

Art and Design: understanding standards and external examination submission requirements

Intermediate 1, Intermediate 2 and Higher levels

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1 Reduced Practical Folio submission requirements

The letter distributed in December 2002 identified the minimum evidence required by the external marking teams to enable accurate grading of the practical coursework. These notes provide information about the process of advising candidates on selecting evidence for submission to SQA for external assessment.

1.1 General

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.

1.2 Expressive Folio (100 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 100. The breakdown of marks is: **investigation — 25 marks; development — 25 marks; expressive outcome — 50 marks.**

1.2.1 Investigation — 25 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, and use of photographs and photocopies of sources is not recommended.

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 Course. 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
- ◆ evidence that at least two different types of media have been used

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

1.2.2 Development — 25 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.
- ◆ 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)

1.2.3 Expressive outcome — 50 marks

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.

1.3 Design Folio (100 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.

A 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 100. The breakdown of marks is:
research and investigation — 30 marks; development — 30 marks; design solution — 30 marks; evaluation — 10 marks.

1.3.1 Research and Investigation — 30 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.

1.3.2 Development (of Ideas) — 30 marks

A minimum of two ideas will be expected, one of which should be developed and refined towards a final 'rough'. Work of a 'brainstorming' or 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 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.

1.3.3 Design solution — 30 marks

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.

1.3.4 Evaluation — 10 marks

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, 10 marks will be deducted.

2 The Practical Assignment (50 marks)

Candidates are required to tackle one practical assignment — an Expressive Practical Assignment **or** a Design Practical Assignment. Candidates' performance in the Practical Assignment has been disappointing. The following points are intended to assist centres in determining how best to prepare candidates for this three-hour practical examination.

- ◆ A proportionate amount of time should be set aside, when devising timetables for Courses, to allow for consideration of the approach to this component.
- ◆ Adequate briefing of candidates is essential to enable them to review their work and plan for the examination.
- ◆ Advice must be given to candidates on what choice of particular focus (ie from developments in Expressive or Design) would be most successful. In some cases there will be particular and obvious strengths in one of these areas, and it would seem sensible in such situations to advise candidates to 'play to their strengths'.
- ◆ Advice on time-management is crucial to the success of the assignment. This should include advising candidates on the viability of the task/work that they plan to undertake in relation to the time available for the assignment.
- ◆ A Practical Assignment prelim might be a useful strategy in preparing candidates.

2.1 The Expressive Practical Assignment

The purpose of the Expressive Practical Assignment is to demonstrate expressive skills, techniques and processes learned during the course through **further development** or **refinement** of work done in the Expressive Activity Folio.

The work should be directly related to the theme identified in the Expressive Activity Folio. Developments can be taken from any stage of the Expressive Folio, but further investigation work (eg objective drawing studies) is not appropriate here. The key to a successful Practical Assignment is to get candidates to think in a '**developmental way**'. They should be looking for ways to **extend** and/or **progress** the work of the folio.

Candidates who choose this assignment may submit one or two A2 sheets, on which markers should see evidence of:

Clear integration with the Expressive Folio	<i>Up to 25 marks available</i>
Further creative/imaginative development of the theme	
Creative and skilful use of the visual elements	<i>Up to 25 marks available</i>
Control and effective use of media, materials and processes	

2.2 The Design Practical Assignment

The purpose of the Design Practical Assignment is to demonstrate design skills related to the context and brief of the Design Folio. Developments can be taken from any stage of the Design Folio but further investigation work is not appropriate here. The key to a successful practical assignment is to get candidates to think in a ‘**developmental way**’. They should be looking for ways to **extend/progress** the work of the folio.

Candidates who choose this assignment may submit one or two A2 sheets on which markers should see evidence of:

Clear links with the Design Folio and the brief	<i>Up to 25 marks available</i>
Exploration of alternative possibilities and/or design solution arising from the brief	
The quality of flexible, creative problem-solving	<i>Up to 25 marks available</i>
Intrinsic quality of the work	

2.3 Summary Points

The following points should be considered when preparing candidates:

- ◆ Up to two sheets are allowed.
- ◆ Plan the approach to the exam (Preparation and Time Management).
- ◆ Select suitable materials, which will allow the candidates to work confidently, within the allotted time, and without concealing their ability.
- ◆ The work **must** relate directly to the theme or the original brief of the related practical folio.
- ◆ Encourage the candidates to think — **DEVELOPMENT!**

3 Art and Design Studies

In general, overall external examination performance at all levels in Art and Design Studies 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 (Paper 2) (80 marks)

The paper is designed to test the candidate's knowledge and understanding of the critical evaluative contexts of selected images in the visual arts, design and architecture, 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 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 pupils 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 (Paper 2) (60 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. However, only one hour is allowed for this exam.

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), (b) and (c) 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. Generally, part (a) is answered very well and part (c) least well.

It appears that time-management during the examination may be one of the problems for candidates. It is also evident that many candidates lack good preparation for part (c) of the questions.

Part (a) — requires candidates to give **descriptive** 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 make personal critical responses to identified **visual elements** in **Section A** and to identify **design issues** in **Section B** of the question paper. Candidates are expected to give reasons to support comment in this part of the question.

Part (c) — requires candidates to demonstrate specialist **knowledge** and **understanding** acquired throughout the *Art and Design Studies* Unit. To perform well candidates would need to:

- ◆ be familiar with visual elements and design issues and be able to analyse presented images
- ◆ be able to discuss with some confidence as well as giving justified opinions
- ◆ demonstrate good knowledge and understanding in their selected topics in Art and Design Studies

3.3 Intermediate 1 (Summary) (30 marks)

Candidates at this level are required to submit **one** of the two Art and Design Studies summaries completed during the Course for external assessment. **This work should be completed under controlled conditions.**

At all levels/ranges of Intermediate 1, the summary submitted for external assessment must demonstrate a balance of information, facts and opinions about **significant** artists and designers.

A very good submission would do 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

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 or SQA specimen 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 past papers, and suitably adapted.

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.

Where copyright is proving problematic, it is important to ascertain the authority's and/or centre's position regarding the amount of copying that can be done.

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 twelve 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 for good responses.

- ◆ 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 twelve 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 description of the chosen image or artifact.
- ◆ Part (b) of the questions should be structured to allow the candidate to do a critical analysis of the image or artifact with personal responses.
- ◆ Part (c) of the questions should be structured to allow the candidate to demonstrate knowledge and understanding from her/his Art and Design Studies Unit.

5 Monitoring and evaluating candidates' progress

Continuous monitoring of work, through regular sampling, is expected. This will allow responsible teachers (Principal Teachers) 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 be 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.

Centres should apply the assessment criteria with the range of marks available for **each** component. The **total** of the marks gained over the four components should then provide the estimate grade. The total mark is gained from the sum of the marks:

- ◆ gained from available evidence for the Expressive Folio and Design Folio
- ◆ gained in test items/prelims reflecting evidence of performance in the written paper
- ◆ awarded for performance in the Practical Assignment

(At Higher the total mark is out of 330, at Intermediate 2 the total is out of 310, and at Intermediate 1 the total mark is out of 280.)

As a guide, in the external examinations over the past two years, candidates required a total mark of 165 or better, at Higher level, to gain a C award.

It is policy that candidates should have the opportunity to review their folios of work for submission two weeks prior to the examination diet. Accordingly, centres are encouraged to include time to review the complete folio of work. At this time, decisions on the overall quality of the work and content of the three sheets to be submitted can be evaluated and finalised.

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*), all practical folio work must be submitted at Intermediate 2 level only.

Please note that if the candidate is not being entered for the external Course assessment, no work should be submitted to SQA.

6 Appeals

Awards made by SQA are based on demonstrated attainment, and not on potential. It is therefore important to keep earlier comments on estimates in mind when considering appeals. Centres making appeals on behalf of candidates must be able to provide suitable evidence that will convince the examiners that the appeals should be granted.

6.2 General advice

For us to be able to process an appeal, it is essential that you provide certain pieces of information:

- ◆ Form EX 71A (provided by SQA) should indicate the type and range of evidence provided and the circumstances under which it was produced. It is good practice to include an individual checklist for each candidate (see note below). This is helpful to examining teams, especially where the evidence submitted for external assessment does not vary from that upon which the school estimate was based.
- ◆ Assessment instruments used by centres to provide evidence **must** be accompanied by completed and marked candidate responses and include marking instructions, with an indication of how marks were awarded.
- ◆ Where individual department checklists have been provided for candidates, it would be very helpful to have the marks awarded to each of the four components highlighted. The cut-off scores used for identifying the estimate for candidates from the overall total marks they gained (eg out of a total of 330 at Higher) should also be identified for examiners.

6.3 The evidence

Coursework evidence is a vital element in the appeals procedure. In Art and Design it is essential that written evidence (see section 4) from performance in *Art and Design Studies* is submitted. A selection of the best work from the practical Units will already have been submitted for external assessment in the Expressive and Design folios.

If there is further additional practical work that reflects estimated attainment, it should be submitted along with the written evidence. However, we do recognise that in many instances there may be little benefit to be gained by submitting work remaining from the selecting and editing process that was undertaken for the three-sheet folio submission. Therefore, additional practical material need **only** be submitted where there is evidence of attainment at or above the grade for which the appeal is being made. The final decision on whether or not to submit further practical work for appeal lies with the teacher and candidate.

The table overleaf indicates essential and possible evidence for the Course components:

External component	Essential evidence	Possible evidence
Expressive Folio	(with SQA)	additional practical
Design Folio	(with SQA)	additional practical
Practical Assignment	(with SQA)	practical/prelim
Art and Design Studies	Question paper test items/ Prelim/test item	Unit tests

Although a prelim is not mandatory, it can give an indication of how the candidate will perform with the additionality of time pressure and the requirement to retain and recall information in the external examination. Any prelim should replicate the style, difficulty and overall mark allocation of the SQA examination.

All assessment evidence must be appropriate to the NQ level. It should be assessed accurately and consistently using agreed marking instructions. It is helpful if the assessment has been quality assured using the centre's internal moderation procedures — this process facilitates consistency and encourages a greater degree of accuracy in estimates across a department (see section 5).