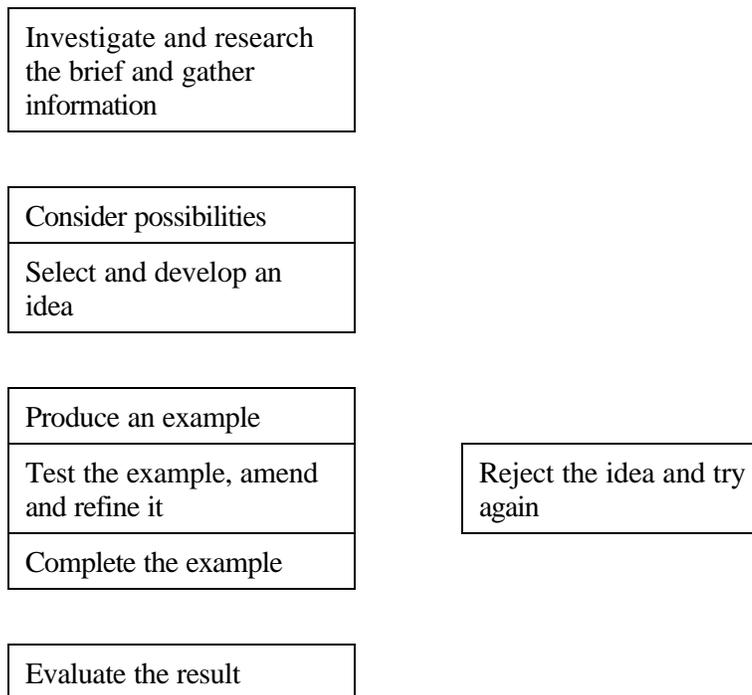
Descriptions of grades are given in 6 7.

**Design Process**

A Design Process is a method of solving problems. For Designers it is a way of identifying a sequence of stages; in order to solve a design problem it is very often useful to work through these stages.

An understanding of a Design process allows it to be used as a method of approaching and solving the problem set out in the design brief.

The sequence from the identification of the problem in the brief may be shown as follows.



**Examples of Units**

As indicated in 3 3 3, in each of the two years there must be one unit concerned with Expressive Activity and one unit concerned with Design Activity.

In the examples below neither the content nor the sequence is prescriptive.

<p><b>TITLE</b> "My Home Area"</p> <p><b>OUTLINE</b> A study of the buildings within the environment of the school or home, using annotated sketches, questionnaires and photographs.</p> <p><b>ACTIVITY</b> Expressive</p>	<p><b>TITLE</b> "Rising Sun"</p> <p><b>OUTLINE</b> A study of the influence of oriental consumer goods on our society.</p> <p><b>ACTIVITY</b> Design</p>
<p><b>TITLE</b> "An Aid for Navigation"</p> <p><b>OUTLINE</b> The design of a navigational aid in the form of a buoy or marker for use in a busy fishing fleet harbour.</p> <p><b>ACTIVITY</b> Design</p>	<p><b>TITLE</b> "Posters"</p> <p><b>OUTLINE</b> Development of a number of graphic design projects covering various aspects of poster design, using the advertising found in the High Street as a starting point.</p> <p><b>ACTIVITY</b> Design</p>
<p><b>TITLE</b> "Language of Colour"</p> <p><b>OUTLINE</b> An investigation into abstract language of colour in, for example, conveying feelings, ideas and information.</p> <p><b>ACTIVITY</b> Expressive</p>	<p><b>TITLE</b> "Local Legends"</p> <p><b>OUTLINE</b> An investigation of folklore and local tales and translation of these into a series of visual images on storyboard for tape/slide or video presentation.</p> <p><b>ACTIVITY</b> Expressive</p>

<p>TITLE "Fantasy and Imagination"</p> <p>OUTLINE Expression of personal ideas in, for example, comic strips, paintings, animated film, using dreamlike, surrealistic images, 'found' objects, etc.</p> <p>ACTIVITY Expressive</p>	<p>TITLE "Word Pictures"</p> <p>OUTLINE A study of language symbols Used in graphic design in the Urban setting, in the form of logos, trademarks and shopfronts.</p> <p>ACTIVITY Design</p>
<p>TITLE "Persian Garden"</p> <p>OUTLINE Expressive artwork based on a Study of Asian art carried out at the local museum.</p> <p>ACTIVITY Expressive</p>	<p>TITLE "Beachcombing"</p> <p>OUTLINE Sculpture using stones, driftwood and other objects collected from the shoreline.</p> <p>ACTIVITY Expressive</p>
<p>TITLE "Window Shopping"</p> <p>OUTLINE A study of the various aspects of shop design and display, using as stimulus the layout, colour and general presentation of shopfronts and window displays in the local environment.</p> <p>ACTIVITY Design</p>	<p>TITLE "Landscape and Townscape"</p> <p>OUTLINE Expressive work based on drawings made and photographs taken during a series of short sketching trips.</p> <p>ACTIVITY Expressive</p>

**Examples of Design Briefs**

**BRIEF:** Design an item of jewellery suitable for use by a teenager.

**CONSIDERATIONS:** The jewellery should incorporate a simple but reliable interlocking system of component parts which allows the user to make different shapes and use different ways of wearing them.

Individual parts should be durable, resistant to heat and moisture and of low cost.

**MATERIALS FOR IDEAS/  
DEVELOPMENT STAGES:** Paper/card/plasticine/clay/wire/scissors/glue.

**MATERIALS FOR  
COMPLETION STAGE:** Plastics/wire/light metal/enamels/soft solder.

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**BRIEF:** Design a logo for "RAPID PARCEL SERVICES" a company which operates throughout the world.

**CONSIDERATIONS:** The logo should be in no more than 3 colours and capable of being used on stationery, packaging, advertising and vehicles.

It should also be capable of being translated into 3 dimensions for exterior display at Company Headquarters.

**MATERIALS FOR IDEA/  
DEVELOPMENT STAGE:** Paper/card/gum/scissors/gouache/crayons/plasticine.

**MATERIALS FOR  
COMPLETION STAGE:** Paper/card/painting materials/multi-printing materials.

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**BRIEF:** Design an original toy capable of a number of movements that would be suitable for a handicapped child.

**CONSIDERATIONS:** The toy should be colourful and amusing. It should have a maximum of 5 colours, be durable and attractive to touch. There should be no sharp edges or points and the methods used for joining moving parts should be simple yet robust and reliable.

**MATERIALS FOR IDEAS/  
DEVELOPMENT STAGE:** Paper/card/glue/plasticine/clay/wire/crayons.

**MATERIALS FOR  
COMPLETION STAGE**

Balsa/softwood/blockboard/card/fabric/plastics/enamel paints.

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## **Guidance on approaches to the course**

Through the aspects of context and the activities employed, the course is intended to stimulate ideas, widen horizons and build pupils' confidence. It should offer a purposeful and disciplined learning environment in which can be provided the support, technical skills and knowledge that will allow pupils to give form to their ideas and feelings. The learning experiences should not be reduced to merely following instructions and applying media in accordance with someone else's ideas.

From the outset, it is important for pupils to be encouraged to develop and express their own ideas, resolve problems and reflect on results. As they gain in experience and become more confident in their approach they should become increasingly able to work independently, with such encouragement as may be necessary according to their different levels of understanding and skill. Topics and media suggested should be appropriate to each individual pupil.

### **Expressive Activity**

In Expressive Activity, the aim should be to achieve a balance between the pupils' expression and the constraints of the media and techniques being used.

Pupils should be encouraged to develop and express visually ideas of a personal nature; these ideas should be derived whenever possible from direct experience, for example, of objects provided in the classroom, or of the local environment outside the classroom where pupils may make particular studies, such as comparing architectural features of various buildings, or meeting and talking with residents, local craftsmen or artisans. Stimulus material should be sufficiently interesting to provide a richness and variety of visual information capable of sustaining a number of different investigations. Such material need not be exotic or particularly unusual; indeed, the use of material from a familiar environment can often spark off innovative and personal work as well as encourage pupils to look afresh at familiar objects.

### **Design Activity**

In Design Activity, pupils will inevitably sometimes experience failure in their attempts to find solutions to design problems and so will need support and encouragement. Pupils should come to see that their trial attempts can be put to positive advantage in the development of a satisfactory solution and that there is seldom a single solution to a design problem. Many pupils will find a design-process method helpful when attempting to solve design problems. An example is shown in Appendix I.

In order to give pupils a clear understanding of what they have to do, Design Activity should focus on clearly specified problems, which may be more helpfully presented in the form of a "design brief" (see Appendix III), than only vaguely defined.

Consideration of purpose is of prime importance in any design problem. Consequently, pupils should recognise the differing functions involved in different forms of design.

On occasion, design tasks may be devised to involve group activity, since working cooperatively as members of a team reflects realistically the design procedures frequently used in the world of work. In group work it may be necessary to consider how the design brief could be broken down into a number of aspects so that pupils can each concentrate on a different aspect geared to their individual capability. From consideration of isolated aspects of design problems pupils should be able to move to more complex investigations.

### **Critical Activity**

Critical Activity should lead to an understanding of the "why" of Art and Design, respect for a range of opinions, formation and expression of judgements on Art and Design matters and enjoyment of the works of designers and artists. Critical Activity should not be thought of as essentially passive. The critical aspect of each unit should reinforce the Expressive Activity or Design Activity of the unit within the topic of the main activity and should encourage pupils to evaluate their own practical work and that of artists and designers at first hand or in reproduction.

SCOTTISH CERTIFICATE OF EDUCATION

**STANDARD GRADE**

**ART AND DESIGN**

FOUNDATION, GENERAL AND CREDIT LEVELS

IN AND AFTER 1989

SPECIMEN QUESTION PAPER

AND

INSTRUCTIONS FOR TEACHERS  
AND CANDIDATES

BASED ON REVISED ARRANGEMENTS

SCOTTISH EXAMINATION BOARD

1987



The prescribed topics for Expressive Activity, which will be notified to centres in advance, will vary from year to year.

SCOTTISH CERTIFICATE OF EDUCATION

STANDARD GRADE

**ART AND DESIGN**

FOUNDATION, GENERAL AND CREDIT LEVELS

**EXPRESSIVE ACTIVITY**

TIME - 5 HOURS

## **Instructions to candidates**

You will be permitted to take into the examination room up to two sheets of A2 size paper containing previously selected preparatory work. This material will be submitted with the examination work to the Board.

Produce one 'expressive' artwork using one of the following topics:

FEELINGS ABOUT WHERE I LIVE  
AN ATTEMPT TO BE DIFFERENT  
CONFLICTS  
PATTERNS AND STRUCTURES.

Produce the work in any of the following forms.

Drawing  
Painting  
Sculpture  
Print making (not graphics)  
Fabric craft  
3-dimensional work  
Photography (still, cine, video).

SCOTTISH CERTIFICATE OF EDUCATION

STANDARD GRADE

ART AND DESIGN

FOUNDATION, GENERAL AND CREDIT LEVELS

INSTRUCTIONS TO TEACHERS AND CANDIDATES

To be handed on receipt to the teacher responsible for Art and Design.

## **Expressive Activity**

### **Topics**

The following are the topics for Expressive Activity.

FEELINGS ABOUT WHERE I LIVE  
AN ATTEMPT TO BE DIFFERENT  
CONFLICTS  
PATTERNS AND STRUCTURES

Continuous briefing throughout the session should assist in making decisions prior to the examination as to the type of work each candidate will attempt at the examination and as to the practical aspects of the work (eg materials to be used) so that suitable provision of these may be made for use by candidates in the examination.

### **Time**

Time allowed for the examination: 5 hours

Teachers should discuss with candidates how to make the best possible use of the time available.

### **Examination requirements**

Using the topics as the subject of their work candidates will be expected to produce a **single** expressive artwork in any of the following forms:

Drawing  
Painting  
Sculpture  
Print making (not graphics)  
Fabric craft  
3-dimensional work  
Photography (still, cine, video).

The sub-headings are not intended as an exhaustive list of techniques which may be used to produce the art form but some guidance will be necessary when the candidate is making a choice in order to avoid any overlap with the Design Activity element.

## **Assessment**

The teacher should ensure that each candidate understands what is required in order to fulfil the requirements of the assessment syllabus and of the Grade Related Criteria for this element.

## **Source materials**

During the period between notification of the topics and the practical examination teachers are at liberty to advise and assist candidates in the collection of suitable references, source material, work and sketches they may require for the examination.

Each candidate will be permitted to take into the examination room up to two sheets of A2 size paper containing previously selected preparatory work. This material should be submitted to the Board together with the examination work.

## **Working materials**

In the time available before the examination and in consultation with the candidates, teachers should ensure that an adequate supply of appropriate materials is provided.

Working materials prepared beforehand might include: clay or armatures, blocks or screens for printing, developing/printing chemicals for photography etc.

## **Submission of work**

At the end of the examination, work to be submitted to the Board for assessment should include the following:

Examination work which may be 2-dimensional (maximum A2 size)  
or 3-dimensional (maximum 30 cm in greatest dimension).

Preparatory work contained on one, or two, A2 sheets.

Expressive artwork produced in the examination must be clearly labelled on the reverse as 'EXAMINATION WORK' and should include the candidate's name, centre number and the title of the work.

Preparatory work should be identified separately from examination work by labelling as 'PREPARATORY WORK' with the candidate's name and centre number on the reverse of each sheet.

Details of the method of submission of this work to the Board will follow in due course.

## **Retention of class work**

The work on which the internal estimate grade is based should be retained by the centre.

## **Design Activity**

### **External Moderation Requirements**

For each candidate a Folio should be compiled containing the best work from **one** Design Activity unit. This Folio must contain the same work on which the grade submitted was based.

### **Performance**

Descriptions of expected performance reflecting ability to use the Design Process are given in the Grade Related Criteria set out in the Arrangements document.

### **Evaluation**

Care should be taken to ensure that the Evaluation aspect of the Design Process is an appropriate Design Evaluation, ie of the problem-solving process undertaken by the candidate, and is not confused with any Critical Activity which may have been undertaken in the Design unit.

### **Presentation of work**

The Design Folio must contain evidence of:

Investigation and Research of a brief; Consideration of Possible Approaches and Solutions;  
Communication of Solutions; Evaluation of Solutions.

These stages of the Design Activity work should be clearly identified and labelled with the candidate's name and presenting centre number on the reverse.

**Note:** It is important that the **Design Brief** used by the candidate is present alongside the work.

The Design Activity work to be moderated should be presented in such a way as to allow sufficient space for viewing by the Visiting Moderator. This may be done by displaying the work on a table top, wall or display stand as appropriate.

## **Critical Activity**

### **Submission for Assessment**

Although Critical Activity should form part of every unit, work based on only **two** units will be submitted.

Critical Activity will be assessed on the basis of work from two units from the course normally undertaken by two candidates in S4, ie one Expressive unit and one Design unit.

The Critical Activity for each candidate should be submitted to the Board by 26 March. Envelopes and forms to facilitate the submission of the Critical Activity work will be supplied by the Board.

### **Character of the Activity**

Critical Activity, while taking account of pupils' own work and experiences, should be concerned with the work and methods of artists and designers.

Particular areas of study should include:

the sources, approaches, methods and materials of artists and designers;

aspects of the environment or society from artists' and designers' points of view;

the ways in which artists and designers communicate;

styles, movements and directions in the visual arts and design;

the significance of art and design in society, past, present and future.

Critical Activity should be carried out to a depth and in a manner appropriate to the candidate's ability.

It should provide motivation, encourage interest through investigation and afford opportunities to make judgements and express opinions.

**Note:** The gathering of disparate pieces of information or unselective transcribing of texts, for instance from books on artists and painting, will not be regarded as suitable material to be included in the submissions for Critical Activity: a personal response is required.

### **Performance**

Descriptions of expected performance reflecting ability to handle information and make judgements are given in the Grade Related Criteria set out in the Arrangements document.

## Presentation

Critical Activity should be in the form of written, taped and/or annotated illustrative material of sufficient length and clarity to communicate adequately the candidate's findings and opinions.

Written work should normally be submitted on single sides of A4 sized paper. If larger formats are used, these must be folded to A4 size for submission to the Board.

Bearing in mind that it is the candidate's ability to handle information and make judgements which is being assessed, any photographs, drawings or illustrations used should be confined to illuminating the text.

Teacher-generated material such as objective tests, question-answer sheets and other items that may have been used to support individual study, should not be submitted for assessment.

## Major points for consideration

- Is the Critical Activity related to the topic of the unit chosen?
- Has an attempt been made to extract and present relevant information from this topic?
- Has there been discussion within the topic on artists or designers and their work?
- Has an attempt been made to employ the appropriate critical vocabulary to describe the work of artists or designers, eg texture, tone?
- Have styles and approaches in art and design been mentioned?
- Does any visual material used **clarify** the comments rather than being merely decorative?
- Above all, has an attempt been made to express **personal** opinions and to make **personal** judgements?

**Note:** Although no maximum limit of words is specified mere length has no special merit; the emphasis should be on the quality of the content. If quotations from books or other sources are used these should support the argument and should be identified.