



External Assessment Report 2010

Subject	Art and Design
Level	Intermediate 2

The statistics used in this report are pre-appeal.

This report provides information on the performance of candidates which it is hoped will be useful to teachers/lecturers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding. It would be helpful to read this report in conjunction with the published question papers and marking instructions for the Examination.

Comments on candidate performance

General comments

The consensus of the markers at Intermediate 2 is that the standard and quality of the 2010 candidates' work has been outstanding. This is reflected in the number of submissions (72.1%) awarded an 'A' pass.

The quality of a significant number of folios was beyond the 80 marks available.

Centres, teachers/lecturers and candidates have to be commended for their effort and commitment to this Course, and congratulated on their success at this level.

Generally, candidates' Expressive work is still of a higher standard than that of their Design, but markers noted that the gap appears to be closing.

There is evidence of an increased use of ICT in Design Units, particularly Photoshop and Google SketchUp.

The 2010 question paper was well received by centres, but it was disappointing to note that there was a 2.6% decrease in the average mark for this component.

As in previous years, the most popular question attempted was Still Life.

Areas in which candidates performed well

Expressive

The majority of candidates displayed skills beyond Intermediate 2 in Still Life, Portraiture and Landscape painting.

The control and use of media was excellent. Strong development work and picture making skills resulted in the production of very high quality Units.

It is evident that most candidates enjoy this approach to their Units as it affords them the opportunity to show their abilities in drawing and painting.

On the Development sheet, most centres now have candidates experimenting and developing their work through sketches, collage, printmaking and compositions. This has resulted in fewer pupils adopting the 'two compositions' method.

Design

Candidates continue to show an improved understanding of the design process. There is clear evidence of quality teaching and learning.

The focus of the design briefs was varied, and markers commented on the quality of the work in the areas of Lighting, Fashion and Jewellery.

A significant increase in the use of ICT was reported, with Graphic submissions using Photoshop and Architecture using SketchUp.

Areas which candidates found demanding

Expressive

For most candidates there is not an issue as their work displays skills beyond this level.

For the minority of candidates the problem areas are: the quality of their drawing skills, handling of media, and the ability to cope with the demands of the written paper.

Design

The majority of candidates are more than competent in this Unit. They show a clear understanding of the design process.

The areas of difficulty for some pupils are: their ability to interpret a design brief, constructing a relevant Research and Investigation sheet, and producing an articulated Development sheet and a clear solution.

Advice to centres for preparation of future candidates

This year's results show that centres are taking account of the advice offered.

In 2010, there were no new areas of concern raised. Therefore, as in previous years the following issues should be addressed.

Expressive

In this activity the use of photocopies (colouring in) especially in the final outcome must be discouraged, as it does not reflect the true ability of the candidate, and presents difficulties for markers.

Candidates should be encouraged to draw from first-hand sources where appropriate and consider using a variety of media.

Candidates should explore a range of experimental approaches in the Development sheet and avoid simply presenting two images, as this will result in their being unable to access all the available marks.

Design

Clearly constructed and challenging design briefs would benefit candidates at this level.

Candidates should be encouraged to gather, select and use personally collected images and not rely solely on class handouts.

Candidates should avoid 'wallpapering' the Investigation sheet with cut-out images from magazines.

Incomplete activities must not be submitted for external assessment.

Candidates should avoid producing several outcomes.

Centres should encourage experimentation in three dimensions if the design brief requires a 3D solution.

Centres are encouraged to refer to the Assessment Criteria and the Course Assessment Specification form when estimating their candidates' work.

NB Photography involving candidates' modelling garments (such as bikinis) should be discouraged. An alternative solution would be to photograph the garments on a tailor's mannequin or coat hanger.

Question paper

The majority of candidates continue to produce quality responses to the questions.

Candidates perform extremely well in the question paper, and centres are clearly preparing candidates thoroughly for this component.

Still Life and Portraiture continue to be the most popular questions attempted in the Visual Arts section. In Design Studies, the questions most frequently chosen are Product, Fashion and Graphics.

Statistical information: update on Courses

Number of resulted entries in 2009	6264
Number of resulted entries in 2010	6653

Statistical information: performance of candidates

Distribution of Course awards including grade boundaries

Distribution of Course awards	%	Cum. %	Number of candidates	Lowest mark
Maximum mark – 200				
A	72.1%	72.1%	4795	140
B	16.8%	88.9%	1118	120
C	6.8%	95.7%	451	100
D	1.7%	97.4%	113	90
No award	2.6%	100.0%	176	–

General commentary on grade boundaries

While SQA aims to set examinations and create marking instructions which will allow a competent candidate to score a minimum of 50% of the available marks (the notional C boundary) and a well prepared, very competent candidate to score at least 70% of the available marks (the notional A boundary), it is very challenging to get the standard on target every year, in every subject at every level.

Each year SQA therefore holds a grade boundary meeting for each subject at each level where it brings together all the information available (statistical and judgmental). The Principal Assessor and SQA Qualifications Manager meet with the relevant SQA Head of Service and Statistician to discuss the evidence and make decisions. The meetings are chaired by members of the management team at SQA.

The grade boundaries can be adjusted downwards if there is evidence that the exam is more challenging than usual, allowing the pass rate to be unaffected by this circumstance.

The grade boundaries can be adjusted upwards if there is evidence that the exam is less challenging than usual, allowing the pass rate to be unaffected by this circumstance.

Where standards are comparable to previous years, similar grade boundaries are maintained.

An exam paper at a particular level in a subject in one year tends to have a marginally different set of grade boundaries from exam papers in that subject at that level in other years. This is because the particular questions and the mix of questions are different. This is also the case for exams set in centres. If SQA has already altered a boundary in a particular year, in say Higher Chemistry, this does not mean that centres should necessarily alter boundaries in their prelim exam in Higher Chemistry. The two are not that closely related as they do not contain identical questions.

SQA's main aim is to be fair to candidates across all subjects and all levels and maintain comparable standards across the years, even as arrangements evolve and change.