

National 5 Art and Design Course Support Notes



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Please refer to the note of changes at the end of this document for details of changes from previous version (where applicable).

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Introduction

These support notes are not mandatory. They provide advice and guidance to support the delivery of the National 5 Art and Design Course. They are intended for teachers and lecturers who are delivering the Course and its Units. They should be read in conjunction with the *Course Specification*, the *Course Assessment Specification*, and the *Unit Specifications* for the Units in the Course.

The National 5 Art and Design Course has been benchmarked against the Scottish Credit and Qualifications Framework (SCQF) at SCQF level 5. The Course has two mandatory Units and a Course assessment.

General guidance on the Course

Aims

The main purpose of this Course is to provide opportunities for learners to develop their thoughts and ideas before exploring how they can use art and design materials, techniques and/or technology creatively and expressively. They will develop their problem-solving skills and will be encouraged to explore the creative use of technology when developing and producing art and design work.

The Course allows learners develop their practical skills and investigate how artists and designers create and develop their ideas. It also allows learners to develop their knowledge and understanding of art and design practice and develop their critical thinking skills. Reflective skills are also developed through the study of art and design practice which will help to support and inform learners own work.

The aims of the Course are to enable learners to:

- ◆ communicate personal thoughts, feelings and ideas through the creative use of art and design materials, techniques and/or technology
- ◆ develop critical knowledge and understanding of a range of art and design practice
- ◆ plan, develop, produce and present creative art and design work
- ◆ understand the impact of external factors on artists and designers and their work
- ◆ develop creativity, problem solving, critical thinking and reflective practice skills

Progression into this Course

Entry to this Course is at the discretion of the centre. However, learners would benefit from having some or all of the following skills and knowledge before starting this Course:

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

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

- ◆ National 4 Art and Design Course or relevant component Units
- ◆ National 4 Design and Manufacture Course or relevant component Units
- ◆ National 4 Graphic Communication Course or relevant component Units

Skills, knowledge and understanding covered in this Course

This section provides further advice and guidance about skills, knowledge and understanding that could be included in the Course.

The National 5 Art and Design Course develops skills, knowledge and understanding, as stated in the *Course Specification*.

These may be developed throughout the Course. The table below shows where there are likely to be significant or some opportunities to develop mandatory skills in or across the Units. This however, in no way suggests that these mandatory skills and knowledge can be covered in totality in any singular Unit. Centres must be clear on this. The delivery model adopted and the approaches to learning and teaching will determine how and where the opportunities actually arise.

The subject skills, knowledge and understanding that will be developed in the National 5 Art and Design Course are:

Mandatory skills, knowledge and understanding	Art and Design: Expressive Activity	Art and Design: Design Activity
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 a range of problem solving, planning and evaluation skills within the creative process	✓	✓

These skills will be developed throughout the creative investigative research and development work produced for the mandatory Units of the Course.

Progression from this Course

This Course or its components may provide progression to other SQA qualifications in the expressive arts, fashion, textiles, and technologies including:

- ◆ Skills for Work (SfW) Creative Industries Course (SCQF level 5)
- ◆ National Certificate (NC) in Art and Design (SCQF level 6) National Progression Awards (NPAs) in Art and Design: Digital Media (SCQF levels 5 and 6)
- ◆ Higher Art and Design and relevant component Units

For some learners it may also include progression into employment and/or training.

Hierarchies

Hierarchy is the term used to describe Courses and Units which form a structured sequence involving two or more SCQF levels.

It is important that any content in a Course and/or Unit at one particular SCQF level is not repeated if a learner progresses to the next level of the hierarchy. The skills and knowledge should be able to be applied to new content and contexts to enrich the learning experience. This is for centres to manage.

The Units in the Art and Design Courses from National 3 to Higher level are designed in a hierarchy. This hierarchical structure aims to facilitate progression to Higher and allows learners to be rewarded for their best achievements.

Learners may be able to achieve and be certificated for a Unit at the level above the level of the Course they are doing. This could be achieved, for example, by learners within the class group completing similar practical activities and their work being differentiated and benchmarked against the Assessment Standards and Evidence Requirements at different SCQF levels.

Centres should be aware that although the knowledge and skill set is similar across the hierarchical Units, there are differences in the:

- ◆ depth of underpinning knowledge and understanding
- ◆ complexity of applied skills

Additional information and guidance on possible approaches and strategies are included in the 'Approaches to learning and teaching' section below.

Approaches to learning and teaching

The need to encourage personalisation and choice is a recurring theme for qualifications developed to support the Curriculum for Excellence programme. It is important for teachers/lecturers to create and use inclusive approaches to teaching and learning. This can be achieved by encouraging the use of a variety of learning and teaching strategies which suit the needs of all learners.

Teachers/lecturers should consider how they can build variety into their teaching and learning approaches to meet the needs of different learning styles and preferences in the class group

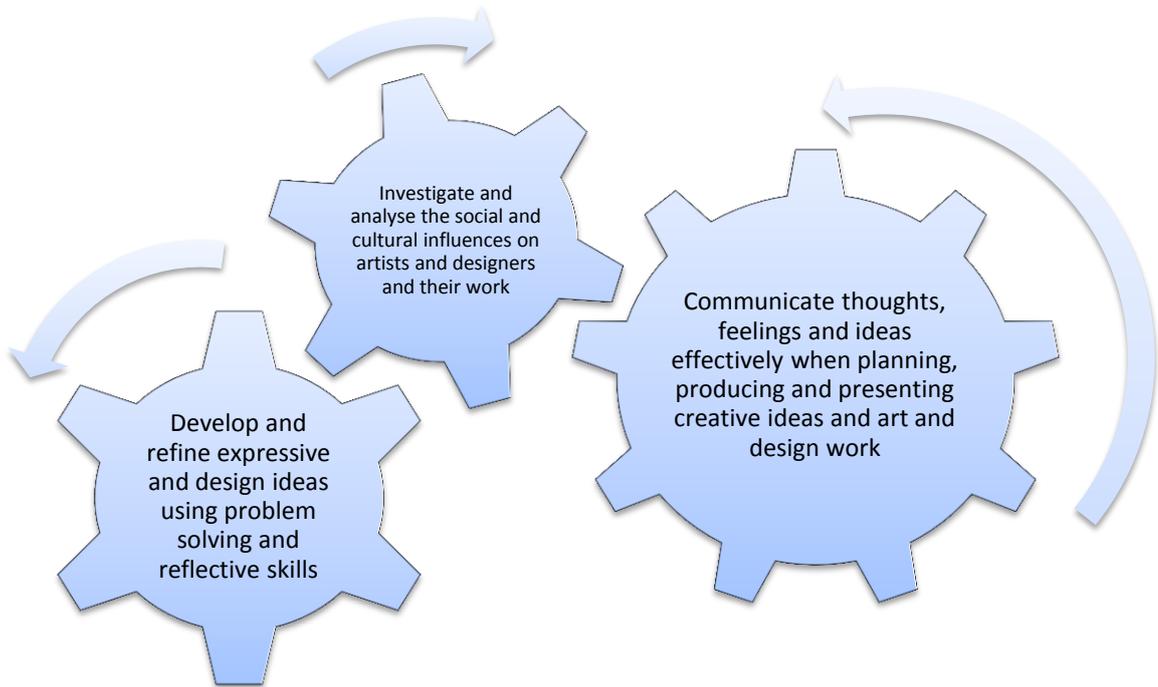
Innovative and creative ways of using technology can be a valuable resource in learning and teaching approaches and can also assist with developing learners' creativity.

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

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

Investigation of art and design work and practice could, for example, be carried out by groups of learners using technology in a purposeful way. Learners could look at specific websites, or search for thematic images and collectively save these for group use in digital format on an intranet site. This resource could be added to at different stages as required and used as a focus for group discussion.

On successfully completing the National 5 Art and Design Course, learners should be able to:



Art and Design, like all new and revised National Courses, has been developed to reflect Curriculum for Excellence values, purposes and principles.

Approaches to learning and teaching developed by individual centres should reflect these principles. For example active learning approaches provide opportunities where the focus is on learners, working together, talking, listening, writing, doing or reflecting on a topic while the teacher acts as a facilitator.

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

Whole-class, direct teaching opportunities could be balanced by activity-based learning and practical tasks. An investigatory experimental approach to learning is encouraged in this Course. During these activities teachers/lecturers should demonstrate practical skills and encourage learners to reflect on their learning, using for example, simple prompts or open ended questions to guide learners to reflect on their learning and creative choices.

Learning about Scotland and Scottish culture will enrich the learners' learning experience and help them to develop the skills for learning, life and work they will need to prepare them for taking their place in a diverse, inclusive and participative Scotland and beyond. Where there are opportunities to contextualise approaches to learning and teaching to Scottish contexts, teachers and lecturers should do so.

Centres could be aware that there are many different ways of delivering the National 5 Art and Design Course. The following information provides some advice on possible approaches to delivering the Course.

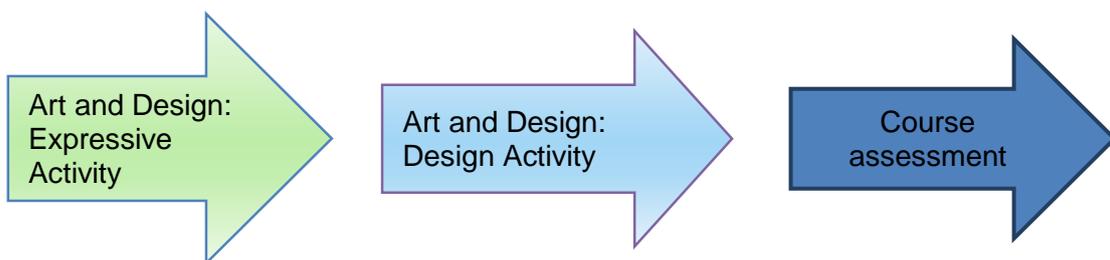
Sequencing and delivery — Units and the Course

Sequencing and integration of the learning and teaching and assessment of the Units is at the discretion of the centre. There is no set way to approach this and the sequence and/or integration of Units may be dependent on available resources, time and staff expertise. Particular sequences of or integration of Units may suit different learners and teachers/lecturers could take this into account when considering how to approach the learning and teaching and assessment of the Units in this Course.

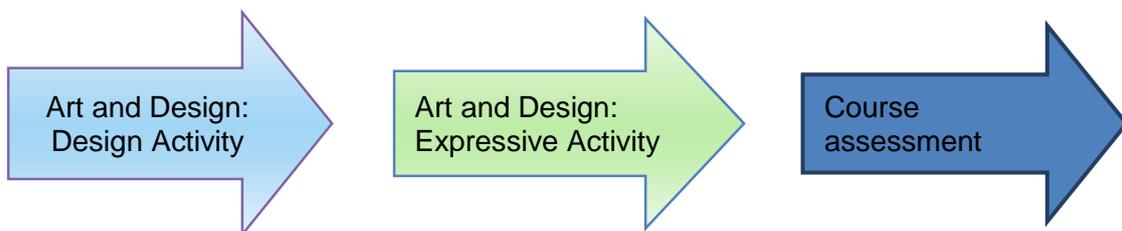
The following approaches illustrate two possible approaches to integrating and sequencing the learning and teaching of the Units. Please note that other combinations are also possible.

Approach 1:

This approach shows the possibility of delivering the Units sequentially, beginning with the Expressive Activity. This sequential approach may provide opportunities for the progressive development, reinforcement and consolidation of creative skills, knowledge and understanding through the Course.

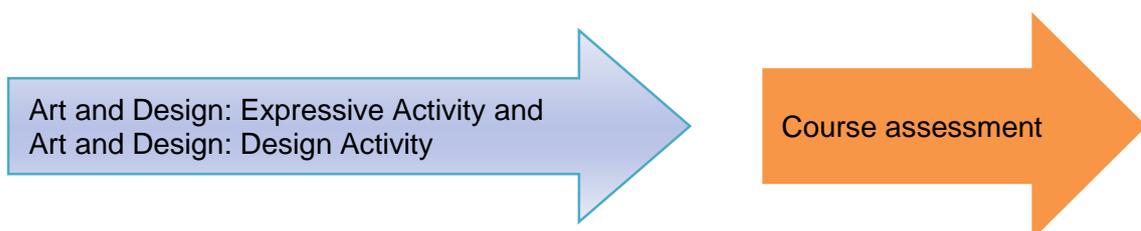


or:



Approach 2:

This approach shows the possibility of delivering the Units concurrently. This approach may provide the opportunity for learners to integrate their learning, freeing up more time for a wider range of practical skills development in preparation for the Course assessment. The Units can be integrated and taught in a holistic approach.



The two mandatory Units in the Course include practical learning activities and supporting contextual knowledge and investigation into art and design practice.

Each of the two mandatory Units begins with investigation and study of a range of artists/designers and their practice. This approach is designed to raise learners' knowledge and understanding of the varied working practices and approaches used by past and present practising artists and designers.

Learners will investigate and understand how others use materials, techniques and/or technology creatively and expressively in their work. They will consider how others have responded creatively to stimuli and themes when developing their ideas which in turn will help learners reflect on their own creative choices.

As learners develop their understanding of the creative process, they will develop their own ideas in personal and creative ways and will use selected materials and techniques in an informed manner in the work they produce. This process will include the production of detailed drawings and studies from first-hand observation of their subject matter in the *Art and Design: Expressive Activity* (National 5) Unit.

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

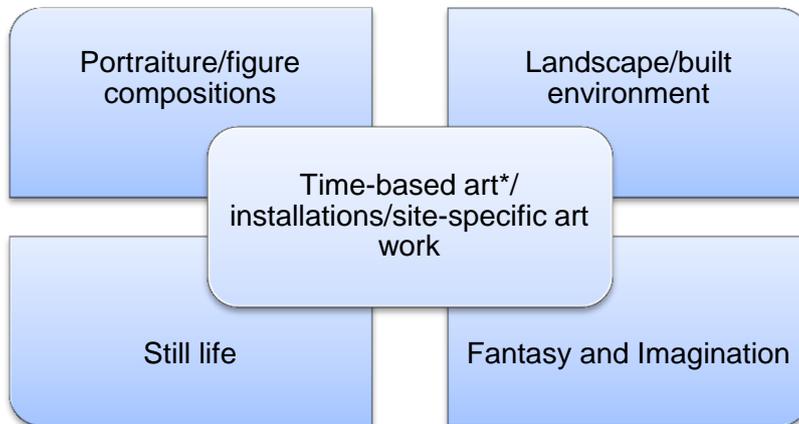
Evidence for Units can be presented in a variety of ways, for example in sketchbook format. This could incorporate annotated reflection and detailed information on the contextual sources and stimuli/theme used by learners when developing their work. Centres should, however, consider the suitability of any assessment approaches for preparing for Course assessment. Additional information on the use of sketchbooks for recording and developing ideas can be found in the *Unit Support Notes*.

At this level, learners will be expected to respond imaginatively to their source material/stimuli/theme. They will work with an increased level of autonomy at this level, when negotiating the scope and context of their expressive and design work and research. During their practical activities they will use a variety of art and design materials, techniques and/or technology to realise their creative intentions.

Learners will use selected art and design materials, techniques and/or technology to portray their own personal thoughts, feelings and ideas in their work. Through their investigation and development work, they will show an understanding of the visual elements, such as, colour, line, shape, form, texture and pattern. They will also develop knowledge and understanding of design issues and the creative process.

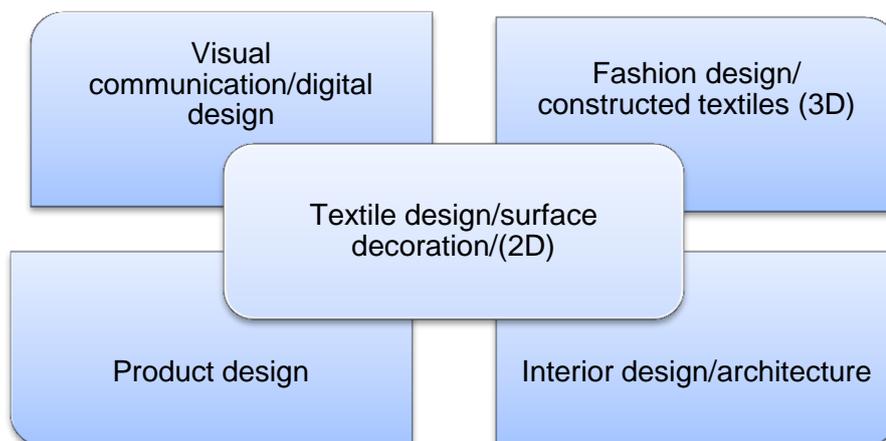
A number of **possible** expressive and design contexts for learning are provided on the following page:

Expressive contexts



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

Design contexts



As learners develop their knowledge and understanding of the creative process and the things that influence the work of other artists and designers, they should be encouraged to apply this to their own work and to express their own personal thoughts, feelings and ideas.

Integration within and across Units

A key principle of Curriculum for Excellence qualifications is that they allow learners to acquire skills, knowledge and understanding in a meaningful and integrated way. This not only assists with retention of skills so that they may be transferable and capable of being applied to new and different contexts, but also enables the time available for delivering a Course to be used more efficiently, creating more time for learning. This same principle can also be applied to assessment.

The Art and Design Courses have been designed to provide opportunities for learning and teaching activities which promote integration, and to create

opportunities for personalisation and choice for individual learning needs and interests within teaching and learning activities.

Art and design readily lends itself to a variety of delivery methods, due to its focus on developing personal creative expression. A variety of teaching and learning approaches could be used to support effective teaching and learning, including for example, learner-centred problem-solving practical activities, researching and investigation into real-life design applications and art practice.

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

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

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

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

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

Learners at this level should be encouraged to research and develop a personal response to their stimuli/theme/design brief. During this process, learners can make use of library books, art and design journals, online resources and other forms of imagery where appropriate.

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

Learners are expected to develop broad generic skills as an integral part of their learning experience. The *Unit Specification* lists the skills for learning, skills for life and skills for work that learners should develop through this Course. These are based on SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work* and must be built into the Unit where there are appropriate opportunities. The level of these skills will be appropriate to the level of the Unit.

The table below highlights some opportunities to develop these skills during this Course.

3 Health and wellbeing	
3.1 Personal learning	<ul style="list-style-type: none"> ◆ Identifying areas for improvement and next steps for learning ◆ Investigating, researching, producing, analysing, evaluating
5 Thinking skills	
5.2 Understanding 5.3 Applying	<ul style="list-style-type: none"> ◆ Understanding and analysing how others develop their ideas and work ◆ Understanding how materials, techniques, composition and/or technology can be used expressively for visual impact and to communicate design ideas ◆ Applying knowledge and understanding when developing expressive art work and design ideas,
5.5 Creating	<ul style="list-style-type: none"> ◆ Developing creative ideas and solutions to problems in art and design work

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

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

It should be noted however, that the drive for skills development should not constitute a barrier for learners. It should instead open up greater opportunities for personalisation and choice.

Approaches to assessment

The publication [Building the Curriculum 5](#) sets out a framework for assessment which offers guidance on approaches to recognising achievement, profiling and reporting. [Research](#) in assessment suggests that learners learn best, and attainment improves, when learners:

- ◆ understand clearly what they are trying to learn, and what is expected of them

When Units are being completed as part of the Course, assessment should enable learners to develop skills, knowledge and understanding required for successful completion of the Course assessment.

- ◆ are given feedback about the quality of their work, and what they can do to make it better

Feedback is central to learning and assessment. Teachers/lecturers should give learners accurate and regular feedback about their learning and ensure that they are actively involved in the assessment process. More specifically, teachers/lecturers should:

- ◆ clarify their expectations of their learners and offer them high-quality, timely information about their progress
- ◆ encourage the use of self-assessment and the dialogue between themselves and the learners and between the learners themselves
- ◆ ensure that their feedback enhances learners' motivation and self-esteem and helps to improve both their own and their learners' performance

- ◆ are given advice about how to go about making improvements
- ◆ are fully involved in deciding what needs to be done next, and who can give them help if they need it

Assessment should also:

- ◆ cover subject content at the appropriate level without bias or stereotyping
- ◆ where appropriate, provide a balance of assessment methods and encourage alternative approaches taking account of any specific needs of their learners

Assessment methods should offer all learners an equal opportunity to demonstrate their achievement. This should be reflected in the language used, the use of different assessment presentation methods and the use of appropriate and unbiased illustrative materials which reflect an inclusive view.

A variety of approaches can be used for assessment in this Course. Some examples are provided in the section below. These are general illustrative examples covering the main forms of assessment applicable to this Course.

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

It is recommended that teacher/lecturers involve learners in the identification of assessment opportunities and build in opportunities for feedback on progress. This will ensure that learners are clear about what is expected of them. Interviews with learners on a one to one basis could help teachers/lecturers ensure that learners understand and are working through the creative process and are supported to recognise the development of their art and design skills and individual creativity.

In general, teaching strategies at this level should allow learners to:

- ◆ learn progressively more independently
- ◆ work co-operatively and assume shared responsibility for managing and directing their own learning
- ◆ work creatively in a well-ordered manner and relaxed atmosphere
- ◆ prioritise tasks and produce work within deadlines
- ◆ acquire, extend and apply knowledge, understanding and skills in specific art and design contexts
- ◆ create and present investigative work, development ideas and art and design work with skill and assurance
- ◆ be involved in self- and peer-assessment, developing their critical thinking and aesthetic awareness
- ◆ be motivated and personally challenged during creative tasks and activities
- ◆ adopt a positive attitude to, and take pride in, their work
- ◆ make links with their existing knowledge and experience of art and design to other areas of the curriculum

Preparation for Course assessment

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

In National 5, the added value will focus on:

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

Each Course has additional time which may be used at the discretion of the teacher or lecturer to enable learners to prepare for Course assessment. This time may be used near the start of the Course and at various points throughout the Course for consolidation and support. It may also be used for preparation for Unit assessment, and towards the end of the Course, for further integration, revision and preparation and/or gathering evidence for Course assessment.

The National 5 Art and Design Course assessment has two Components: a portfolio and a question paper.

The portfolio will require learners to present a portfolio of art and design work which shows the creative starting point and the further development and creative realisation of a single line of expressive enquiry and a single line of design enquiry.

Learners will select **one** expressive art and **one** design development idea from their previous work and will use these ideas as the creative starting point for developing their ideas. They will demonstrate their ability to respond creatively to their expressive theme/stimuli and their design brief.

This work will be used as a basis for producing the final piece of expressive art work and the design solution. Learners will then evaluate their final piece of expressive art work and their design solution.

The question paper adds value by requiring integration and application of knowledge and skills from across the Units. The question paper allows learners to demonstrate their knowledge and understanding of art and design practice in an extended response format. Learners will demonstrate their knowledge and understanding of the work of artists and designers with explicit reference to their use of visual/design elements, expressing justified personal opinions about the work.

The question paper will assess learners':

- ◆ critical thinking and analysis skills when personally responding to images and comparing artists'/designers' approaches with explicit reference to their use of specific visual/design elements
- ◆ ability to reflect, critically analyse and evaluate how artists and designers have used materials, techniques and/or technology for visual impact and creative and/or functional effect

- ◆ ability to express supported opinions and their knowledge and understanding of art and design issues and practice

When planning and constructing teaching and learning experiences for the Units, centres should consider how any approaches and methods can be used to best advantage to help prepare learners for Course assessment.

Work for the portfolio may be started at any appropriate time during the Course. However, learners should be given sufficient time to develop the necessary practical skills, knowledge and understanding required before selecting and compiling any assessment evidence.

Detailed information can be obtained in the *Course Assessment Specification*.

Combining assessment across Units

Where Units are delivered as part of a Course, it is important to ensure that Units prepare learners for Course assessment in terms of the skills, knowledge and understanding which they help develop.

Approaches to the delivery of Units as part of a Course may differ from approaches to delivering the same Unit when it is being delivered on a free-standing basis. Where Units are delivered on a free-standing basis, teachers/lecturers will have more flexibility to develop approaches to delivering and assessing the Units as these will not need to be related to Course assessment.

If Units are being delivered as part of a Course, teachers/lecturers should consider using an integrated approach to teaching and assessment.

Integrating assessment minimises repetition, allows more time for learning across the Course as a whole and allows centres to manage the assessment process more efficiently. Using an integrated approach to assessment will also:

- ◆ enrich the assessment process for the learner and the assessor by bringing together elements of different Units
- ◆ make more sense to the learner and avoid over-assessment and/or duplication of assessment
- ◆ allow for evidence for particular Units to be drawn from a range of activities
- ◆ provide a rigorous approach to the assessment process

Approaches to the assessment of individual Units are given in the *Unit Support Notes*.

Equality and inclusion

Art and Design is a practical and visual subject. Although this may have implications for physically disabled learners or those with a visual impairment, the Course design allows centres to take any issues into account and to consider the impact on learners when planning and agreeing the scope of art and design contexts for their work.

When negotiating and agreeing suitable learning contexts and approaches for generating assessment evidence, teachers/lecturers should take account of any equality and inclusion issues which could create difficulties for their learners. Examples of approaches are provided in the *Unit Support Notes* for this qualification.

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

- ◆ considering adapting the scale and use of materials for practical work
- ◆ magnifying images and examples of artists' and designers' work
- ◆ choosing art and design materials and techniques with care may also help offset difficulties where learners have difficulties with fine motor control

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

Teachers/lecturers should also consider the diverse range of their learners and consider the suitability of any images of art and design work that will be used in the classroom.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa/14977.html.

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled candidates and/or those with additional support needs) — various publications are available on SQA's website at: www.sqa.org.uk/sqa/14977.html.
- ◆ [*Building the Curriculum 4: Skills for learning, skills for life and skills for work*](#)
- ◆ [*Building the Curriculum 5: A framework for assessment*](#)
- ◆ [*Course Specifications*](#)
- ◆ [*Design Principles for National Courses*](#)
- ◆ [*Guide to Assessment \(June 2008\)*](#)
- ◆ [*Overview of Qualification Reports*](#)
- ◆ Principles and practice papers for curriculum areas
- ◆ [*SCQF Handbook: User Guide*](#) (published 2009) and SCQF level descriptors (to be reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
- ◆ [*SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*](#)
- ◆ [*Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool*](#)

Administrative information

Published: August 2013 (version 1.1)

Superclass: to be advised

History of changes to Course Support Notes

Course details	Version	Description of change	Authorised by	Date
	1.1	Clarification of wording — mandatory skills, knowledge and understanding and preparation for Course assessment sections. References to NAR removed (pg. 12)	Qualifications Development Manager	August 2013

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Note: You are advised to check SQA's website (www.sqa.org.uk) to ensure you are using the most up-to-date version.

Unit Support Notes — Art and Design: Design Activity (National 5)



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Introduction

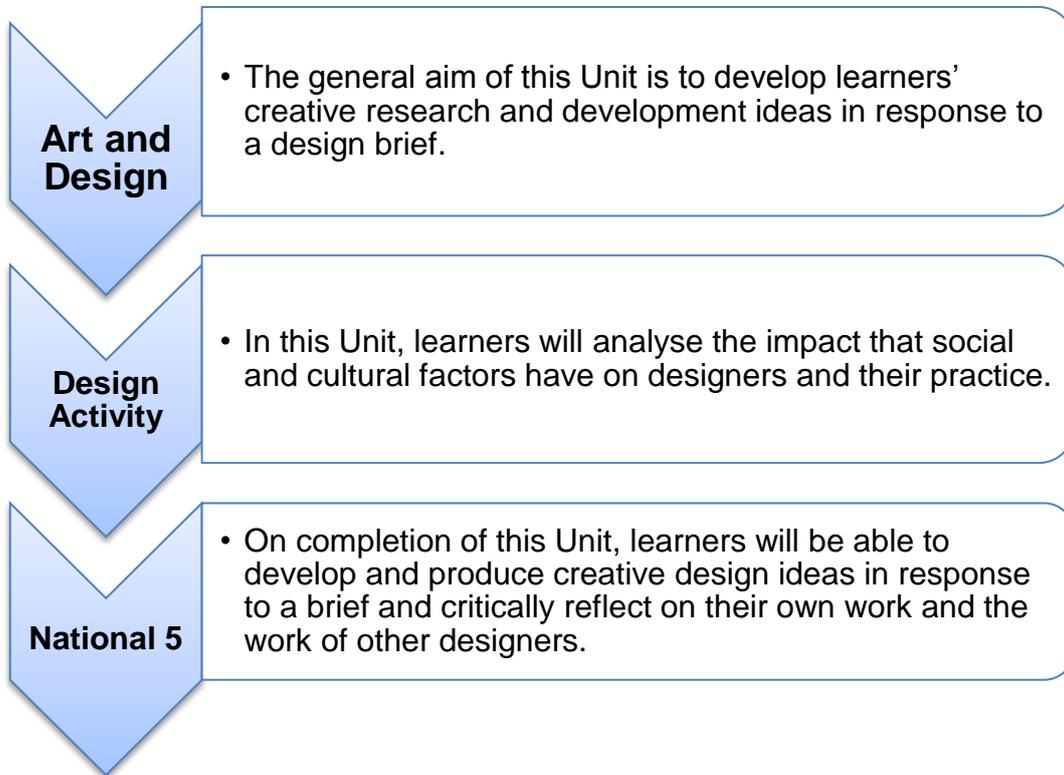
These support notes provide advice and guidance to support the delivery of the *Art and Design: Design Activity* (National 5) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

- ◆ the Art and Design: Design Activity (National 5) *Unit Specification*
- ◆ the Art and Design (National 5) *Course Specification*
- ◆ the Art and Design (National 5) *Course Assessment Specification*
- ◆ the Art and Design (National 5) *Course Support Notes*
- ◆ appropriate assessment support materials

If the *Unit Support Notes* have been developed for a Unit which is not part of a Course, then it is only necessary to read them in conjunction with the *Unit Specification*.

General guidance on the Unit

Aims



The Unit can be delivered:

- ◆ as a free-standing Unit
- ◆ as a component of the National 5 Art and Design Course

Progression into this Unit

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

- ◆ National 4 Art and Design Course or relevant component Units
- ◆ National 4 Design and Manufacture Course or relevant component Units
- ◆ National 4 Graphic Communication Course or relevant component Units

Skills, knowledge and understanding covered in this Unit

Additional information about skills, knowledge and understanding is given in the National 5 Art and Design *Course Support Notes*.

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

In this Unit learners will:



If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

The following advice, guidance and suggestions may be helpful when planning teaching and learning experiences for centres delivering this Unit on a free-standing basis.

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

For example, by:

- ◆ discussing their ideas and approaches
- ◆ investigating the requirements and constraints

<ul style="list-style-type: none"> ◆ analysing the relevant design issues of for example, function, target market, fitness for purpose, style ◆ recording their ideas using a combination of visual and annotated comments in a sketchbook
<p>Producing a variety of relevant investigative and market research for a design activity.</p>
<p>At this level, learners should be gathering relevant market research for their chosen design area.</p> <p>For example, collecting photo cuttings and images of existing professional design work relevant to the chosen design area, using technology to find images, references and information.</p> <p>Learners are expected to make drawings and sketches of the theme or idea and record and annotate comments.</p>
<p>Using a variety of design materials, techniques and/or technology for creative effect.</p> <p>Developing and refining experimental ideas design work in 2D and/or 3D formats taking account of the design brief requirements.</p>
<p>At this level, the development of ideas could be supported through:</p> <ul style="list-style-type: none"> ◆ annotation in sketchbooks ◆ discussion ◆ open-ended questions ◆ supported one-to-one discussion or group critiques <p>Learners should explore the creative potential of, and show ability in, using design materials, techniques and/or technology to demonstrate design ideas.</p> <p>For example, experimenting with technology to manipulate and test a layout design for visual communication, or using printmaking techniques to create a half-drop block pattern repeat for 2D textile design or using recycled materials/paper engineering in a piece of jewellery design or body adornment and combining these into 3D forms inspired by architectural forms.</p> <p>At this level, learners are expected to be able to reflect on their own work and ideas and to identify how to further improve or refine them.</p>
<p>Analysing the impact of social and cultural influences on designers and their work.</p>
<p>At this level, learners should be able to show knowledge and understanding of how external factors influence designers' practice. Learners will be expected to describe the impact of historical/social factors such as the influence of the development of travel or photography, or the development of technology and materials which impact on the style and production methods used by designers.</p>
<p>Analysing how a range of materials, techniques and/or technology are used by designers for visual impact and creative effect.</p>

At this level, learners will use critical thinking skills to identify and describe the creative impact of materials, techniques and/or technology as used by practising designers. Learners will be expected to understand the design issues and use a range of specific design terms and vocabulary.

Using design-based problem solving, planning and evaluation skills within the creative process.

At this level, learners will be involved in planning and organising their work throughout the research and development stages. Learners are expected to develop of problem solving through the creative process of on-going reviewing, refining, self-reflection and evaluation of their work.

Progression from this Unit

Progression opportunities for learners will vary. They may include further study in a related subject area at the same SQCF level, providing greater breadth to the learner's achievements. Alternatively they could include progression onto the same Course at a higher SCQF level. On completion of this Unit, learners could consider moving on to:

- ◆ other Art and Design Units at SCQF level 5
- ◆ Art and Design: Design Activity (Higher)
- ◆ National Progression Award (NPA) Art and Design Digital Media (SCQF level 5)

Approaches to learning and teaching

Teachers and lecturers should keep abreast of developments in this subject area to ensure that any approaches to delivery and assessment that they are using reflect recommended current practice.

At this level, learning and teaching should be developed in a practical context, which is as far as possible challenging, exciting and enjoyable. Teachers should take into account the individual needs of the learners when managing the Unit.

More guidance and advice on delivery and sequencing of Unit delivery can be found in the appropriate sections of the National 4 Art and Design *Course Support Notes*.

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

Some approaches to learning and teaching are given below but are suggestions only. Teachers and lecturers are encouraged to develop and plan their own strategies appropriate to the needs and strengths of learners in their centres.

- ◆ personal investigation and research
- ◆ audio/visual presentations
- ◆ external visits/field trips
- ◆ guest speakers
- ◆ demonstration of practical tasks
- ◆ active learning
- ◆ co-operative and collaborative learning
- ◆ peer education
- ◆ use of technology
- ◆ project-based

The development of a learner's creative skill at this level can be supported through the use of guided reflection questions. Questions can be used to help teachers/lecturers gauge the level of learners' understanding and awareness of the subject and to help them consider their creative options and choices.

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

Why did you choose these particular examples of design work as a starting point for your design activity?

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

Centres should ensure planning is an integral part of the development of all skills and learners should be made aware of the success criteria required to achieve the Outcomes/Unit and be involved in the process where appropriate.

Developing analytical and cultural understanding

To ensure that learners make connections in their learning, an integrated approach to delivering the Unit Outcomes is recommended.

Where practicable, teachers/lecturers should encourage learners to investigate and consider a wide variety of contemporary and historical design work.

When planning teaching and learning experiences, a useful starting point could be to introduce learners to a variety of contemporary design work produced within the last 25 years. This process could include looking at design from other cultures and movements. Learners could also be encouraged to look at emerging and interdisciplinary design practice and work.

To make this process manageable for centres and learners, small group work approaches could be used, with individuals/groups gathering investigative research and presenting this information back to the teacher/lecturer and class group.

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

Many practising designers work across disciplines in creative and imaginative ways. Teachers/lecturers should encourage learners to examine and consider any shared similarities and approaches used by designers. These could, for example, relate to how they have interpreted or used a common theme as a starting point for their work, or be related to the shared focus on visual elements in their work.

Communicating ideas, thoughts and feelings in your design work

Communicating ideas in design work involves experimenting with techniques and trying out possible approaches as well as suitable materials. This can be through, for example, making samples or mock-ups, a range of trials, layouts or rough drafts.

A variety of design stimuli could be used to inspire learners. This could include producing creative ideas in response to a design brief theme, such as:

- ◆ sea creatures — architecture and interior design
- ◆ musicals — visual communication
- ◆ floral fantasy — jewellery/textile designs
- ◆ Japanese designers — fashion design
- ◆ handbags and glad rags
- ◆ the human body
- ◆ emotive words/phrases — hunger, elation
- ◆ issues-based material, for example world issues such as water aid programmes, population growth

- ◆ lettering styles and design formats/forms — for example, packaging designs
- ◆ interdisciplinary design contexts, for example fashion and textile technology and art and design — fashion design activities
- ◆ design of other cultures — for example Celtic art

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

Design ideas and investigative research should be relevant to the requirements of the brief and should be based on contextual and other stimuli. This approach can help learners develop their creativity and analytical thinking skills and their understanding of designers and their work.

An agreed design brief will be the starting point for this problem solving process. The design brief should include some scope and opportunities for personalisation and choice to meet the needs and interests of individual learners. The area of study and the scope/ creative stimuli for the design activity should be discussed and agreed with each individual learner before starting their work.

For manageability, a generic brief could be used which incorporates a number of areas which can be personalised to suit the needs and interests/skills of individual learners. Challenge can be progressive at levels in a number of ways such as keeping the area of design within what is familiar to the learners but by increasing the rigour of the design brief and including some unfamiliar issues or contexts into the mix.

Where learners want to develop work in an unfamiliar area of design, teachers/lecturers should ensure that learners have the appropriate skills sets to manage these transitions effectively before agreeing the design brief.

Once learners have agreed a design area and stimuli for the design activity, they could start producing and collecting investigative research material to inspire their future work. This provides the opportunity for teachers/lecturers to help learners reflect on their chosen research and images and identify the things that attracted them to choose these for inspiration. This research should include a selection of relevant market research relating to their chosen design area.

Learners should be encouraged to annotate their market research, developing ideas and design work to show their development of their thoughts and ideas. This should evidence their understanding of how others have used materials, techniques and/or technology in their work for creative impact.

An alternative approach to annotating design work is to use one-to-one discussion with the teacher/lecturer or blogs to document these insights on a regular basis while learners are developing their ideas and design work.

Developing your ideas

This phase is about creative experimentation. All activities and creative choices should be informed by knowledge of how materials and techniques have been used creatively by other designers or can be used for visual impact by the learners themselves, drawing on their own skills and creative talents. Learners should always be aware of and take account of the requirements of their selected design area when developing their ideas.

At this level there should be evidence of sustained review and some refinement of the work and ideas. Teachers/lecturers could use structured discussions to

help learners critically reflect on their work and to identify how their ideas and own design practice could be improved or further refined.

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

There are two Outcomes in this Unit. It would be helpful and support effective learning if the two Outcomes were delivered in an integrated way. This would encourage learners to use their knowledge of designers and their practice to inform the development of their own creative design work.

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

Guidance on the development of skills for life, skills for learning and skills for work is to be found in the Art and Design *Course Support Notes*.

Approaches to assessment and gathering evidence

Assessors should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence and the conditions and contexts in which they are used.

Approaches to the assessment of Units when they form part of a Course may differ from approaches to assessing the same Unit when it is not being delivered as part of a Course. Where Units are delivered on a free-standing basis, teachers/lecturers will have more flexibility to develop approaches to delivering and assessing the Units which are not related to Course assessment.

Assessments must be valid, reliable and fit for purpose for the subject and level, and should fit in with learning and teaching approaches. Teachers and lecturers should also use inclusive approaches to assessment, taking account of the specific needs of their learners.

Assessment approaches and associated tasks used by centres should:

- ◆ cover subject content at the appropriate level without bias or stereotyping
- ◆ use content, resources and assessment materials that recognise the achievements and contributions of different groups
- ◆ where appropriate, provide a balance of assessment methods and permit alternative approaches

In this Unit, learners will be required to provide evidence of:

- ◆ understanding and analysis of designers' work and the influences on their design practice
- ◆ using design vocabulary to describe their own work and the work of other designers
- ◆ investigative and market research related to their design area
- ◆ creative development and refining of their design ideas, taking account of the requirements of the brief and design area

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

Evidence may be presented for individual outcomes or it may be gathered for the Unit as a whole through combining assessment holistically in one single activity. If the latter approach is used, it must be clear how the evidence covers each Outcome.

A continuous assessment approach is recommended. At this level it would also be beneficial to break down the assessment of Outcome 2 into discrete but related stages to help learners plan their work effectively. The given design brief could include interim deadlines for each stage of the activity to help learners plan and manage their time effectively.

In day to day teaching and learning there may be opportunities in the delivery of the Units in a Course to observe learners providing evidence which satisfies completely or partially, a Unit or Units. This is naturally occurring evidence and this evidence can be recorded as evidence using an observation checklist.

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

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

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

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

If working collaboratively to gather research material, it is important to help learners identify and choose specific design elements that they will use when developing their own individual work and ideas. Teachers/lecturers could use informal discussion to help learners consider their research and reflect on their design work and ideas.

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

Where work being presented for Unit assessment has been produced outside the classroom setting, teachers/lecturers must ensure that the work presented has been produced by the individual learner. This process is known as authentication. Evidence can be authenticated in a range of ways. The SQA Guide to Assessment provides additional guidance on assessment and authentication.

Equality and inclusion

Art and Design is a practical and visual subject. Although this may have implications for physically disabled learners or those with a visual impairment, the Course design allows centres to take any issues into account and to consider the impact on learners when planning and agreeing the scope of art and design contexts for their work.

When negotiating and agreeing suitable learning contexts and approaches for generating assessment evidence, teachers/lecturers should take account of any equality and inclusion issues which could create difficulties for their learners.

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

- ◆ considering adapting the scale and use of materials for practical work
- ◆ magnifying images and examples of artists' and designers' work
- ◆ choosing art and design materials and techniques with care may also help offset difficulties where learners have difficulties with fine motor control

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

Teachers/lecturers should also consider the diverse range of their learners and consider the suitability of any images of art and design work that will be used in the classroom.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa/14977.html.

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled candidates and/or those with additional support needs) — various publications on SQA's website: <http://www.sqa.org.uk/sqa/14976.html>
- ◆ [*Building the Curriculum 4: Skills for learning, skills for life and skills for work*](#)
- ◆ [*Building the Curriculum 5: A framework for assessment*](#)
- ◆ [*Course Specifications*](#)
- ◆ [*Design Principles for National Courses*](#)
- ◆ [*Guide to Assessment \(June 2008\)*](#)
- ◆ [*Overview of Qualification Reports*](#)
- ◆ Overview of Qualification Reports
- ◆ Principles and practice papers for curriculum areas
- ◆ Research Report 4 — Less is More: Good Practice in Reducing Assessment Time
- ◆ Coursework Authenticity — a Guide for Teachers and Lecturers
- ◆ [*SCQF Handbook: User Guide \(published 2009\)*](#) and SCQF level descriptors (to be reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
- ◆ SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work
- ◆ Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool
- ◆ Template and Guidance for Unit Assessment Exemplification
- ◆ SQA Guidelines on e-assessment for Schools
- ◆ SQA Guidelines on Online Assessment for Further Education
- ◆ SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Administrative information

Published: August 2013 (version 1.1)

Superclass: JC

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date
	1.1	Clarification of wording — skills, knowledge and understanding descriptions. References to NAR removed (pages 29 and 30)	Qualifications Development Manager	August 2013

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Unit Support Notes — Art and Design: Expressive Activity (National 5)



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Please refer to the note of changes at the end of this document for details of changes from previous version (where applicable).

Introduction

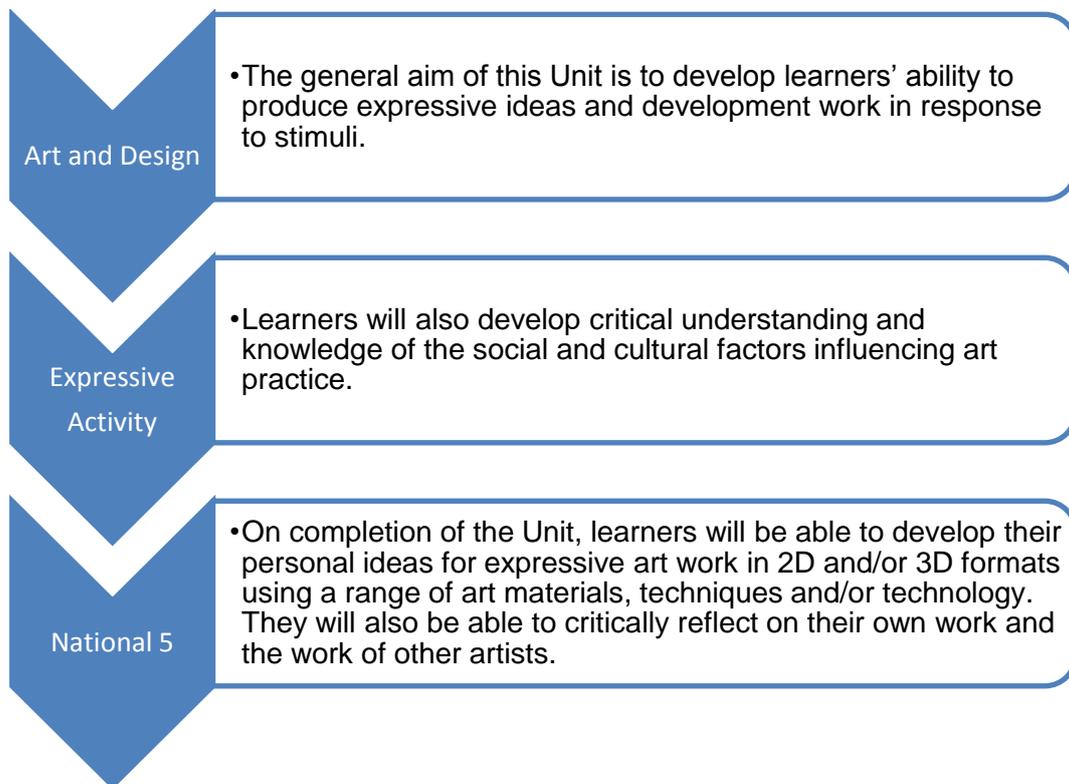
These support notes provide advice and guidance to support the delivery of the *Art and Design: Expressive* (National 5) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

- ◆ the Art and Design: Expressive Activity (National 5) *Unit Specification*
- ◆ the National 5 Art and Design *Course Specification*
- ◆ the National 5 Art and Design *Course Assessment Specification*
- ◆ the National 5 Art and Design *Course Support Notes*
- ◆ appropriate assessment support materials

If the *Unit Support Notes* have been developed for a Unit which is not part of a Course, then it is only necessary to read them in conjunction with the *Unit Specification*.

General guidance on the Unit

Aims



The Unit can be delivered:

- ◆ as a free-standing Unit
- ◆ as a component of the National 5 Art and Design Course

Progression into this Unit

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

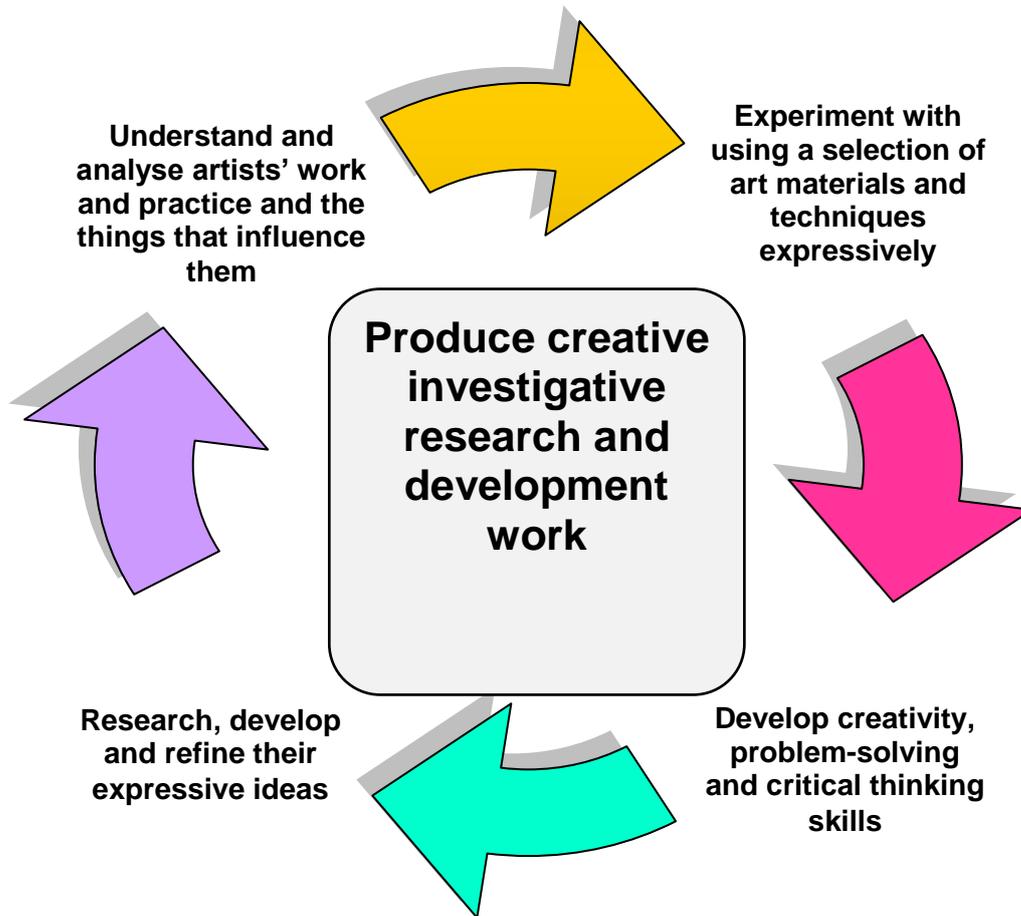
- ◆ National 4 Art and Design Course or relevant component Units
- ◆ National 4 Design and Manufacture Course or relevant component Units
- ◆ National 4 Graphic Communication Course or relevant component Units

Skills, knowledge and understanding covered in this Unit

Additional information about skills, knowledge and understanding is given in the Course Support Notes.

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

To successfully complete this Unit, learners will:



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

Responding to visual stimuli.
Producing analytical drawings, studies and investigative research for an expressive activity.
At this level, analytical drawings and studies are expected to show understanding of the qualities of the subject matter, with learners demonstrating some control in their handling of their chosen materials and techniques.
Learners could collect images, photographs relevant to the agreed theme or context.
Using visual elements expressively, showing clear understanding of their selected subject matter.
Learners could produce drawings and studies to show visual analysis and investigation of their selected subject matter. The characteristics of the subject matter should be described through, for example, the use of line, tone, texture, shape.

Using a selection of art materials, techniques and/or technology expressively.

Developing and refining a range of creative experimental ideas for art work in 2D and/or 3D formats.

Learners could explore the creative potential and show ability in using combinations of art materials and techniques to creatively demonstrate aspects of the subject matter.

Learners are expected to be able to reflect on their own work and ideas and to identify how to further improve or refine it.

At this level, the development of critical thinking skills should be evident through for example:

- ◆ annotation in sketchbooks
- ◆ open-ended questions
- ◆ supported one-to-one discussion or group critiques

The developing and refining of ideas could be explained by for example:

- ◆ a series of compositional ideas
- ◆ change of perspective or viewpoint
- ◆ use of different colour or technique
- ◆ a change of scale

Analysing the influence of social and cultural factors on art practice.

Learners should be able to show knowledge and understanding of how external factors influence artists' practice. Learners will be expected to critically analyse the impact of historical/social factors such as the influence of Art Deco style, the patronage of the church, the development of new technology.

Analysing how artists use a range of materials, techniques and/or technology in their work for visual impact and creative effect.

At this level, learners will use critical thinking skills to identify and analyse the creative impact of materials, techniques and/or technology as used by practising artists and designers. Learners will be expected to understand and use a range of specific art and design terms and vocabulary.

Using problem solving, planning and evaluation skills when developing ideas for expressive art work.

At this level, learners will be involved in planning and organising their work throughout the research and development stages. Learners are expected to develop aspects of problem solving through the creative process of on-going reviewing, refining, reflection and evaluation of their work.

Progression from this Unit

Progression opportunities for learners will vary. They may include further study in a related subject area at the same SQCF level, providing greater breadth to the learner's achievements. Alternatively they could include progression onto the same Course at a higher SCQF level.

On completion of this Unit, learners could consider moving on to:

- ◆ other Art and Design Units at SQCF level 5 or SCQF level 6
- ◆ other Art and Design and related SQA qualifications at the same or next SCQF level, for example National Certificate in Art and Design (SCQF level 6)

Approaches to learning and teaching

More guidance and advice on delivery and sequencing of Unit delivery can be found in the appropriate sections of the Art and Design *Course Support Notes*.

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

Some approaches to learning and teaching are given below but are suggestions only. Teachers and lecturers are encouraged to develop and plan their own strategies appropriate to the needs and strengths of learners in their centres.

- ◆ personal investigation and research
- ◆ audio/visual presentations
- ◆ external visits/field trips
- ◆ guest speakers
- ◆ demonstration of practical tasks
- ◆ active learning
- ◆ co-operative and collaborative learning
- ◆ peer education
- ◆ use of technology
- ◆ project-based

The development of a learner's creative skill at this level can be supported through the use of guided reflection questions. Questions can be used to help teachers/lecturers gauge the level of learners' understanding and awareness of the subject and to help them consider their creative options and choices.

The development of a learner's creative skill at this level can be supported through the use of guided reflection questions. Questions can be used to help teachers/lecturers gauge the level of learners' understanding and awareness of the subject and to help them consider their creative options and choices.

Examples of possible questions at this level could include:

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

How did you use your drawings and studies to develop your compositions and art work?

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

Centres should ensure planning is an integral part of the development of all skills and learners should be made aware of the success criteria required to achieve the outcomes/unit and be involved in the process where appropriate

Developing analytical and cultural understanding

To ensure that learners make connections in their learning, an integrated approach to delivering the Unit Outcomes is recommended.

Where practicable, teachers/lecturers should encourage learners to investigate and consider a wide variety and range of examples of expressive work.

This process should include considering examples of contemporary art work, produced within the last 25 years, and historical work. This would ideally include looking at art from other cultures and art movements. Learners could also be encouraged to look at emerging art forms including installations and site-specific public and community art work.

To make this process manageable for teachers/lecturers and learners, small group work approaches could be used, with individuals/groups gathering investigative research and presenting this information back to the class group.

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

Communicating ideas, thoughts and feelings in your art work

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

- ◆ using colour and/or or colour discords to create or suggest mood or atmosphere in self portraits
- ◆ using shape and line and expressive mark making techniques in paintings of landscapes and the built environment or when producing sculptural forms
- ◆ using shape and perspective in ways which help communicate your feelings and which encourage and challenge the viewer to look at familiar things and objects in new ways
- ◆ dream time
- ◆ altered images

Stimuli for the expressive activity could be gathered from a number of sources. Other things that could be used to inspire the expressive art activity could include, among others:

- ◆ unusual views of familiar subjects — figure composition, the built environment, landscapes and still life
- ◆ issues-based material, for example, poverty and deprivation
- ◆ street life
- ◆ the art of different cultures and art movements

Learners could also be encouraged to use social or political aspects as contextual source material when developing their work. This type of approach

could be used to help learners to identify and refine abstract ideas and to find visual and expressive ways of conveying these in their expressive work.

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

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

Teachers/lecturers and learners at this level should negotiate and agree a suitable expressive context for their work. They should also provide guidance to learners on selecting appropriate stimuli for the expressive art activity.

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

- ◆ using a familiar expressive context, such as portraiture or still life, but increasing the creative demands of the activity by encouraging learners to use more complex techniques or unfamiliar materials to communicate their ideas
- ◆ producing work in a less familiar expressive context. This could build on prior learning and experience of producing expressive art work in either 2D and/or 3D formats

During this part of the creative process, learners should be encouraged to collect objects and materials, to collect and produce examples of images in the form of drawings, studies or photographs, and to record their notes and observations about the activity. This work could be readily produced in sketchbook or worksheet format.

Developing and recording your ideas

Activities and creative choices should be informed by knowledge of how art materials and techniques have been used by other artists in their work or can be used for visual impact by the individual learner.

At this level, learners are likely to be increasingly experimental, demonstrating a wide range of mark making skills when working with art materials and techniques. Their development of ideas at this level will be more considered and will show a secure understanding and some confident use of compositional techniques/spatial form and the visual elements.

During the development process, teachers/lecturers should informally discuss the developing work and ideas with the learners. This process of reflecting on their own work can be useful to help learners reinforce their thinking skills and decision making.

At this level, there should be evidence of some sustained review and refining of their expressive work and ideas. Learners are expected to be able to use basic art materials and techniques with confidence and assurance in expressive and imaginative ways to communicate their thoughts, feelings and ideas.

To help learners make the transition to more independent learning approach teachers/lecturers could use structured informal discussions to help learners identify how ideas could be improved and further refined. At this level, group

critiques and/or peer reviewing of their drawings, studies and expressive development ideas could provide a useful focus for extending learning about art, while providing learners with a variety of alternative ways to refine their work and ideas.

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

Guidance on the development of skills for life, skills for learning and skills for work is to be found in the Art and Design *Course Support Notes*.

Approaches to assessment and gathering evidence

Assessors should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence and the conditions and contexts in which they are used.

Approaches to the assessment of Units when they form part of a Course may differ from approaches to assessing the same Unit when it is not being delivered as part of a Course. Where Units are delivered on a free-standing basis, teachers/lecturers will have more flexibility to develop approaches to delivering and assessing the Units which are not related to Course assessment.

Assessments must be valid, reliable and fit for purpose for the subject and level, and should fit in with learning and teaching approaches. Teachers and lecturers should also use inclusive approaches to assessment, taking account of the specific needs of their learners.

In this Unit, Evidence Requirements are as follows:

- ◆ describing and analysing artists' work and practice using descriptive art vocabulary
- ◆ producing expressive drawings, studies and investigative research showing understanding of the subject matter
- ◆ using a variety of art materials, techniques and/or technology creatively for expressive effect in their work
- ◆ creative development of compositional ideas and art work in response to stimuli
- ◆ using problem solving and evaluation skills

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

Learners can evidence their understanding of artists' work and the influences on art practice in a variety of ways. This could be, for example, through:

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

Practical evidence could be presented on worksheets or alternatively development ideas and investigative research could be contained in a sketchbook.

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

The list below provides general illustrative examples which cover the main forms of assessment applicable to learning in this Unit.

Observation — recording evidence of naturally occurring skills, for example, problem solving when working with and using art media. This evidence can be recorded as evidence using an observation checklist.

Product evaluation of expressive investigative drawings and studies and development work.

Questioning could be in oral and/or written form Evidence of this understanding could also be visible in logbooks/blogs or through annotated commentary in learners' sketchbook work.

Personal interviews with learners on a one-to-one basis can help teachers/lecturers ensure that learners are developing their skills and thinking in effective ways.

These examples of approaches to teaching, learning and assessment could be differentiated in order to support learners.

Where work being presented for Unit assessment has been produced outside the classroom setting, teachers/lecturers must ensure that the work presented has been produced by the individual learner. This process is known as authentication.

Evidence can be authenticated in a range of ways. In this Unit the recommended approaches include:

- ◆ using personal interviews with learners during which the teacher or lecturer can ask additional questions about completed work
- ◆ ensuring that learners are clear about acknowledging sources
- ◆ using checklists to record the discussions with learners

Combining assessment within Units

Evidence may be presented for individual Outcomes or it may be gathered for the Unit as a whole through combining assessment holistically in one single activity. If the latter approach is used, it must be clear how the evidence covers each Outcome.

Equality and inclusion

Art and Design is a practical and visual subject. Although this may have implications for physically disabled learners or those with a visual impairment, the Course design allows centres to take any issues into account and to consider the impact on learners when planning and agreeing the scope of art and design contexts for their work.

When negotiating and agreeing suitable learning contexts and approaches for generating assessment evidence, teachers/lecturers should take account of any equality and inclusion issues which could create difficulties for their learners. The selection of particular activities may also support disabled learners, these could include:

- ◆ considering adapting the scale and use of materials for practical work
- ◆ magnifying images and examples of artists' and designers' work
- ◆ choosing art and design materials and techniques with care may also help offset difficulties where learners have difficulties with fine motor control

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

Teachers/lecturers should also consider the diverse range of their learners and consider the suitability of any images of art and design work that will be used in the classroom

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa/14977.html.

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled candidates and/or those with additional support needs) — various publications on SQA's website: <http://www.sqa.org.uk/sqa/14976.html>
- ◆ [*Building the Curriculum 4: Skills for learning, skills for life and skills for work*](#)
- ◆ [*Building the Curriculum 5: A framework for assessment*](#)
- ◆ [*Course Specifications*](#)
- ◆ [*Design Principles for National Courses*](#)
- ◆ [*Guide to Assessment \(June 2008\)*](#)
- ◆ [*Overview of Qualification Reports*](#)
- ◆ Principles and practice papers for curriculum areas
- ◆ Research Report 4 — Less is More: Good Practice in Reducing Assessment Time
- ◆ Coursework Authenticity — a Guide for Teachers and Lecturers
- ◆ [*SCQF Handbook: User Guide \(published 2009\)*](#) and SCQF level descriptors (to be reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
- ◆ SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work
- ◆ Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool
- ◆ SQA Guidelines on e-assessment for Schools
- ◆ SQA Guidelines on Online Assessment for Further Education
- ◆ SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Administrative information

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Superclass: JA

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date
	1.1	Clarification of wording — Unit aims, skills, knowledge and understanding and Unit Evidence Requirements descriptions. References to NAR removed (pages 44 and 45)	Qualifications Development Manager	August 2013

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