Qualification Verification Summary Report
NQ Verification 2018–19

01 ▶ Section 1: Verification group information

Verification group name:	Art and Design
Verification event/visiting information:	Visit
Date published:	June 2019

National Units verified:

Unit code	Level	Unit title
H202 73	National 3	Art and Design: Expressive Activity
H204 73	National 3	Art and Design: Design Activity
H202 74	National 4	Art and Design: Expressive Activity
H204 74	National 4	Art and Design: Design Activity
H206 74	National 4	Art and Design: Practical Activity — added value unit
H6NL 74	National 4	Art and Design: Expressive Activity with a Scottish Context
H202 75	SCQF level 5	Art and Design: Expressive Activity
H7VX 77	Advanced Higher	Art and Design (Expressive): Expressive Studies
H7VY 77	Advanced Higher	Art and Design (Expressive): Expressive Enquiry
H7W0 77	Advanced Higher	Art and Design (Design): Design Studies
H7W1 77	Advanced Higher	Art and Design (Design): Design Enquiry

02 ▶ Section 2: Comments on assessment

Assessment approaches

72 Centres were verified, 23 of which were verified in relation to the National 4 Art and Design: Practical Activity — added value unit in round 2. Nearly all of the other 59 centres verified, at all levels, chose to follow the unit-by-unit approach. A small number of centres chose to follow the portfolio or combined approach — this was at Advanced Higher level. The unit-by-unit approach seems to be the favoured option for centres due to the clear structure that it offers.

Centres chose the relevant unit assessment support packs (UASPs) and adapted them as appropriate to suit their own context. No centre chose to develop their own or significantly alter the UASPs and therefore the prior verification service was not required.

Clearly, centres are referring to the judging evidence tables in the UASPs and working directly with these to support assessment approaches at all levels. On the whole, centre approaches to assessment allowed candidates an opportunity to generate evidence relating to the assessment standards in each of the outcomes.

National 3, National 4 and SCQF level 5
A wide range of approaches have been used to generate evidence for outcome 1. It was very encouraging to see the use of mind maps, sketchbooks, word processing formats, PowerPoint presentations and structured worksheets to support candidates in generating suitable evidence about artists, designers and their work.

Centres that supported candidates with clear structure in terms of expressive themes and design briefs offered them a high opportunity of success in generating evidence related to the assessment standards in outcome 2. Nearly all centres gave candidates opportunities for personalisation and choice, this encouraged positive engagement and developed high levels of motivation. Centre staff encouraged candidates to explore a wide range of materials, media and techniques appropriate to both the expressive and design activities.

A wide range of expressive genres were evident with many candidates selecting themes of personal interest to them. Design briefs were nearly all focused and covered a wide range of design disciplines. Candidates had opportunities to personalise design briefs to reflect their interests or had a choice of theme within a structured brief.

Many candidates in outcome 1 were selecting artists and designers of personal interest to them and/or relevant to their practical work in outcome 2. Highly successful approaches were in evidence when an integration of outcomes 1 and 2 took place, with centres delivering them almost concurrently. This allowed candidates to gain a deeper understanding of their artists and designers and to understand how they could potentially support, underpin and positively impact their practical work.

National 4 Art and Design: Practical Activity — added value unit
In most cases, candidates had a strong starting point from work completed in the units and were able to work with centre staff to select an idea to take forward for both outcome 1 and outcome 2. Planning the further development of their work allowed candidates a structure for exploration through both expressive media and design materials and, in some instances, exploring a range of techniques for creative effect.

Centres using the unit pro-forma assisted candidates in meeting assessment standards for outcomes 1 and 2. This allowed for the generation of evidence supporting the decision making process.

Advanced Higher
For the Advanced Higher course, candidates choose to either study the Expressive course which includes the Expressive Studies and Enquiry units, or the Design course which includes the Design Studies and Enquiry units. When carrying out verification visits at this level, only one unit from one of the courses is verified.

There was clear evidence of personal engagement by the candidates in their individual expressive themes and exciting and varied use of materials, media and techniques. The same can be said for design where personalised design briefs were in evidence and sustained engagement with materials, media and techniques appropriate to the task were evidenced. Due to the nature of the Advanced Higher course, some candidate evidence met more than one assessment standard. The course allows candidates to be flexible and fluid in terms of their approach as it is more sophisticated in comparison to other levels. Candidates are encouraged to investigate a wide variety of artists and designers without being restricted to any specific style or genre.

Evidence showed when candidates have completed outcomes 1–3 from the Enquiry unit, that personalisation and choice are key factors in developing a sustained enquiry. Teacher workshops, experimentation with a wide range of media, materials and techniques helped candidates to explore themes while developing their skillset and generating evidence relating to outcomes 2 and 3. This was an effective way to support and further develop ideas while introducing new methodologies and encouraging creative exploration.

Areas of misunderstanding — all levels
Centres should be aware that at National 3, National 4, SCQF level 5 and SCQF level 6 in the Expressive Activity and Design Activity and at Advanced Higher in the Expressive Studies and Design Studies units, outcome 1 requires candidates to provide evidence of the following:

♦ At National 3: one piece of artwork by one artist and one design by one designer
♦ At National 4, SCQF levels 5 and 6: two artists and two designers respectively and one piece of work by each artist and designer
♦ At Advanced Higher, Expressive: two artists and two pieces of work for each artist
♦ At Advanced Higher, Design: two designers and two designs for each designer

Centres are reminded that the assessment standards for both outcome 1 and outcome 2 should be completed in ascending order for the National 4 Art and Design: Practical Activity — added value unit. Evidence for assessment standards 1.1, 1.2 and 2.1, 2.2, should be gathered prior to progressing to

assessment standards 1.3, 1.4 and 2.3, 2.4 respectively. Evidence for assessment standards 1.5 and 2.5 should be completed at the end of each outcome.

For the National 4 Art and Design: Practical Activity — added value unit, it should be noted that the requirement is for each candidate to be given the opportunity to meet all 10 assessment standards. If a candidate doesn't meet all 10 assessment standards, a threshold of 7 out of 10 will be applied. This is to cut down on re-assessment by centre staff.

Assessment judgements

Nearly all centres were correctly entering candidates at the appropriate level. This was reflected in a very good understanding of the national standards across the levels verified. Almost all centres were 'accepted' or 'accepted*' (accepted with recommendations). This is due to centres having a clear understanding of the national standards.

Overall, centres are confident with regards to the national standards at each level and judgements were generally in line with judging evidence tables. Centre staff are using evidence from the UASPs to support delivery and assessment of associated assessment standards. Most centres are using Candidate Assessment Records to record progress, offer feedback to candidates and undertake internal verification procedures.

There were a few centres where decisions had to be amended on the Verification Sample Form due to lack of evidence for specific assessment standards or quality of work not being at the correct level.

Many centres worked hard developing processes for recording assessment decisions and giving detailed feedback to candidates. A small number of centres went even further with both the assessor and internal verifier giving detailed feedback to candidates. Where centres had a minimal approach to recording assessment decisions this was highlighted during feedback and through the external verification report.

Many centres are carrying out cross-marking activities throughout the academic year to share standards and confirm assessment judgements. This was evident through Candidate Assessment Records that explained assessment judgements and through minutes from meetings that took place within departments, faculties and with neighbouring centres.

Outlined below are issues and concerns identified from verification visits, which would not be considered best practice:

♦ A number of centres failed to produce assessment judgements relating to all the outcomes for the unit selected for verification by the centre. This appeared to affect all levels.

- Some centres had not completed assessment judgements for outcome 1 by the time of the verification visit.
- Assessment judgements were made for outcome 2, but there was no candidate evidence for outcome 1.
- There were assessment judgements for one assessment standard from two different outcomes.
- There was no evidence of assessment judgements made, even though evidence had been completed for the unit.
- Centres chose the unit which had the least evidence available to verify, rather than the unit with the most assessment judgements made.

The following issues relate to the National 4 Art and Design: Practical Activity — added value unit:

- Assessment judgements were made for assessment standard 1.2 and 2.2, however there was no evidence available to verify the judgements made.
- Evidence for assessment standards 1.2 and 2.2 were completed after resolving art and design work relating to assessment standards 1.3, 1.4 and 2.3, 2.4 respectively.

03 ▶ Section 3: General comments

The aims of verification are to ensure that standards are maintained, to share knowledge about national standards, to support centres, and to increase centres' confidence in making assessment decisions.

- SQA selects which level/s a centre is verified for. However, the centre itself chooses which unit for the specific level they put forward for verification, and which candidates' work will be verified.
- For verification to take place, all candidates named on the Verification Sample Form must have been assessed as a pass or a fail, for at least one assessment standard. Nearly all centres had this in place for their visit.
- Evidence for each candidate can be a mixture of interim or complete.
- Candidate evidence does not need to be mounted, but preferably it should be labelled with the appropriate assessment standard/s and neatly laid out. This was noted in the majority of centres.
- The visiting verifier will look at all relevant evidence and paperwork, including the Candidate Assessment Records, internal verification documentation, UASPs and candidate evidence.
- Candidate evidence can be paper, electronic, or a mixture of both.
- When a centre has used verbal evidence to support an assessment judgement, this must be recorded in a suitable way — transcribed, recorded or videoed.
- The standards remain the same from previous qualifications — the national standards have not changed.
- Visiting verifiers will only look at unit work and not course assessment.

- All unit evidence should be kept by the centre until 31 July of each year.
- Verifiers noted a small number of centres are producing evidence beyond the minimum requirements in terms of quality and/or quantity at the level they are being presented for.

Internal verification
- Almost all centres used or adapted the Candidate Assessment Record and Class Summary Record published in the UASPs to record assessment judgements by assessors and internal verifiers.
- Very good practice was observed where a small number of centres devised their own separate Candidate Assessment Record for internal verifiers to give detailed feedback on candidate evidence and assessor judgements.
- Centre staff are understanding the importance of internal verification; most have put robust systematic procedures in place to support staff and candidates, allowing opportunities for discussion and feedback.
- Many examples of good practice in terms of internal verification were noted with neighbouring centres or through local networks. This allowed for a shared understanding of standards, vital professional discussion and high levels of consistency.

Good practice
- There is a wide scope for personalisation and choice. Centres are using this to engage candidates and make relevant links with associated artists or designers, further supporting the development of candidates in meeting assessment standards.
- It was positive to see differentiated resources developed by centres to support candidates when looking at artists and designers.
- The combining of research into artists or designers to inform enquiry and underpin practical work gave strong direction to candidates at all levels.
- In terms of the Expressive element, candidates investigated a wide range of genres: still life, portraiture, sculpture, built environment, surrealism, natural environment and landscape.
- Centres are encouraging varied use of media, materials and associated techniques in Expressive units. Traditional wet and dry media are being complimented with printmaking, mark making, mixed media, photography, use of technology, printed collage, embossing, rubbings and the use of powder dyes. These have offered opportunities for candidate success at all levels.
- In terms of design, candidates investigated a wide range of design areas: graphics, illustration, architecture, product, jewellery, fashion and textiles.
- In terms of design, a range of media and materials have been explored using a variety of techniques. Inexpensive materials such as cut paper and card have been used to great effect to develop structure, texture, pattern and to realise 3D forms, samples and models in all areas of design. Technology has been used to develop creativity and ideas for graphics, illustration, textiles and architecture.

- At Advanced Higher level, it was refreshing to see candidates taking inspiration from more than just designers or artists, including people from other creative areas, such as writers, photographers and filmmakers.
- Sketchbooks are proving very popular at Advanced Higher level as they allow for an explorative approach to highly individualised themes. This is proving to be both an engaging and motivating approach for candidates.

Useful links
Internally-assessed Art and Design unit exemplars
(Look under the 'Event presentations' tab.)

Common questions
(Look under the 'Common questions' tab.)

Art and Design updates
(Look under the 'Subject updates' tab.)

SQA's Internal Verification Toolkit: www.sqa.org.uk/IVtoolkit