



Higher National Graded Unit Specification

General information for centres

This Graded Unit has been validated as part of the Contemporary Art Practice HNC/D award. Centres are required to develop the assessment instrument in accordance with this validated specification. Centres wishing to use another type of Graded Unit or assessment instrument are required to submit proposals detailing the justification for change for validation.

Graded Unit Title: Contemporary Art Practice: Graded Unit 2

Graded Unit Code: F1VG 35

Type of Graded Unit: Project

Assessment Instrument: Practical Assignment

Credit points and level: 2 HN credits at SCQF level 8: (16 SCQF credit points at SCQF level 7*)

**SCQF credit points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.*

Purpose: This Graded Unit is designed to provide evidence that the candidate has achieved the following principal aims of the HNC/HND Contemporary Art Practice award:

- ◆ Demonstrate critical thinking, reflective, evaluative skills within contemporary art practice.
- ◆ Demonstrate advanced practical and transferable skills in contemporary art practice.
- ◆ Demonstrate sophisticated visual language through rigorous exploration of possibilities within drawing and visual thinking.
- ◆ Demonstrate an open-minded, critical and evaluative approach to study, investigation and research.
- ◆ Demonstrate a clear understanding of the influence and contribution made by art practice and practitioners within the 20th and 21st centuries.
- ◆ Demonstrate sound knowledge and understanding in selected disciplines within contemporary art practice.
- ◆ Prepare candidates from employment or articulation to HE institutions

Recommended Prior Knowledge and Skills: It is recommended that the candidate should have completed or be in the process of completing the following Units relating to the above specific aims prior to undertaking this Graded Unit:

Core Units:

- ◆ F1D5 35 *Contemporary Art Practice: Project*
- ◆ F1CM 35 *Contemporary Art Practice*
- ◆ F1CB 35 *Exhibition of Contemporary Artform*

General Information for Centres (cont)

Cluster Units:

It is recommended that a minimum of one cluster is also completed prior to the commencement of the graded Unit.

Core Skills: There are opportunities to develop the Core Skills of Problem Solving, Communication and IT in this Unit, although there is no automatic certification of Core Skills or Core Skills components.

Assessment: This Graded Unit will be assessed by the use of a practical assignment. The practical assignment should provide the candidate with the opportunity to produce evidence that demonstrates she/he has met the aims of the Group Award that this Graded Unit covers.

The Graded Unit should be undertaken on an individual basis. Candidates should be given a set project which involves them developing a finished artwork and which demonstrates an understanding of contemporary art practice. The project must also demonstrate developmental processes and application of a variety of knowledge and skills within a determined time scale. The use of exemplar material is encouraged in order to aid assessment and achievement, and which indicates the national standard of achievement required for the Group Award.

Administrative Information

Graded Unit Code: F1VG 35

Graded Unit Title: Contemporary Art Practice: Graded Unit 2

Original date of publication: August 2007

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History of Changes:

Version	Description of change	Date

Source: SQA

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Higher National Graded Unit Specification: Instructions for designing the assessment task and assessing candidates

Graded Unit Title: Contemporary Art Practice: Graded Unit 2

Conditions of Assessment

The candidate should be given a date for completion of the project. Key target points should be highlighted throughout the duration of the project, which will become deadlines. The instructions for the assessment task should be outlined in a given brief, giving candidates sufficient time to assimilate the details before carrying out the assessment task. During the time between the distribution of the brief and the completion date, assessors may answer questions; provide clarification, guidance and reasonable assistance through a mentoring process. Candidates could take part in an interim critique leading to a final critique on completion. The assessment task should be marked as soon as possible after the completion date. The final grading given should reflect the quality of the candidate's evidence at the time of completion.

At this level, candidates should work independently. It is the responsibility of centres to take reasonable steps to ensure that the project is the work of the candidate. For example, centres may wish to informally question candidates at various stages on their knowledge and understanding of the project on which they have embarked. Authentication may be possible through the use of a structured annotated sketchbook or logbook. Centres should ensure that where research is carried out in other establishments or under the supervision of others that the candidate does not receive undue assistance.

The evidence for the project is generated over time and involves three distinct stages, where each stage has to be achieved before the next is undertaken. Thus any reassessment of stages must be undertaken before proceeding to the next stage.

If a candidate fails the project overall or wishes to upgrade, then this must be done using a *substantially different* project, ie all stages are undertaken using a new project, assignment, case study, etc. In this case, a candidate's grade will be based on the achievement in the re-assessment, if this results in a higher grade.

Instructions for designing the assessment task

The assessment task is a project. The project undertaken by the candidate must be a complex task which involves:

- ◆ variables which are complex or unfamiliar
- ◆ relationships which need to be clarified
- ◆ a context which may be familiar or unfamiliar to the candidate

The assessment task must require the candidate to:

- ◆ analyse the task and decide on a course of action for undertaking the project
- ◆ plan and organise work and carry it through to completion
- ◆ reflect on what has been done and draw conclusions for the future
- ◆ produce evidence of meeting the aims which this Graded Unit has been designed to cover

The project must involve a practical assignment culminating in a finished artwork, and candidates must demonstrate the application of the skills and knowledge that fall within the context of contemporary art practice.

Higher National Graded Unit Specification: Instructions for designing the assessment task and assessing candidates (cont)

This assessment instrument should not be concerned exclusively with practical activity – candidates are provided with a task that allows them to prepare, plan and demonstrate creative skills.

The candidate will be asked to:

- ◆ develop a given brief
- ◆ produce a statement of intent in response to the brief
- ◆ demonstrate the ability to integrate research into creative solutions
- ◆ produce an artwork to an acceptable professional standard
- ◆ evaluate the artwork

The practical assignment and the way it is planned should ensure candidates undertake individual research and investigation in relation to the given brief. The brief should create opportunities for the candidate to express and develop their own creativity.

The recommended approach to the project is one that requires candidates to integrate skills to produce a creative solution to a project brief. The candidate should be asked to research, consider and develop creative solutions to produce a finished artwork of a professional standard.

Each candidate must provide his or her individual responses to the given brief and assessors must be satisfied that the work has been completed by the individual candidate. Evidence should be presented in a form that contains referenced, annotated visual material or as an oral presentation / commentary with accompanying visual material. The work may be produced using either traditional, contemporary digital media or combination thereof.

Guidance on grading candidates

Candidates who meet the minimum Evidence Requirements will have their achievement graded as C — competent, or A — highly competent or B somewhere between A and C. The grade related criteria to be used to judge candidate performance for this Graded Unit is specified in the following table.

Higher National Graded Unit Specification: Instructions for designing the assessment task and assessing candidates (cont)

Grade A	Grade C
Is a seamless, coherent piece of work which:	Is a co-ordinated piece of work which:
<ul style="list-style-type: none"> ◆ Evidences thorough understanding and significant development within the three stages of the project ◆ Demonstrates comprehensive interpretation of the brief ◆ Shows insight and a high level of creativity ◆ Is highly relevant to the tasks associated with the brief ◆ Demonstrate a range of extended concepts ◆ Demonstrates sophisticated use and comprehension of language in terms of accuracy and technical content ◆ Demonstrates competency in the safe handling of materials, tools and equipment ◆ Demonstrates consolidates and integrates a breadth of technical skills in the use and application of materials ◆ Demonstrates an advanced application of evaluative, critical and reflective competencies ◆ Meets agreed deadline without supported time management 	<ul style="list-style-type: none"> ◆ Evidences understanding and development within the three stages of the project ◆ Demonstrates satisfactory interpretation of the brief ◆ Is relevant to the tasks associated with the brief ◆ Demonstrate a range of concepts ◆ Uses language which is adequate in terms of accuracy and technical content ◆ Demonstrates competency in the safe handling of materials, tools and equipment ◆ Demonstrates technical skills in the use and application of materials ◆ Demonstrates the application of evaluative skills ◆ Meets agreed deadline with guided time management

The project will be marked out of 100. Assessors will mark each stage of the project, taking into account the criteria outlined. The marks will then be aggregated to arrive at an overall mark for the project. Assessors will then assign an overall grade to the candidate for this graded Unit based on the following grade boundaries.

- A = 70% — 100%
- B = 60% — 69%
- C = 50% — 59%

Note: the candidate must achieve all of the minimum evidence specified below for each stage of the project in order to achieve the Graded Unit.

Higher National Graded Unit Specification: Instructions for designing the assessment task and assessing candidates (cont)

Evidence Requirements

The project consists of three stages: Planning; Developing; and Evaluating. The following table specifies the minimum evidence required to pass each stage.

Note: The candidate must achieve **all of the minimum evidence** specified below for each stage of the project in order to pass the Graded Unit.

Project Stage	Minimum Evidence Requirements
Stage 1 — Planning	<p>Candidates should produce a statement of intent in response to a self generated brief which includes:</p> <ul style="list-style-type: none"> ◆ any information gathered to clarify the brief ◆ research which demonstrates knowledge of current practice and developments in the area of contemporary art ◆ selection of materials, methods and resources required to undertake the practical assignment ◆ analysis of the stages involved and the timescales for completion of each stage <p><i>The planning stage is worth 20% of the marks.</i></p> <p><i>The candidate must achieve all of the minimum evidence specified above in order to pass the Planning stage</i></p>
Stage 2 — Developing	<p>Candidates should develop, produce and present artwork which demonstrates:</p> <ul style="list-style-type: none"> ◆ ability to refine and translate research into conceptual development ◆ investigation into a range of possible alternative outcomes ◆ use of a range of materials, methods and techniques appropriate to the brief ◆ ability to refine and translate research into developed artwork ◆ creative response to the brief ◆ presentation <p>An annotated visual record of the process, underpinning the activity should demonstrate:</p> <ul style="list-style-type: none"> ◆ research and development ◆ documentation of the process ◆ alternative creative solutions ◆ mentoring feedback <p><i>The development section is worth 55% of the marks.</i></p> <p><i>The candidate must achieve all of the minimum evidence specified above in order to pass the Developing stage.</i></p>

Higher National Graded Unit Specification: Instructions for designing the assessment task and assessing candidates (cont)

Project Stage	Minimum Evidence Requirements
Stage 3 — Evaluating	<p>The evaluation stage should focus on the effectiveness of the approach taken by the candidate and include references to all stages of the activity from:</p> <ul style="list-style-type: none"> ◆ analysis of the brief ◆ planning and organisation of the project ◆ carrying the project through to completion ◆ the outcome of the project <p>Candidates will need to provide evidence to demonstrate their knowledge and/or skills by showing that they can:</p> <p>Evaluate the Project</p> <p>The evaluation process should:</p> <ul style="list-style-type: none"> ◆ review the development and production of artwork ◆ reflect on personal response ◆ identify strategies for development ◆ analyse use of materials ◆ reflect on presentation skills <p>Candidates should:</p> <ul style="list-style-type: none"> ◆ explain the relevance of the evidence and its effectiveness to the project ◆ include references to any modifications during the course of the project or alternative approaches considered ◆ justify recommendations <p><i>The evaluation section is worth 25% of the marks.</i></p> <p><i>The candidate must achieve all of the minimum evidence specified above in order to pass the Evaluating stage.</i></p>

Higher National Graded Unit Specification: Instructions for designing the assessment task and assessing candidates (cont)

Support Notes

This part of the Unit specification is offered as guidance. The support notes are not mandatory.

As this Unit is candidate initiated and candidate driven, it requires only guidance and direction on the part of the lecturer. Primarily, the role of lecturer is that of mentor. The expectation is that the candidate works independently in a creative, expressive and professional manner, displaying time management skills in order to secure successful completion of the Unit.

Each of the three stages of the Unit should demonstrate a clear indication of thorough understanding on the part of the candidate, at each stage and in equal measure. Problem solving skills, analysis of requirements and evaluative abilities should be evident.

Candidates with disabilities and/or additional support needs

The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative assessment arrangements. For information on these, please refer to the SQA document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs*, which is available on SQA's website: **www.sqa.org.uk**.

General Information for Candidates

This Graded Unit is designed as a project based culmination of all skills learnt, giving you an opportunity to demonstrate competencies in contemporary art practice. Completion of this Unit will result in the ability to:

- ◆ Utilise a range of vocational skills within the context of contemporary art practice
- ◆ Utilise specialist technical skills and knowledge
- ◆ Conduct independent project work involving the integration and application of a variety of skills within a determined time scale
- ◆ Develop an awareness of ethical and professional issues within contemporary art practice
- ◆ Develop understanding of interdisciplinary connections within contemporary art practice