

# **Art and Design: understanding standards and external submission requirements**

## **Intermediate 1, Intermediate 2 and Higher levels**

Revised edition: December 2006

Publication code: BB1833

Published by the Scottish Qualifications Authority, The Optima Building,  
58 Robertson Street, Glasgow, G2 8DQ, and Ironmills Road, Dalkeith, Midlothian  
EH22 1LE

*The information in this publication may be reproduced to support SQA qualifications. If it is reproduced, SQA should be clearly acknowledged as the source. If it is to be used for any other purpose, then written permission must be obtained from the NQ Review Development Officer. It must not be reproduced for trade or commercial purposes.*



# Contents

1	Practical Folio submission requirements	1
2	Component 1 — Practical Folio	2
3	Component 2 — Question Paper	6
4	Strategies for developing prelim papers	8
5	Monitoring and evaluating candidates' progress	10
6	Estimates — Higher and Intermediate 2	11
7	Estimates — Intermediate 1	12
8	Appeals	13



# 1 Practical Folio submission requirements

These notes provide information about the process of advising candidates on selecting evidence for submission to SQA for external assessment.

Course assessment is based on two components:

- ◆ Component 1 — Practical Folio
- ◆ Component 2 — Question Paper

## 1.1 General Information

The document *Notes of Information for Teachers and Lecturers of Art and Design* provides detailed information on submission requirements and should be consulted in conjunction with this guide.

Evidence submitted for each stage of the process (Expressive and Design Folios) must be relevant to that stage. For example, additional development/process work cannot be included on the outcome/solution sheet.

The work on the sheets should be laid out in a manner that allows an objective viewer to clearly 'read' the folio through investigation, development to the outcome or solution.

Multiple layering of work is not acceptable. All work selected for external assessment should occupy its own space on the sheets.

## 2 Component 1 — Practical Folio

### 2.1 Expressive Folio (80 marks)

#### The Theme

Many candidates do not appear to work from a clearly stated theme. Titles such as ‘Landscape’ and ‘Still Life’ are not themes but areas of study. Examples of themes might be:

- ◆ Landscape — ‘Patterns and Structures in Nature’ or ‘Sunlight and Shadows’
- ◆ Still Life — ‘Preparing a Meal’ or ‘The Mechanic’s Workbench’

The total marks for the Expressive Folio is 80. The breakdown of marks is:

**Investigation — 20 marks; Development — 20 marks; Expressive outcome — 40 marks.**

#### 2.1.1 Investigation — 20 marks

Good teaching approaches and the desire to link practical work with Art and Design studies will include opportunities for candidates to evaluate the works of established artists. Study might focus on such important considerations as working methods and choice of subject matter. However, evidence of this link is not required on the Investigation sheet for external assessment.

**All investigative work submitted should be by the candidate’s own hand.**

It is difficult to recommend how much work is expected on a single A2 sheet. This will depend on such variables as scale of drawings, approaches and preferences. The work selected should be the candidates’ best work, clearly reflecting the theme, selected from all the investigative work completed during the Unit. As a guide, a good submission should include drawings and/or studies showing:

- ◆ clear evidence of an understanding of visual elements
- ◆ at least one study demonstrating ability to construct an image using colour if appropriate
- ◆ evidence that at least two different types of media have been used

Teachers will be instrumental in advising the candidates on these choices.

#### 2.1.2 Development — 20 marks

Take care when selecting work for this stage of the process. A minimum of two ideas are expected, one of which should be extended and developed. The developed images should have strong, clear associations with the final expressive outcome. Development can take different forms and, depending on the quality of the submission, will include some and probably most of the following characteristics:

- ◆ A number of well considered images showing development of a minimum of two ideas/approaches, one of which shows greater development and refinement and indicates the intended final outcome.
- ◆ Exploration of compositional ideas, showing experimentation with picture-making considerations.
- ◆ Development of ideas through experimentation with colour/tone.
- ◆ Development of ideas through use of a variety of media and/or techniques.
- ◆ Development of expressive ideas using a number of visual elements, eg line, texture, pattern.

If candidates have been working with three-dimensional media the development should include:

- ◆ ideas for three-dimensional works through drawing and/or,
- ◆ three-dimensional maquettes (which may be submitted along with the folios)

### **2.1.3 Expressive outcome — 40 marks (produced under supervised conditions)**

The outcome must show an obvious link with the previous two stages of the creative process, and it must be the candidate's personal response to the chosen theme.

This work, which can use a wide range of approaches such as painting, drawing, printmaking, photography, three-dimensional construction/sculpture, or a mixed-media work, is worth 50% of the allocated mark, and is therefore a crucial part of the overall Expressive Folio.

## **2.2 Design Folio (80 marks)**

### **The design brief**

A good design brief is essential for a successful problem-solving activity and design solution. The brief should enable the candidate to develop design ideas in a focused manner, with direction and purpose clearly evident and understood by the candidate. The brief should be simply stated, and it should underpin all work submitted for external assessment. If the design brief is three-dimensional, it is expected that candidates engage in three-dimensional activity somewhere in the process eg the development and/or the solution.

Drawing may be used in the design activity, and it should serve a clear purpose in supporting the problem-solving activity outlined by the brief. It may be worth reminding candidates that no marks will be awarded purely for drawing skills as it is the quality of the design problem-solving that will be most important in assessment.

The total marks for the Design Folio is 80. The breakdown of marks is:  
**Research and Investigation — 24 marks; Development — 24 marks; Design Solution — 24 marks; Evaluation — 8 marks.**

### **2.2.1 Research and Investigation — 24 marks**

This part of the Design Folio must contain **two** key pieces of evidence:

- ◆ **Contextual evidence** — this should show that the candidate has done some market research of existing examples of design, relating directly to the subject of the brief. This might normally be expected to be collected as photographic material, but it could also be drawings/diagrams made from various sources. These items might be accompanied by either a brief comment explaining their selection, and/or a brief product analysis with gathered information about some aspect of the design (eg materials used, shapes, forms, manufacturing processes).
- ◆ **Investigative work** — this would show awareness of the design issues and requirements posed by the brief. Possible options, sources and materials relevant to the particular problem-solving activity would be expected to show up here. This evidence might be in the form of photographs, diagrams, drawings, sketches, samples etc. The investigation should reflect the type of design solution that is required, (2-D or 3-D), and consideration of the relevant issues should be apparent.

### **2.2.2 Development (of Ideas) — 24 marks**

A minimum of two ideas will be expected, one of which should be developed and refined towards the intended solution. Work of an experimental nature will be limited due to the space available, but should be included, if appropriate, to explain the problem-solving process. Equally, more finished design ideas will require to be carefully selected, but at least one reasonably well resolved developed idea which indicates the intended solution should be in evidence. Development should have clear links with the brief and the design solution.

If ideas have been developed in three-dimensions, the 3-D work should be submitted (or photographs in lieu of the work), along with supporting sketches on the development sheet.

### **2.2.3 Design Solution — 24 marks (produced under supervised conditions)**

The Design Solution must show clear links with the design brief. The quality and finish of the design should be such that it adequately reflects the intended solution and allows for objective analysis of the fitness for purpose of the solution. Evidence of functional and aesthetic considerations should be obvious, and every attempt should be made by candidates to clearly communicate the solution through the finished image or product.

Ideally, where three-dimensional Design Solutions have been produced they should be submitted for assessment along with the Investigation and Development sheets. If this is not possible then photographs (or video), showing all the relevant and important aspects of the solution, should be submitted on the solution sheet.

NB: Please note that photography involving candidate(s) modelling inappropriate garments should be discouraged. An alternative solution would be to photograph garments on a tailor's dummy or hanger.

#### **2.2.4 Evaluation — 8 marks (produced under supervised conditions)**

The evaluation is an important stage of the design process. It is usually well completed, but at times candidates fail to communicate their thoughts in a coherent way. The evaluation should identify the strengths and possible weaknesses of the project, as perceived by the candidate. However, teachers should discuss these areas with the candidate prior to the completion of the form.

If candidates fail to complete the evaluation, and particularly if the form is missing from the folio, 8 marks will be deducted.

**Note: These two Activities (Expressive and Design) should be submitted to SQA for external assessment as one Practical Folio.**

### 3 **Component 2 — Question Paper**

In general, overall external examination performance at all levels in the Question Paper is satisfactory. However, there remain areas of concern for teachers and the following guidance is designed to help move towards improvement of standards and approaches.

#### 3.1 **Higher Question Paper — Component 2 (60 marks)**

The Question Paper is designed to test the candidate's knowledge and understanding of the critical evaluative contexts of selected images in the visual arts and design and to enable comments to be made in an informed manner, indicating personal preferences and experience. Candidates will also have to show knowledge and understanding of the critical historical contexts of personally selected areas of study within each section of the paper.

One hour and thirty minutes is allowed for this examination.

Section 1 — Art Studies: candidates answer one question (a + b) = 30 marks

Section 2 — Design Studies: candidates answer on question (a + b) = 30 marks.

One of the important mandatory Course elements at all levels is **the Contemporary Context** that must be included in coursework.

Another important consideration is the number of artists and designers that the candidates should be asked to study in their coursework. In order for them to perform well in the written examination paper it is recommended that study **not** be limited to only two artists and two designers. Candidates should be encouraged to learn about a range of significant issues, movements, styles, artists and designers, and how these have influenced the evolution and development of the history of Art and Design.

#### 3.2 **Intermediate 2 Question Paper — Component 2 (40 marks)**

The format for the Intermediate 2 examination paper is similar to the Higher paper with respect to the reference materials used and the six headed questions in each of the two sections: Art Studies and Design Studies.

One hour is allowed for this examination.

Section 1 — Art Studies: candidates answer one question (a + b) = 20 marks

Section 2 — Design Studies: candidates answer on question (a + b) = 20 marks.

Intermediate 2 candidates are required to demonstrate knowledge and understanding of selected aspects of the visual arts and design and to formulate, explain and communicate personal opinions and conclusions. Parts (a) and (b) are designed to test the candidates' ability to respond critically to a range of visual

arts imagery, design products and architecture, and to form and substantiate judgements about identified aspects of art and design issues.

**Part (a)** — requires candidates to give **critical** responses to selected illustrations from the supplied reference materials. They are expected to use appropriate terminology and make reference to identified aspects of Art and Design practice.

**Part (b)** — requires candidates to demonstrate specialist **knowledge** and **understanding** acquired throughout the *Art and Design Studies* Unit.

To perform well in the Question Paper candidates would need to:

- ◆ be familiar with visual elements and design issues and be able to compare and contrast the work of artists and designers
- ◆ be able to discuss images and artefacts with some confidence as well as giving justified opinions
- ◆ demonstrate good knowledge and understanding of their selected topics in Art and Design Studies

### 3.3 Intermediate 1 (Summary)

At Intermediate 1, the summary will be internally assessed on a pass/fail basis and may be subject to external verification. Assessment must demonstrate a balance of information, facts and opinions about **significant** artists and designers.

A very good Summary would demonstrate most of the following:

- ◆ identify and develop a particular theme or topic
- ◆ be clearly based on research and analysis carried out in the *Art and Design Studies* Unit
- ◆ present a range of information including facts and opinions and some evidence of personal selection
- ◆ present an appropriate balance of key facts and opinions about the selected area of study
- ◆ contain personal conclusions and opinions using appropriate terminology

NOTE: Intermediate 1 Summary will no longer be submitted to SQA for external assessment.

## 4 Strategies for developing prelim papers

Use of formal structured question paper test items, alongside short class tests can provide opportunities to test candidates' knowledge and understanding of the Course content. Centres sometimes draw heavily on past SQA papers for their questions. Centres should note that a past paper in its entirety will not be accepted as evidence to support an appeal. However, it is acceptable for centres to use a judicious selection of individual questions drawn from a range of at least three past papers.

For many departments, developing a prelim paper can prove very difficult. To resolve this problem some local authorities have pooled resources and produced a common paper. This can be shared amongst departments. Such a paper can, as long as it is used in an appropriate manner, provide valid and reliable evidence. Centres need to ensure that candidates could not have seen the assessment instrument in advance of its use.

### 4.1 Higher prelim papers

Where departments are preparing their own prelim papers at this level the following guidelines might be useful:

- ◆ Ensure your selection of 12 images covers a significant period in the history of Art and Design (the period ranges from 1750 – present day).
- ◆ Part (a) of the questions relates directly to the selected images and should be designed to encourage the candidates' personal analysis and critical opinions.
- ◆ At least one image in each section should be within the **Contemporary Context**, and the questions should test the candidate's awareness of important design issues and current trends in the visual arts.
- ◆ Part (b) questions should be designed to examine candidates' knowledge of the critical historical context of their selected areas of study.
- ◆ Part (b) questions must require the candidate to demonstrate a breadth of knowledge of artists/designers from different movements or working in different styles. (This will provide opportunities for a well-written response that can gain good marks.)
- ◆ To gain good marks in the part (a) questions, candidates would normally have to make around eight to ten important and relevant analytical points from the visuals that clearly indicate sound awareness of visual arts and design issues.
- ◆ To gain good marks in the part (b) questions, candidates would have to develop sound arguments and comment that clearly demonstrates a sound knowledge and understanding of the historical importance of the chosen artists or designers.
- ◆ A good awareness of specific products/designs/paintings/sculptures is also required to gain good marks.
- ◆ If the selected artists/designers are from the same period, or their style is similar, candidates will probably not have enough material to gain maximum marks in responses.

## 4.2 Intermediate 2 prelim papers

The following additional points may be useful to consider if constructing a prelim examination for Intermediate 2 candidates:

- ◆ You may use the same 12 images selected for the Higher paper.
- ◆ Ensure that there is a balance of images across the decades from 1750 to the present.
- ◆ Part (a) of the questions should be structured to allow candidates to provide a personal response and a critical analysis of the image or artefact.
- ◆ Part (b) of the questions should be structured to allow the candidate to demonstrate knowledge and understanding from the *Art and Design Studies* Unit.

## **5 Monitoring and evaluating candidates' progress**

Continuous monitoring of work, through regular sampling, is expected. This will allow teachers responsible for managing the work to assess levels of attainment across sections/groupings, thereby maintaining consistency in standards of assessment. This is vital to ensure that candidates are entered at the correct Course level. It also provides the basis for evidence for estimates.

All teaching staff who are involved in the assessment of pupils should be involved in an internal standardisation process. This is an essential aspect of department management where there may be a number of different teaching groups.

Quality assurance checking of standards might include referring to particular examples of work and making decisions on the standards that should be applied across different teaching groups. It may also include sampling work and making comparisons of perceived national standards against the marks awarded to candidates for each component.

It is important that this standardisation process is used for each component and not as a holistic evaluation of overall performance. This will help with the accuracy of the estimates provided to SQA for each candidate.

## 6 Estimates — Higher and Intermediate 2

Evidence used to compile the **overall estimate** should reflect both components of the Course assessment and should take into account any difference in weightings of these components.

Evidence for the Folio should be based on the candidate's progress up to the date of the overall estimate in both Expressive Activity and the Design Activity.

Valid evidence of attainment for the Question Paper could be generated through the use of an assessment instrument, such as a prelim, which replicates, as far as possible, the standard, format, duration and security of SQA question papers.

Where the evidence for the Question Paper is generated through the use of two separate assessments covering the two sections of the Question Paper, centres should be aware that the level of demand is less than is required for the Course assessment.

In estimating candidates' grades:

- ◆ Centres should apply the assessment criteria within the range of marks available for each component.
- ◆ The total of the marks gained over the two components should then provide the estimate grade.

### Worked example for Higher level:

- ◆ In the centre's own prelim the candidate scored 30/60.
- ◆ In the Design Activity the candidate was estimated 54/80 and in the Expressive Activity the candidate was estimated 60/80 making a total of 114/160 (54+60).
- ◆ This gives a total mark for the two components of 144/220 (30+114).
- ◆ The centre's view was that the prelim was slightly less demanding than the SQA examination.
- ◆ Using the mark range, a realistic estimate for the candidate was predicted to be Band 4 rather than Band 3.

It is important to note that candidate folio evidence must be submitted at **one** level only. For example, if the candidate has gained two Unit passes at Intermediate 2 (eg for *Design* and *Art and Design Studies*) and one pass at Higher (eg Expressive), the candidate should be entered for the Intermediate 2 Course. All practical work should be sent for Intermediate 2 external assessment. The candidate would sit the Intermediate 2 Question Paper examination.

## **7 Estimates — Intermediate 1**

Evidence used to compile estimates should arise from the Folio. This Practical Folio consists of an Expressive Activity and a Design Activity.

Evidence in respect of the Folio should be based on the candidate's progress in Expressive Activity and Design Activity up to the date of the estimate.

The overall estimate should be based on the evidence (total marks) for the Expressive and Design Activities.

## 8 Appeals

The purpose of Appeals is to provide an opportunity for Centres to seek upgrades in Course Awards for exceptional cases where a candidate has failed to perform to the standard expected and for which there is valid and reliable evidence to support the estimated level of attainment.

### 8.1 General points about evidence for Appeals

Here are some general points to bear in mind when submitting evidence for an Appeal:

- ◆ Evidence must demonstrate attainment of the Course Grade Descriptions for externally-assessed Question Papers through the use of assessment instruments that are similar in format and equivalent in demand to the challenge presented by the SQA Question Paper.
- ◆ Evidence must demonstrate attainment commensurate with the Estimate submitted.
- ◆ Evidence generated after your Estimates are submitted — and before the date of the examination — can be used to enhance the quality of the Appeals submission. Evidence generated later in the Course *may* be more representative of candidates' final level of attainment — especially in subjects where progression is based on depth in the subject. It is therefore recommended that the date the evidence was generated is indicated on each piece of evidence.
- ◆ Evidence produced after the date of the examination will **not** be accepted for an Appeal. An Appeal is made against lower-than-expected performance on the day of the examination, and should be supported by evidence of demonstrated performance up to that time.
- ◆ Evidence should be labelled clearly to indicate whether it relates to Course components, Course Units or Course Grade Descriptions.
- ◆ All evidence must be marked in accordance with the marking instructions submitted and in line with subject guidance.
- ◆ Where Appeals are being submitted for a significant proportion of any one cohort, an explanation should be provided by the centre to support the decision-making process.
- ◆ It is important that evidence used for Appeals has been moderated internally and can be authenticated.

Evidence submitted for Appeals must consist of:

- ◆ the instrument of assessment
- ◆ details of the sources of questions used (eg past papers, of which a minimum of three is recommended, plus details of where/how questions have been adapted)
- ◆ the marking instructions, with cut-off scores applied

- ◆ the candidate's evidence, marked in line with the marking instructions submitted and subject guidance

Without all of these, an Appeal may be unsuccessful.

## 8.2 The evidence

Course assessment for Intermediate 2 and Higher takes the form of a combination of two components: the Practical Folio and the Question Paper.

The process for an Appeal relates to both of the externally assessed components of the Course and is based on alternative evidence produced by the candidate.

The following information outlines the Course component and the evidence required for Appeals:

### Higher

Course assessment consists of Folio and the Question Paper. There is a mark of **220** for the Course assessment.

- ◆ Folio component is externally assessed worth **160** marks.
- ◆ Question Paper component is externally assessed **60** marks.

### Intermediate 2

Course assessment consists of Folio and the Question Paper. There is a mark of **200** for the Course assessment.

- ◆ Folio component is externally assessed worth **160** marks.
- ◆ Question Paper component is externally assessed **40** marks.

### Appeals

The Folio which is assessed externally and for which the evidence is produced over a period of time is likely to represent the candidate's best work. The generation of alternative evidence for a component assessed in this way is likely to be impractical and therefore not mandatory for Appeals.

Evidence for the Question Paper component is mandatory; it must show the same breadth of coverage of Course content as SQA's question paper and relate to the Course Grade Descriptions.

While a prelim paper is not mandatory, it is an indicator of likely candidate performance in the external examination when pressure of time and retention of learning are significant factors.

Evidence for the Question Paper component should replicate as far as possible the standard, format, duration and security of SQA's Question Paper.

Where the evidence for the Question Paper is generated through the use of two separate assessments covering both sections of the Question Paper, centres should be aware that the level of demand is less than is required for the Course assessment.

While NAB items and other types of assessment such as classwork and homework may contribute to supporting an Appeal, they are in themselves insufficient as they do not replicate the conditions or content of SQA's question paper.

### **Intermediate 1**

Course assessment consists of the Folio which is externally assessed and worth **160** marks.

The Folio which is assessed externally and for which the evidence is produced over a period of time is likely to represent the candidate's best work.

The generation of alternative evidence for a component assessed in this way is likely to be impractical.

Centres should submit any additional material eg a Summary from the *Art and Design Studies* Unit, which is likely to strengthen the evidence already submitted.