



National 5 Art and Design

Course code:	C804 75
Course assessment code:	X804 75
SCQF:	level 5 (24 SCQF credit points)
Valid from:	session 2017–18

The course specification provides detailed information about the course and course assessment to ensure consistent and transparent assessment year on year. It describes the structure of the course and the course assessment in terms of the skills, knowledge and understanding that are assessed.

This document is for teachers and lecturers and contains all the mandatory information you need to deliver the course.

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Course overview

The course consists of 24 SCQF credit points which includes time for preparation for course assessment. The notional length of time for a candidate to complete the course is 160 hours.

The course assessment has three components.

Component	Marks	Duration
Component 1: question paper	50	1 hour and 30 minutes
Component 2: expressive portfolio	100	See course assessment section
Component 3: design portfolio	100	See course assessment section

Recommended entry	Progression
<p>Entry to this course is at the discretion of the centre.</p> <p>Candidates should have achieved the fourth curriculum level or the National 4 Art and Design course or equivalent qualifications and/or experience prior to starting this course.</p>	<ul style="list-style-type: none">◆ other qualifications in art and design◆ further study, employment and/or training

Conditions of award

The grade awarded is based on the total marks achieved across all course assessment components.

Course rationale

National Courses reflect Curriculum for Excellence values, purposes and principles. They offer flexibility, provide more time for learning, more focus on skills and applying learning, and scope for personalisation and choice.

Every course provides opportunities for candidates to develop breadth, challenge and application. The focus and balance of assessment is tailored to each subject area.

The National 5 Art and Design course allows candidates to improve their skills base and broaden their horizons regarding the range of careers available to them. Throughout the course, candidates develop creativity, perseverance, independence and resilience. Learning through art and design also develops candidates' ability to critically appreciate aesthetic and cultural values, identities and ideas.

Purpose and aims

The purpose of the National 5 Art and Design course is to provide a broad, investigative and practical experience of art and design. Creativity is the key focus of the course.

Candidates develop knowledge of art and design practice by studying artists and designers and their work. They also develop an understanding of expressive and design processes and accumulate and use a selection of related skills. The course provides opportunities for candidates to be inspired and creatively challenged through their work.

Who is this course for?

The course is a broad-based qualification. It is suitable for learners with an interest in art and design, and for those who would like to progress onto higher levels of study. It allows learners to consolidate and extend their art and design skills.

The course is learner-centred and includes investigative and practical learning opportunities. The learning experiences in the course are flexible and adaptable, with opportunities for personalisation and choice in both expressive and design contexts. This makes it highly accessible, as it can be contextualised to suit a diverse range of learners' needs and aspirations.

Course content

The course integrates investigative and practical learning, and knowledge and understanding of art and design practice.

In the course, candidates draw upon their understanding of artists' and designers' work and practice. They follow art and design processes to develop their own creative work. They also reflect on and evaluate their creative processes and the qualities of their expressive and design portfolios.

The course comprises two areas of study:

Expressive

This part of the course helps candidates plan, research and develop creative expressive work in response to a theme/stimulus. Candidates develop knowledge and understanding of artists' working practices and the social, cultural and other influences affecting their work and practice. They select a theme/stimulus and produce 2D/3D analytical drawings, studies and investigative research, and use this to produce a single line of development leading to a final piece. Candidates reflect on and evaluate their creative process and the visual qualities of their work.

Design

This part of the course helps candidates plan, research and develop creative design work in response to a design brief. Candidates develop knowledge and understanding of designers' working practices and the social, cultural and other influences affecting their work and practice. They select a design brief and compile a variety of 2D/3D investigative material and market research, and use this to produce a single line of development leading to a design solution. Candidates reflect on and evaluate their creative process and the aesthetic and functional qualities of their work.

Skills, knowledge and understanding

Skills, knowledge and understanding for the course

The following provides a broad overview of the subject skills, knowledge and understanding developed in the course:

- ◆ producing analytical drawings and related investigative studies in response to stimuli
- ◆ using visual elements expressively, showing a clear understanding of the subject matter
- ◆ producing focused investigative visual and market research for a design activity
- ◆ skills in using a range of art and design materials, techniques and/or technology creatively
- ◆ developing and refining a variety of creative ideas for art and design work in 2D and/or 3D formats
- ◆ describing how artists and designers use materials, techniques and/or technology in their work
- ◆ analysing the impact of social, cultural and other influences on artists' and designers' work and practice
- ◆ using problem-solving, planning and self-evaluation skills within the creative process

Skills, knowledge and understanding for the course assessment

The following provides details of skills, knowledge and understanding sampled in the course assessment:

Question paper

The question paper assesses the candidate's ability to:

- ◆ respond to unseen prompts and images
- ◆ demonstrate knowledge of the work of significant artists and designers from any time period
- ◆ comment on the work of artists and designers
- ◆ demonstrate knowledge and understanding of the impact of social, cultural and/or other influences on artists' and designers' work and practice (see list below)
- ◆ demonstrate knowledge and understanding of expressive art and design elements, using appropriate art and design vocabulary

The external influences on artists' and designers' work are wide-ranging. The term 'social and cultural influences' can be interpreted widely, and includes (but is not limited to):

- ◆ living conditions, including economic conditions
- ◆ influence of family and community
- ◆ influence of other artists/art movements
- ◆ exposure to different cultures
- ◆ physical environment/geography
- ◆ new and emerging technology

- ◆ politics
- ◆ gender
- ◆ religion/belief
- ◆ national/world events
- ◆ developments in other fields, eg science, literature
- ◆ personal circumstances
- ◆ health and wellbeing

Expressive portfolio

The expressive portfolio assesses the candidate's ability to:

- ◆ produce relevant investigative research appropriate to an agreed theme/stimulus
- ◆ produce a single line of development showing visual continuity with the investigative research
- ◆ demonstrate the refinement and realisation of the single line of development, leading to a final piece
- ◆ use a selection of materials, techniques and/or technology
- ◆ use the visual elements and expressive effects in response to the agreed theme/stimulus
- ◆ express justified personal opinions on their decisions and the effectiveness of the expressive qualities of their portfolio

Design portfolio

The design portfolio assesses the candidate's ability to:

- ◆ produce and compile investigative material and market research appropriate to the agreed design brief/design area
- ◆ produce a single line of development showing visual continuity with the investigative material and market research
- ◆ demonstrate the refinement and realisation of the single line of development, leading to a design solution
- ◆ use a selection of materials, techniques and/or technology for creative effect
- ◆ demonstrate understanding of design elements in response to the agreed design brief requirements
- ◆ express justified personal opinions on their decisions and the effectiveness of the design qualities of their portfolio

Skills, knowledge and understanding included in the course are appropriate to the SCQF level of the course. The SCQF level descriptors give further information on characteristics and expected performance at each SCQF level (www.scqf.org.uk).

Skills for learning, skills for life and skills for work

This course helps candidates to develop broad, generic skills. These skills are based on [SQA's Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#) and draw from the following main skills areas:

3 Health and wellbeing

3.1 Personal learning

5 Thinking skills

5.4 Analysing and evaluating

5.5 Creating

These skills must be built into the course where there are appropriate opportunities and the level should be appropriate to the level of the course.

Further information on building in skills for learning, skills for life and skills for work is given in the course support notes.

Course assessment

Course assessment is based on the information provided in this document.

The course assessment meets the key purposes and aims of the course by addressing:

- ◆ breadth — drawing on knowledge and skills from across the course
- ◆ challenge — requiring greater depth or extension of knowledge and/or skills
- ◆ application — requiring application of knowledge and/or skills in practical or theoretical contexts as appropriate

This enables candidates to:

- ◆ demonstrate their knowledge and understanding of art and design practice in an extended-response format in a question paper
- ◆ produce a portfolio of expressive art work showing a selection of relevant 2D/3D analytical drawings, studies and investigative research, and the development of one idea leading to an expressive final piece
- ◆ produce a portfolio of design work showing a selection of relevant 2D/3D investigative material and market research, and the development of one idea leading to a design solution

Course assessment structure: question paper

Question paper

50 marks

The purpose of the question paper is to assess candidates' knowledge and understanding of art and design practice and issues.

The questions are designed to test candidates' ability to:

- ◆ comment on art and design work and critically respond to unseen prompts and images
- ◆ demonstrate knowledge and understanding of the impact of social, cultural and/or other influences on artists' and designers' work and practice
- ◆ give justified opinions on identified aspects of art and design practice and issues

The question paper has 50 marks (20% of the total mark) and has two sections which are equally weighted.

Section 1: Expressive Art Studies

This section has 25 marks. It contains six extended-response questions: one mandatory and five optional. Candidates should answer the mandatory question and one of the five optional questions.

Marks are awarded for:

- ◆ demonstrating specialist knowledge and understanding of art practice and issues
- ◆ with reference to unseen prompts, commenting on two works by different significant artists who have used similar subject matter and/or the same theme
- ◆ demonstrating knowledge and understanding of the impact of social, cultural and/or other influences on an artist's work and practice
- ◆ with reference to unseen prompts, commenting on a selected unseen expressive art image and giving justified opinions using appropriate art vocabulary

Section 1: Expressive Art Studies — question paper prompts

Mandatory question	Optional questions
The mandatory question requires candidates to respond to three prompts from the following options.	Examples of expressive art issues that could be included in the optional questions are included below.
One from: ◆ composition/arrangement ◆ media handling and/or techniques	<ul style="list-style-type: none"> ◆ composition/arrangement ◆ media handling and/or techniques ◆ colour ◆ line ◆ tone ◆ texture ◆ shape and/or form ◆ pattern ◆ scale ◆ style ◆ subject matter/imagery ◆ mood and atmosphere ◆ visual impact
One from: ◆ colour ◆ line ◆ tone ◆ texture ◆ shape and/or form ◆ pattern	
One from: ◆ scale ◆ style ◆ subject matter/imagery ◆ mood and atmosphere	

Section 2: Design Studies

This section has 25 marks. It contains six extended-response questions: one mandatory and five optional. Candidates should answer the mandatory question and one of the five optional questions.

Marks are awarded for:

- ◆ demonstrating specialist knowledge and understanding of design practice and issues
- ◆ with reference to unseen prompts, commenting on two works by different significant designers who have worked within the same design area
- ◆ demonstrating knowledge and understanding of the impact of social, cultural and/or other influences on a designer's work and practice
- ◆ with reference to unseen prompts, commenting on a selected unseen design image and giving justified opinions using appropriate design vocabulary

Section 2: Design Studies — question paper prompts

Mandatory question	Optional questions
The mandatory question requires candidates to respond to three prompts from the following options.	Examples of design issues that could be included in the optional questions are included below.
One from: ◆ function ◆ fitness for purpose	<ul style="list-style-type: none"> ◆ function ◆ fitness for purpose ◆ materials and/or techniques ◆ target market/audience ◆ visual impact ◆ style ◆ influences/sources of inspiration ◆ imagery ◆ decoration ◆ layout ◆ lettering ◆ colour ◆ pattern ◆ shape and/or form
One from: ◆ materials and/or techniques ◆ target market/audience	
One from: ◆ visual impact ◆ style	

Setting, conducting and marking the question paper

This question paper is set and marked by SQA, and conducted in centres under conditions specified for external examinations by SQA.

Candidates complete this in 1 hour and 30 minutes.

Specimen question papers for National 5 courses are published on SQA's website. These illustrate the standard, structure and requirements of the question papers candidates sit. The specimen papers also include marking instructions.

Course assessment structure: expressive portfolio

Expressive portfolio

100 marks

The purpose of this portfolio is to assess candidates' ability to integrate and apply practical art skills and their knowledge and understanding of art practice across the course.

Throughout the portfolio, candidates have the opportunity to demonstrate skills, knowledge and understanding by:

- ◆ responding to their agreed theme/stimulus by producing relevant 2D/3D analytical drawings, studies and investigative research, and using this to produce a single line of development leading to a final piece
- ◆ using a selection of materials, techniques and/or technology, visual elements and expressive effects
- ◆ reflecting on and evaluating their creative process and the visual qualities of their portfolio with reference to their theme/stimulus

The expressive portfolio has 100 marks (40% of the total mark).

Course assessment structure: design portfolio

Design portfolio

100 marks

The purpose of this portfolio is to assess candidates' ability to integrate and apply practical design skills and their knowledge and understanding of design practice across the course.

Throughout the portfolio, candidates have the opportunity to demonstrate skills, knowledge and understanding by:

- ◆ responding to their design brief, producing and compiling a variety of relevant 2D/3D investigative material and market research, and using this to produce a single line of development leading to a design solution
- ◆ using a selection of materials, techniques and/or technology, and demonstrating their understanding of design elements
- ◆ reflecting on and evaluating their creative process and the aesthetic and functional qualities of their design portfolio with reference to their design brief requirements

The design portfolio has 100 marks (40% of the total mark).

Setting, conducting and marking the expressive portfolio and the design portfolio

The portfolios are designed to allow candidates to demonstrate their ability to work independently and are sufficiently open and flexible to allow personalisation and choice.

Candidates should be fully prepared before undertaking the portfolio assessment tasks, ie they should have the necessary skills and be made aware of the requirements of the assessment.

The portfolios are:

- ◆ set by centres within SQA guidelines
- ◆ conducted under some supervision and control
- ◆ submitted to SQA for external marking

All marking is quality assured by SQA.

Assessment conditions

Time

The portfolios are developed in response to an expressive theme/stimulus and a design brief, and are produced over an extended period of time, allowing candidates to develop and refine their work before it is presented for assessment.

Supervision, control and authentication

Under some supervision and control means:

- ◆ Candidates do not need to be directly supervised at all times.
- ◆ The use of resources, including the internet, is not tightly prescribed.
- ◆ The work an individual candidate submits for assessment is their own.
- ◆ Teachers/lecturers can provide reasonable assistance.

Resources

There are no restrictions on the resources to which candidates may have access while producing their portfolios.

Reasonable assistance

Candidates must undertake the assessment independently. However, reasonable assistance may be provided prior to the formal assessment process taking place. The term 'reasonable assistance' is used to try to balance the need for support with the need to avoid giving too much assistance. If any candidates require more than what is deemed to be 'reasonable assistance', they may not be ready for assessment or it may be that they have been entered for the wrong level of qualification.

Candidates can seek clarification regarding the portfolio assessment tasks if they find them unclear. In this case, the clarification should normally be given to the whole class.

If a candidate is working on their portfolio and is faced with more than one possible solution to a problem, then the assessor may explore options with them. The assessor and candidate can discuss the pros and cons of each option. The candidate can then decide on a solution based on the discussion.

Once candidates have submitted their evidence, it must not be changed by either the teacher or candidate.

The SQA evaluation template is mandatory. Centres must not provide model answers or writing frames to assist candidates when completing their evaluations.

Evidence to be gathered

Volume

Candidates can present their work in a variety of ways; however, the overall maximum size for each portfolio should not exceed three A2-sized, single-sided sheets or equivalent. Portfolios must fold to a size not exceeding A1 for submission to SQA. Evaluations should be attached to the first sheet and not overlap work or extend beyond the three A2 sheets or equivalent.

There is no word count.

Refer to the National 5 Art and Design subject page for further information on portfolio submission.

Grading

A candidate's overall grade is determined by their performance across the course assessment. The course assessment is graded A–D on the basis of the total mark for all course assessment components.

Grade description for C

For the award of grade C, candidates will typically have demonstrated effective performance in relation to the skills, knowledge and understanding for the course.

Grade description for A

For the award of grade A, candidates will typically have demonstrated a highly effective level of performance in relation to the skills, knowledge and understanding for the course.

Equality and inclusion

This course is designed to be as fair and as accessible as possible with no unnecessary barriers to learning or assessment.

For guidance on assessment arrangements for disabled candidates and/or those with additional support needs, please follow the link to the assessment arrangements web page: www.sqa.org.uk/assessmentarrangements.

Further information

The following reference documents provide useful information and background.

- ◆ [National 5 Art and Design subject page](#)
- ◆ [Assessment arrangements web page](#)
- ◆ [Building the Curriculum 3–5](#)
- ◆ [Design Principles for National Courses](#)
- ◆ [Guide to Assessment](#)
- ◆ [SCQF Framework and SCQF level descriptors](#)
- ◆ [SCQF Handbook](#)
- ◆ [SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#)
- ◆ [Coursework Authenticity: A Guide for Teachers and Lecturers](#)
- ◆ [Educational Research Reports](#)
- ◆ [SQA Guidelines on e-assessment for Schools](#)
- ◆ [SQA e-assessment web page](#)

Appendix 1: course support notes

Introduction

These support notes are not mandatory. They provide advice and guidance to teachers and lecturers on approaches to delivering the course. They should be read in conjunction with this course specification and the specimen question paper and/or coursework.

Developing skills, knowledge and understanding

This section provides further advice and guidance about skills, knowledge and understanding that could be included in the course. Teachers and lecturers should refer to this course specification for the skills, knowledge and understanding for the course assessment. Course planners have considerable flexibility to select coherent contexts which will stimulate and challenge their candidates, offering both breadth and depth.

The National 5 Art and Design course develops skills, knowledge and understanding as stated in this course specification:

- ◆ producing analytical drawings and related investigative studies in response to stimuli
- ◆ using visual elements expressively, showing a clear understanding of the subject matter
- ◆ producing focused investigative visual and market research for a design activity
- ◆ skills in using a range of art and design materials, techniques and/or technology creatively
- ◆ developing and refining a variety of creative ideas for art and design work in 2D and/or 3D formats
- ◆ describing how artists and designers use materials, techniques and/or technology in their work
- ◆ analysing the impact of social, cultural and other influences on artists' and designers' work and practice
- ◆ using problem-solving, planning and self-evaluation skills within the creative process

The 'Approaches to learning and teaching' and 'Preparing for course assessment' sections provide suggested activities that teachers and lecturers can build in to their delivery to develop these skills, knowledge and understanding.

Approaches to learning and teaching

Effective learning and teaching at this level will draw on a variety of approaches to enrich the experience of candidates. Practical approaches to learning and teaching which provide opportunities for personalisation and choice will help to motivate and challenge candidates.

A wide variety of learning and teaching strategies can be used to deliver the course. The following information provides guidance on possible approaches. The course is candidate-centred and provides many opportunities for active, experiential learning.

When planning delivery, teachers and lecturers must make a judgement on the range of choices offered to candidates. These choices should be appropriate and manageable for centres. Teachers and lecturers are free to select the contexts which are most suitable for the delivery of specific expressive and design activities. These should be presented in a way which allows candidates to personalise their work.

When selecting approaches and contexts, it is advisable to consider:

- ◆ candidates' prior experience
- ◆ candidates' aptitudes and ability
- ◆ size of the group
- ◆ teachers' and lecturers' knowledge, skills and confidence
- ◆ facilities, equipment and resources available
- ◆ time available and time management

The following table provides examples of learning and teaching approaches that could be used.

Approach	Description	Candidates can:
Whole class teaching	Teachers and lecturers address the class as a whole.	<ul style="list-style-type: none"> ◆ receive important information such as: <ul style="list-style-type: none"> — aims — assessment task instructions — clarification of the assessment task — explanations — deadlines
Practical demonstration	<p>Teachers and lecturers show how to carry out a practical technique.</p> <p>Demonstrations can be broken down into stages to make learning more accessible.</p>	<ul style="list-style-type: none"> ◆ observe first-hand how to apply a technique/use a particular material ◆ ask questions ◆ get hints and tips
Practical activity	Candidates apply what they have learned in the production of a piece of practical work.	<ul style="list-style-type: none"> ◆ demonstrate understanding ◆ engage in active learning ◆ build up skills ◆ develop and refine their techniques ◆ engage in creative experimentation

Approach	Description	Candidates can:
Question and answer	<p>Candidates have the opportunity to answer questions on aspects of their coursework and to ask questions.</p> <p>Questions can be simple to test basic understanding and recall of facts; or higher order to allow candidates to develop their understanding and gain new insights.</p>	<ul style="list-style-type: none"> ◆ demonstrate their knowledge and understanding ◆ reinforce their learning ◆ learn from their peers ◆ develop their understanding of a topic ◆ form opinions and justify them
Personal investigation and research	<p>Candidates have access to sources, eg books, print-outs, internet so that they can gather information and learn about a topic independently.</p> <p>Drawing is another method of investigating a theme, stimulus or source of inspiration.</p>	<ul style="list-style-type: none"> ◆ collate information on the work and practice of artists and designers ◆ gather market research ◆ explore aspects of a topic which have relevance to their selected approach ◆ increase their knowledge and understanding
Visual presentation	<p>Presentation by teachers and lecturers or by candidates to communicate information supported by images.</p> <p>Technology such as slide presentations and video clips can be used.</p>	<ul style="list-style-type: none"> ◆ develop their understanding of a technique or topic ◆ develop their understanding of the work and practice of artists and designers
Discussion with individuals and/or groups	<p>Candidates have the opportunity to discuss their work with their teachers and lecturers and/or peers.</p>	<ul style="list-style-type: none"> ◆ receive feedback and constructive criticism ◆ arrive at decisions about the direction of their work ◆ identify areas for improvement and plan next steps
Self-reflection	<p>Candidates have the opportunity to evaluate their own work and progress.</p>	<ul style="list-style-type: none"> ◆ express evaluative judgements on their work and progress ◆ record justified opinions and decisions
Group activities	<p>Candidates work in groups to explore and collate information on a topic.</p> <p>Note: work for course assessment must be produced individually.</p>	<ul style="list-style-type: none"> ◆ engage in co-operative and collaborative learning ◆ gather and share information ◆ learn from their peers

Approach	Description	Candidates can:
Visits	<p>Candidates visit a site or venue to gather factual and/or visual information.</p> <p>Visits can be related to the expressive or design activity, eg visits to an architectural site, a landscape location, a gallery or an art or design studio.</p>	<ul style="list-style-type: none"> ◆ gain a deeper understanding of expressive art issues or a design problem ◆ develop an understanding of art and/or design practice ◆ develop knowledge of art/design processes, materials and techniques ◆ gather research, such as notes, and/or visual material, eg photographs and drawings
Guest speakers	Candidates listen to a presentation by a practising artist or designer and have the opportunity to ask questions.	<ul style="list-style-type: none"> ◆ develop an understanding of art and design issues and practice

Relevance and integration of the study of artists and designers

Design and expressive activities should include practical learning with supporting contextual knowledge and investigation into art and design practice.

This approach is designed to:

- ◆ develop candidates' knowledge and understanding of the varied working practices and approaches used by past and present artists and designers
- ◆ help candidates critically reflect on their own creative choices
- ◆ encourage candidates to use selected materials and techniques in a more informed manner in their own work
- ◆ inspire candidates to apply what they have learned to their own practical work

Candidates should have opportunities to learn about the work and practice of artists and designers. This could include investigating examples of contemporary artwork and historical work. It could also include looking at art and design from a range of cultures and movements.

Candidates should investigate and understand how different artists and designers communicate ideas in their work through creative and expressive use of a range of visual and design elements as well as a variety of materials, techniques and/or technology. Candidates should develop their knowledge and understanding of the creative process as well as the influences that impact on the work of artists and designers

Delivering practical activities

The scope and context of these activities is at the discretion of the centre.

During practical activities candidates will have opportunities to:

- ◆ produce investigative material in response to a theme/stimulus and design brief
- ◆ use a variety of art and design materials, techniques and/or technology to realise their creative intentions
- ◆ develop their understanding of appropriate visual elements (eg colour, tone, line, shape, form, texture and pattern) and expressive effects (eg composition, lighting, viewpoint, mood and atmosphere)
- ◆ develop their understanding of appropriate design elements (eg aesthetics, style, layout, visual elements, function, safety, balance)
- ◆ develop knowledge and understanding of art and design issues and the creative process

Teachers and lecturers should make a judgement as to when candidates have the necessary knowledge and skills to undertake the coursework assessment tasks.

Sequencing delivery of the expressive and design activities

Planning and sequencing the delivery of the expressive and design activities and the degree of integration is at the discretion of teachers and lecturers. Activities can be delivered sequentially or concurrently. There is no set way to approach this and decisions about sequence and/or integration of activities can also depend on available resources, time and staff expertise.

It should be noted that while a number of approaches may be used in learning and teaching activities, candidates must produce the work for assessment independently.

Preparing for course assessment

The course assessment will focus on:

- ◆ breadth — drawing on knowledge and skills from across the course
- ◆ challenge — requiring greater depth or extension of knowledge and skills
- ◆ application — requiring application of knowledge and/or skills in practical and theoretical contexts

Assessment can be used to support learning by:

- ◆ sharing assessment criteria by making candidates aware of:
 - the instructions for candidates from the coursework assessment tasks
 - the marking instructions for the specimen question paper and past papers
- ◆ using information gathered to set learning targets and plan next steps
- ◆ adapting learning and teaching activities based on assessment information
- ◆ by providing constructive feedback on candidates' progress

Centres can avoid unnecessary or repetitive assessment tasks by focusing on the information in instructions for candidates and the marking instructions, which are in the coursework assessment task documents.

Question paper

The question paper requires integration and application of knowledge and skills from across the course. It allows candidates to demonstrate their knowledge and understanding of art and design practice in an extended-response format.

The specimen question paper and marking instructions are available to assist centres in preparing candidates for this component of the course assessment.

Centres must ensure that candidates have opportunities to develop an understanding of art and design terminology as this should enable them to respond to questions effectively. Subject-specific vocabulary is used in the question paper to prompt candidates. Appendix 2 of this course specification lists specialist art and design terminology to help candidates to prepare effectively.

The time allocated to the question paper is 1 hour and 30 minutes, and candidates must respond to four questions within this time. Candidates will benefit from practice in exam technique. For example, completing practice responses within a time limit can help candidates to develop the ability to manage time effectively for the question paper.

Candidates are required to demonstrate their knowledge and understanding in an extended-response format. To help them structure their responses, some candidates may find it helpful to include sub-headings based on the art and design issues specific to the question. Teachers and lecturers should advise candidates on how to answer questions in an effective manner by advising:

- ◆ on the meaning of the art and design terminology likely to be encountered in the question prompts
- ◆ how to apply their knowledge of specific art and design terminology so they can comment critically on artworks and designs
- ◆ how to structure their responses
- ◆ how much to write in each element of the question
- ◆ how to respond to the command words

Below are the command words and requirements for the question paper:

Command	Candidates should:
Identify	<ul style="list-style-type: none"> ◆ recall facts, such as the names of artists, designers and their works
Select	<ul style="list-style-type: none"> ◆ make decisions on which works to include ◆ name the artists/designers and their works
Comment on	<ul style="list-style-type: none"> ◆ provide factually correct information showing knowledge of art and design practice ◆ make points based on observations and provide detail to support points made ◆ give substantiated opinions by providing reasons which demonstrate an understanding of art and design issues
Explain	

In their answers to questions, candidates are awarded one mark for each justified point made (up to the maximum points allocated for the question). Candidates must respond to all elements of the question to achieve full marks. Marks are not given for descriptive responses or responses which do not demonstrate an understanding of art and design issues.

Mandatory questions

Question 1 and question 7 are mandatory questions. Candidates are required to demonstrate knowledge and understanding of key art and design issues, as well as the work of two significant artists and two significant designers. Selecting significant artists and designers for study will make it easier for candidates to access reliable sources of information. This information could include facts about the artists' and designers' use of materials, techniques and/or technology as well as information on the impact of external influences on their work. Examples of influences are listed in the section 'Skills, knowledge and understanding for the course' in this course specification.

In selecting artists and designers for study, teachers and lecturers should also consider how well the work of particular artists and designers will relate to and inform candidates' practical work.

The term 'artwork' can be interpreted in its broadest sense and includes painting, printmaking, photography, sculpture, installation and site-specific art.

Candidates may refer to individual artists and designers or groups of artists/designers, eg Gilbert & George, the Boyle Family, The Glasgow Boys, Timorous Beasties or Alessi.

Mandatory questions are divided into two parts:

Part	Candidates must:	Marks
(a)	<ul style="list-style-type: none"> ◆ identify two artworks with similar subject matter/same theme and two designs from the same design area that they have studied ◆ respond to three subject-specific prompts with reference to the works selected 	8
	<ul style="list-style-type: none"> ◆ give an opinion on one of the artworks/designs with two justified reasons 	2
(b)	<ul style="list-style-type: none"> ◆ select one artist/designer from part (a) ◆ explain the impact of social, cultural and/or other influences on any of their work and practice 	5
Total		15

Optional questions

Section 1: expressive art studies. Candidates are required to select and comment on an unseen image of an artwork. Candidates can expect to find images representing people, places and objects or a combination of these. Artworks could be 2D or 3D and show a variety of different techniques and processes. Candidates are expected to demonstrate knowledge and understanding of important expressive art issues in relation to the artwork.

Section 2: design studies. Candidates are required to select and comment on an unseen image of a design. Candidates can expect to find images representing graphics, product design, interior/environmental/architectural design, jewellery, and fashion/textiles. Candidates are expected to demonstrate an understanding of specific design issues in relation to the design work.

Candidates must:	Marks:	
<ul style="list-style-type: none"> ◆ comment on the artist's/designer's approach by responding to three subject-specific prompts referring to the artwork/design 	8	
<ul style="list-style-type: none"> ◆ give an opinion on a specific aspect of the work with two justified reasons 	2	
Total		10

Teachers and lecturers can support candidates in preparing for the question paper by:

- ◆ reinforcing the meaning and use of art and design terms
- ◆ ensuring that the choice of artists/artwork and designers/designs studied enables them to answer the mandatory questions effectively
- ◆ giving candidates opportunities to participate in group discussion and presentations based on examples of artworks and designs
- ◆ giving opportunities to tackle question paper type responses and to receive feedback on performance, eg through homework tasks and/or class tests
- ◆ asking candidates to complete responses within a time limit
- ◆ giving candidates the opportunity to sit a practice examination which replicates the format and conditions of the question paper

Coursework assessment tasks

The portfolio assessment tasks require candidates to respond creatively to their expressive theme/stimulus and their design brief. Candidates will present portfolios which show the investigation and development of a single line of expressive enquiry as well as a single line of design enquiry. This work will be used as a basis for producing the final piece of expressive artwork and the design solution. Candidates will then reflect on and critically evaluate their creative process.

Detailed information for teachers and lecturers and candidates can be found in the coursework assessment task documents. All candidates must be issued with the instructions for candidates for each coursework assessment task before beginning their practical assessments.

Approaches to assessment — expressive

The expressive portfolio assessment task requires candidates to:

- ◆ agree a theme/stimulus
- ◆ produce relevant 2D/3D analytical drawings, studies and investigative research
- ◆ demonstrate a single line of development
- ◆ produce a final piece
- ◆ evaluate their creative process

Expressive contexts

Teachers and lecturers may select a suitable context for the expressive activity. Expressive contexts include genres such as:

Context	Genre
People	<ul style="list-style-type: none"> ◆ portraiture ◆ figure composition
Places	<ul style="list-style-type: none"> ◆ landscape ◆ built environment ◆ site-specific art ◆ installation ◆ street art
Objects	<ul style="list-style-type: none"> ◆ still life ◆ assemblage

Genres may also be combined, eg in a fantasy and imagination approach. Approaches inspired by the work of artists may also provide a suitable context for learning. Teachers and lecturers may be able to take advantage of local contexts.

The context for learning is at the discretion of the teachers and lecturers. It is not advisable to allow candidates to select expressive contexts which teachers and lecturers may find difficult to support and facilitate.

Selecting a theme/stimulus

Candidates are required to agree a theme/stimulus with their teachers and lecturers. Open-ended themes can encourage candidates to respond in a personal and imaginative way. Creative ideas can be developed in response to themes such as ‘memories’, ‘street life’, ‘reflections’ and ‘café table’. A stimulus can be used as a starting point for candidates. This could be a photograph, object, place, a piece of literature or music, a social or political issue or a particular culture.

Teachers and lecturers can choose to limit the choice of themes/stimuli for candidates. The choice of contexts, themes and stimuli offered can enrich the learning experience. It can also help candidates to develop skills for learning, life and work and prepare them for their place in a diverse, inclusive and participative society. Teachers and lecturers should show sensitivity to candidates’ cultural and religious beliefs in the themes/stimuli offered.

Responding to the theme/stimulus through investigation

Candidates are required to produce investigative research in response to their theme/stimulus. This may include:

- ◆ analytical drawings showing visual analysis of their subject matter through for example the use of line, tone, texture, colour and/or shape
- ◆ 2D and/or 3D investigative studies
- ◆ investigative research, for example looking at an artist’s techniques, collecting images, and taking photographs
- ◆ using materials, techniques and/or technology

Analytical drawings and studies are expected to show understanding of the qualities of the subject matter. Candidates are expected to demonstrate control in their handling of the materials and techniques they choose. Working from life, real objects, subjects or locations (or their own photographs of these) can help candidates explore and understand the visual qualities of their subject matter in greater depth.

Investigative research included in the portfolio should be directly relevant to the selected theme/stimulus. Teachers and lecturers should refer to detailed marking instructions in the coursework assessment task when advising candidates about the nature and volume of investigative work required. Work produced for the portfolio should be proportionate to the marks available.

Development

In their expressive portfolio, candidates are expected to demonstrate **a single line of development** showing **visual continuity** and the **refinement of one idea**. Development should show a strong visual connection with the investigative research included in the portfolio. The portfolio development should reflect key elements that the candidate has decided to take forward to the final piece. Studies should be relevant to the selected theme/stimulus. The quality of the process and skills demonstrated in the portfolio is more important than the quantity of development. As candidates refine their idea, the development should become more focused.

In their development, candidates should demonstrate skills creatively in their use of art materials, techniques and/or technology. Candidates' choice of materials and techniques should be based on personal preferences and strengths that have been established through experience and experimentation. In their portfolio, candidates may choose to focus on certain techniques and on particular visual elements appropriate to the effect they are trying to create.

In expressive work, development and refinement could include:

- ◆ trying different formats in 2D work, eg landscape, portrait, and square
- ◆ varying and modifying the arrangement in 3D work
- ◆ altering and experimenting with scale and negative space
- ◆ experimenting with and modifying composition, viewpoint and/or perspective
- ◆ exploring materials and techniques to achieve a particular effect
- ◆ fine-tuning and perfecting a particular technique
- ◆ comparing a range of materials to see which is best to convey an intended style or mood
- ◆ combining specific visual elements to achieve a particular effect
- ◆ decision-making and planning for the final piece

Production of the final piece

The development process should assist candidates in making decisions on their final piece. While they may discuss the pros and cons of various options with teachers and lecturers, candidates should make the final decision.

In discussing decisions for the final piece, teachers and lecturers may find it helpful to prompt candidates to consider:

- ◆ **Scale** — it is not necessary to produce a large piece of work, although some candidates do enjoy larger scale expressive approaches. The scale chosen should suit the candidates' style and play to their strengths.
- ◆ **Composition/viewpoint/arrangement** — the final piece should show some further refinement, so candidates should not simply make a larger version of a development study.
- ◆ **Visual continuity** — although the final piece should demonstrate further refinement, it should not be radically different from the previous work. Candidates should consider how they will achieve strong visual continuity with the development work, eg through subject matter, colour palette and style.
- ◆ **Materials and techniques** — candidates may have personal preferences by this point but should consider the success and visual impact of techniques used in previous development work.
- ◆ **Time available** — some candidates may be unrealistic about what they can achieve in a given timescale. Teachers and lecturers should advise candidates to be realistic about what they can achieve before the formal assessment.

Evaluation

Candidates are expected to use problem-solving, planning and evaluation skills throughout the creative process. It is advisable that the evaluation is completed as the final stage of their expressive portfolio. The evaluation must be completed on the National 5 Art and Design — expressive portfolio evaluation template. Candidates are assessed on their ability to give justified personal opinions on:

- ◆ the decisions made when working through their expressive portfolio
- ◆ the effectiveness of the visual qualities of their expressive portfolio with reference to their theme/stimulus

It is important that candidates understand the difference between describing their creative process and evaluating their work. They will benefit from guidance on how to make evaluative statements. In discussion with teachers and lecturers candidates can reflect on the effectiveness of their creative process. Candidates could be encouraged to consider:

- ◆ how well the portfolio reflects the theme/stimulus
- ◆ how visually successful the work is and why
- ◆ significant breakthroughs or turning points
- ◆ important decisions they made
- ◆ strengths, weaknesses and areas for improvement

The portfolio evaluation must be produced by the candidates independently. Teachers and lecturers must not provide writing frames, model evaluations, or assist candidates with writing their evaluations. Once it has been submitted for assessment, the evaluation must not be altered by teachers and lecturers or redrafted by candidates.

Approaches to assessment — design

The design portfolio assessment task requires candidates to:

- ◆ agree a design brief
- ◆ produce and compile relevant 2D/3D investigative material and market research
- ◆ demonstrate a single line of development
- ◆ produce a design solution
- ◆ evaluate their creative process

Design contexts

The context for learning is at the discretion of teachers and lecturers. It is not advisable to allow candidates to select design contexts which would be difficult for teachers and lecturers to support and facilitate.

Teachers and lecturers can select a suitable context for the design activity. It may be possible to take advantage of local contexts to give candidates a 'real life' design problem to solve.

Design contexts include design areas and/or specific design problems, for example:

Design area	Examples
Graphics	<ul style="list-style-type: none">◆ poster◆ leaflet◆ menu◆ book/CD/DVD cover◆ packaging◆ infographic◆ infomercial/animation
Product	<ul style="list-style-type: none">◆ household product◆ lighting◆ chair◆ clock◆ educational toy
Interior/environmental/architectural	<ul style="list-style-type: none">◆ domestic/public/commercial interior◆ residential/public/commercial building◆ structure — shelter/walkway/bridge◆ facilities — garden/play area/street furniture
Jewellery	<ul style="list-style-type: none">◆ body adornment◆ neckpiece◆ cuff/bracelet/arm piece/shoulder piece◆ brooch◆ watch

Design area	Examples
Fashion/textiles	<ul style="list-style-type: none"> ◆ surface pattern ◆ constructed textiles ◆ cushion ◆ clothing ◆ costume ◆ accessory — headpiece/hat/bag/shoes/wrap

Sources of inspiration/stimuli

Candidates must have a workable and realistic design brief which they can respond to in their portfolio assessment task. This gives candidates direction and the opportunity to respond to their design problem in an effective way.

Candidates at this level may struggle to develop their own brief. Centres can provide a single brief which candidates can respond to individually, a choice of briefs, or a design brief template which can be personalised by candidates.

When developing design briefs, candidates/centres can consider the following (as appropriate to the particular design area selected):

Aesthetics	Function	Materials and techniques	Target market/audience
<ul style="list-style-type: none"> ◆ style ◆ source of inspiration ◆ imagery ◆ lettering ◆ layout ◆ key visual elements ◆ visual impact 	<ul style="list-style-type: none"> ◆ purpose ◆ practicality ◆ wearability ◆ durability ◆ safety ◆ weight ◆ balance ◆ readability ◆ use of space 	<ul style="list-style-type: none"> ◆ materials available ◆ equipment available ◆ suitability of materials and techniques ◆ effect of the materials on aesthetics ◆ effect of the materials on function ◆ 2D/3D processes 	<ul style="list-style-type: none"> ◆ age group ◆ income ◆ personal style ◆ preferences ◆ requirements ◆ suitable for mass production ◆ bespoke/one-off ◆ limited edition

An effective design brief will:

- ◆ give direction without being too restrictive
- ◆ provide important details on the design problem
- ◆ identify key design issues
- ◆ allow candidates to respond in a creative and personal way
- ◆ encourage candidates to follow an effective design process to arrive at a solution

Candidates may find it helpful to have a stimulus to enable them to find suitable investigative visual material at the start of their creative process. Visual stimuli may be derived from, for example:

- ◆ the natural world — sea creatures, plant forms, and cells
- ◆ the man-made world — machinery, architecture, and urban decay
- ◆ cultures — Asian, Celtic, and African
- ◆ art and design styles — De Stijl, abstraction, and Victoriana
- ◆ social and political issues — water aid programmes and human rights
- ◆ events — musical performance, dance performance, and sporting event

Responding to the design brief through investigation

Candidates are required to produce investigative research in response to their theme/stimulus. This work may include:

- ◆ images relevant to the design brief (eg market research, sources of inspiration, site photographs for architecture)
- ◆ relevant analytical drawings that explore the qualities of the visual stimulus and assist the candidate with development — there is no requirement to produce expressive drawing in the design portfolio
- ◆ investigation into appropriate material/techniques and technology

Candidates may undertake a variety of research activities at the start of the design process. However, material included in the portfolio must relate to the design brief and should demonstrate investigation of key issues identified in the brief. Centres should refer to the design portfolio detailed marking instructions in the coursework assessment task when advising candidates about the nature and volume of investigative research required. It is recommended that work produced for the portfolio should be proportionate to the marks available.

Development

In their design portfolio, candidates are expected to demonstrate **a single line of development** showing **visual continuity** and the **refinement of one idea**. Development should show a strong visual connection with the investigative research included in their portfolio. The portfolio development should reflect key elements that the candidate has decided to take forward to their design solution. Studies should be relevant to the requirements of the design brief. The quality of the process and skills demonstrated is more important than the quantity of development. As candidates refine their idea, the development should become more focused.

In their development, candidates should demonstrate their skills creatively when using design materials, techniques and/or technology. Candidates should use materials and techniques appropriate to their design area and brief. Teachers and lectures may wish to limit materials or build a requirement into the design brief to use certain types of materials, eg fabrics, recycled materials and paper.

Candidates should demonstrate an understanding of the aesthetic requirements of their design brief and the needs/preferences of their target market/audience. Functional issues must also be addressed and there should be a focus on solving appropriate design problems. Images which simply show the construction of a design solution at various stages are not regarded as development.

In design work, development and refinement could include:

- ◆ adapting an element of the design to improve functionality (eg stability, practicality, readability, and fastenings)
- ◆ making slight adjustments to improve the aesthetics of a design (eg colour balance, form, and surface decoration)
- ◆ creating and modifying a 2D motif or 3D element for textiles, fashion or jewellery
- ◆ experimenting with different repeat patterns, eg block, half-drop, mirror, and linear
- ◆ enhancing the visual impact of a design (eg creating or repositioning a focal point, changing the scale of an element, modifying the use of a visual element such as colour, line, pattern, and texture) manipulation of imagery, lettering and layout in graphics
- ◆ paper engineering to create 3D elements for jewellery or models for product design or architecture
- ◆ experimenting with use of space in interior or architectural design
- ◆ comparing the suitability of a range of materials/techniques by creating samples
- ◆ decision-making and planning for the final piece

Production of the design solution

The development process should assist candidates in making decisions on their design solution. While they may discuss the pros and cons of various options with teachers and lecturers, candidates must make the final decision themselves.

In discussing decisions for the final piece, teachers and lecturers may find it helpful to prompt candidates to consider:

- ◆ **Further refinement** — the design solution should show some further refinement, so candidates should not simply make a larger version of a development.
- ◆ **Visual continuity** — although the design solution should demonstrate further refinement, it should not be radically different from the previous work. Candidates should consider how they will achieve strong visual continuity with the development work, for example through the use of colour palette and style.
- ◆ **Materials and techniques** — candidates should consider the success of the materials and techniques used in previous development work.
- ◆ **Time available** — some candidates may be unrealistic about what they can achieve in a given timescale. Teachers and lecturers should advise candidates to be realistic about what they can achieve before the formal assessment.

Evaluation

Candidates are expected to use problem-solving, planning and evaluation skills throughout the design process. The evaluation should be completed as the final stage of their design

portfolio. The evaluation must be completed on the National 5 Art and Design — design portfolio evaluation template. Candidates are assessed on their ability to give justified personal opinions on:

- ◆ the decisions made when working through their design portfolio
- ◆ the effectiveness of the aesthetic and functional qualities of their design portfolio with reference to their design brief requirements

It is important that candidates understand the difference between describing their design process and evaluating their work. They will benefit from guidance on how to make evaluative statements. In discussion with teachers and lecturers, candidates can reflect on the effectiveness of their design process. Candidates should be encouraged to consider:

- ◆ how well the portfolio fulfils the design brief
- ◆ how visually and functionally successful the work is and why
- ◆ significant breakthroughs or turning points
- ◆ important decisions they made
- ◆ strengths, weaknesses and areas for improvement

The portfolio evaluation must be produced by the candidate independently. Teachers and lecturers must not provide writing frames, model evaluations, or assist candidates in the writing of their evaluations. Once it has been submitted for assessment, the evaluation must not be altered by teachers and lecturers or redrafted by the candidate.

Presentation of the portfolios for external assessment

The course offers flexibility in the presentation of portfolios. For full information on the presentation of portfolios, please refer to '[Art and Design Practical Assessment](#)' page located on SQA's website.

For both expressive and design portfolios:

- ◆ a number of presentation formats is possible
- ◆ the maximum three A2 sheets or equivalent must not be exceeded and the portfolio must not exceed A1 size when folded
- ◆ candidates' work should be firmly fixed to the mounting sheets, which must be securely taped together
- ◆ wet media should be completely dry before folding, and charcoal and pastel studies should be properly fixed
- ◆ the candidates' intentions should be clear: the selected theme/stimulus should be included on the first sheet of the expressive portfolio and the selected design brief should be included on the first sheet of the design portfolio
- ◆ there are no limits on the quantity of investigative work, however, investigative work attracts a smaller proportion of marks than the development and final piece/design solution
- ◆ only one line of development should be demonstrated
- ◆ all parts of the portfolio should show visual continuity

- ◆ 3D work need not be submitted if good, clear photographs showing different views are provided
- ◆ the evaluation must be completed on SQA's templates and fixed to the first sheet; it must not overlap any other work or extend beyond the three A2 sheets permitted

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

Course planners should identify opportunities throughout the course for candidates to develop skills for learning, skills for life and skills for work.

Candidates should be aware of the skills they are developing and teachers and lecturers can provide advice on opportunities to practise and improve them. SQA does not formally assess skills for learning, skills for life and skills for work.

There may also be opportunities to develop additional skills depending on approaches being used to deliver the course in each centre. This is for individual teachers and lecturers to manage.

The following table highlights some opportunities to develop skills for learning, skills for life and skills for work during this course. These skills are based on [SQA's Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#).

Skill	How to develop
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, analysing, producing, and evaluating
5 Thinking skills	
5.4 Analysing and evaluating	<ul style="list-style-type: none"> ◆ understanding and analysing how others develop their ideas and work ◆ analysing the impact of social, cultural and other influences on artists' and designers' work and practice ◆ expressing justified personal opinions ◆ reflecting on and evaluating creative process used and the qualities of the work
5.5 Creating	<ul style="list-style-type: none"> ◆ developing creative ideas and solutions to problems in art and design work

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

Appendix 2: art and design terminology

The question paper contains specialist art and design terminology. To prepare effectively candidates should revise the meaning of the following terms.

Section 1 — expressive art studies

Term	Examples of points which could be expanded and explained in detail with reference to specific works
Composition/ arrangement	<ul style="list-style-type: none"> ◆ placement of subject matter; arrangement of elements in a 3D work ◆ viewpoint/camera angle, focal point, pose, perspective, use of negative space, and balance ◆ description of the composition — eg triangular, circular, linear, cluttered, minimalist, naturalistic, and staged ◆ effect on mood and atmosphere ◆ effect on visual impact
Subject matter/imagery	<ul style="list-style-type: none"> ◆ people, places or objects shown in the work ◆ choice of subject matter — personal symbolism ◆ effect of the subject matter ◆ imagery — eg drawing, painting, illustration, photography, and fantastical images ◆ effect on mood and atmosphere ◆ effect on visual impact
Media handling and/or techniques	<ul style="list-style-type: none"> ◆ type of media, properties of the media ◆ dry media — charcoal, pencil, pen, oil pastel, and chalk pastel ◆ wet media — oil paint, acrylic, watercolour, ink, pen and ink, gouache, and temperapaste ◆ mixed media ◆ 3D media — plaster, clay, bronze, resin, and found objects ◆ paintbrush, palette knife, and modelling tools ◆ printmaking — etching, intaglio, screen printing, collography, woodblock, and lino ◆ brushstrokes and application of media — eg blended, visible, painterly, expressive, energetic, and directional ◆ painting techniques — eg impasto, scumbling, dry brush, wet on wet, sgraffito, glazing, pointillism, and broken colour ◆ effect on mood and atmosphere ◆ effect on visual impact

Term	Examples of points which could be expanded and explained in detail with reference to specific works
Colour	<ul style="list-style-type: none"> ◆ primary, secondary, tertiary, and neutral ◆ saturated, tints, tones, and shades ◆ warm and cold ◆ complementary, contrasting, and harmonious ◆ monochromatic, multi-coloured, and restricted palette ◆ effect on mood and atmosphere ◆ effect on visual impact
Tone	<ul style="list-style-type: none"> ◆ illusion of light and shadow ◆ highlight, midtone, and shadow ◆ tonal range and balance ◆ application of tone — eg blended, flat, rough, graduated, chiaroscuro, grisaille, and sfumato ◆ description of tone — eg light, dark, wide tonal range, and contrasting ◆ effect on mood and atmosphere ◆ effect on visual impact
Line	<ul style="list-style-type: none"> ◆ outlines, edges, and leading lines ◆ effect on definition ◆ effect on composition — eg dividing the space, horizontal, vertical, diagonal, leading lines, and creating perspective ◆ quality of line — eg thick, thin, soft, hard, textural, light, heavy, and broken ◆ effect on mood and atmosphere ◆ effect on visual impact
Texture	<ul style="list-style-type: none"> ◆ the surface quality of a work ◆ the illusion of texture ◆ techniques used to create texture — eg visible brushstrokes, impasto, sgraffito, scumbling, collage, and tool marks in sculpture ◆ description of texture — eg rough, smooth, soft, hard, fine, and coarse ◆ effect on mood and atmosphere ◆ effect on visual impact
Pattern	<ul style="list-style-type: none"> ◆ repeating elements ◆ regular and irregular ◆ geometric, organic, and linear ◆ scale and proportion of pattern ◆ effect on mood and atmosphere ◆ effect on visual impact

Term	Examples of points which could be expanded and explained in detail with reference to specific works
Shape and/or form	<ul style="list-style-type: none"> ◆ 2D — shape ◆ 3D — physical form, mass, and negative space ◆ illusion of form ◆ quality of shape/form — eg organic, geometric, angular, fragmented, and contrasting elements ◆ techniques used to create form — eg carving, sculpting, and use of tone and colour ◆ scale and proportion of shape/form ◆ effect on mood and atmosphere ◆ effect on visual impact ◆ scale and proportion of pattern ◆ effect on mood and atmosphere ◆ effect on visual impact
Scale	<ul style="list-style-type: none"> ◆ dimensions of the work ◆ proportion of elements within the work — eg in proportion, out of proportion, realistic, and distorted ◆ description of scale — eg large, small, miniature, life-size, and larger than life ◆ effect on mood and atmosphere ◆ effect on visual impact
Style	<ul style="list-style-type: none"> ◆ having the characteristic of an art movement — eg Classical, Realist, Impressionist, Post-Impressionist, Expressionist, Futurist, Cubist, Colourist, Surrealist, Pop Art, and Photorealism — the way this is evident in the work ◆ description of style — eg painterly, realistic, graphic, expressive, experimental, geometric, and abstract ◆ effect on mood and atmosphere ◆ effect on visual impact
Mood and atmosphere	<ul style="list-style-type: none"> ◆ the feeling communicated by the work ◆ mood and atmosphere created by application of specific elements from categories above ◆ description of the mood and atmosphere — eg joyful, depressing, disturbing, mysterious, tranquil, lively, energetic, and dynamic
Visual impact	<ul style="list-style-type: none"> ◆ how striking and memorable an artwork is ◆ visual impact created by application of specific elements from the categories above

Section 2 – design studies

Term	Examples of points which could be expanded and explained in detail with reference to specific designs
Function	<ul style="list-style-type: none"> ◆ purpose of the design ◆ how the purpose has been considered
Fitness for purpose	<ul style="list-style-type: none"> ◆ how well a design fulfils its purpose — eg wearability, practicality, durability, ergonomics, balance, and weight ◆ how well it meets the needs of the target market/audience
Materials and/or techniques	<ul style="list-style-type: none"> ◆ suitability/unsuitability of the materials ◆ effect on appearance/style ◆ properties of the materials — eg lightweight, rust resistant, water-proof, durable, fragile, flexible, and rigid ◆ effect on cost of manufacture ◆ manufacturing techniques/processes — eg mass produced, hand-made, bespoke, couture, moulded, and laser-cut ◆ effect on visual impact
Target market/audience	<ul style="list-style-type: none"> ◆ who the design will appeal to/who will buy or use it ◆ age, gender, income bracket, preferences, and personal style ◆ wide market, niche market, specific client, mass produced, limited edition, designer label, one-off, couture, and bespoke ◆ retail cost of design — affordable, exclusive, and status symbol
Style	<ul style="list-style-type: none"> ◆ having the characteristics of a design movement — eg Arts & Crafts, Art Nouveau, Art Deco, Bauhaus, De Stijl — the way this is evident in the design ◆ description of the style — eg futuristic, decorative, streamlined, and minimalist ◆ appeal to target market/audience ◆ effect on visual impact
Influences/sources of inspiration	<ul style="list-style-type: none"> ◆ natural world, man-made world, different cultures, and other designers' styles ◆ design problem; client requirements ◆ effect on appearance/style ◆ effect on visual impact
Imagery	<ul style="list-style-type: none"> ◆ images, photographs, and illustrations ◆ connotations of the imagery and symbolism ◆ key visual elements use to create the imagery ◆ appeal to target market/audience ◆ effect on visual impact

Term	Examples of points which could be expanded and explained in detail with reference to specific designs
Decoration	<ul style="list-style-type: none"> ◆ applied decoration — eg embellishment, embroidery, beadwork, carving, and moulding ◆ effect on appearance/style ◆ appeal to target market/audience ◆ effect on visual impact
Layout	<ul style="list-style-type: none"> ◆ arrangement of design elements — eg imagery and lettering in a graphic design ◆ balance, negative space, symmetry, and asymmetry ◆ scale and proportion of different elements ◆ effect on appearance/style ◆ effect on functionality ◆ appeal to target market/audience
Lettering	<ul style="list-style-type: none"> ◆ use of typography in graphic design ◆ effect on appearance/style ◆ effect of scale, colour, tone, line, texture, and pattern ◆ fitness for purpose — readability ◆ appeal to target market/audience ◆ effect on visual impact
Visual elements	<ul style="list-style-type: none"> ◆ colour, tone, line, texture, shape, form, and pattern — see definitions for expressive art ◆ effect on the appearance/style of the design ◆ effect on functionality ◆ appeal to target market/audience ◆ effect on visual impact
Visual impact	<ul style="list-style-type: none"> ◆ how striking and memorable a design is ◆ visual impact created by application of specific elements from categories in this table

Administrative information

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History of changes to course specification

Version	Description of change	Date
2.0	Course support notes added as appendix.	September 2017

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