

Advanced Higher Art and Design (Expressive)

Draft Course/Unit 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).

Contents

Introduction	1
General guidance on the Course/Units	2
Approaches to learning and teaching	5
Approaches to assessment	8
Equality and inclusion	13
Appendix 1: Further information on Units in the Course	14
Appendix 2: Reference documents	32

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the Advanced Higher Art and Design (Expressive) 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.

These support notes cover both the Advanced Higher Course and the Units in it.

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General guidance on the Course/Units

Aims

The aims of the Course are to enable learners to:

- ◆ experience an independent, self-directed study of expressive art and art practice
- ◆ develop individual self-expression and creativity through their sustained exploration and use of art materials, equipment, techniques and/or technology
- ◆ develop the higher-order thinking skills required to analyse, synthesise, and critically respond to and understand the impact of expressive art work
- ◆ develop advanced critical thinking skills, reaching substantiated informed judgements when refining and presenting sustained lines of visual enquiry and development
- ◆ develop personal autonomy, creativity, independent thinking and evaluative skills when responding to stimuli and creating their own expressive art work

This Course will also give learners the opportunity to develop their personal learning and thinking skills.

Progression

In order to do this Course, learners should have achieved the Higher Art and Design Course.

Learners who have achieved this Advanced Higher Course may progress to further study, employment and/or training. Opportunities for progression include:

- ◆ Progression to other SQA qualifications:
 - Progression to other qualifications at the same level of the Course, for example Professional Development Awards (PDAs) , Higher National Certificates (HNCs).
- ◆ Progression to further/higher education:
 - For many learners a key transition point will be to further or higher education, for example to Higher National Certificates (HNCs)/Higher National Diplomas (HNDs) or degree programmes. Examples of further and higher education programmes that learners doing the Course might progress to are:
 - HNC/D Art and Design
 - HNC/D Contemporary Art Practice
 - HNC/D Photography
 - HNC/D Fine Art
 - HNC/D Conceptual Art

- BA/BA (Hons) Visual Art
 - BA/BA (Hons) Fine Art (specialisms in painting, printmaking, sculpture)
 - BA/BA (Hons) Fine Art Photography
 - BA/BA (Hons) Environmental Art
 - BA/BA (Hons) Conceptual Art
 - BA/BA (Hons) Community Arts
 - BA/BA (Hons) Technical Theatre Arts
 - BA/BA (Hons) History of Art/Critical Studies
- Advanced Higher Courses provide good preparation for learners progressing to further and higher education as learners doing Advanced Higher Courses must be able to work with more independence and less supervision. This eases their transition to further/higher education. Advanced Higher Courses may also allow ‘advanced standing’ or partial credit towards the first year of study of a degree programme.
- Advanced Higher Courses are challenging and testing qualifications: learners who have achieved multiple Advanced Higher Courses are regarded as having a proven level of ability which attests to their readiness for higher education in HEIs in other parts of the UK as well as in Scotland.
- ◆ Progression to employment:
 - Direct progression to employment or work-based training programmes is not likely to be available for many learners.

This Advanced Higher could be part of the Scottish Baccalaureate in Expressive Arts. The Scottish Baccalaureates in Expressive Arts, Languages, Science and Social Sciences consist of coherent groups of subjects at Higher and Advanced Higher level. Each award consists of two Advanced Highers, one Higher and an Interdisciplinary Project which adds breadth and value and helps learners to develop generic skills, attitudes and confidence that will help them make the transition into higher education or employment.

Hierarchies

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

This Advanced Higher Course is not in a hierarchy with the corresponding Higher Course or its 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.

Teachers and lecturers should refer to the *Course Assessment Specification* for mandatory information about the skills, knowledge and understanding to be covered in this Course.

The development of subject-specific and generic skills is central to the Course. Learners should be made aware of the skills they are developing and of the transferability of them. It is the transferability that will help learners with further study and enhance their personal effectiveness.

The skills, knowledge and understanding that will be developed in the Advanced Higher Art and Design (Expressive) Course are:

Mandatory skills, knowledge and understanding	Art and Design (Expressive): Expressive Enquiry	Art and Design (Expressive): Expressive Studies
applying in-depth understanding of artists' work and practice when personally responding to their expressive stimuli	✓	
producing sophisticated expressive investigative drawings and studies, demonstrating an individual and personalised response to their stimuli	✓	
confident and highly assured use of a variety of art materials, equipment, advanced techniques and/or technology for expressive effect	✓	
developing and sustaining visually coherent, progressive lines of expressive enquiry	✓	
using advanced visual problem solving, planning and evaluation skills within the creative process	✓	
creating highly refined original and creative compositions and artwork in	✓	

2D and/or 3D		
justifying their creative decisions and resolving complex creative issues and challenges	✓	
critical analysis and in-depth evaluation of artists' work and practice and their personal expressive responses to stimuli		✓
analysing and evaluating the impact of external influences on the artists' work and expressing substantiated personal opinions on their own work and on artists' work and practice		✓

Approaches to learning and teaching

Advanced Higher Courses place more demands on learners as there will be a higher proportion of independent study and less direct supervision. Some of the approaches to learning and teaching suggested for other levels (in particular, Higher) may also apply at Advanced Higher level, but there will be a stronger emphasis on independent learning.

For Advanced Higher Courses, a significant amount of learning may be self-directed and require learners to demonstrate a more mature approach to learning and the ability to work on their own initiative. This can be very challenging for some learners, who may feel isolated at times, and teachers and lecturers should have strategies for addressing this. These could include, for example, planning time for regular feedback sessions/discussions on a one-to-one basis and on a group basis led by the teacher or lecturer (where appropriate). Learners could also receive feedback from their peers.

Teachers and lecturers should encourage learners to use an enquiring, critical and problem-solving approach to their learning. Learners should also be given the opportunity to practise and develop research and investigation skills and higher-order evaluation and analytical skills.

Teachers and lecturers should provide opportunities to personalise learning for learners, and to enable them to have choices in approaches to learning and teaching. The flexibility in Advanced Higher Courses and the independence with which learners carry out the work lend themselves to this. Teachers and lecturers should also create opportunities for, and use, inclusive approaches to learning and teaching.

This can be achieved through a variety of learning and teaching strategies which suit the needs of all learners, for example by encouraging learners in:

- ◆ researching information for their subject rather than receiving information from their teacher or lecturer
- ◆ using sophisticated visual communication and presentation skills to present their creative ideas and expressive artwork
- ◆ demonstrating development, improvement and refinement of techniques and practices in practical/performance-based subjects

Innovative and creative ways of using technology can also be valuable in creating inclusive learning and teaching approaches. Strategies might include:

- ◆ web-based investigative research of artists and their work
- ◆ online research of contemporary art practice
- ◆ virtual tours of artists' exhibitions and studios
- ◆ virtual tours of galleries
- ◆ online visual arts discussion forums
- ◆ interactive activities to reinforce learning about artists and their practice and philosophy
- ◆ e-portfolios (digital) of learners' expressive artwork and thoughts
- ◆ blogs/digital diaries/research journal capturing learners' reflections on their learning
- ◆ web-based interactive folio

Centres are free to sequence the teaching of the Outcomes, Units and/or Course in any order they wish. However, due to the nature of the subject a partially combined approach is recommended. This means that parts of different Units may be delivered concurrently but some will not. This will enable learners to acquire skills, knowledge and understanding in a more meaningful way. Such an approach can help learners transfer newly-developed skills to new contexts.

There may be opportunities to contextualise approaches to learning and teaching to Scottish contexts in this Course. This could be done through mini-projects or case studies.

For more information, see Appendix 1.

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

At Advanced Higher level, it is expected that learners will be using a range of higher-order thinking skills. They will also develop skills in independent and autonomous learning.

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 following skills for learning, skills for life and skills for work should be developed in this Course.

3 Health and wellbeing

3.1 Personal learning

- ◆ independent thinking and self-directed working, and a highly personal and expressive response to stimuli

5 Thinking skills

5.4 Analysing and evaluating

- ◆ higher-order thinking skills (complex analysis and evaluation) when planning and carrying out research and investigation

5.5 Creating

- ◆ producing a series of highly resolved experimental and exploratory expressive ideas and initial art work

Teachers and lecturers should ensure that learners have opportunities to develop these skills as an integral part of their learning experience. It is important that learners are aware of the skills for learning, skills for life and skills for work that they are developing in the Course and the activities they are involved in that provide realistic opportunities to practise and/or improve them.

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 in which they might improve on them.

The Course may also provide other opportunities to develop or consolidate other skills for learning, life and work, including wider literacy skills.

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

Approaches to assessment

Assessment in Advanced Higher Courses will generally reflect the investigative nature of Courses at this level, together with high-level problem-solving and critical thinking skills, and skills of analysis and synthesis.

This emphasis on higher-order skills, together with the more independent learning approaches that learners will use, distinguishes the added value at Advanced Higher level from the added value at other levels.

There are different approaches to assessment, and teachers and lecturers should use their professional judgement, subject knowledge and experience, as well as understanding of their learners and their varying needs, to determine the most appropriate ones and, where necessary, to consider workable alternatives.

Assessments must be fit for purpose and should allow for consistent judgements to be made by all teachers and lecturers. They should also be conducted in a supervised manner to ensure that the evidence provided is valid and reliable.

Assessment should:

- ◆ cover subject content at the appropriate level
- ◆ use content, resources and assessment materials that recognise the achievements and contributions of different groups
- ◆ where appropriate, provide a balance of assessment methods and encourage alternative approaches

For more information, see Appendix 1.

Unit assessment

Assessments must ensure that the evidence generated demonstrates, at the least, the minimum level of competence for each Unit. Teachers and lecturers preparing assessment methods should be clear about what that evidence will look like.

Sources of evidence likely to be suitable for Advanced Higher Units could include:

- ◆ personal profiles and individualised target setting
- ◆ observation checklists
- ◆ using logbooks and structured reflection/evaluation to support learning
- ◆ helping learners with skills in investigating and researching
- ◆ helping learners to develop practical creative skills
- ◆ structured class activities
- ◆ individual and/or small group creative tasks and learning activities
- ◆ personal interviews and ongoing mentoring reviews
- ◆ using peer and self-review feedback
- ◆ questioning

- ◆ helping learners with presentation skills both formal and informal
- ◆ using formal and informal critiques

Evidence should include the use of appropriate subject-specific terminology as well as the use of real-life examples where appropriate.

Flexibility in the method of assessment provides opportunities for learners to demonstrate attainment in a variety of ways and so reduce barriers to attainment.

The structure of an assessment used by a centre can take a variety of forms, for example:

- ◆ individual pieces of work could be collected in a folio as evidence for Outcomes and Assessment Standards
- ◆ assessment of each complete Outcome
- ◆ assessment that combines the Outcomes of one or more Units
- ◆ assessment that requires more than the minimum competence, which would allow learners to prepare for the Course assessment

Teachers and lecturers should note that learners' day-to-day work may produce evidence which satisfies assessment requirements of a Unit, or Units, either in full or partially. Such naturally-occurring evidence may be used as a contribution towards Unit assessment. However, such naturally-occurring evidence must still be recorded and evidence such as written reports, recording forms, PowerPoint slides, drawings/graphs, video footage or observational checklists provided.

Combining assessment across Units

Units will be assessed on a pass/fail basis. All Units are internally assessed against the requirements shown in the *Unit Specification*. Each Unit can be assessed on an individual Outcome-by-Outcome basis or via the use of combined assessment for some or all Outcomes.

A combined approach to assessment will enrich the assessment process for the learner, avoid duplication of tasks and allow more emphasis on learning and teaching. Evidence could be drawn from a range of activities for a combined assessment. Care must be taken to ensure that combined assessments provide appropriate evidence for all the Outcomes that they claim to assess.

Combining assessment will also give centres more time to manage the assessment process more efficiently. When combining assessments across Units, teachers/lecturers should use e-assessment wherever possible. Learners can easily update portfolios, electronic or written diaries and recording sheets.

For some Advanced Higher Courses, it may be that a strand of work which contributes to a Course assessment method is started when a Unit is being delivered and is completed in the Course assessment. In these cases, it is important that the evidence for the Unit assessment is clearly distinguishable from that required for the Course assessment.

Preparation for Course assessment

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.

Learners should be given time and opportunity to draw on, extend and apply the skills they have learned during this Advanced Higher Course. The Course assessment has one component: the **portfolio**.

The portfolio will assess both the process and products of learning, and will include evidence of supporting contextual research and evaluation.

The portfolio will require learners to:

- ◆ integrate knowledge and skills from across the Units
- ◆ present a selection of investigative research and exploratory development that progresses ideas and influences and informs practical expressive art work
- ◆ further progress ideas and concepts towards the production of effective compositions and/or 3D expressive art work resolving creative and technical challenges and issues
- ◆ justify creative decisions, evaluate and self-reflect on learning
- ◆ gather, analyse and transfer information
- ◆ formulate and communicate informed personal opinions and judgements
- ◆ apply knowledge and understanding of professional expressive artists work and practice to personal expressive art work

Centres are free to consider how they can best use their teaching and learning methods and strategies to prepare learners successfully for Course assessment. It is helpful to consider this at the planning stage.

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

In preparation for Course assessment, learners will require time for:

- ◆ planning and managing the portfolio preparation process
- ◆ preparation for the portfolio, including reviewing earlier practical work
- ◆ preparation for folio presentation of sketchbook/workbook/visual diary evidence
- ◆ the application and integration of specialist creative skills
- ◆ selecting and presenting a coherent portfolio of work, with teacher/lecturer mentoring and support as appropriate
- ◆ reflective practice and implementing changes

- ◆ evaluating their own work and practice
- ◆ providing opportunities for re-assessment if required

Teachers and lecturers should explain the requirements to learners, and make clear the amount and nature of the support they can expect. However, at Advanced Higher level it is expected that learners will work with more independence and less supervision and support.

Authenticity

In terms of authenticity, there are a number of techniques and strategies to ensure that learners present work that is their own. Teachers and lecturers should put in place mechanisms to authenticate learners' evidence.

In Advanced Higher Courses, because learners will take greater responsibility for their own learning and work more independently, teachers and lecturers need to have measures in place to ensure that work produced is the learner's own work.

For example:

- ◆ regular checkpoint/progress meetings with learners
- ◆ short spot-check personal interviews
- ◆ checklists which record activity/progress
- ◆ photographs, films or audio records.

For more information, please refer to SQA's [Guide to Assessment](#).

Added value

Advanced Higher Courses include assessment of added value which is assessed in the Course assessment.

Information given in the *Course Specification* and the *Course Assessment Specification* about the assessment of added value is mandatory.

In Advanced Higher Courses, added value involves the assessment of higher-order skills such as high-level and more sophisticated investigation and research skills, critical thinking skills and skills of analysis and synthesis. Learners may be required to analyse and reflect on their assessment activity by commenting on it and/or drawing conclusions with commentary/justification. These skills contribute to the uniqueness of Advanced Higher Courses and to the overall higher level of performance expected at this level.

In the Advanced Higher Art and Design (Expressive) Course, added value will focus on:

- ◆ **challenge** — requiring greater depth or extension of knowledge and skills assessed in other Units

- ◆ **breadth** — requiring application of specialist creative process knowledge and skills in a personally challenging expressive realisation which combines and extends the knowledge and skills assessed in other Units

In this Course, the added value will be assessed by means of the portfolio, which gathers a representative collection of a learner's work. The portfolio can be produced in a range of media. Teachers and lecturers are responsible for ensuring that materials included in the portfolio are authentic and are the learner's own work.

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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 media, materials and techniques with care may also help offset difficulties where learners have difficulties with fine motor control

The selection of appropriate expressive 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/Unit 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.

The greater flexibility and choice in Advanced Higher Courses provide opportunities to meet a range of learners' needs and may remove the need for learners to have assessment arrangements. However, where a disabled learner needs a reasonable adjustment/assessment arrangements to be made, you should refer to the guidance given in the above link.

Appendix 1: Further information on Units in the Course

For both Units: relationship between the Course and Curriculum for Excellence values, purposes and principles

In this Course, learners will engage in a creative and personally selected sustained expressive enquiry. They will explore the creative potential of their selected expressive stimuli and experiment with using materials, advanced techniques and/or technology to communicate and express their ideas in 2D and/or 3D formats.

The Course provides opportunities for personalisation and choice by allowing learners to select creative and challenging contexts for self-directed learning. It allows learners to broaden and extend their creativity and critical thinking skills and to work independently in an area of personal interest. This distinct focus on sustained self-directed learning is part of the Course's unique contribution to the learner's creative expressive development.

During the Course, learners will develop and refine a series of original and creative ideas and expressive artwork. Throughout their learning, they will have opportunities to develop informed views and personal opinions on artists' work and expressive art practice.

They will demonstrate critical understanding of art practice and will research and investigate how specific artists develop and create expressive art work in response to external stimuli including the environment, their surroundings and world events and/or social issues. They will use their knowledge of art practice to inspire and inform their own expressive art work when expressing and communicating their thoughts, feelings and ideas, and responding in a personal and creative way to their stimuli, using art materials, techniques and/or technology to creatively communicate meaning through their work.

The Course allows learners opportunities to become highly creative, self-assured expressive artists.

The aims of the Course are to enable learners to:

- ◆ experience an independent, self-directed study of expressive art and art practice
- ◆ develop individual self-expression and creativity through their sustained exploration and use of art materials, equipment, techniques and/or technology
- ◆ develop the higher-order thinking skills required to analyse, synthesise, and critically respond to and understand the impact of expressive art work

- ◆ develop advanced critical thinking skills, reaching substantiated informed judgements when refining and presenting sustained lines of visual enquiry and development
- ◆ develop personal autonomy, creativity, independent thinking and evaluative skills when responding to stimuli and creating their own expressive art work

Approaches to learning and teaching

Although group work approaches can be used within Units and across Courses where it is helpful to simulate real-life situations, share tasks and promote team working skills, at Advanced Higher level, the emphasis and focus must be on self-sufficiency and independent and self-directed creative decision making by the learner with some mentoring by the teacher/lecturer.

There must be clear evidence for each learner to show that they have met the required Assessment Standards for the Unit or Course.

On completing the Advanced Higher Art and Design (Expressive) Course, learners should be able to:

- ◆ critically analyse and evaluate in depth the work and practice of personally selected artists
- ◆ produce personal expressive responses to the artists' work and practice
- ◆ analyse and evaluate the impact of external influences on the artists' work
- ◆ express substantiated personal opinions on their own work and on artists' work and practice
- ◆ apply in-depth understanding of artists' work and practice when personally responding to their expressive stimuli
- ◆ produce sophisticated expressive investigative drawings and studies, which demonstrate an individual and personalised response to their stimuli
- ◆ show confident and highly assured use of a variety of art materials, equipment, advanced techniques and/or technology for expressive effect
- ◆ develop and sustain visually coherent, progressive lines of expressive enquiry
- ◆ use advanced visual problem solving, planning and evaluation skills within the creative process
- ◆ create highly refined original and creative compositions and artwork in 2D and/or 3D
- ◆ justify their creative decisions and resolve complex creative issues and challenges

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 or working independently, talking, listening, writing, doing or reflecting on a topic while the teacher acts as a facilitator and mentor.

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 independent learning, self-direction, personalisation and choice will help to motivate and challenge learners at Advanced Higher level.

Whole-class, direct teaching opportunities could be balanced by more activity-based learning and independent, self-directed practical tasks. An investigatory experimental approach to learning is encouraged in this Course at this level. During these activities teachers/lecturers should build on and enhance the learners' existing knowledge and skills by, for example, demonstrating new specialist practical skills in a workshop master class setting and encouraging learners to reflect on how their learning will reference their own art work. This could be by learners' presentation to peer groups, showing potential for progression of own artwork by applying new techniques or processes, group crit/review activity or peer evaluation sessions.

Approaches to learning and teaching at this level (SCQF level 7) should allow the learner to be able to meet the following higher sector level benchmarks:

- ◆ generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively in response to set briefs and/or as self-initiated activity
- ◆ employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, visualisation and/or making
- ◆ select, test and make appropriate use of materials, processes and environments
- ◆ develop ideas through to outcomes, for example images, artefacts, environments, products, systems and processes, or texts
- ◆ manage and make appropriate use of the interaction between intention, process, outcome, context, and the methods of dissemination
- ◆ be resourceful and entrepreneurial

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.

Approach 1:

This approach shows the possibility of delivering the Units sequentially. This sequential approach may provide opportunities for the progressive exploration, 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 an in-depth focus of subject matter as well as a wider range of practical skills development in preparation for the Course assessment.

The Units can be integrated and taught in a holistic approach.



Each of the two mandatory Units at this Advanced Higher level requires the learner to work in an independent, self-sufficient and self-directed manner.

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 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 creatively and imaginatively to their source material/stimuli. They will work with a high level of autonomy at this level, when selecting and planning the scope and context of their expressive work and investigations. During their practical activities they will use a variety of art and design media, materials, techniques and/or technology with a high level of confidence, assurance and control as they explore, develop and realise their creative intentions. 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 apply this knowledge and understanding in their own work.

Learners will purposefully and effectively use selected art and design materials, equipment, techniques, processes and/or technology to portray their own personal thoughts, feelings and ideas in their work. Through their investigation and development work, they will show a sound, secure and high-level understanding of the visual elements, colour, line, shape, form, texture and pattern, composition and the creative process.

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. One to one, pair and group discussion could be used initially to extend and focus learners' knowledge and understanding of artists and their practice and its context in society. Informal/formal presentations could be used to present back their learning about artists, their practice and context in society to the wider class group. Learners at this level should be encouraged to extend research and develop a personal response to stimuli and personal research and investigation into artists' work and practice.

There may be opportunities to use a combined approach to developing practical work across the Course, for example by using a sketchbook approach to collect and document the artist's research, investigation and development of creative ideas.

Although the benefits of co-operative learning, peer support and peer feedback can be substantial and should be encouraged, independent learning, self-direction and self-sufficiency are key skills which the learner must engage in at this level when planning, developing and producing expressive art work as well as the supporting research into personally selected artists and their art practice. This builds and extends the knowledge, understanding and skills gained from the Higher Art and Design Course and will prepare the learner for further and higher level qualifications and employment.

The ability to give presentations informally or formally is a key skill at this level and above, as well as in employment. This could be as simple as showing and discussing sketchbook work and annotations, to a more formal PowerPoint presentation. Reflective practice is another key skill which has been honed and developed from National 3 Art and Design to this level 7 Course, and teachers/lecturers could continue to encourage this embedded skill by carrying out regular review and mentoring sessions with the learner either as one to one or pair. The learner could also record these and their responses in a sketchbook visual diary.

Teachers/lecturers could use specialist practical demonstrations to show how materials and specific specialised techniques can be used as a starting point for individual responses and learning activities. Learners will already have a high level of knowledge, understanding and skills from level 6 Courses and come to the level 7 Course with these. The teacher/lecturer will act as a facilitator/mentor

to support existing personal concepts, ideas and thoughts which the learner will realise into Advanced Higher level 7 Coursework.

Further information on delivery methods can be found in the *Unit Support Notes*.

Approaches to assessment: considerations for teaching staff

Assessment can be used for a variety of purposes, including:

- ◆ providing feedback for teachers/lecturers on how to modify their own teaching practice
- ◆ identifying areas for improvement in individual and/or group performance
- ◆ making learners aware of how they learn, what they have achieved and how they can improve their work

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

- ◆ clarify their expectations of their learners and discuss their progress
- ◆ encourage the use of self-assessment and dialogue between themselves and the learners, and between the learners and their peers
- ◆ ensure that their feedback enhances learners' motivation and self-esteem and helps to improve both their own and their learners' performance

At this level, the negotiation of a more challenging expressive activity and associated artists' research will enable learners to develop increased autonomy.

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

- ◆ consolidate progressive learning
- ◆ work independently and assume 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 specialised knowledge, understanding and skills in specific expressive art contexts
- ◆ create and present investigative work, development ideas and expressive work with a high level of skill and assurance
- ◆ focus on research and investigation of personally selected artists and their art practice
- ◆ acquire knowledge of the wider contexts in the society and environment within which the selected artists worked
- ◆ engage in reflective practice
- ◆ be involved in self- and peer-assessment, developing further 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 and the work of others
- ◆ gain understanding of sustainable approaches to producing expressive art work
- ◆ make links with their existing knowledge and experience of art and design to other areas of the curriculum

Unit-specific guidance — Art and Design (Expressive): Expressive Enquiry (Advanced Higher)

The need to build on and enhance the personalisation and choice experienced at Higher Art and Design or other SCQF level 6 courses is a recurring theme for qualifications developed to support Curriculum for Excellence and is an essential element in the *Art and Design (Expressive): Expressive Enquiry (Advanced Higher)* Unit. Self-direction and independent thinking are essential skills for the learner at this level with mentoring support from the teacher/lecturer.

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.

At Advanced Higher level, teachers/lecturers should consider how they can build self-sufficiency and variety into their teaching and learning approaches to meet the needs of different learning styles and personal preferences in the class group.

Innovative and creative ways of using technology can be a valuable resource in creating inclusive learning and teaching approaches and can also assist with extending and further developing learners' knowledge and understanding at this level.

Although group work approaches can be used within Units and across Courses where it is helpful to simulate real-life situations, share tasks and promote team working skills, at Advanced Higher level the emphasis and focus must be on self-sufficiency and independent and self-directed learning and creative decision making by the learner with some mentoring by the teacher/lecturer.

There must be clear evidence for each learner to show that they have met the required Assessment Standards for the Unit or Course.

On completing the *Art and Design (Expressive): Expressive Enquiry* Unit, learners should be able to:

- ◆ identify suitable expressive stimuli for a visual enquiry
- ◆ produce creative investigative research material for the enquiry
- ◆ develop and progressively refine experimental expressive visual ideas and artwork

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

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 independent learning, self-direction, personalisation and choice will help to motivate and challenge learners at Advanced Higher level.

Whole-class, direct teaching opportunities could be balanced by self-directed learning and independent learning tasks. A practical experimental approach to learning is encouraged in this Course at this level. During these activities teachers/lecturers should build on and enhance the learners' existing knowledge and skills by, for example, giving specialist demonstrations for exploratory and experimental approaches, organising visits of practising artists to talk about their work and practice and give practical demonstrations, visits to studios/workshops, or this could be done online within a class setting. Each learner will have their own theme or stimuli although some may be following similar lines of enquiry, eg portraiture. Mentoring roles will encourage learners to reflect on how their exploration and experimentation will reference and inform their own art work.

Group crit/review activity or peer evaluation sessions could also be carried out both informally and formally.

Approaches to learning and teaching at this level (SCQF level 7) should allow the learner to be able to meet the following higher sector level benchmarks:

- ◆ generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively in response to set briefs and/or as self-initiated activity
- ◆ employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, visualisation and/or making
- ◆ select, test and make appropriate use of materials, processes and environments
- ◆ develop ideas through to outcomes, for example images, artefacts, environments, products, systems and processes, or texts
- ◆ manage and make appropriate use of the interaction between intention, process, outcome, context, and the methods of dissemination
- ◆ be resourceful and entrepreneurial

Extending 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.

In this Unit, there will be an emphasis on extending skills development and the application of those skills. Assessment approaches will be proportionate, fit for purpose and will promote best practice, enabling learners to achieve the highest standards they can.

Centres could be aware that there are many different ways of delivering the *Art and Design (Expressive): Expressive Enquiry* (Advanced Higher) Unit. The following information provides some advice on possible approaches to delivering the Unit.

Approach example

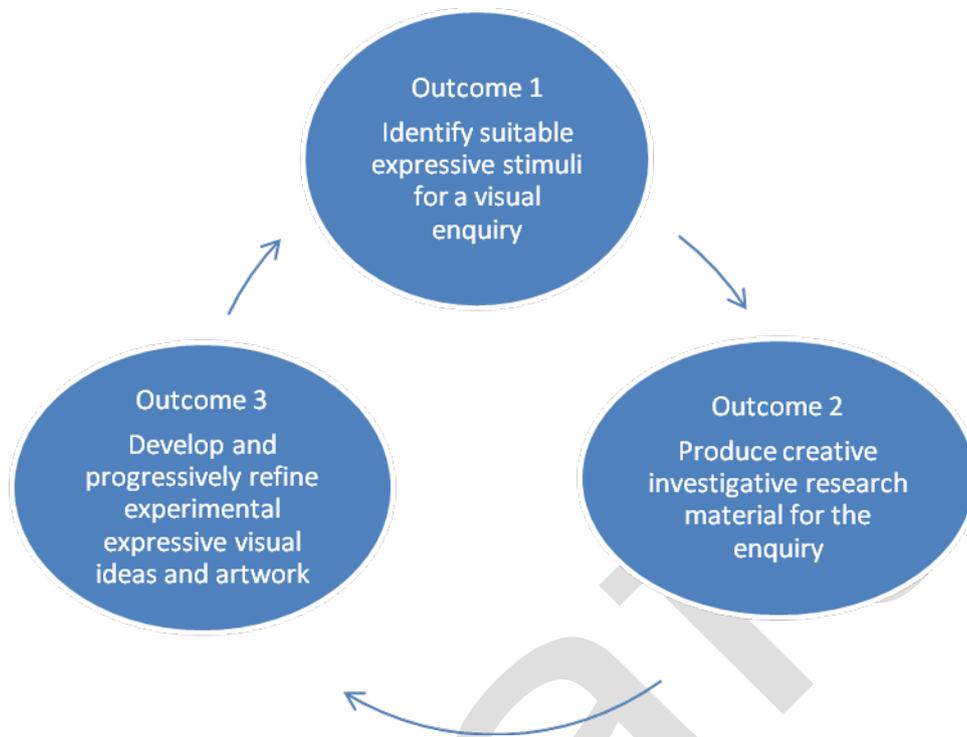
The Unit could be delivered as a standalone Unit of learning in which the learner engages in a sustained and intensive expressive art enquiry in an area of personal interest in the visual arts. The teacher/lecturer should take on a mentoring/facilitator role to help support the learner in the selection of a theme or stimuli which will reflect an area of personal interest, expressed by the learner. This is best delivered in a one-to-one approach rather than a whole group as each learner will have a different personal interest, theme or stimuli, although a whole-group approach could be delivered via a Unit overview presentation which uses prior learner exemplars of expressive enquiry along with possible planning, research sources, investigative methodology, development strategies and reflective practice. Whole-group discussions could take place about presentation formats, the use of sketchbooks and visual diaries, annotation and self-review methods.

Teachers/lecturers could encourage the learner to produce a planning timeline to facilitate progress milestones. This could be in a sketchbook/visual diary format or be written or digital.

An independent and self-directed approach by the learner to the expressive enquiry is to be greatly encouraged by the teacher/lecturer at this level.

Learners will select a personal theme or stimuli with mentoring support from teacher/lecturer and with reference to selected artists' work and practice which influences their own choice. This could be evidenced by annotations and related material in a sketchbook/visual diary format. This could incorporate annotated reflection and detailed information on the contextual sources and stimuli used by learners when developing their work. Centres should, however, consider the suitability of any assessment approaches for preparing for Course assessment.

Outcome cycle



Example of learner assessment task on the theme of portraiture

Having selected the theme of portraiture, you are asked to produce an expressive body of work on this theme. This can be any size and be in 2D or 3D format. This body of work will form a portfolio of evidence for assessment and could include sketchbooks/visual diaries comprised of creative investigative research into your theme and reflect and relate on how your chosen artists' work and practice references and influences your own work as an artist.

The portfolio should include evidence of planning, developing and progressively refining your visual lines of enquiry and show critical discrimination, aesthetic understanding and assured creative decision making when exploring and realising progressive lines of enquiry. You will produce a series of highly resolved experimental and exploratory expressive ideas and initial art work which lead to creative solutions.

This must show independent thinking and a highly personal and expressive response to your theme of portraiture.

Sketchbook/visual diary:

- ◆ Use both sides of the pages in your sketchbook/visual diary and you can work across a double-page spread. No blank spaces.
- ◆ Annotate, eg write your thoughts, feelings, and emotions about your work and the creative process you are involved in.

- ◆ Refer to the work of the artists you relate to and who influence your own work.
- ◆ You can use printed material, eg poems, stories, newspapers, magazines, scans, digital imagery.
- ◆ Use a range of materials and media.
- ◆ Explore and experiment.
- ◆ Reflect and self-review through annotation.
- ◆ Justify creative decisions through annotation.
- ◆ This research diary/sketch book should be a living document on the above theme and reflect the ongoing and continuing evolution of the theme which could provide opportunities for further development and expressive solutions.

Approaches to assessment and gathering evidence

Evidence Requirements for the Unit

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

- ◆ applying knowledge and understanding of art and art practice to their own creative work
- ◆ planning, developing and progressively refining visual lines of enquiry
- ◆ producing a series of highly resolved experimental and exploratory expressive ideas and initial art work
- ◆ critical discrimination, aesthetic understanding and assured creative decision making when exploring and realising progressive lines of enquiry
- ◆ independent thinking and a highly personal and expressive response to stimuli

Outcome activity	Assessment Standard	Assessment evidence
O 1	1.1 Analysing opportunities and creative choices with reference to their understanding of artists and art practice	sketchbook/research diary or written or digital evidence
O 1	1.2 Identifying suitable stimuli and establishing a personal focus to the enquiry	sketchbook/research diary or written or digital evidence
O 1	1.3 Identifying potential creative or expressive connections between the work of others and their own enquiry	sketchbook/visual diary or written or digital evidence
O 1	1.4 Planning and identifying initial approaches for developing and producing	sketchbook/visual diary or written or digital evidence

	expressive ideas and art work	
O 2	2.1 Using a wide range of art materials, techniques and/or technology in sophisticated and highly expressive ways to explore and investigate stimuli	sketchbook/visual diary expressive developments, explorations and experimentations
O 2	2.2 Developing visual concepts, expressive ideas and creative investigative studies which communicate their ideas, feelings and thoughts about their stimuli	sketchbook/visual diary expressive developments, explorations and experimentations, creative solutions
O 2	2.3 Analysing and critically reflecting on the impact of their creative decisions and choices and their personal response to stimuli	sketchbook/visual diary or written, oral or digital evidence
O 3	3.1 Identifying purposeful expressive development ideas for further development and exploration	sketchbook/visual diary or written or digital evidence
O 3	3.2 Using selected art materials, techniques and/or technology and the visual elements with high levels of assurance and sophistication to communicate and express their ideas	sketchbook/visual diary expressive developments, explorations and experimentations, creative solutions
O 3	3.3 Independently reviewing creative decisions, and refining and modifying their practice and approach to better communicate and realise their creative ideas	annotations in sketchbook/visual diary or written, oral or digital evidence
O 3	3.4 Producing sophisticated expressive ideas and artwork communicating a personal response to the stimuli	sketchbook/visual diary expressive developments, explorations and experimentations, creative solutions

Unit-specific guidance — Art and Design (Expressive): Expressive Studies (Advanced Higher)

Approaches to learning and teaching

On completing the *Art and Design (Expressive): Expressive Studies (Advanced Higher)* Unit, learners should be able to:

- ◆ critically analyse and evaluate in depth the work and practice of personally selected artists
- ◆ produce personal expressive responses to the artists' work and practice
- ◆ analyse and evaluate the impact of external influences on the artists' work
- ◆ express substantiated personal opinions on their own work and on artists' work and practice
- ◆ apply in-depth understanding of artists' work and practice when personally responding to their expressive stimuli

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

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 independent learning, self-direction, personalisation and choice will help to motivate and challenge learners at Advanced Higher level.

Whole-class, direct teaching opportunities could be balanced by self-directed learning and independent learning tasks. An investigatory approach to learning is encouraged in this Course at this level. During these activities teachers/lecturers should build on and enhance the learners' existing knowledge and skills by, for example, organising visits of practising artists to talk about their work and practice, open studio visit, gallery visit or exhibition opening, or this could be done online within a class setting. Mentoring roles will encourage learners to reflect on how their learning will reference their own art work.

Teachers/lecturers could encourage learners' presentations to peer groups, showing selected artists and their influences and stimuli and how this impacts on progression of own artwork. Group crit/review activity or peer evaluation sessions could also be carried out both informally and formally.

Approaches to learning and teaching at this level (SCQF level 7) should allow the learner to be able to meet the some or all of the following higher sector level benchmarks:

- ◆ generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively in response to set briefs and/or as self-initiated activity
- ◆ employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, visualisation and/or making
- ◆ select, test and make appropriate use of materials, processes and environments
- ◆ develop ideas through to outcomes, for example images, artefacts, environments, products, systems and processes, or texts
- ◆ manage and make appropriate use of the interaction between intention, process, outcome, context, and the methods of dissemination
- ◆ be resourceful and entrepreneurial

Centres should be aware that there are many different ways of delivering the *Art and Design (Expressive): Expressive Studies* (Advanced Higher) Unit. The following information provides some advice on possible approaches to delivering the Unit.

Approach example 1:

The Unit could be delivered as a standalone Unit of learning in which the learner researches and investigates an area of personal interest in the visual arts. The teacher/lecturer should take on a mentoring/facilitator role to help support the learner select artists for research and investigation which will reflect an area of personal interest, theme or stimuli expressed by the learner. This is best delivered in a one-to-one approach rather than a whole group as each learner will have a different personal interest, theme or stimuli, although a whole-group approach could be delivered via a Unit overview presentation which uses prior learner exemplars of research and investigation along with possible planning, research sources and investigative methodology.

Teachers/lecturers could encourage the learner to produce a planning timeline/flowchart/Gantt chart to facilitate learning progress targets.

Learners will investigate and understand how their personally selected artists use materials, equipment and techniques creatively and expressively in their work. They will consider how they have responded creatively to stimuli and themes when developing their ideas and how the artists were influenced by the social, cultural and historical environment in which they worked. This in turn will help learners reflect on their own creative choices and decisions made when producing their own expressive art work. This could be evidenced by producing a research diary within which the learner documents all research, investigation, personal responses and mentoring feedback and responses. This diary could be hard copy or digital depending on the resources of the centre.

Or:

Evidence for the Unit can be presented for example in sketchbook format. This could incorporate annotated reflection and detailed information on the contextual sources and stimuli used by learners when developing their work. Centres should, however, consider the suitability of any assessment approaches for preparing for Course assessment.

Example of learner assessment task on the theme of portraiture

You will produce a research diary/sketchbook on the theme of 'The Portrait'. This can be any size, eg A4/A5/A6, and will comprise of in-depth research and investigation into your personal choice of a minimum of two artists who have used this theme, commenting on their work and practice. You should contextualise these artists and their work within the social, cultural and historical influences in which they lived. Reflect and relate on how your chosen artists' work and practice references and influences your own work as an artist.

Please note the following:

- ◆ Use both sides of the pages in your research diary/sketchbook and you can work across a double page spread. No blank spaces!
- ◆ Annotate, eg write your thoughts, feelings, emotions about your work and the work of the artists you research in the research diary/sketch book.
- ◆ Comment on the social, cultural and historical events which influenced your selected artists, eg Picasso's response to the obliteration of Guernica during the Spanish civil war or Howson's response to war and its atrocities while being a war artist during the Balkan civil war.
- ◆ You can use printed material, eg poems, stories, newspapers, magazines, scans, digital imagery, internet imagery, artists' marketing material, exhibition materials.
- ◆ Include in-depth research about your selected artists who have interpreted portraits, eg Rauschenberg, Basquiat, Picasso, Bacon, Freud, Kahlo and their working practice.
- ◆ Give your personal opinions and responses to your selected artists' work and practice and how this relates and references your own art practice.
- ◆ This research diary/sketch book should be a living document on the above theme and reflect the ongoing and continuing evolution of the theme which could provide suitable future opportunities for development and expressive solutions.

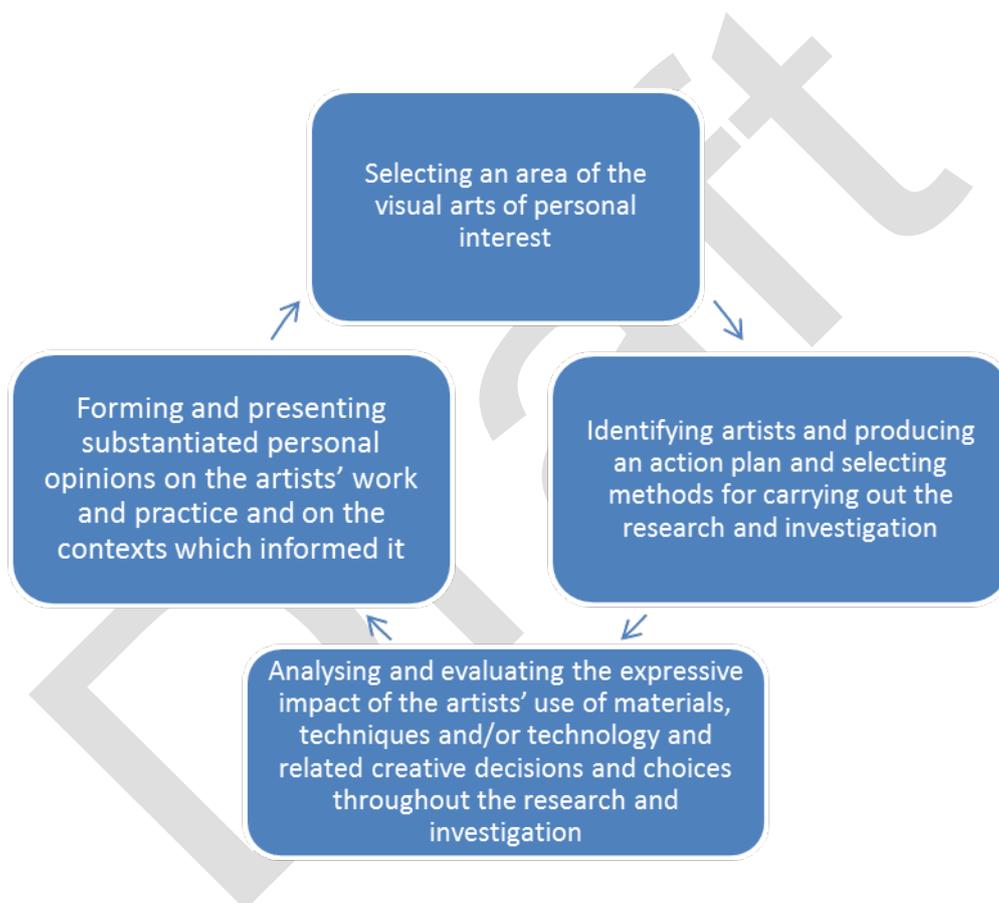
Approach example 2:

The Unit could be delivered as a standalone Unit of learning in which the learner produced an essay in which they show research and investigation into an area of personal interest in the expressive arts within a personal theme. The teacher/lecturer should take on a mentoring/facilitator role to help support the learner select artists for research and investigation which will reflect an area of personal interest, theme or stimuli expressed by the learner for this essay.

The teacher/lecturer could mentor in a one-to-one approach rather than a whole group for the selection of artists as each learner will have a different personal interest, theme or stimuli, although a whole-group approach could be delivered via a Unit overview presentation which uses prior learner exemplars of research and investigation essays along with possible planning, research sources and investigative methodology. Essay planning could also be included at this stage.

Teachers/lecturers could encourage the learner to produce a planning draft/timeline/flowchart/Gantt chart to facilitate learning progress and essay writing targets.

The essay should include the following areas:



Example of learner assessment task on the theme of fantasy

You will produce a written, typed or word processed essay which will comprise of in-depth research and investigation into your personal choice of a minimum of two artists who have used the theme/stimuli of fantasy in their work. Comment on their work and practice and contextualise these artists and their work within the social, cultural and historical influences in which they lived. Reflect and relate on how your chosen artists' work and practice references and influences your own work as an artist.

Your teacher or lecturer will:

- ◆ brief you on the nature of the task at the outset
- ◆ illustrate the wide range of texts and topics available
- ◆ discuss with you your relevant individual and personal interests
- ◆ guide you towards consultation with artists or other teachers/lecturers and towards use of databanks
- ◆ give you practical help with final choice and location of information and with the wording of topics and titles
- ◆ provide regular opportunities for consultation and support
- ◆ make clear to you the procedures that must apply in order to meet deadlines and Evidence Requirements
- ◆ record your progress at different stages in the production of the essay in order to ensure the authenticity of your work

You should:

- ◆ produce an action plan and select methods for carrying out the artists' research and investigation, eg planning draft/timeline/flowchart/Gantt chart
- ◆ analyse and evaluate the expressive impact of the artists' use of materials, techniques and/or technology and related creative decisions and choices, eg Dali's use of paint and colour, Niki de Saint Phalle's use of 3D materials, colour, texture and pattern
- ◆ give substantiated personal opinions on the artists' work and practice and on the contexts which informed it, eg Miro's influence by Haitian voodoo art in his work
- ◆ write, type or word-process the essay on one side of A4 paper only
- ◆ use italics or underlining to indicate titles of texts
- ◆ use language and vocabulary appropriate to expressive art, eg line, tone, texture, colour
- ◆ set in from the margin all quotations, if any, of more than one line so that they are clearly distinguishable from the text of the essay
- ◆ where appropriate, identify quotations from and references to primary sources
- ◆ identify and acknowledge quotations from, references to and information/ideas gleaned from secondary sources
- ◆ provide an accurate bibliography

Evidence Requirements for the Unit

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

- ◆ using higher-order thinking skills and complex analytical and evaluative skills when planning and carrying out the research and investigation
- ◆ presenting a coherent in-depth body of research and investigation, synthesising information from a variety of sources
- ◆ presenting clear, relevant and accurate factual information and communicating insightful substantiated opinions about the artists' practice and approaches to their work
- ◆ independent and self-directed working

Activity	Assessment Standard	Assessment evidence
planning	Selecting an area of the visual arts of personal interest	sketchbook/research diary or written or digital evidence
planning, researching and investigating	Identifying artists and producing an action plan and selecting methods for carrying out the research and investigation	sketchbook/research diary or written or digital evidence
analysing and evaluating	Analysing and evaluating the expressive impact of the artists' use of materials, techniques and/or technology and related creative decisions and choices	sketchbook/research diary or written or digital evidence
forming and expressing personal opinions	Forming and presenting substantiated personal opinions on the artists' work and practice and on the contexts which informed it	sketchbook/research diary or written or digital evidence

Appendix 2: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled learners 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](#)
- ◆ [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](#)
- ◆ [Coursework Authenticity: A Guide for Teachers and Lecturers](#)

Administrative information

Published: March 2013 (draft version 1.0)

History of changes to Advanced Higher draft Course/Unit Support Notes

Course details	Version	Description of change	Authorised by	Date

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