

National 4 Art and Design Course Support Notes



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Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the National 4 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*, the *Added Value Unit Specification*, and the Unit Specifications for the Units in the Course.

The National 4 Art and Design Course has been benchmarked against the Scottish Credit and Qualifications Framework (SCQF) at SCQF level 4. The Course has two mandatory Units and an Added Value Unit.

General guidance on the Course

Aims

The National 4 Art and Design Course is practical and experiential. It aims to develop knowledge of art and design practice and practical media handling skills in both expressive and design contexts. The Course provides opportunities for learners to exercise imagination and creativity. It provides scope for personalisation and choice.

The Course provides opportunities for learners to be inspired and challenged by exploring how they can visually represent their personal thoughts and ideas. Learners will develop their appreciation of art and design work and create original expressive and design ideas.

As learners develop their practical skills, they will investigate how artists and designers create and develop their ideas. Developing their appreciation of art and design practice helps learners to develop their critical thinking skills. Reflective skills are also developed through the study of art and design practice. This will help learners when developing and refining their creative ideas.

The aims of the Course are to enable learners to:

- ◆ communicate personal thoughts, feelings and ideas through the imaginative use of art and design materials, techniques and/or technology
- ◆ develop knowledge and understanding of art and design practice
- ◆ plan, develop, produce and present creative art and design work
- ◆ develop understanding of the social and cultural influences on artists and designers and their work
- ◆ develop problem solving, critical thinking and reflective practice skills

Progression into this Course

Entry to this 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 Course:

- ◆ a basic knowledge of colour, colour mixing and the visual elements
- ◆ basic observational drawing skills
- ◆ prior experience of working with and using art and design materials and basic techniques and/or technology in 2D and/or 3D formats

This underpinning knowledge could also be evidenced by having one or more of the following or equivalent qualifications:

- ◆ National 3 Art and Design Course or relevant component Units
- ◆ National 3 Design and Technology Course or relevant component Units
- ◆ National 4 Design and Manufacture Course or relevant component Units

Experiences and outcomes

National Courses have been designed to draw on and build on the curriculum experiences and outcomes as appropriate. Qualifications developed for the senior phase of secondary education are benchmarked against SCQF levels. SCQF level 4 and the curriculum level 4 are broadly equivalent in terms of level of demand although qualifications at SCQF level 4 will be more specific to allow for more specialist study of subjects.

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

I have continued to experiment with a range of media and technologies, handling them with control and assurance to create images and objects. I can apply my understanding of the properties of media and of techniques to specific tasks.

EXA 4 -02a

I can use the visual elements and concepts with sensitivity to express qualities and relationships and convey information, thoughts and feelings. I can use my skills and creativity to generate original ideas in my expressive and design work.

EXA 4 -03a

Having chosen personal themes and developed my own ideas from a range of stimuli, I can express and communicate my ideas, thoughts and feelings through 2D and 3D work.

EXA 4 -05a

By working through a design process in response to a design brief, I can develop and communicate imaginative and original design solutions.

EXA 4 -06a

I can analyse art and design techniques, processes and concepts, make informed judgements and express considered opinions on my own and others' work.

EXA 4 -07a

In this Course, learners will build on the skills and knowledge gained through the experiences and outcomes for Art and Design when developing imaginative ideas in both expressive and design contexts. They will develop their creativity using a

range of art and design materials, techniques and/or technology to communicate their thoughts, feelings and ideas.

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.

Note: teachers and lecturers should refer to the *Added Value Unit Specification* for mandatory information about the skills, knowledge and understanding to be covered in this Course

The National 4 Art and Design Course develops skills, knowledge and understanding, as stated in the *Course Specification*.

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:

Mandatory skills, knowledge and understanding	Art and Design: Expressive Activity	Art and Design: Design Activity
◆ producing observational drawings and related investigative studies for given stimuli	✓	
◆ using visual elements expressively, showing understanding of the subject matter	✓	
◆ producing focused investigative studies and market research for a design activity	✓	✓
◆ skills in using a range of art and design materials, techniques and/or technology creatively and expressively	✓	✓
developing a variety of creative ideas for art and design work in 2D and/or 3D	✓	✓
◆ describing how artists' and designers' use materials, techniques and/or technology in their work	✓	✓

◆ describing the factors that have influenced artists' and designers' work and practice	✓	✓
◆ using routine problem solving, planning and reflective skills within the creative process	✓	✓

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

Added Value Unit — skills, knowledge and understanding

In the Added Value Unit, learners will apply their art and design skills to:

- ◆ produce one piece of expressive art in response to a theme or stimuli
- ◆ produce one piece of design work in response to a design brief

Learners will choose one expressive development idea and one design development idea from their experimental development work in the *Art and Design: Expressive Activity* and *Art and Design: Design Activity* Units.

They will use this as a starting point for further developing their work. They will identify and plan how to develop these ideas into a piece of expressive art and a design solution. They will select and use art and design materials, techniques and/or technology, and use these creatively when producing their work.

The practical activity will assess learners' skills in selecting, developing, producing and evaluating this art and design work.

Progression from this Course

This Course or its components may provide progression to:

- ◆ other SQA qualifications in the expressive arts, fashion, textiles and technologies
- ◆ The Skills for Work (SfW) Creative Industries Course (SCQF level 5)
- ◆ National Progression Awards (NPAs) in Art and Design:
- ◆ Digital Media (SCQF level 5)
- ◆ National 5 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 should be able to 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 5 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 are 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 in the one class.

Further details about the mandatory skills, knowledge and understanding for National 4 can be found in the *Added Value Unit Specification*.

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.

This could provide a number of opportunities to use technology to support learning, teaching and assessment for all learners. For example:

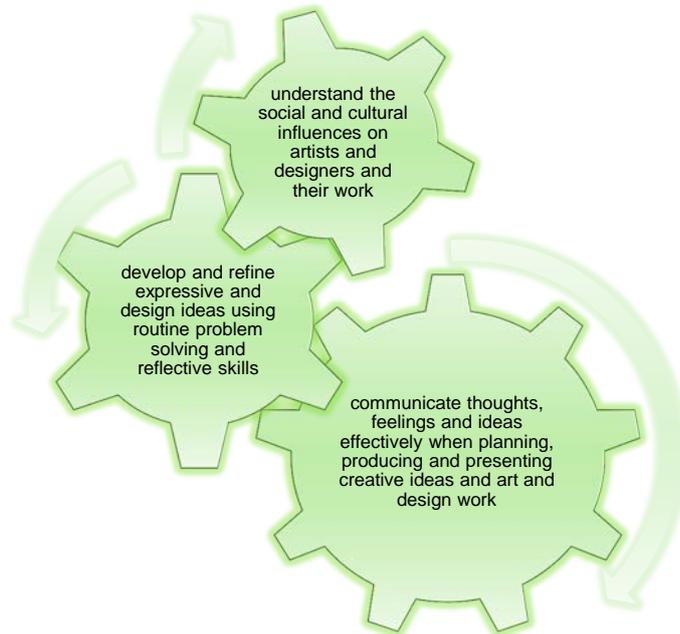
- ◆ online research and investigative research of artists and their work
- ◆ interactive activities to reinforce learning about artists, art practice and colour theory, art techniques and terminology
- ◆ digital portfolios of learners' expressive artwork and designs
- ◆ blogs capturing learners' reflections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

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 web sites, 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.

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.

On successfully completing the National 4 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 example active learning approaches 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 to delivering the Course.

Sequencing and delivery — Units and the Course

Sequencing and integration of the learning and 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 on available resources, time and staff expertise. Particular sequences of or integration of Units may suit different learners and teachers/lecturers could take this into account when considering how to approach the learning and teaching and assessment of the Units in this Course.

The following approaches illustrate two possible approaches to 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, beginning with the Expressive Activity. This sequential approach may provide opportunities for the progressive development, reinforcement and consolidation of creative skills, knowledge and understanding through the Course.



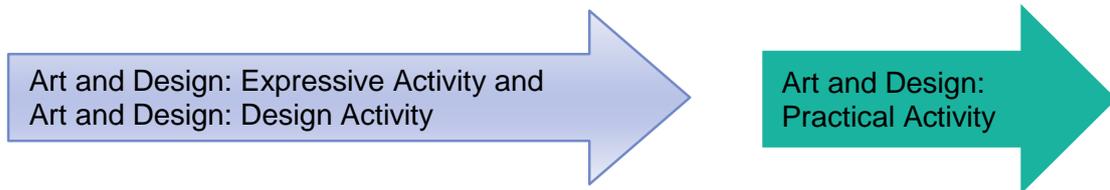
or:



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 a wider range of practical skills development in preparation for the Added Value Unit.

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



The Added Value Unit should only be undertaken if learners are ready and prepared for the activity. Furthermore, centres should ensure that whatever approach it adopts the requirements of the Course are met.

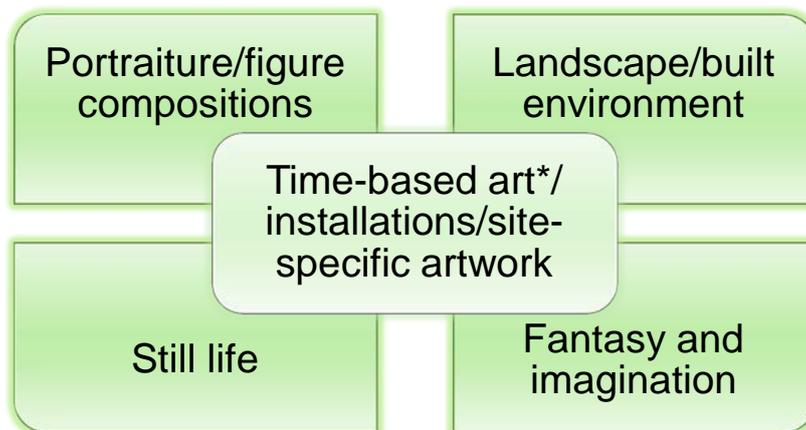
It is recommended that the majority of time on the Course should reflect the practical nature of the Course and take into account the individual needs of the learners.

At this level, learners will be expected to respond imaginatively to their stimuli in a personal way when developing their own expressive art and creative design work. During their practical activities they will use a variety of art and design materials, techniques and/or technology with growing confidence, assurance and control as they develop their art and design work.

Investigating and understanding how others use materials and techniques creatively and expressively in their work, and considering how others have responded creatively to stimuli when developing their ideas, will help learners reflect on their own creative choices.

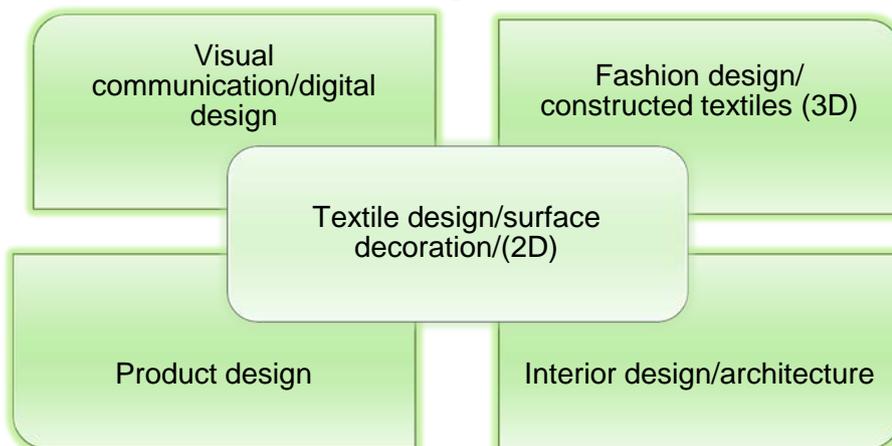
A number of possible expressive and design contexts for learning are provided in the tables below.

Expressive contexts



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

Design contexts



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 in 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 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 create opportunities for personalisation and choice for individual learning needs and interests within teaching and learning activities. Teaching approaches should support Curriculum for Excellence's four capacities to enable each learner to develop as a successful learner, a confident individual, a responsible citizen and an effective contributor.

Art and Design readily lends itself to a variety of delivery methods, due 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.

Pair and group discussion could be used to widen learners' awareness of art and design practice. This could be followed by informal/formal presentations to the wider class group where learners present back their learning about artists and designers to their peers.

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

The benefits of co-operative learning, peer support and peer feedback can be substantial and should be encouraged when planning for learning about art and design practice. This process could also be supported by using technology (ICT) in a purposeful way. At this level, teachers/lecturers could also support learners to develop their thinking and literacy skills by using word banks linked to the artist's and designer's choice and use of materials and techniques in their work.

Stimuli for art and design activities come in many forms and imaginative responses to stimuli should be encouraged at this level. These creative ideas are often stimulated by our sensory experiences and our imagination.

Teachers/lecturers could use practical demonstrations to show how materials and specific techniques can be used as a starting point for individual learning activities. Extracts of texts/images or music could also be used as a creative stimuli to evoke a mood or feeling. Alternatively, class presentations on specific artists or designers could be a useful starting point for creative learning.

Creative ideas can also be developed in response to external themes or topics, such as 'the Health of the Nation'. This approach can be useful in providing contextualised learning experiences through art and design that relate to other areas of the curriculum.

The investigative research stage in art and design helps learners make sense of and structure their ideas. Learners will then develop and refine these ideas when experimenting with a variety of art and design materials, techniques and/or technology.

To help guide this process, learners should be encouraged to reflect on and record their insights and observations as their work and ideas develop. Annotated sketchbooks are one way to document this process but other approaches can also be used. By reflecting on and recording their thoughts in this way, learners will become progressively more able to reach informed creative choices and will learn to discriminate the strengths and areas for improvement that exist in their work and in the work of others.

Learners at this level should be gradually encouraged to research and develop a personal response to stimuli. During this process, learners should be encouraged to make use of library books, art and design journals, online resources and other forms of imagery 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 the Unit where there are 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 they might improve on them.

The Course may also provide other opportunities to develop or consolidate other skills for learning, life and work, including wider literacy skills.

Additional advice and guidance on useful assessment approaches for skills building is given in the section 'Approaches to assessment'.

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 learners:

- ◆ 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 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 the dialogue between themselves and the learners and between the learners themselves
- ◆ 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

<http://scotland.gov.uk/Publications/2005/09/20105413/54156>

Assessment should also:

- ◆ cover subject content at the appropriate level
- ◆ 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 language used, the use of different assessment presentation methods and the use of appropriate and unbiased illustrative materials which reflect an inclusive view.

A variety of approaches can be used for assessment in this Course. Some examples are provided in the section below. These are general illustrative examples covering the main forms of assessment applicable to this Course. These examples complement information in the earlier sections on teaching and learning and developing subject skills, knowledge and understanding in the Course and in the Unit Support Notes.

Observation	<ul style="list-style-type: none">• of naturally occurring skills using an observation checklist
Product evaluation	<ul style="list-style-type: none">• of practical art and design work
Questioning	<ul style="list-style-type: none">• checking underpinning knowledge of the subject
Personal interviews	<ul style="list-style-type: none">• discussing creative options and choices with learners

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

Added value

Courses from National 4 to Advanced Higher include assessment of added value. At National 4 the added value will be assessed in the Added Value Unit. At National 5, Higher and Advanced Higher, the added value will be assessed in the Course assessment.

Information given in the *Course Specification* and the *Added Value Unit Specification* about the assessment of added value is mandatory.

In National 4, the Added Value Unit will focus on:

- ◆ challenge — requiring greater depth or extension of knowledge and skills assessed in other Units
- ◆ application — requiring application of knowledge and/or skills in practical and theoretical contexts

The general aim of this Unit is to enable the learner to provide evidence of added value for the National 4 Art and Design Course through the successful completion of a practical activity which will allow the learner to demonstrate challenge and application. The practical activity will focus on both the process and products of learning.

In the Added Value Unit, *Art and Design: Practical Activity*, learners will draw on and extend their knowledge of art and design practice. They will combine this with their practical skills when producing their art and design work. The Added Value Unit is assessed internally by the teacher/lecturer.

All learners will be provided with a clear outline of the assessment, including when and how they will be assessed. The teacher/lecturer will give the learner guidance on an appropriate choice of development ideas for the practical activity. The assessment will be broken down into clear stages.

Evidence for this Unit will be generated through completing a practical activity where learners will develop and produce one piece of expressive art work and one design solution. The learner will choose one expressive development idea and one design development idea, and will use these as a starting point before identifying and planning how to develop these ideas into one piece of art work and one piece of design work.

The Practical Activity will be carried out in supervised open book conditions.

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. The selection of particular activities may also support disabled learners, these could include:

- ◆ considering 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 difficulties where learners have difficulties with fine motor control

The selection of appropriate expressive and design contexts will also help learners in accessing the qualification, for example using 3D sculpture as a context for visually impaired learners, or working with a restricted colour palette and concentrating on using tonal variations and composition to convey meaning in paintings instead of representing the subject matter figuratively in the case of learners with impaired colour vision.

Teachers/lecturers should also consider the diverse range of their learners and 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 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 4)



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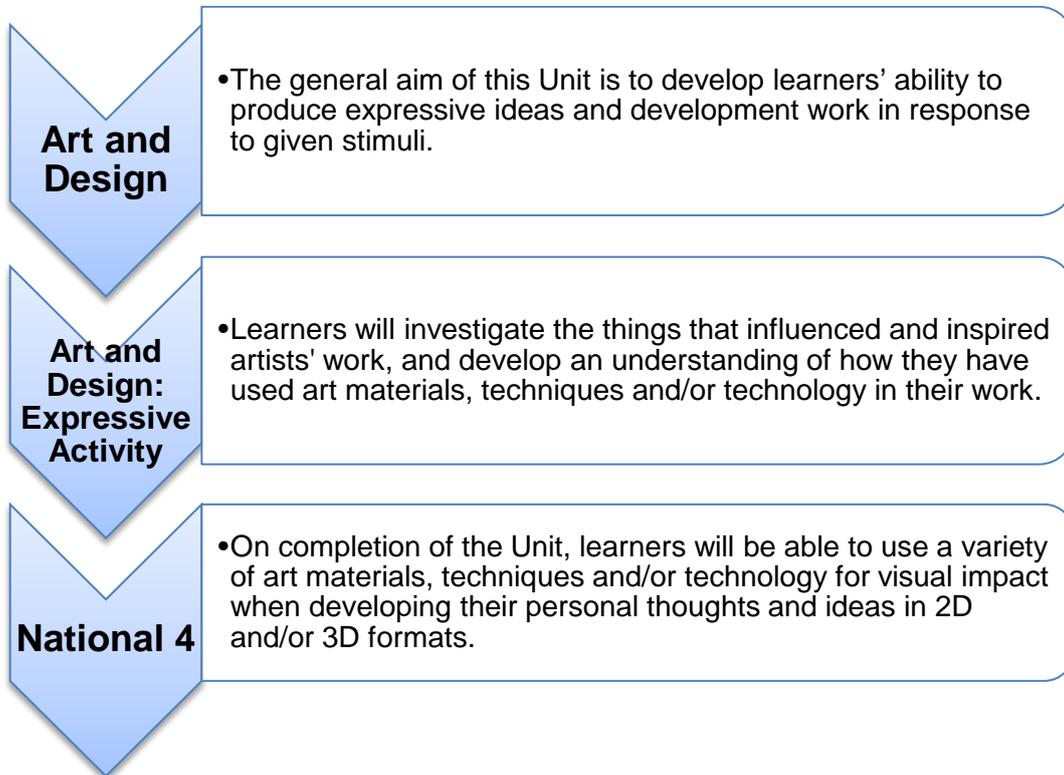
Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Art and Design: Expressive Activity* (National 4) 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 4) *Unit Specification*
- ◆ the National 4 Art and Design Course *Specification*
- ◆ the Art and Design Practical Activity (National 4) *Added Value Unit Specification*
- ◆ the National 4 Art and Design Course *Support Notes*
- ◆ appropriate assessment support materials

General guidance on the Unit

Aims



The Unit can be delivered:

- ◆ as a free-standing Unit
- ◆ as a component of the National 4 Art and Design Course

Progression into this Unit

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

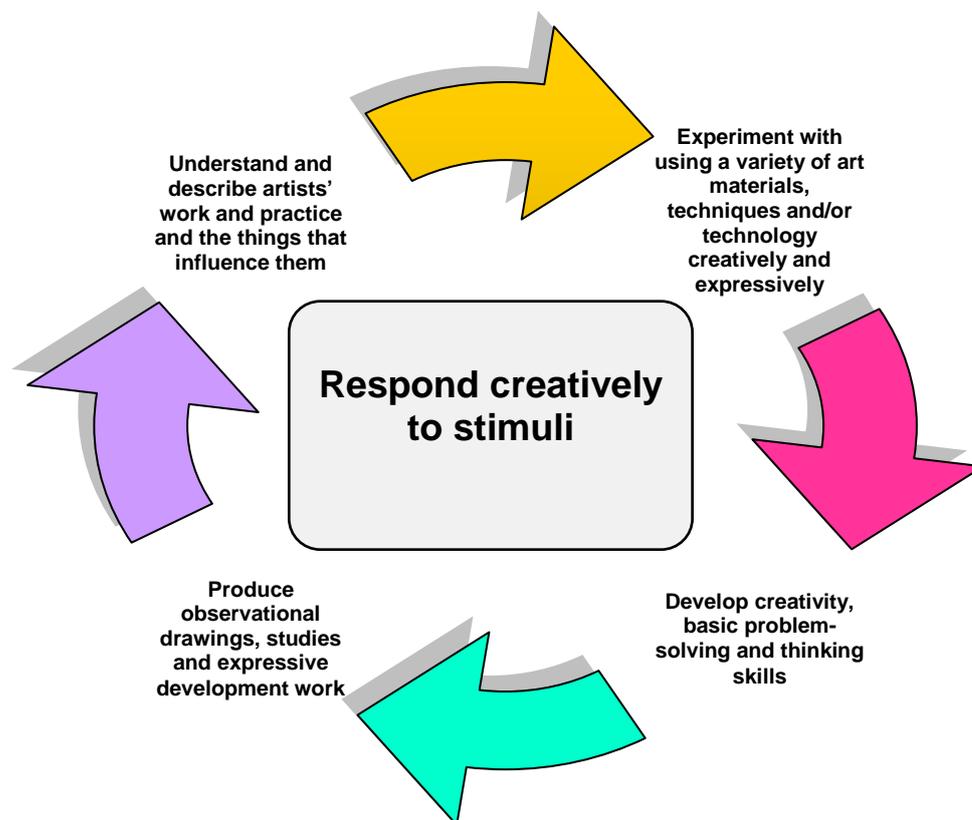
- ◆ National 3 Art and Design Course or relevant component Units
- ◆ National 3 Design and Technology Course or relevant component Units

Skills, knowledge and understanding covered in this Unit

Additional information about skills, knowledge and understanding is given in the National 4 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 of these possible approaches 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.

For centres delivering this Unit, the following advice and suggestions may be helpful when considering and planning teaching and learning experiences.

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

Respond creatively to stimuli
Produce observational drawings, studies and expressive development work
<p>At this level, learners should be able to record visual qualities of the subject matter.</p> <p>For example, the ability to produce drawings and studies that demonstrate the linear quality of hair or the tonal quality in a leather jacket.</p>
Experiment with using a variety of art materials, techniques and/or technology creatively and expressively
<p>At this level, learners should be able to use art materials, techniques and technology creatively and expressively.</p> <p>For example, the ability to use colour to express joy/sadness or use familiar materials in new and exciting ways such as cross hatching or sgraffito or mixed media techniques.</p>
Understand and describe artists' work and practice and the things that influence them
<p>At this level, learners should be able to understand and describe artists' work and practice.</p> <p>For example, the ability to compare different examples of artists' work such as David Hockney's and John Constable's landscapes.</p>
Develop creativity, basic problem-solving and thinking skills
<p>At this level, learners should be able to demonstrate a personal response to their work.</p> <p>For example, demonstrating some skill in using simple evaluative skills to reflect on their development.</p>

Progression from this Unit

This Unit may provide progression to:

- ◆ the Skills for Work (SfW) Creative Industries Course (SCQF level 5)
- ◆ National 5 Art and Design Course or relevant component Units
- ◆ further study, employment or training

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.

More guidance and advice on delivery and sequencing of Unit delivery can be found in the appropriate sections of the National 4 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 approaches to learning and teaching are given below but 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

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 and choices.

Examples of possible questions at this level could include:

What did your drawings and studies help you learn about your subject(s)?

What made you decide to experiment with and use art materials and techniques in this way?

What visual qualities of your subject and your stimuli were you trying to communicate through your work?

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 understanding

To ensure that learners make connections between the related areas of learning, an integrated approach to delivering the Unit and the Outcomes is recommended.

When planning teaching and learning experiences a useful starting point would be to introduce learners to a variety of examples of work by practising artists. This should include considering examples of contemporary art work, produced within the last 25 years. Learners could also be encouraged to look at emerging art forms, including installations and site-specific and community art work

To make this process manageable for centres and learners, small group work approaches could be used with individuals/groups gathering investigative research and presenting this information back to the teacher/lecturer and class group. If used, this approach could also help to reinforce and develop literacy and technology skills for learners, along with wider thinking and planning skills.

Analysing the work of others can provide a useful starting point for learners to consider how artists respond to common stimuli or represent similar subjects in often different and striking ways. Learners should become familiar with the way their selected artists have used colour, shape, materials, textures and pattern and mark-making techniques in their work to communicate their ideas.

Communicating ideas, thoughts and feelings in your art work

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

- ◆ using colour or colour discords to create or suggest mood or atmosphere in their work

- ◆ 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 your feelings and which challenge the viewer to look at familiar things and objects in new ways

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

- ◆ memories
- ◆ summer — sunlight and shadows
- ◆ industrial engineering

Stimuli for the expressive activity could be gathered from classroom resources, from home, from outside locations or other sources. Stimuli could include observational drawings and studies along with for example, photographs and images produced by the learner or taken by other people.

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

- ◆ skeletal form
- ◆ cells and microscopic views
- ◆ emotions - anger, fear, confusion
- ◆ the weather
- ◆ issues-based material, for example – local issues affecting the local community
- ◆ the art of different cultures — Scottish art and sculptors, European, western and eastern art cultures
- ◆ popular media — film imagery, music, poetry or text

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

This phase is about creative experimentation. Expressive ideas and observational drawings and studies will be developed as a personal response to stimuli for the expressive activity. Considering how other artists have chosen to represent selected features of their subjects in their work will help learners develop their observational and analytical thinking skills

Teachers/lecturers at this level should provide learners with some basic guidance and support and they should guide learners to select suitable stimuli for a given expressive art activity.

Learners should be creatively challenged by the expressive activity. This could be achieved in a number of ways, for example:

- ◆ by using a familiar expressive context, such as portraiture or still life, but encouraging learners to use more unfamiliar techniques or materials to communicate their ideas
- ◆ by producing work in a less familiar expressive context

During the creative process, learners should be encouraged to collect objects and materials, to collect and 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 should be informed by knowledge of how art materials, techniques and/or technology have been used by other artists in their work or could be used expressively by individual learners in their own work.

At this level, learners are expected to be able to use a variety of art materials and techniques with confidence and assurance in creative ways. They will produce observational drawings and studies showing understanding of the subject matter and the visual elements, and will develop a variety of compositional ideas for expressive art in 2D and/or 3D formats.

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 4 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 the Units which are not related to Course assessment.

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, Evidence Requirements are as follows:

- ◆ describing the things that have inspired and influenced artists and their work using descriptive art vocabulary
- ◆ describing how artists have used art materials, techniques and/or technology in their work
- ◆ producing a series of observational drawings and studies in response to stimuli
- ◆ using a variety of art materials, techniques and/or technology creatively for expressive effect in their work

Additional exemplification of assessment for this Unit is provided in the *National Assessment Resource*.

Evidence for this Unit is likely to include a combination of written, 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 this work covers all essential Evidence Requirements for the Unit.

Learners can evidence their understanding of artists' work and the influences on art practice in a variety of ways. This could be, 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 alternatively development ideas and investigative research could be contained in a sketchbook.

When producing their observational research and development ideas, learners' should work individually.

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.

Additional exemplification of assessment is provided in the *National Assessment Resource*.

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 the latter 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. The selection of particular activities may also support disabled learners; these could include:

- ◆ considering 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 difficulties where learners have difficulties with fine motor control

The selection of appropriate expressive and design contexts will also help learners in accessing the qualification, for example using 3D sculpture as a context for visually impaired learners, or working with a restricted colour palette and concentrating on using tonal variations and composition to convey meaning in paintings instead of representing the subject matter figuratively in the case of learners with impaired colour vision.

Teachers/lecturers should also consider the diverse range of their learners and 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.

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.

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- ◆ [*Building the Curriculum 5: A framework for assessment*](#)
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- ◆ *Coursework Authenticity — a Guide for Teachers and Lecturers*
- ◆ [*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*](#)
- ◆ 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 4)



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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).

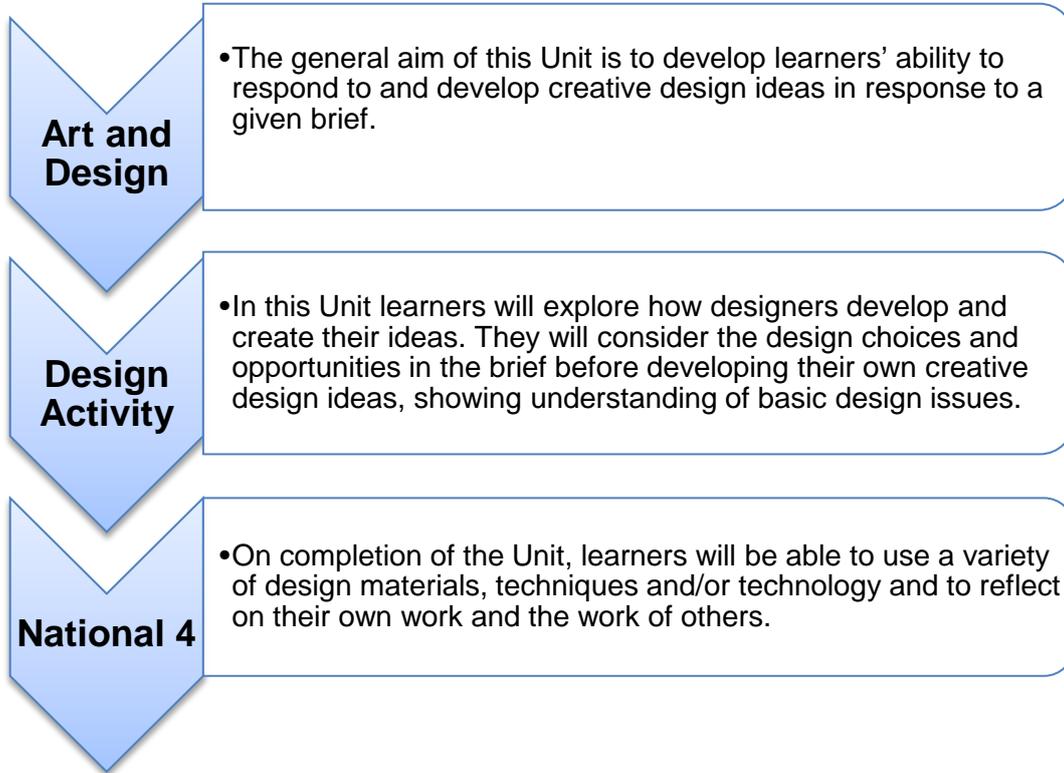
Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Art and Design: Design Activity* (National 4) 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 4) *Unit Specification*
- ◆ the National 4 Art and Design *Course Specification*
- ◆ the Art and Design Practical Activity (National 4) *Added Value Unit Specification*
- ◆ the National 4 Art and Design *Course Support Notes*
- ◆ appropriate assessment support materials

General guidance on the Unit

Aims



The Unit can be delivered:

- ◆ as a free-standing Unit
- ◆ as a component of the National 4 Art and Design Course

Progression into this Unit

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

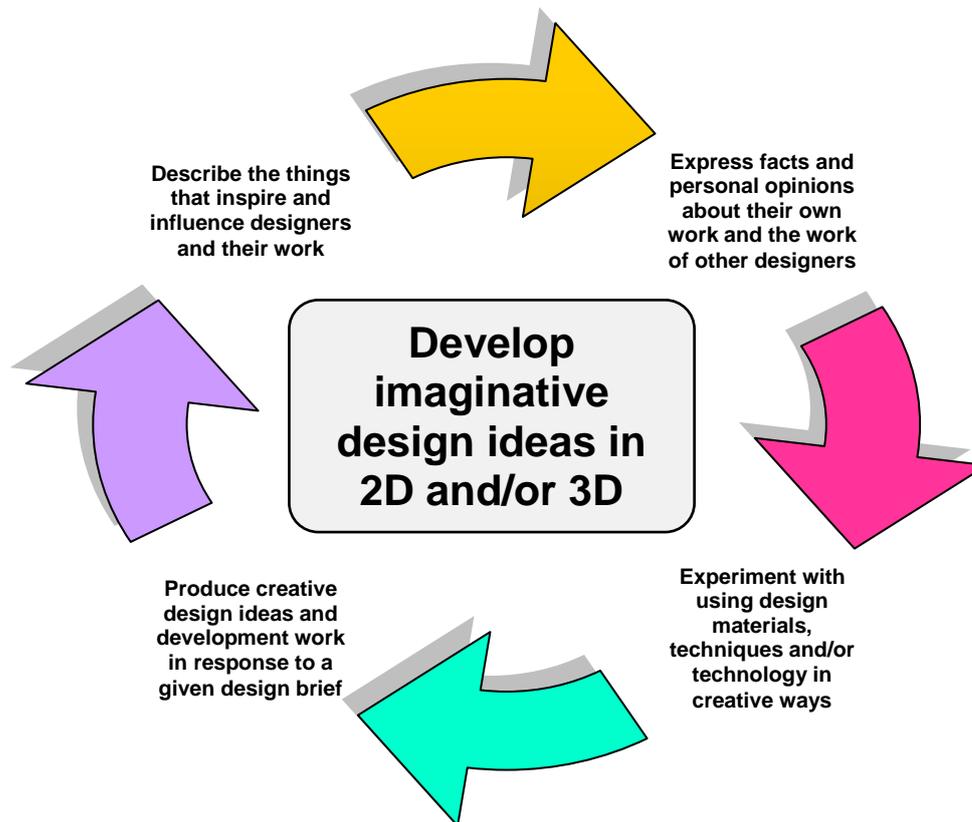
- ◆ National 3 Art and Design Course or relevant component Units
- ◆ National 3 Design and Technology Course or relevant component Units
- ◆ National 4 Design and Manufacture Course or relevant component Units

Skills, knowledge and understanding covered in this Unit

Additional information about skills, knowledge and understanding is given in the National 4 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 of these possible approaches could be for example, to use a thematic approach to learning about the work of designers which is then carried through into the learner's own practice.

For centres delivering this Unit, the following suggestions may be helpful when considering and planning teaching and learning experiences in the table below:

understanding the design brief requirements

At this level, learners should be able to demonstrate their understanding of the design brief.

For example, by:

- ◆ discussing their ideas and approaches
- ◆ investigating the requirements and constraints
- ◆ analysing the relevant design issues of for example, function, fitness for purpose,
- ◆ recording their ideas using a combination of visual and annotated comments in a sketchbook
- ◆ completing structured worksheets responding to pre prepared questions or prompts

the ability to develop imaginative design work in 2D and/or 3D

At this level, learners should be able to plan and develop ideas for design work.

For example, in the graphic area the learner demonstrate creativity in the use of colour and font styles or through the creative use of materials in fashion design.

skills in using materials, techniques and/or technology in their design work

At this level, learners should be able to apply their understanding of how other designers have used materials, techniques and technology to their own work

For example, learners could combine media in experimental and unusual ways or use found objects for jewellery design ideas.

understanding of how designers use materials, techniques and/or technology in their work

the ability to express facts and personal opinions about their own work and the work of other designers

At this level, learners are expected to be able to express facts and personal opinions about their own work and the work of other designers.

For example, this information could include factual information relating to the designer, their style and descriptions of their work. It may also include expressing simple justified opinions about the learners' opinion on the overall look and suitability of their designs for the intended purpose.

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 learners' achievements. Alternatively they could include progression onto the same Course at a higher SCQF level. On completion of this Unit, learners could consider moving on to:

- ◆ other Art and Design Units at SQCF level 4 or SCQF level 5
- ◆ other Art and Design and related SQA qualifications at the same or next SCQF level, for example to National 4 Graphic Communication Course or the National Progression Award (NPA) Art and Design: Digital Media (SCQF level 5)

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.

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

Some approaches to learning and teaching are given below but 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 and choices.

Examples of possible questions that could be used at this level include:

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

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 understanding of design and design practice

To ensure that learners make connections between the related areas of learning, an integrated approach to delivering the Unit and the Outcomes is recommended.

When planning teaching and learning experiences, a useful starting point could be to introduce learners to a variety of contemporary design work produced within the last 25 years. This process could include looking at design from other cultures and movements. Learners could also be encouraged to look at emerging design practice and work. To make this process manageable for teachers/lecturers and learners, small group work approaches could be used with individuals/groups gathering investigative research and presenting this information back to the class group.

Looking at the work of others can provide a useful starting point for learners to consider how designers use colour, shape, materials, textures and pattern, to communicate their ideas and create functional and aesthetically pleasing pieces. Centres should consider the benefits of using design activities, which develop practical skills simultaneously with developing knowledge and understanding of design practice and design contexts.

Communicating ideas, thoughts and feelings in your design work

Possible stimuli/thematic source material that could be used to inspire the design activity could include:

- ◆ country park
- ◆ insects
- ◆ gates and fences
- ◆ water world
- ◆ winter
- ◆ transport
- ◆ found, natural or manufactured objects
- ◆ emotive words/phrases — decay, back to front, inside out, in between, viva la diva
- ◆ issues-based material, for example social issues, related ideas for visual communication (poster design, animations, promotional brochure design or sustainability issues and the environmental impact of design — using recycled materials)
- ◆ lettering styles and design formats/forms — for example, logos and branding
- ◆ interdisciplinary design contexts, for example maths and art and design — fractals
- ◆ design of other cultures — the Alhambra architecture-inspired textile repeat pattern, African textiles — printmaking and batik, Swedish interior/product designs
- ◆ media — film, music, photographic images, poetry, text

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

Design ideas and investigative research in this Unit will be developed using ideas taken from market research material and other design stimuli. This approach can be useful in helping learners develop their observational and thinking skills and their understanding of design in context.

A straightforward design brief could be used as a starting point for this creative journey. The given design brief should include some scope and opportunities for personalisation and choice to meet the needs and interests of individual learners within the class group.

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 activity and perhaps including some new or unfamiliar issues or design requirements to the given brief
- ◆ by changing the area of design into a related design area, for example visual communication to textile design. Both of these are 2D design areas where learners could use shape, line, texture, colour for surface pattern and decorative effect and impact in their work

Teachers/lecturers at this level should provide learners with some guidance and support when considering the requirements of the design area and choosing how to develop their stimuli. Group discussion activities could include looking at a variety of exemplar design briefs to help learners identify the design brief requirements and the relevant design issues such as form, function, and target market. Real-life design briefs could be used where available and appropriate.

Once learners have identified the design brief requirements, they will begin researching designers' work and collecting examples of design research material to inspire their future work.

Learners could be encouraged to annotate their developing ideas and design work to show their development of their thoughts and ideas on an ongoing basis. Alternatively, by discussing learners' ideas, teachers/lecturers can guide them to consider the effectiveness of their design choices and help them identify alternative ways to develop their ideas.

Developing your ideas

This phase is about creative experimentation. Learners should also be aware of and take account of the main requirements of the design area when developing their ideas.

At this level there should be evidence of some refinement of the work and ideas. Teachers/lecturers could use structured discussions to help learners critically reflect on their work and to identify how their ideas and own design practice could be improved or further refined.

Group critiques and/or peer reviewing of development ideas would provide a useful focus for extending learning about design, providing learners with a variety of alternative suggestions and perspectives on how they could develop their work and ideas in other ways.

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 4 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 the Units.

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, Evidence Requirements are as follows:

- ◆ an understanding of designers' work and the influences on their design practice
- ◆ skills in investigating and researching the requirements of a design brief
- ◆ skilled and creative use of design materials, techniques and/or technology
- ◆ developing imaginative design ideas in 2D and/or 3D formats in response to the brief
- ◆ ability to present facts and opinions about their own work and the work of other designers

Additional exemplification of assessment is provided in the *National Assessment Resource*.

Evidence for this Unit is likely to include a combination of written and/or oral evidence of design practice and practical design evidence. The work can be presented for assessment in a variety of formats depending on the preferences of centres and learners, as long as this covers all essential requirements for the Unit.

Learners could provide evidence of their understanding of designers' work in a variety of ways. This could be, for example, through:

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

There is scope for learners to demonstrate their applied knowledge and understanding of design practice and design vocabulary in class discussions or through their use of annotated comments, explaining their ideas and highlighting common areas and links in their design work.

Practical design evidence can be presented in a number of ways, for example on worksheet. Alternatively, designs development ideas and research could all be contained in a sketchbook.

Teachers/lecturers could use informal discussion to help learners consider their research and reflect on their design work and ideas.

All of the above activities and approaches can be differentiated in order to support the needs of a variety of learners. The work produced for assessment could also be retained as a folio of evidence.

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.

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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 the latter 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..

The selection of particular activities may also support disabled learners, these could include:

- ◆ considering 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 difficulties where learners have difficulties with fine motor control

The selection of appropriate expressive and design contexts will also help learners in accessing the qualification, for example using 3D sculpture as a context for visually impaired learners, or working with a restricted colour palette and concentrating on using tonal variations and composition to convey meaning in paintings instead of representing the subject matter figuratively in the case of learners with impaired colour vision.

Teachers/lecturers should also consider the diverse range of their learners and 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.

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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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