

Level 3 Art and Design Course Support Notes



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Please refer to the note of changes at the end of this document for details of changes from previous version (where applicable).

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Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the National 3 Art and Design Course. They are intended for teachers and lecturers who are delivering the Course and its Units. They should be read in conjunction with the *Course Specification* and the *Unit Specifications* for the Units in the Course.

The National 3 Art and Design Course has been benchmarked against the Scottish Credit and Qualifications Framework (SCQF) at SCQF level 3. The Course has two mandatory Units.

General guidance on the Course

Aims

The National 3 Art and Design Course is designed to provide a broad practical experience of art and design and related knowledge and understanding.

The Course encourages learners to experiment with and use a variety of art and design materials, techniques and/or technology.

The Course offers learners opportunities to develop their practical skills at a basic level by communicating their thoughts and ideas when creating expressive and design work.

Further, it offers learners opportunities to develop basic knowledge and understanding of art and design practice.

The aims of the Course are to enable learners to develop skills in:

- ◆ experimenting and using art and design materials, basic techniques and/or technology to produce expressive and design work
- ◆ communicating thoughts, feelings and ideas through their expressive and design work
- ◆ developing a basic knowledge and understanding of artists' and designers' work and practice
- ◆ identifying areas for improvement when reflecting on own work

Progression into this Course

Entry to this Course is at the discretion of the centre. However, learners would normally be expected to have attained the skills, knowledge and understanding required by one or more of the following or equivalent qualifications and/or experience:

- ◆ National 2 Creative Arts Course or relevant component Units
- ◆ National 2 Practical Crafts Course or relevant component Units
- ◆ some prior experience and knowledge of colour, colour mixing and the visual elements
- ◆ a basic level of drawing and media-handling skills in 2D and/or 3D formats

Experiences and outcomes

National Courses have been designed to draw and build on the curriculum experiences and outcomes as appropriate.

Learners who have completed Curriculum for Excellence experiences and outcomes will find these an appropriate basis for doing the Course.

Centres wishing to establish the suitability of learners without prior qualifications and/or experiences and outcomes may benefit from carrying out a review of prior

life and work experiences. This approach may be particularly useful for adult returners to education.

Skills, knowledge and understanding covered in this Course

This section provides further advice and guidance about skills, knowledge and understanding that could be included in the Course.

The skills, knowledge and understanding stated in the *Course Specification* will be developed throughout the Course. Some Units may offer more opportunities than others for the development of skills, knowledge and understanding, as suggested in the table below.

Skills, knowledge and understanding	Art and Design: Expressive Activity	Art and Design: Design Activity
demonstrating a basic understanding of how materials, techniques and/or technology are used by artists and designers in their work	✓	✓
presenting simple facts and opinions about art and design work and the things that have inspired and influenced it	✓	✓
producing drawings and studies for given expressive and design tasks	✓	✓
using drawings and studies when developing ideas and art and design work in 2D and/or 3D	✓	✓
selecting, experimenting with and using art and design materials, basic techniques and/or technology when developing art and design work	✓	✓
using simple problem solving and planning skills with guidance, within the creative process	✓	✓
identifying, with guidance, areas for improvement in the learners' own art and design work	✓	✓

These skills will be developed throughout the mandatory Units in the Course.

Progression from this Course

This Course or its components may provide progression to:

- ◆ other SQA qualifications in fashion, textiles and technology
- ◆ National 4 Art and Design Course or relevant component Units
- ◆ further study, employment or training

Hierarchies

Hierarchy is the term used to describe Courses and Units which form a structured progression involving two or more SCQF levels.

It is important that any content in a Course and/or Unit at one particular SCQF level is not repeated if a learner progresses to the next level of the hierarchy. The skills and knowledge could be applied to new content and contexts to enrich the learning experience. This is for centres to manage.

The Units in the Art and Design Courses from National 3 to Higher level are designed in a hierarchy. This hierarchical structure aims to facilitate progression to National 4 and allows learners to be rewarded for their best achievements.

Learners may be able to achieve, and be certificated for an individual Unit at the level above the level of the Course they are completing. This could be achieved, for example, by learners within the class group completing similar practical activities and their work being differentiated and benchmarked against the Assessment Standards and evidence requirements at different SCQF levels.

Centres should be aware that although the mandatory knowledge and skill set is similar across the hierarchical Units, there are differences in the:

- ◆ depth of underpinning knowledge and understanding
- ◆ complexity of applied skills

Additional information and guidance on possible approaches and strategies is included in the 'Approaches to learning and teaching' section below. This section also provides useful suggestions for teachers/lecturers dealing with learners working at different levels within a class.

Centres should take care to ensure that learners progressing from one level to the next are exposed to different contexts for learning and assessment to avoid repetition.

Approaches to learning and teaching

Effective learning and teaching will draw on a variety of approaches to enrich the experience of learners. In particular, practical approaches to learning and teaching which provide opportunities for personalisation and choice will help to motivate and challenge learners.

Innovative and creative ways of using technology can be a valuable resource in creating inclusive learning and teaching approaches and can also assist with developing learners' creativity.

There are a number of opportunities to use technology to support learning, teaching and assessment. For example:

- ◆ online research and investigative research of artists and their work
- ◆ interactive activities to reinforce learning about artists, art practice and colour theory, art techniques and terminology
- ◆ digital portfolios of learners' expressive artwork and designs
- ◆ blogs capturing learners' reflections on their learning

In this Course, expressive and design work can be produced in 2D and/or 3D formats. An investigatory, experimental approach to learning is encouraged.

Teachers/lecturers should also try to consider how they can build variety into their teaching and learning approaches to meet the needs of different learning styles and preferences in the class group. Investigation of art and design work and practice could, for example, be carried out by groups of learners using technology. Learners could look at specific websites, or search for thematic images and collectively save these for group use in digital format on an intranet site. This resource could be added to at different stages as required and used as a focus for group discussion.

On successfully completing the National 3 Art and Design Course, learners should be able to:



Art and Design, like all new and revised National Courses, has been developed to reflect Curriculum for Excellence values, purposes and principles.

Approaches to learning and teaching developed by individual centres should reflect these principles. For instance, active learning approaches should provide opportunities where the focus is on learners working together, talking, listening, writing, doing or reflecting on a topic while the teacher acts as a facilitator.

Learning about Scotland and Scottish culture will enrich the learners' experience and help them to develop the skills for learning, life and work they will need to prepare them for taking their place in a diverse, inclusive and participative Scotland and beyond. Where there are opportunities to contextualise approaches to learning and teaching to Scottish contexts, teachers and lecturers should do so.

Centres could be aware that there are many different ways of delivering the Course. The following information provides some advice on possible approaches.

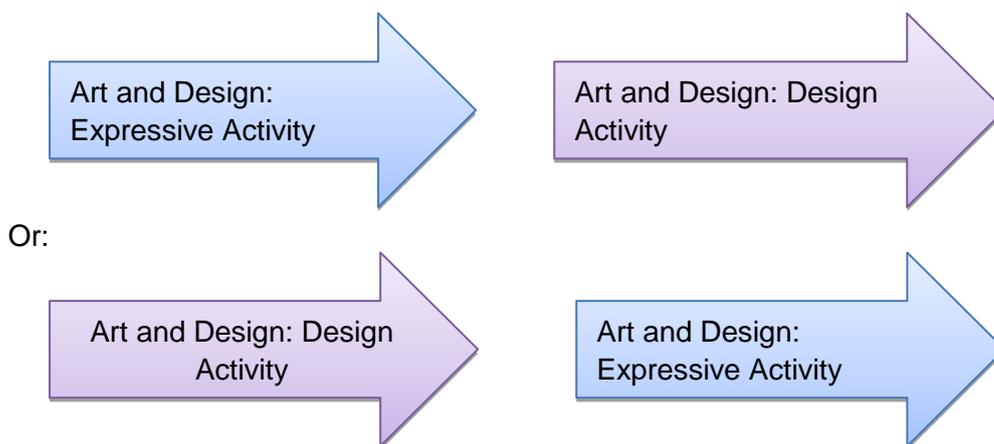
Sequencing and delivery — Units and the Course

Sequencing and integration of learning, teaching and assessment of the Units is at the discretion of the centre. There is no set way to approach this and the sequence and/or integration of Units may be dependent upon available resources, time and staff expertise. Particular sequences or integration of Units may suit different learners, and teachers/lecturers could take this into account when considering how to approach the learning, teaching and assessment of the Units in this Course.

The following approaches illustrate two possible ways of integrating and sequencing the learning and teaching of the Units. Please note that other combinations are also possible.

Approach 1

This approach shows the possibility of delivering the Units sequentially. This approach may provide opportunities for the progressive development, reinforcement and consolidation of creative skills, knowledge and understanding through the Course.



Approach 2

This approach shows the possibility of delivering the Units concurrently. This approach may provide the opportunity for learners to integrate their learning, freeing up more time for the development of a wider range of practical skills.

The Units can be integrated and taught in a holistic approach.



It is recommended that the majority of time spent on the Course should reflect the practical nature of the Course and take into account the individual needs of the learners.

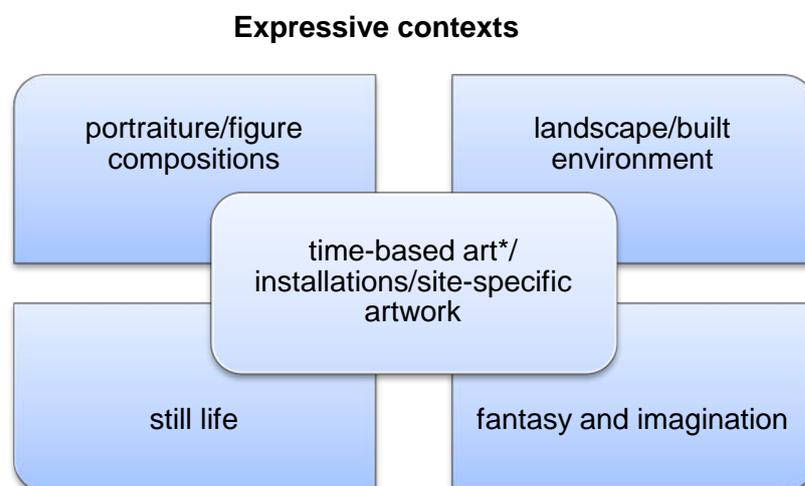
Each of the two mandatory Units includes learning about how other artists or designers have used materials, techniques and/or technology when developing their work. This approach is designed to support and inform the learners' own work

At this level, learners might need some support from the teacher/lecturer to help them consider and identify the choices and creative options open to them. Discussions with learners could be used to identify a variety of personal and informed ways in which they could respond imaginatively to their stimuli.

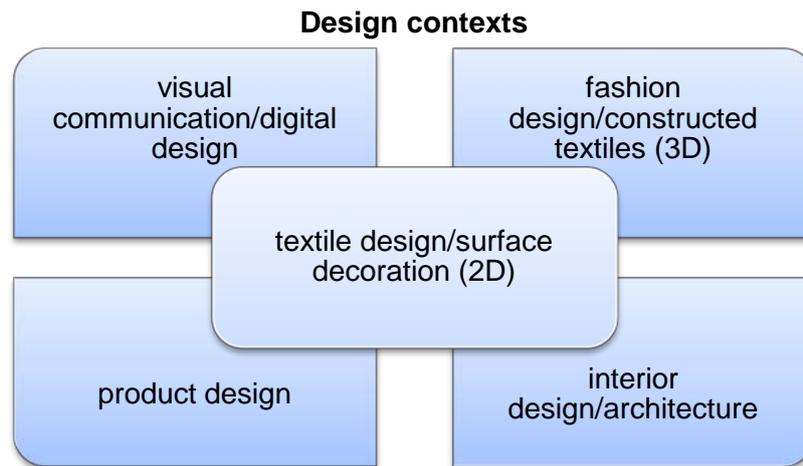
During their practical activities, learners will use a variety of art and design materials, basic techniques and/or technology. This will help them to become more confident in their abilities to express themselves and their ideas through their work. As they develop their ability to control and use materials, techniques and/or technology they will become more adept at realising their creative intentions.

Through their investigation and development work, they will show a basic understanding of the visual elements, colour, line, shape, form, texture and pattern, composition and design issues.

A number of possible expressive and design contexts for learning are provided in the diagrams below.



*Time-based art could incorporate still and/or moving images.



As learners develop their understanding of the creative process and the things that influence the work of other artists and designers, they should be encouraged to apply this understanding to their own work.

They will use art and design materials, techniques, composition and/or technology to express their own personal thoughts, feelings and ideas through their work. Their creative work will show some understanding of the visual elements, design issues and the creative process.

Integration within and across Units

A key principle of Curriculum for Excellence qualifications is that they allow learners to acquire skills, knowledge and understanding in a meaningful and integrated way. This not only assists with retention of skills so that they may be transferable and capable of being applied to new and different contexts, but it also enables the time available for delivering a Course to be used more efficiently, creating more time for learning. This same principle can also be applied to assessment.

The Art and Design Courses have been designed to provide opportunities for learning and teaching activities which promote integration, and to enable personalisation and choice for individual learning needs and interests within teaching and learning activities.

Art and Design readily lends itself to a variety of delivery methods, owing to its focus on developing personal creative expression. A variety of teaching and learning approaches could be used to support effective teaching and learning, including, for example, learner-centred problem-solving practical activities, researching and investigation of design products and art practice.

Group discussion activities could be used initially to widen learners' awareness of art and design practice. The benefits of group learning, peer support and peer feedback can be substantial and should be considered when planning for teaching Art and Design at this level.

Practical activities and investigations lend themselves to group work, and this could be encouraged at this level. Co-operative and collaborative learning approaches support and encourage learners to achieve their full potential. Unlike in individual learning, learners engaged in these strategies can capitalise on other learners' resources and skills — asking one another for information, weighing up and considering each other's ideas and monitoring the group's work.

While 'working in a group' is not specifically identified as one of the skills for life, learning and work for this Course, it could be encouraged and developed by teachers. Group work approaches can be used within Units and across Courses where it is helpful to simulate real life situations, share tasks and promote team working skills. However, there must be clear evidence for each learner to show that the learner has met the required Assessment Standards for the Unit or Course.

At this level, teachers/lecturers could also support learners to develop their thinking and literacy skills by using word banks linked to an artist or designer's choice and use of materials and techniques in their work.

Stimuli for art and design activities come in many forms: imagination and creative ideas can be stimulated by our experiences and senses. Teachers/lecturers could use practical demonstrations of materials and specific techniques to inspire and challenge learners. They could also use an extract of text, an evocative image or a piece of music to evoke a mood or feeling. For example, this could then be developed into ideas for artwork that uses expressive mark-making approaches. Alternatively, class presentations on specific artists or designers could be used as a starting point for creative learning.

Creative ideas can also be developed in response to an external theme or topic such as, for example, sustainability. This type of approach can be useful in providing contextualised learning experiences through art and design that relate to other areas of the curriculum.

There may be opportunities to use a combined approach to developing practical work across the Course, for example by using a sketchbook to collect and document the development of creative ideas. This approach may be beneficial if learners use common stimuli or themes to link learning about art and design across both expressive and design contexts.

The investigative research stage in the Art and Design helps learners make sense of and structure their ideas. Learners are then more able to develop their ideas through experimenting with and using a variety of materials, techniques and technology in 2D and/or 3D formats. To help guide this process, learners should be encouraged to reflect on their learning and to discuss and/or record their thoughts as their work and ideas develop. Annotated sketchbook notes are one way to document this process but other approaches could also be used.

By being encouraged to reflect on and record their thoughts in this way, learners will become more able to identify their creative choices. This approach could also be used to help them to identify strengths and areas for improvement in their

work and to understand and appreciate the work of others. Open-ended questioning techniques and structured activities which guide learners with prompts to reflect on their work may also help to support this process.

Art and Design journals, books and online resources may also stimulate learners' creativity, helping them with the development of ideas. Where possible, teachers/lecturers could support the development of independent learning, helping learners to build confidence in their own creative abilities through structured activities and clearly defined tasks, and providing them with opportunities to discuss and share their ideas and experiences with others where appropriate.

Developing skills for learning, skills for life and skills for work

Learners are expected to develop broad generic skills as an integral part of their learning experience. The *Unit Specification* lists the skills for learning, skills for life and skills for work that learners should develop through this Course. These are based on SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work* and must be built into whichever Unit gives appropriate opportunities. The level of these skills will be appropriate to the level of the Unit.

The table below highlights some opportunities to develop these skills during this Course.

3 Health and wellbeing	
3.1 Personal learning	<ul style="list-style-type: none"> ◆ identifying areas for improvement and next steps for learning ◆ investigating, researching, producing, evaluating
5 Thinking skills	
5.2 Understanding 5.3 Applying	<ul style="list-style-type: none"> ◆ understanding how others develop their ideas and work ◆ understanding how materials, techniques, composition and/or technology can be used expressively for visual impact to communicate design ideas ◆ applying knowledge and understanding when developing expressive art work and design ideas
5.5 Creating	<ul style="list-style-type: none"> ◆ developing original ideas and solutions to problems in art and design work

Teachers/lecturers should make learners aware of the skills, knowledge and understanding that they are developing throughout the Course. Carefully structured tasks can help learners to address and develop their skills more effectively and to identify ways in which they might improve on them.

The Course may provide additional opportunities to develop or consolidate other skills for learning, life and work, including wider literacy skills. Further advice and guidance on useful assessment approaches for skills building is given in the 'Approaches to assessment' section below.

Approaches to assessment

The publication *Building the Curriculum 5* sets out a framework for assessment which offers guidance on approaches to recognising achievement, profiling and reporting. A shared understanding of Assessment Standards and expectations is essential.

Research in assessment suggests learners learn best, and attainment improves, when they:

- ◆ understand clearly what they are trying to learn and what is expected of them

When Units are being completed as part of the Course, assessment should enable learners to develop the skills, knowledge and understanding required for successful completion of the Course assessment.

- ◆ are given feedback about the quality of their work, and what they can do to make it better

Feedback is central to learning and assessment. Teachers/lecturers should give learners accurate and regular feedback about their learning and ensure that they are actively involved in the assessment process.

More specifically, teachers/lecturers should:

- clarify their expectations of their learners and offer them high-quality, timely information about their progress
- encourage the use of self-assessment and dialogue with both teachers and other learners
- ensure that their feedback enhances learners' motivation and self-esteem and helps to improve both their own and their learners' performance

- ◆ are given advice about how to go about making improvements
- ◆ are fully involved in deciding what needs to be done next, and who can give them help if they need it

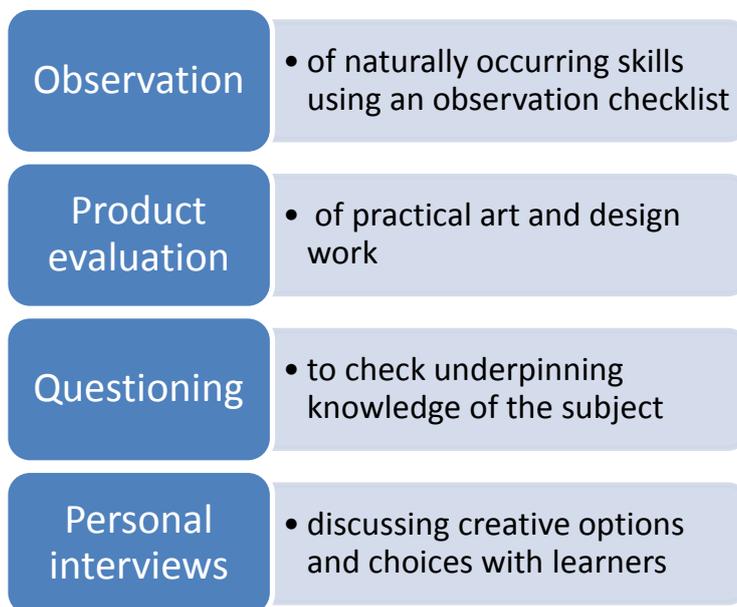
Assessment should also:

- ◆ cover subject content at the appropriate level without bias or stereotyping
- ◆ where appropriate, provide a balance of assessment methods and encourage alternative approaches, taking account of any specific needs of their learners

The [National Assessment Resource](#) will help support teachers in developing a shared understanding of standards and expectations.

Assessment methods should offer all learners an equal opportunity to demonstrate their achievement. This should be reflected in the use of language, different assessment presentation methods, and appropriate and unbiased illustrative materials which reflect an inclusive view.

A variety of approaches can be used for assessment in this Course. These are general illustrative examples covering the main forms of assessment applicable to this Course are provided in the section below. They complement information given in the *Unit Support Notes* and in the earlier sections of these *Course Support Notes*.



It is recommended that teacher/lecturers involve learners in the identification of assessment opportunities and build in opportunities for feedback on progress. This will ensure that learners are clear about what is expected of them. Interviews with learners on a one-to-one basis could help teachers/lecturers ensure that learners understand and are working through the creative process and are supported to recognise the development of their art and design skills and individual creativity.

In general, teaching strategies in the Course should allow learners to:

- ◆ learn progressively and independently where appropriate
- ◆ work co-operatively with others
- ◆ work creatively in a well-ordered manner and relaxed atmosphere
- ◆ plan tasks and produce work within deadlines
- ◆ develop and apply knowledge, understanding and skills in art and design contexts
- ◆ personally respond to their expressive theme and design brief
- ◆ produce imaginative and creative art and design work

- ◆ be involved in self-assessment developing their thinking and personal awareness
- ◆ be inspired and motivated during creative tasks and activities
- ◆ adopt a positive attitude to, and take pride in, their work
- ◆ make links with their existing knowledge and experience of Art and Design to other areas of the curriculum

Combining assessment across Units

Where Units are delivered as part of a Course, it is important to ensure that Units prepare learners for Course assessment in terms of the skills, knowledge and understanding which they help develop.

If Units are being delivered as part of a Course, teachers/lecturers should consider using an integrated approach to teaching and assessment.

Integrating assessment minimises repetition, allows more time for learning across the Course as a whole, and allows centres to manage the assessment process more efficiently. Using an integrated approach to assessment will also:

- ◆ enrich the assessment process for the learner and the assessor by bringing together elements of different Units
- ◆ make more sense to the learner and avoid over-assessment and/or duplication of assessment
- ◆ allow for evidence for particular Units to be drawn from a range of activities
- ◆ provide a rigorous approach to the assessment process

If using this approach, teachers/lecturers should track and record where evidence for individual Outcomes/Units appears. Tracking will assist with identifying any necessary reassessment and will also provide evidence of achievement for those learners who do not achieve the whole Course.

Approaches to the assessment of individual Units are given in the *Unit Support Notes*.

Equality and inclusion

Art and Design is a practical and visual subject. Although this may have implications for physically disabled learners or those with a visual impairment, the Course design allows centres to take any issues into account and to consider the impact on learners when planning and agreeing the scope of art and design contexts for their work.

When negotiating and agreeing suitable learning contexts and approaches for generating assessment evidence, teachers/lecturers should take account of any equality and inclusion issues which could create difficulties for their learners. Examples of approaches are provided in the *Unit Support Notes* for this qualification.

The selection of particular activities may also support disabled learners. Things to consider include:

- ◆ adapting the scale and use of materials for practical work
- ◆ magnifying images and examples of artists' and designers' work

Choosing art and design media, materials and techniques with care may also help offset disadvantages where learners have difficulties with fine motor control.

The selection of appropriate expressive and design contexts will also help learners in accessing the qualification. 3D sculpture could be used as a context for visually impaired learners; in the case of learners with impaired colour vision, working with a restricted colour palette and concentrating on tonal variations and composition could be considered.

Teachers/lecturers should also consider the suitability of any images of art and design work that will be used in the classroom.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners and those with additional support needs when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa/14977.html.

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled candidates and/or those with additional support needs) — various publications are available on SQA's website at: www.sqa.org.uk/sqa/14977.html.
- ◆ [*Building the Curriculum 3: A framework for learning and teaching*](#)
- ◆ [*Building the Curriculum 4: Skills for learning, skills for life and skills for work*](#)
- ◆ [*Building the Curriculum 5: A framework for assessment*](#)
- ◆ [*Course Specifications*](#)
- ◆ [*Design Principles for National Courses*](#)
- ◆ [*Guide to Assessment \(June 2008\)*](#)
- ◆ [*Overview of Qualification Reports*](#)
- ◆ Principles and practice papers for curriculum areas
- ◆ [*SCQF Handbook: User Guide*](#) (published 2009) and SCQF level descriptors (to be reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
- ◆ [*SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*](#)
- ◆ [*Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool*](#)

Administrative information

Published: April 2012 (version 1.0)

Superclass: to be advised

History of changes to Course Support Notes

Course details	Version	Description of change	Authorised by	Date

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Unit Support Notes — Art and Design: Expressive Activity (National 3)



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Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Art and Design: Expressive Activity* (National 3) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

- ◆ the Art and Design: Expressive Activity (National 3) *Unit Specification*
- ◆ the National 3 Art and Design *Course Specification*
- ◆ the National 3 Art and Design *Course Support Notes*
- ◆ appropriate assessment support materials

General guidance on the Unit

Aims

The general aim of this Unit is to develop learners' ability to express themselves creatively in response to stimuli.

In this Unit, learners will produce drawings, studies and expressive work at a basic level. They will investigate and reflect on how art materials, techniques and/or technology have been used by artists, and consider the things that influenced and inspired the artists' work.

On completion of the Unit, learners will be able to use a variety of art materials, equipment, basic techniques and/or technology when developing their personal thoughts and ideas in 2D and/or 3D formats.

The Unit can be delivered:

- ◆ as a free-standing Unit
- ◆ as a component of the National 3 Art and Design Course

Progression into this Unit

Entry to the National 3 Art and Design Course is at the discretion of the centre. However, learners would benefit from having some or all of the following skills and knowledge before starting this Unit:

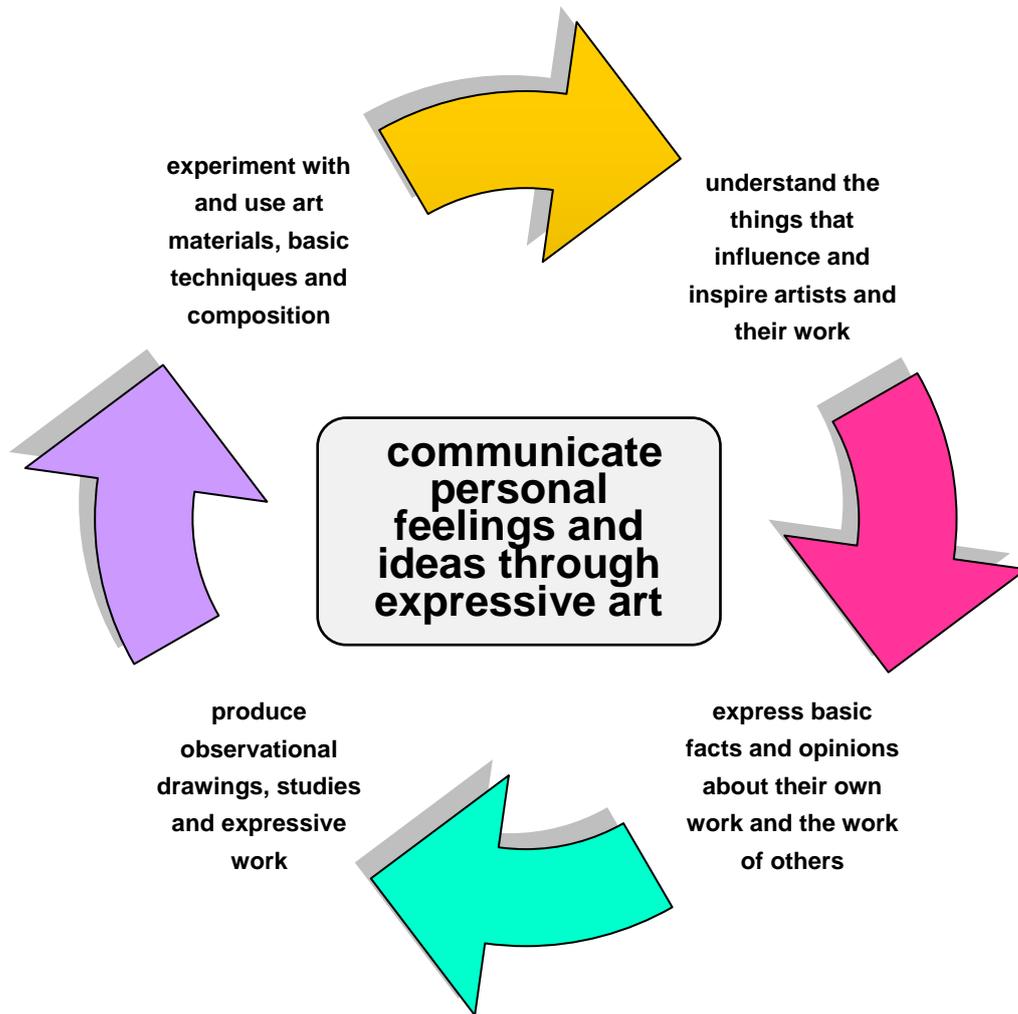
- ◆ National 2 Creative Arts Course or relevant component Units
- ◆ National 2 Practical Craft Skills Course or relevant component Units

Skills, knowledge and understanding covered in this Unit

Additional information about skills, knowledge and understanding is provided in the National 3 Art and Design *Course Support Notes*.

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

In this Unit learners will:



There are a variety of ways to develop these skills depending on the preferences of centres and learners. One possible approach could be, for example, to use a thematic approach to learning about the work of artists which is then carried through into the learners' own practice.

Further details of how skills, knowledge and understanding can be developed in this Unit can be found in the table below:

<p>Communicate personal feelings and ideas through expressive art</p> <p>◆ producing simple, thematic research material for expressive activities</p>
<p>At this level, learners should be able to record some visual qualities of the subject matter.</p> <p>For example, they should demonstrate the ability to produce drawings and studies that show understanding of linear quality and tone to depict depth and three-dimensional qualities.</p>
<p>◆ using a variety of art materials and basic techniques imaginatively and expressively</p>

<p>At this level, learners should be able to use art materials, techniques and/or technology creatively and expressively.</p> <p>This could be through:</p> <ul style="list-style-type: none"> - use of emotive colour in painting - use of perspective or unusual viewpoints - experimenting with materials and techniques through composition, painting or sculpture - use of familiar materials in different ways, for example by using pen and ink to crosshatch and blended pencil to create texture and tone - use of mixed media or experimental mark making
<ul style="list-style-type: none"> ◆ using research material and further developing ideas for artwork in 2D and/or 3D
<p>At this level, learners are expected to continue (with support) to demonstrate further development of their ideas.</p> <p>For example, learners could produce detailed views of parts of the subject, change the angle and viewpoint, or produce a range of compositions with a restricted colour palette.</p>
<ul style="list-style-type: none"> ◆ using routine problem solving and planning skills within the creative process
<p>At this level, learners should be able to demonstrate basic planning skills and a personal response to their work.</p> <p>For example, learners could demonstrate the ability to use simple evaluative skills to reflect and make basic comments on their development.</p>
<ul style="list-style-type: none"> ◆ developing knowledge and a basic understanding of how media, materials and techniques are used by artists for visual impact and creative effect ◆ reflecting on their own work and the work of others
<p>At this level, learners should be given some support and guidance to help them to reflect on how others approach their artwork and develop their ideas.</p> <p>Learners could compare how artists use the same materials in different ways (for example, Van Gogh's impasto painting techniques versus Turner's paint washes). Learners could also look at how artists respond in different ways when working with a common genre (for example, portraits and/or figure compositions by Peter Howson, Picasso, Antony Gormley, Peter Burke and Alberto Giacometti).</p>

Progression from this Unit

This Course or its components may provide progression to:

- ◆ National 4 Art and Design Course or relevant component Units
- ◆ further study, employment or training

Approaches to learning and teaching

At this level, teachers/lecturers should provide learners with appropriate guidance and support during practical tasks and develop structured activities which help learners to work through the design process stages and plan and manage their learning.

More guidance and advice on delivery and sequencing of Units can be found in the appropriate sections of the National 3 Art and Design *Course Support Notes*.

Encouraging personalisation and choice is a recurring theme for qualifications developed to support the Curriculum for Excellence.

Methods and strategies to encourage the development of creativity and visual self-expression should be used when planning teaching and learning activities.

Some possible approaches to learning and teaching are given below — these are suggestions only. Teachers and lecturers are encouraged to develop and plan their own strategies appropriate to the needs and strengths of learners in their centres.

- ◆ personal investigation and research
- ◆ audio/visual presentations
- ◆ external visits/field trips
- ◆ guest speakers
- ◆ demonstration of practical tasks
- ◆ active learning
- ◆ co-operative and collaborative learning
- ◆ peer education
- ◆ use of technology
- ◆ project-based learning

The development of a learner's creative skill at this level can be supported through the use of guided reflection questions. Questions can be used to help teachers/lecturers gauge the level of learners' understanding and awareness of the subject and to help them consider their creative options.

Examples of possible questions at this level could include:

What were you trying to communicate through your work?

Which of your compositions and artwork do you think is most successful and why?

If you had more time, what would you change or do differently and why?

Centres should ensure planning is an integral part of the development of all skills, and learners should be made aware of the success criteria required to achieve the Outcomes/Unit and be involved in the process where appropriate.

Developing analytical and cultural awareness

To ensure that learners make connections in their learning, an integrated approach to delivering the Unit Outcomes is recommended.

For planning teaching and learning experiences a useful starting point could be to introduce learners to a variety of practising artists and their work. This could include examples of contemporary and historical art. Learners could also be encouraged to look at emerging art forms, such as installations and examples of site-specific community artwork, to include public art from their local environment.

To make this process manageable for teachers/lecturers and learners, small group-work approaches could be used to gather information and examples of artwork to present back to the whole class.

Looking at the work of others can provide a useful starting point for learners: they can consider how artists respond to common stimuli or represent similar subjects in different and striking ways. While they are producing their observational drawings and studies, learners should be encouraged to reflect on how the artists they have looked at use colour, shape, texture, pattern, expressive mark-making and compositional techniques in their work to communicate their ideas. They should also be able to comment on and show a basic understanding of how the artists' choice and use of materials and techniques have been used for expressive effect and visual impact.

Communicating ideas, thoughts and feelings in your artwork

This Unit should help learners use visual elements expressively and in an informed way in their work. This could include:

- ◆ using colour or colour discords to create or suggest mood or atmosphere
- ◆ using shape and line and expressive mark-making techniques to suggest emotion or feelings in self-portraits, printmaking or sculptural forms
- ◆ using shape and perspective in ways which help communicate feelings which challenge the viewer to look at familiar objects in new ways

A wide variety of stimuli could be used to inspire learners' artwork. This could include producing expressive ideas in response to a theme such as:

- ◆ my favourite things/prized possessions
- ◆ contemporary interiors
- ◆ movement

Stimuli for the expressive activity could be gathered from classroom resources, home, or other locations or sources.

Other things that could be used to inspire the expressive art activity could include:

- ◆ exploded viewpoints of the subject(s)
- ◆ the world and landscape viewed from above
- ◆ the human form
- ◆ the natural or built environment
- ◆ found natural or manufactured objects
- ◆ issues such as poverty and deprivation
- ◆ art from different cultures and movements

Recording your ideas and inspiration — producing expressive artwork in response to stimuli

Expressive ideas and observational drawings and studies could be developed as learners respond to stimuli in imaginative ways. As they learn how other artists have chosen to represent selected features of their subjects, learners will use this understanding to support and inform their own work.

Teachers/lecturers should provide learners at this level with the choice of a limited range of given expressive contexts, and should provide guidance to the learners on appropriate stimuli for the expressive activity.

However, learners should be suitably creatively challenged. This could be achieved in a number of ways; for example, by:

- ◆ using a familiar expressive context, such as portraiture or still life, but increasing the creative demands of the activity by encouraging learners to use less familiar techniques or materials to communicate their ideas
- ◆ producing work in a less familiar context

During the creative process, learners should be encouraged to collect objects and materials to produce investigative research drawings, studies or photographs, and to record their notes and observations about the activity. This work could be readily produced in sketchbook or worksheet format.

Developing your ideas

During this stage, learners' creative choices and expressive work should be informed by knowledge of how art materials, techniques and/or technology have been used by other artists.

Expressive ideas can be developed in a variety of ways. During this part of the creative process, learners could collect objects and materials to produce drawings, studies or photographs, and record their notes and ideas as their work develops. Evidence of this learning could be collated in, for example, sketchbooks or worksheets.

At this level learners are expected to be able to use art materials and basic techniques in expressive and imaginative ways to communicate their thoughts, feelings and ideas.

Developing skills for learning, skills for life and skills for work

Guidance on the development of skills for life, skills for learning and skills for work is to be found in the National 3 Art and Design *Course Support Notes*.

Approaches to assessment and gathering evidence

Assessors should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence and the conditions and contexts in which they are used.

Approaches to the assessment of Units when they form part of a Course may differ from approaches to assessing the same Unit when it is not being delivered as part of a Course. Where Units are delivered on a free-standing basis, teachers/lecturers will have more flexibility to develop approaches to delivering and assessing.

Assessments must be valid, reliable and fit for purpose for the subject and level, and fit in with learning and teaching approaches. Teachers and lecturers could also use inclusive approaches to assessment, taking account of the specific needs of their learners.

In this Unit, Evidence Requirements are as follows:

- ◆ a basic understanding of artists' influences and inspiration and of how they have used materials, techniques and/or technology in their work
- ◆ the ability to produce observational drawings, studies and expressive work in response to given stimuli
- ◆ the ability to use art materials, basic techniques and composition in imaginative ways
- ◆ the ability to present basic facts and opinions about learners' own work and the work of other artists

Evidence for this Unit will include a combination of written and/or oral, recorded and practical evidence. The work for this Unit can be presented for assessment in a variety of formats depending on the preferences of centres and learners as long as all essential evidence requirements for the Unit are covered.

Evidence may be presented for individual Outcomes or it may be gathered for the Unit as a whole through combining assessment holistically in one single activity. If the latter approach is used, it must be clear how the evidence covers each Outcome.

In day-to-day teaching and learning there may be opportunities to observe learners providing evidence which satisfies, completely or partially, a Unit or Units; for example, during discussions, questions or annotations made in sketchbooks or worksheets. This is naturally occurring evidence and can be recorded using an observation checklist.

Learners can evidence their understanding of artists' work and the influences on art practice in a variety of ways. These include, for example, through:

- ◆ an interactive or multi-media presentation of collated research
- ◆ an illustrated and annotated sketchbook
- ◆ a folio of investigative research material
- ◆ an illustrated essay or presentation to the class group

Practical evidence could be presented on worksheets, or development ideas and investigative research could be contained in a sketchbook.

Where work being presented for Unit assessment has been produced outside the classroom setting, teachers/lecturers must ensure that the work presented has been produced by the individual learner. This process is known as authentication.

Evidence can be authenticated in a range of ways. The *SQA Guide to Assessment* provides additional guidance on assessment and authentication.

Combining assessment within Units

Evidence may be presented for individual Outcomes or it may be gathered for the Unit as a whole through combining assessment holistically in one single activity. If this approach is used, it must be clear how the evidence covers each Outcome.

Equality and inclusion

Art and Design is a practical and visual subject. Although this may have implications for physically disabled learners or those with a visual impairment, the Course design allows centres to take any issues into account and to consider the impact on learners when planning and agreeing the scope of art and design contexts for their work.

When negotiating and agreeing suitable learning contexts and approaches for generating assessment evidence, teachers/lecturers should take account of any equality and inclusion issues which could create difficulties for their learners. Examples of approaches are provided in the *Course Support Notes* for this qualification.

The selection of particular activities may also support disabled learners. Things to consider include:

- ◆ adapting the scale and use of materials for practical work
- ◆ magnifying images and examples of artists' and designers' work

Choosing art and design media, materials and techniques with care may also help offset disadvantages where learners have difficulties with fine motor control.

The selection of appropriate expressive and design contexts will also help learners in accessing the qualification. 3D sculpture could be used as a context for visually impaired learners; in the case of learners with impaired colour vision, working with a restricted colour palette and concentrating on tonal variations and composition could be considered.

Teachers/lecturers should also consider suitability of any images of art and design work that will be used in the classroom.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Unit Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Unit.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa/14977.html.

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- ◆ SQA Guidelines on e-assessment for Schools
- ◆ SQA Guidelines on Online Assessment for Further Education
- ◆ SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Administrative information

Published: April 2012 (version 1.0)

Superclass: to be advised

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date

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Unit Support Notes — Art and Design: Design Activity (National 3)



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Please refer to the note of changes at the end of this document for details of changes from previous version (where applicable).

Introduction

These support notes provide advice and guidance to support the delivery of the *Art and Design: Design Activity (National 3) Unit*. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

- ◆ the Art and Design: Design Activity (National 3) *Unit Specification*
- ◆ the National 3 Art and Design *Course Specification*
- ◆ the National 3 Art and Design *Course Support Notes*
- ◆ appropriate assessment support materials

General guidance on the Unit

Aims

The general aim of this Unit is to develop learners' ability to respond to and develop creative design work at a basic level for a given design brief.

In this Unit, learners will explore how designers develop and create their ideas. They will consider design choices and opportunities in the brief, before developing their design work.

On completion of this Unit, learners will have developed an awareness of their design area and a range of related 2D and/or 3D design skills. They will be able to use a variety of materials, basic techniques and/or technology in creative ways and to reflect on their own work and the work of others.

The Unit can be delivered:

- ◆ as a free-standing Unit
- ◆ as a component of the National 3 Art and Design Course

Progression into this Unit

Entry to the National 3 Art and Design Course is at the discretion of the centre. However, learners would benefit from having some or all of the following skills and knowledge before starting this Unit:

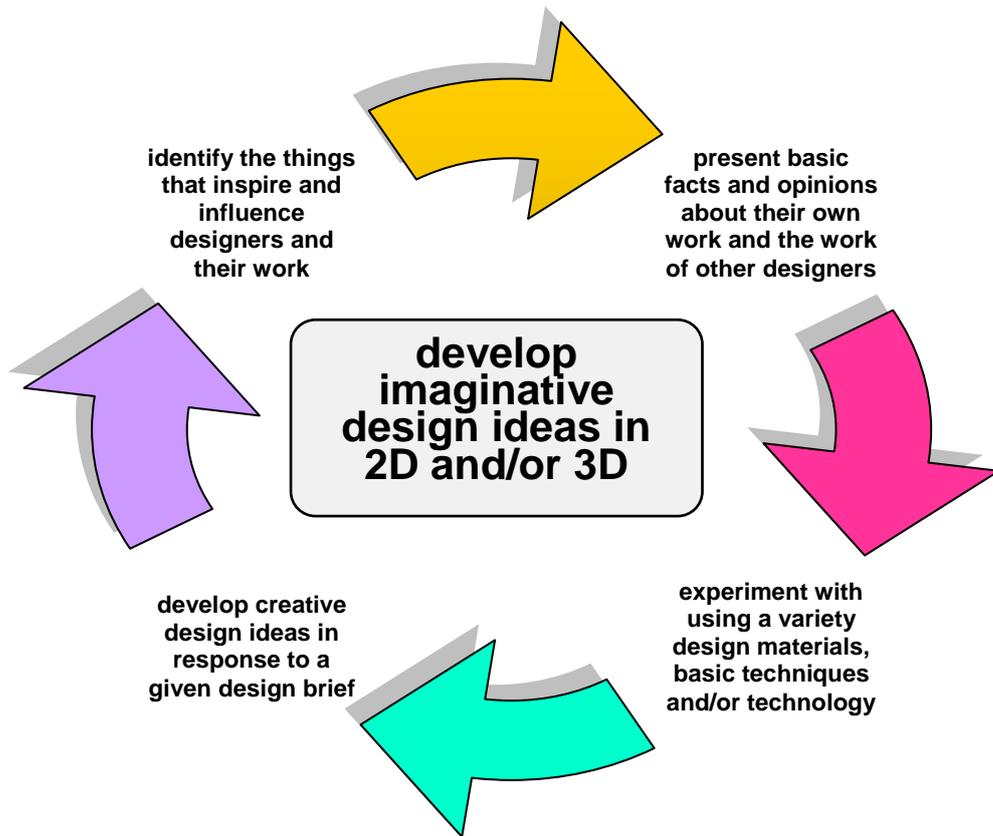
- ◆ National 2 Creative Arts Course or relevant component Units
- ◆ National 2 Practical Craft Skills Course or relevant component Units

Skills, knowledge and understanding covered in this Unit

Additional information about skills, knowledge and understanding is provided in the National 3 Art and Design *Course Support Notes*.

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

In this Unit learners will:



There are a variety of ways to develop these skills depending on the preferences of centres and learners. One possible approach could be, for example, to use a thematic approach to learning about the work of designers which is then carried through into the learners' own practice.

Further details of how skills, knowledge and understanding can be developed in this Unit can be found in the table below:

Understand the design brief requirements
Learners can demonstrate their understanding of the design brief in a variety of ways. They could do this by:
<ul style="list-style-type: none"> ◆ discussing their ideas and how they might approach their work with the teacher/lecturer ◆ recording their ideas using a combination of visual and annotated comments in a sketchbook ◆ completing worksheets responding to pre-prepared questions or prompts
Develop imaginative design ideas in 2D and/or 3D
◆ producing simple, thematic research material for design activities
At this level, learners should be able to express themselves and develop their creativity in a variety of ways.
For example, learners could show their creativity through:

<ul style="list-style-type: none"> — use of colour in textile or fashion designs — use of materials in body adornment, jewellery or product design — use of 3D space in interior design work <p>Learners are expected to show a basic understanding of some design issues such as form, function and style.</p>
<ul style="list-style-type: none"> ◆ using a variety of design media, materials and basic techniques, imaginatively and expressively <p>At this level, learners should be able to experiment with design media, techniques and/or technology creatively to express their ideas.</p> <p>For example, learners could explore the possibilities of combining design media in more experimental and unusual ways, such as using paper engineering, found objects and/or recycled objects in jewellery designs, or using technology to manipulate their design ideas.</p>
<ul style="list-style-type: none"> ◆ using research material and further developing ideas for design work in 2D and/or 3D <p>At this level, learners are expected to continue (with support) to demonstrate some further development of their ideas.</p> <p>For example, learners may change the shape, colour or style of their designs.</p>
<ul style="list-style-type: none"> ◆ using routine problem solving and planning skills within the creative process <p>At this level, learners should be able to demonstrate a personal response to their work.</p> <p>For example, learners could demonstrate the ability to use evaluative skills to reflect and make basic comments on their development.</p>
<ul style="list-style-type: none"> ◆ developing knowledge and a basic understanding of how media, materials and techniques are used by designers for visual impact and creative effect ◆ reflecting on their own work and the work of others <p>At this level, learners should be given some support and guidance to help them to reflect on how others approach their art work and develop their ideas.</p> <p>For example, learners could compare and contrast two or more examples of design work which use the same materials in different ways.</p> <p>Learners are expected to be able to present basic facts and opinions about their own work and the work of other designers.</p>

Progression from this Unit

Progression opportunities for learners will vary. They may include further study in a related subject area at the same SQCF level, providing greater breadth to the learner's achievements. Alternatively they could include progression onto the same Course at a higher SCQF level. On completion of this Unit, learners could consider moving onto:

- ◆ other Art and Design Units at SQCF level 3 or to SCQF level 4
- ◆ other Art and Design and related SQA qualifications at the same or next SCQF level, for example to the National 4 Art and Design Course or relevant Units

Approaches to learning and teaching

At this level, learning and teaching should be developed in a practical context, which is as far as possible challenging, exciting and enjoyable. Teachers should take into account the individual needs of the learners when managing the Unit.

Teachers/lecturers should provide learners with appropriate guidance and support during practical tasks and develop structured activities which help learners to work through the design process stages and plan and manage their learning.

Methods and strategies to encourage the development of creativity and visual self-expression should be used when planning teaching and learning activities.

Some possible approaches to learning and teaching are given below — these are suggestions only. Teachers and lecturers are encouraged to develop and plan their own strategies appropriate to the needs and strengths of learners in their centres.

- ◆ personal investigation and research
- ◆ audio/visual presentations
- ◆ external visits/field trips
- ◆ guest speakers
- ◆ demonstration of practical tasks
- ◆ active learning
- ◆ co-operative and collaborative learning
- ◆ peer education
- ◆ use of technology
- ◆ project-based learning

The development of a learner's creative skill at this level can be supported through the use of guided reflection questions. Questions can be used to help teachers/lecturers gauge the level of learners' understanding and awareness of the subject and to help them consider their creative options.

Examples of possible questions at this level could include:

Why did you choose these particular examples of design work as a starting point for your design activity?

What things inspired and influenced you?

Which of your design ideas best meets the design brief requirements?

Centres should ensure learners are made aware of the success criteria required to achieve the Outcomes/Unit and are involved in the assessment process where appropriate.

Developing understanding of design and design practice

To ensure that learners make connections in their learning, an integrated approach to delivering the Unit Outcomes is recommended.

When planning teaching and learning experiences a useful starting point could be to introduce learners to a variety of practising designers and their work. This should ideally include considering examples of contemporary design work, produced within the last 25 years, as well as work from the past. Learners could also be encouraged to look at design and designers from other cultures in addition to investigating European and Western design movements.

To make this process manageable for centres and learners, class-based discussions lead by the teachers/lecturers could be used as a starting point for later investigation and research. These could then be combined with small group work or individual approaches.

Looking at the work of others can provide a useful starting point for learners: they can consider how designers use colour, shape, materials, textures and pattern to communicate their ideas, and how they have created functional designs with an attractive visual or tactile quality. Learners should be encouraged to consider how they could use their knowledge of designers and their work to inspire their own creative design ideas.

Communicating ideas, thoughts and feelings in your design work

This Unit will help learners use design materials, basic techniques and/or technology in imaginative ways.

A variety of stimuli could be used to inspire learners. This could include producing creative ideas in response to a design theme such as:

- ◆ pattern and structures in nature
- ◆ earth, fire, air and water
- ◆ recycled materials
- ◆ Oceania
- ◆ embellishment
- ◆ found natural or manufactured objects
- ◆ emotive words/phrases
- ◆ lettering styles and design formats/forms, eg fractals
- ◆ design from other cultures
- ◆ textile repeat patterning
- ◆ film, music, photographic images

Recording your ideas and inspiration — producing design work in response to a given design brief

A simple structured design brief should be used as a starting point for this design activity. The design brief should include some scope and opportunities for personalisation and choice to meet the needs and interests of individual learners. The design area should be set by the teacher/lecturer. Personalisation and choice could be introduced by allowing learners to select from a number of possible stimuli. All choices should be discussed and agreed with each individual learner before they begin their work.

Centres and learners should carefully consider the appropriateness of their choice of design area and theme to minimise the potential of repetitive teaching and learning. Creative challenge should be progressive. This could be achieved in a number of ways, for example:

- ◆ by keeping the design brief within a design area which is familiar to the learners, but increasing the demands of the design brief and perhaps including some new or unfamiliar issues or design requirements
- ◆ by changing the area of design into a related design area (for example, by changing visual communication to textile design — both are 2D design areas where learners could use shape, line, texture and colour for surface pattern, to give decorative effect and impact to their work)

Design research gathered by learners should include examples of design work and relevant market research relating to the design area. It might also include design drawings or other examples of visual stimuli for the design activity.

Learners should be encouraged to annotate their work to show their thinking and the development of their thoughts and ideas. An alternative approach to annotating design work is to use one-to-one discussion with the teacher/lecturer or blogs to document these insights on a regular basis while learners are developing their ideas and work.

Developing your ideas

During this stage, learners' creative choices and design work should be informed by knowledge of how design media, techniques and/or technology have been used by other designers.

Teachers/lecturers should encourage learners to take account of the requirements of the design area when developing their ideas.

Creative decisions and choices will develop naturally if learners reflect on how well their design ideas realise and communicate their creative intentions. This reflective process will help learners to identify ways they can improve and refine their work in the future.

Developing skills for learning, skills for life and skills for work

Guidance on the development of skills for learning, skills for life and skills for work is to be found in the National 3 Art and Design *Course Support Notes*.

Approaches to assessment and gathering evidence

Assessors should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence and the conditions and contexts in which they are used.

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Assessments must be valid, reliable and fit for purpose for the subject and level, and should fit in with learning and teaching approaches. Teachers and lecturers should also use inclusive approaches to assessment, taking account of the specific needs of their learners.

In this Unit, learners will be required to provide evidence of:

- ◆ a basic understanding of how designers use materials, basic techniques and/or technology in their work
- ◆ an understanding of the design brief requirements
- ◆ the ability to develop imaginative design work in 2D and/or 3D
- ◆ skills in using materials, basic techniques and/or technology in their design work
- ◆ the ability to present basic facts and opinions about learners' own work and the work of other designers

Evidence for this Unit will include a combination of written and/or oral, recorded and practical evidence. The work can be presented for assessment in a variety of formats depending on the preferences of centres and learners, as long as all essential requirements for the Unit are covered.

Evidence may be presented for individual Outcomes or it may be gathered for the Unit as a whole through combining assessment holistically in one single activity. If the latter approach is used, it must be clear how the evidence covers each Outcome.

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- ◆ an interactive or multi-media presentation of collated research
- ◆ an illustrated and annotated sketchbook
- ◆ a folio of investigative research material
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Equality and inclusion

Art and Design is a practical and visual subject. Although this may have implications for physically disabled learners or those with a visual impairment, the Course design allows centres to take any issues into account and to consider the impact on learners when planning and agreeing the scope of art and design contexts for their work.

When negotiating and agreeing suitable learning contexts and approaches for generating assessment evidence, teachers/lecturers should take account of any equality and inclusion issues which could create difficulties for their learners.

The selection of particular activities may also support disabled learners. Things to consider include:

- ◆ adapting the scale and use of materials for practical work
- ◆ magnifying images and examples of artists' and designers' work

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Administrative information

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Superclass: to be advised

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date

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