AH National Qualifications

Art and Design (Design)
Portfolio
General assessment information

This pack contains general assessment information for centres preparing candidates for the portfolio Component of Advanced Higher Art and Design (Design) Course assessment.

It must be read in conjunction with the specific assessment task(s) for this Component of Course assessment which may only be downloaded from SQA's designated secure website by authorised personnel.

Contents

Introduction

This is the general assessment information for the Advanced Higher Art and Design (Design) portfolio.

This portfolio is worth 100 marks. This is 100% of the overall marks for the Course assessment. The Course will be graded A–D.

The Course assessment has no other Components.

This document describes the general requirements for the assessment of the portfolio Component for this Course. It gives general information and instructions for assessors.

It must be read in conjunction with the assessment task for this Component of Course assessment.

Equality and inclusion

This Course assessment has been designed to ensure that there are no unnecessary barriers to assessment. Assessments have been designed to promote equal opportunities while maintaining the integrity of the qualification.

For guidance on assessment arrangements for disabled candidates and/or those with additional support needs, please follow the link to the Assessment Arrangements web page: www.sqa.org.uk/sqa/14977.html

Guidance on inclusive approaches to delivery and assessment in this Course is provided in the *Course/Unit Support Notes*.

What this assessment covers

This assessment contributes 100% of the total marks for the Course.

The assessment will assess the skills, knowledge and understanding specified for the portfolio in the *Course Assessment Specification*. These are:

♦ the ability of candidates to identify the creative development potential in their work
♦ assured and skilled use of a variety of design materials, techniques and/or technology
♦ applied understanding of function and aesthetics informed by in-depth investigation and analysis of design work and practice
♦ personal creativity when developing sustained line(s) of design-based enquiry
♦ creating design ideas and resolved solution(s) in 2D and/or 3D formats
♦ using design-based problem solving, planning and evaluation skills within the creative process
♦ the ability of candidates to review, edit and present their work for assessment

Assessment

Purpose

The purpose of this assessment is to generate evidence for the added value of this Course by means of a portfolio.

The added value for the Course will address the key purposes and aims of the Course, as defined in the Course rationale. The purpose of this portfolio is to assess the candidate's ability to integrate and apply practical design skills and in-depth knowledge and understanding of designers and design practice across the Course.

In this assessment, added value will focus on the following:

♦ challenge: requiring greater depth or extension of knowledge and/or skills
♦ application: requiring application of knowledge and/or skills in practical contexts as appropriate

Assessment overview

Assessment should take place when the candidates are ready to be assessed.

The portfolio allows candidates to demonstrate their personal creativity and applied design skills in a new and appropriately challenging context. It also provides evidence of their critical analysis and evaluation skills.

Candidates will select example(s) of their earlier design work and will use these as the creative starting point for further developing and refining their design ideas and producing one or more design solution(s). On sheet 1 of the portfolio, candidates should present the design brief and the initial idea(s) which they used as the creative starting point for the subsequent portfolio work.

The choice of design brief/context for the portfolio will be selected by the individual candidate and approved by the centre. Where candidates are completing the Advanced Higher Art and Design (Design) Course, it is anticipated that the chosen initial idea(s) will usually be selected from their previous Advanced Higher Unit work.

Assessment conditions

Assessors must exercise their professional responsibility in ensuring that evidence submitted by a candidate is the candidate's own work.

Coursework in Advanced Higher may involve candidates undertaking a larger amount of autonomous work without close supervision than they have previously undertaken. Teachers may provide guidance and support as part of the normal teaching and learning process. However, teachers should not adopt

a directive role or provide specific advice on how to re-phrase, improve responses or provide model answers.

Once work on the assessment has begun, the candidate must undertake the assessment, whatever the nature, independently.

This assessment will be conducted under some supervision and control. This means that although candidates may complete part of the work outwith the learning and teaching setting, assessors should put in place processes for monitoring progress and ensuring that the work is the candidate's own and that plagiarism has not taken place. For example:

♦ regular checkpoint/progress meetings with candidates
♦ short spot-check personal interviews
♦ checklists which record activity/progress

Reasonable assistance may be given on a generic basis to a class or group of candidates. Advice may also be given to candidates on an individual basis. For example, assessor comments on the candidate's design brief and initial ideas, which will not be marked, is appropriate before the candidate starts the task. When reasonable assistance is given on a one-to-one basis in the context of something the candidate has already produced or demonstrated, there is a danger that it becomes support for assessment and assessors need to be aware that this may be going beyond reasonable assistance. The term 'reasonable assistance' is used to try to balance the need for support with the need to avoid giving too much assistance. If any candidates require more than what is deemed to be 'reasonable assistance', they may not be ready for assessment or it may be that they have been entered for the wrong level of qualification.

This assessment will be carried out over a period of time. Candidates should start at an appropriate point in the Course. This will normally be when they have completed most of the work on the Units in the Course.

There are no restrictions on the resources to which candidates may have access during the assessment.

At Advanced Higher the portfolio of design work can be presented on sheets of **up to A1 size**. 3D work, or photographs of 3D work, can be submitted as part of the portfolio as appropriate. The quality, relevance and coherence of the portfolio presented for assessment is paramount. Candidate portfolios at this level can also include sketchbooks.

Between eight and 15 A1 sheets **or equivalent** can be presented for assessment.

In addition to the above, candidates should submit an introductory sheet which communicates the creative starting point for the further development of their selected idea(s). **This introductory sheet is not marked.**

When preparing the portfolios, centres should take account of the nature of the candidate's personal design enquiry and the scale of their design work. It is important to point out that the limit of 15 A1 sheets or equivalent is by no means a target for candidates. Fifteen A1 sheets or equivalent is the maximum number of sheets that could be handed in for assessment by a candidate whose portfolio includes large-scale development and/or resolution of idea(s).

The design work(s) chosen by candidates for critical analysis should have some relevance to their practical portfolio work. This is to allow parts of the critical analysis to inform the candidate's design work.

The critical analysis and evaluation can be presented in any appropriate format.

Whether responses are presented either as separate piece(s) of evidence or as annotated comments within the portfolio, the following maximum word counts will apply:

♦ critical analysis   up to 2,000 words
♦ evaluation   up to 300 words

If the word count exceeds the maximum by 10%, a penalty will be applied.

Evidence to be gathered

The following candidate evidence is required for this assessment:

♦ the design brief and chosen initial design idea(s)
♦ **further development** of the initial idea(s) in 2D and/or 3D format, showing the ability to develop sustained line(s) of design enquiry
♦ **one or more** resolved and effective design solution(s) in 2D and/or 3D format, showing visual continuity with the earlier development work and the ability to develop, refine and resolve idea(s) effectively in response to the design brief
♦ in-depth critical analysis of a chosen design work or group of closely related design works which is related to a subject that has informed their portfolio
♦ an evaluation of the portfolio of design work, evaluating the impact of important creative choices and decisions with reference to specific issues or turning points in the portfolio and evaluating the effectiveness of the design work with reference to the design brief and their creative intentions

No marks will be awarded for the presentation of the design brief and initial idea(s).

60 marks will be awarded for practical design work, 30 marks will be awarded for the critical analysis and 10 marks will be awarded for the evaluation.

General Marking Instructions

In line with SQA's normal practice, the following General Marking Instructions are addressed to the marker. They will also be helpful for those preparing candidates for Course assessment.

Evidence will be submitted to SQA for external marking.

All marking will be quality assured by SQA.

General Marking Principles for the Advanced Higher Art and Design (Design) portfolio

This information is provided to help you understand the general principles you must apply when marking candidate responses to this portfolio. These principles must be read in conjunction with the Detailed Marking Instructions, which identify the key features required in candidate responses.

(a)   Marks for each candidate response must <u>always</u> be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.

(b)   Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.

(c)   Principal Assessors will provide guidance on marking specific candidate responses which are not covered by either the General Marking Principles or the Detailed Marking Instructions.

(d)   Points do not need to be made in any particular order, and candidates may provide a number of developed points or a smaller number of points in depth, or a combination of these.

(e)   Marks are awarded only for valid responses to the requirements of the assessment. For example:
   — If candidates are required to 'explain', they must relate cause and effect and/or make relationships between things clear.
   — If candidates are required to 'explore', they must carry out a detailed examination or enquiry or follow a process in order to find out something.
   — If candidates are required to 'analyse', they must identify parts, the relationship(s) between them, and their relationships with the whole.
   — If candidates are required to 'evaluate', they must make a judgement or determine the value of something.

The table on the following pages shows the marking approach that will be used for the Advanced Higher Art and Design (Design) portfolio.

Detailed Marking Instructions for the Advanced Higher Art and Design (Design) portfolio

Assessors will allocate marks to each part of the portfolio and addition of these marks will provide the overall mark for the portfolio. There is a scale for each part of the portfolio with descriptions of competence for each mark band in that scale.

Assessors will exercise their professional judgement in selecting the band descriptor which most closely describes the evidence, before allocating a mark within that band, as described below. Where the mark band encompasses 3 marks, the band descriptions define the expected level and standard of evidence expected at the mid-point of the band.

Within the 3-mark bands:

♦ where the evidence almost matches the level description in the range above, the assessor will allocate the highest mark available within the range
♦ where the candidate's work meets the standard described, the mid-mark within the range will be awarded
♦ otherwise the lowest mark in the range will be awarded

Within the 2-mark bands:

♦ where the evidence almost matches the level description in the range above, the assessor will allocate the higher mark available within the range
♦ otherwise, the lower mark in the range will be awarded

If the evidence completely matches the level description provided in the highest range (ie where there is no range above) full marks may be awarded.

Design brief and initial idea(s)   *No marks available

This communicates the creative starting point for the **further** development of the candidate's selected initial idea(s). **This part of the portfolio is not marked.**

A copy of the design brief used and the candidate's selected initial idea(s) which were further developed in the portfolio should be clearly identified and presented **on the opening sheet of the portfolio.**

Practical design work   60 marks available

This part of the portfolio provides evidence of the candidate's ability to **further develop** and resolve their chosen design idea(s). This design work should be clearly based on the candidate's selected initial idea(s) and informed by the design brief. It should include evidence of sustained development of their design idea(s) and **one or more** finished design solution(s).

Portfolio sheets should be numbered and can be up to A1 in size. 3D work, or photographs of 3D work, can be submitted as part of the portfolio as appropriate. Candidate sketchbook(s) can also be submitted as evidence where these show the **further** development and/or resolution of selected initial idea(s). Where sketchbooks are submitted it should be clear which aspects of the sketchbook work are to be considered as part of the portfolio.

Marks will be awarded wherever skills are evidenced. Skills may be demonstrated in either the candidate's development work/ideas and/or in resolved pieces(s) of design work.

Mark range description
— evidence of assured and skilful use of materials, techniques and/or technology

0 marks	1-3 marks	4-6 marks	7-9 marks	10-12 marks	13-15 marks
No assurance or skill	Ineffective skills/limited assurance	Partially effective skills/some assurance	Broadly effective skills overall/assured use	Effective skills/assured use	Highly effective skills/ highly assured use

Mark range description — evidence of creative experiment and use of design problem solving during the design process					
0 marks	**1-2 marks**	**3-4 marks**	**5-6 marks**	**7-8 marks**	**9-10 marks**
No evidence	Ineffective evidence	Partially effective evidence	Broadly effective evidence	Effective evidence	Highly effective evidence

Mark range description — evidence of well-conceived design ideas showing visual coherence and continuity with the initial idea(s)					
0 marks	**1-2 marks**	**3-4 marks**	**5-6 marks**	**7-8 marks**	**9-10 marks**
No coherence/ continuity	Ineffective or limited coherence/ continuity	Partially effective coherence/ continuity	Broadly effective coherence/ continuity	Effective coherence/continuity	Highly effective coherence/continuity

Mark range description — evidence of line(s) of sustained design enquiry and development leading to the effective resolution of design idea(s)					
0 marks	**1-3 marks**	**4-6 marks**	**7-9 marks**	**10-12 marks**	**13-15 marks**
No development or resolution	Ineffective development and resolution	Partially effective development and resolution	Broadly effective overall development and resolution	Effective development and resolution	Highly effective development and resolution

Mark range description — evidence of personal applied understanding of designer's/designers' work and practice					
0 marks	**1-2 marks**	**3-4 marks**	**5-6 marks**	**7-8 marks**	**9-10 marks**
No personal applied understanding	Ineffective personal applied understanding	Partially effective personal applied understanding	Broadly effective overall personal applied understanding	Effective personal applied understanding	Highly effective personal applied understanding

Critical analysis   30 marks available

The candidate will critically analyse in depth either **a single work** such as Vivienne Westwood's 'Cut, Slash and Pull' dress, or a **group of closely related design works**. An example of a group of closely related works would be Vivienne Westwood's 'Pirate Collection'.

The design work(s) chosen should be related to a subject that has informed the portfolio of design work. **This connection should be explicitly made by the candidate.** This could be done either with a short introductory paragraph or with a sub-title such as, main title: 'Philippe Starck's Juicy Salif Juicer', sub-title related to the portfolio: 'Product Design from Pop Culture'.

The critical analysis should be in-depth and be clearly focused on specific aspects of the design work(s). Specific aspects might include:

♦   the style or look of the design
♦   visual impact
♦   visual elements emphasised
♦   the purpose of the design
♦   the target audience
♦   the market
♦   the materials
♦   construction
♦   design issues

The critical analysis should be up to 2,000 words. The word count should be submitted with the critical analysis. If the word count exceeds the maximum by 10%, a penalty will be applied.

It can be presented in **any appropriate format**. For example, image(s) of the work(s) may be presented on one or more portfolio sheets along with detailed extensive annotations or in a separate document. Where annotations are used, they must be legible. However it is presented, **the critical analysis should include accompanying and clearly-captioned images of the design work(s) researched, and the sources of information used must be clearly cited within the text and referenced using appropriate conventions.**

Candidates can demonstrate their critical analysis skills, and knowledge and understanding of design work and context in a variety of ways. Critical analysis involves a deconstruction: identifying materials, visual elements and/or design features, the relationship(s) between them,

and their relationships with the work(s). It also includes exploration and evaluation of influences and contexts on the chosen work(s). Analytical responses must clearly relate to the chosen work(s) and will therefore be varied in nature.

In this assessment critical analysis of 'influences and contexts' might include (but is not limited to) **any of the following**:

♦ statements by the designer about the work
♦ discussion of the work by critics or commentators
♦ individual works of art and design
♦ the work of particular artist(s)/designer(s)
♦ art and design movements
♦ visual culture including media and popular culture
♦ living conditions, including economic conditions
♦ social/cultural expectations
♦ influence of family and community
♦ exposure to different cultures
♦ physical environment/geography
♦ new and emerging technology
♦ politics
♦ gender
♦ religion/belief
♦ national/world events
♦ developments in other fields, eg science, literature

Evaluative points must be clear and any personal opinions must be substantiated to gain marks.

Critical analysis of 'influences and contexts' will include exploring the background to the work(s) and making an evaluation of the effect of influences and contexts on the work(s). It should also include an evaluation of the importance of the chosen work(s) and its influence on other design(s).

Mark range description
— evidence of analysis of features of chosen design work(s) showing how they contribute to the design work(s) as a whole

0 marks	1-3 marks	4-6 marks	7-9 marks	10-12 marks	13-15 marks
No evidence that the candidate has identified features of the chosen work(s)/explained the relationship(s) between them/ explained their contribution to the work(s) as a whole.	The candidate has identified a **limited number** of features of the chosen work(s) but has not explained the relationship(s) between them/ explained their contribution to the work(s) as a whole.	The candidate has identified a **limited number** of the main features of the chosen work(s) and **one** of the following (or both to a limited extent): ♦ explained the relationship(s) between them ♦ explained their contribution to the work(s) as a whole	The candidate has identified **most** of the main features of the chosen work(s) and **one** of the following (or both to a limited extent) but has either: ♦ explained the relationship(s) between them ♦ explained their contribution to the work(s) as a whole	The candidate has identified **most** of the main features of the chosen work(s) and has adequately both: ♦ explained the relationship(s) between them ♦ explained their contribution to the work(s) as a whole	The candidate has identified **all of the** main features of the chosen work(s) and has, in detail, both: ♦ explained the relationship(s) between them ♦ explained their contribution to the work(s) as a whole

Mark range description
— evidence of exploring and evaluating relevant influences and contexts

0 marks	1-3 marks	4-6 marks	7-9 marks	10-12 marks	13-15 marks
No evidence that the candidate has explored any relevant influences and contexts or: ♦ evaluated their	The candidate has **either** only explored one relevant influence **or** context and has not: ♦ evaluated its	The candidate has only explored **either** one relevant influence **or** context and one of the following (or all to a limited extent):	The candidate has explored one influence **and** one relevant context and one of the following (or all to a limited	The candidate has explored **more than one** relevant influence **and** context and has adequately:	The candidate has explored **more than one** relevant influence **and** context and has, in detail:

effect on the features of the work(s) ♦ evaluated its overall impact ♦ evaluated the importance of the chosen work(s) and its influence on other designs	effect on the features of the work(s) ♦ evaluated its overall impact ♦ evaluated the importance of the chosen work(s) and its influence on other designs	♦ evaluated its effect on the features of the work(s) ♦ evaluated its overall impact ♦ evaluated the importance of the chosen work(s) and its influence on other designs	extent): ♦ evaluated their effect on the features of the work(s) ♦ evaluated their overall impact ♦ evaluated the importance of the chosen work(s) and its influence on other designs	♦ evaluated their effect on the features of the work(s) ♦ evaluated their overall impact ♦ evaluated the importance of the chosen work(s) and its influence on other designs	♦ evaluated their effect on the features of the work(s) ♦ evaluated their overall impact ♦ evaluated the importance of the chosen work(s) and its influence on other designs

Evaluation   10 marks available

Candidates should evaluate their portfolio of design work. Comments must be evaluative and not simply descriptive.

Evaluation involves making a judgement based on criteria or determining the value of something. Marks will be awarded for making evaluative judgements and explaining the basis on which those judgements are made.

Evaluative comments should include:

♦ consideration of individual issues and turning points in the work **and**
♦ consideration of the effectiveness of the design work(s) with reference to the design brief and their creative intentions

The evaluation should be up to 300 words. The word count should be submitted with the evaluation. If the word count exceeds the maximum by 10%, a penalty will be applied.

The evaluation can be presented in any preferred format, for example as a single sheet or a series of detailed annotations. Where annotations are used within the portfolio, they must be legible and candidate responses should clearly relate to the descriptions below.

Mark range description
— evidence of evaluating the impact of important creative choices and decisions, with reference to specific issues or turning points in the portfolio

0 marks	1 mark	2 marks	3 marks	4 marks	5 marks
No evaluation	Ineffective and incomplete evaluation/no reference to specific issues/turning points	Basic and simplistic evaluation/ ineffective reference to **either** one issue **or** turning point	Effective evaluation/reference to **at least one** main issue and turning point	Effective evaluation/clear reference to the **majority of** the main issues/turning points	Full and detailed evaluation/clear detailed reference covering **all** of the main issues/turning points

Mark range description
— evidence of evaluating the effectiveness of the design work with reference to the design brief and their creative intentions

0 marks	1 mark	2 marks	3 marks	4 marks	5 marks
No evaluation	Ineffective or limited evaluation/no reference to the design brief or their creative intentions	Basic and simplistic evaluation/ ineffective reference of **either** the design brief **or** their creative intentions	Effective evaluation/effective reference of **either** the design brief **or** their creative intentions	Effective evaluation/clear reference to the design brief **and** their creative intentions	Full and detailed evaluation/clear detailed reference to the design brief and their creative intentions

Administrative information

Published: September 2016 (version 2.0)

History of changes

Version	Description of change	Authorised by	Date
2.0	Maximum word count for critical analysis increased from 1,700 to 2,000 words throughout document. 'Assessment conditions' section: statement explaining the introductory sheet and 15-sheet limit added. Detailed Marking Instructions for the Advanced Higher Art and Design (Design) portfolio: minor amendments to the second mark range of the practical design work marking instructions.	Qualifications Manager	September 2016

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