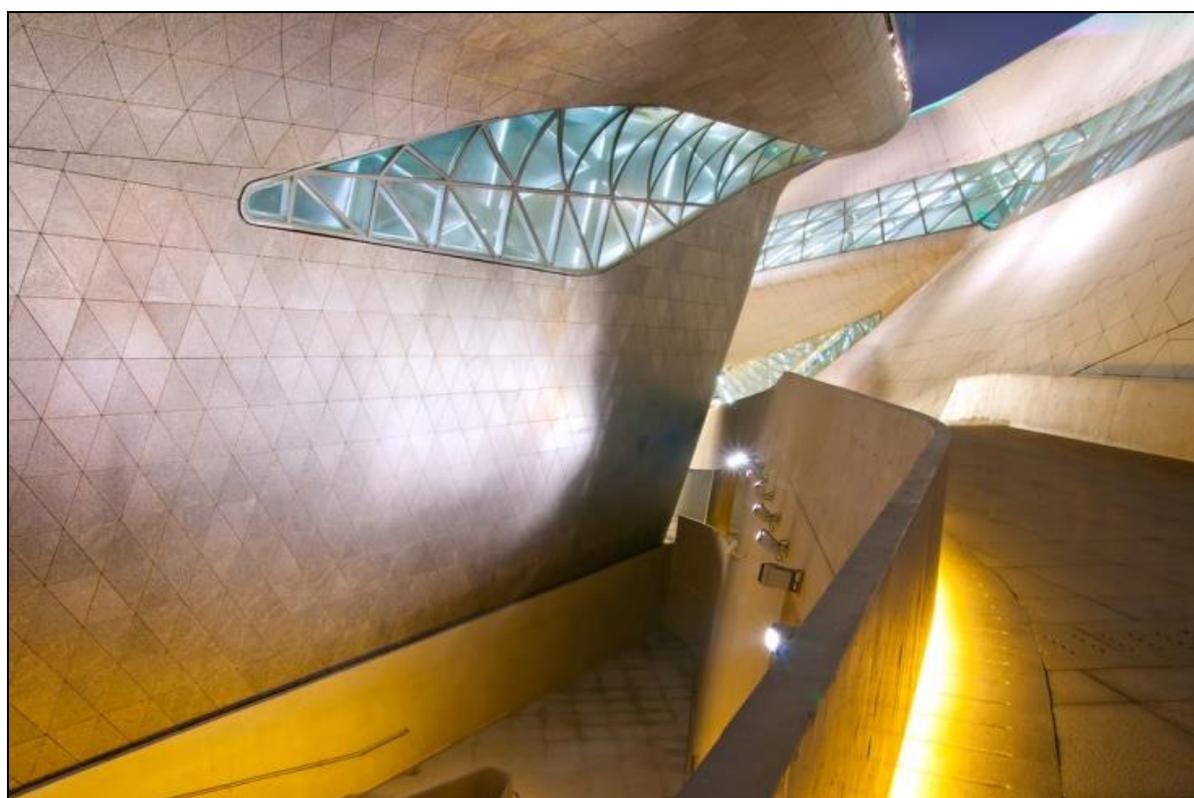


Higher Art and Design Course Support Notes



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

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Introduction

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

The Higher Art and Design Course has been benchmarked against the Scottish Credit and Qualifications Framework (SCQF) at SCQF level 6. The Course has two mandatory Units and a Course Assessment.

General guidance on the Course

Aims

The main purpose of this Course is to provide opportunities for learners to be inspired and challenged by exploring how they can visually represent their personal thoughts and ideas.

Learners will develop their appreciation of art and design work when analysing the external factors influencing art and design practice and practitioners. Learners will also develop and produce creative and original expressive and design work.

Learners will visually explore and develop their thoughts and ideas before exploring how they can best use selected art and design materials, techniques and/or technology for creative and expressive impact. They will develop their creative problem solving skills and will be encouraged to explore the imaginative use of technologies when developing and producing their art and design work.

The aims of the Course are to enable learners to:

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

Progression into this Course

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

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

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

- ◆ National 5 Art and Design Course or relevant component Units
- ◆ National 5 Design and Manufacture Course or relevant component Units
- ◆ National 5 Graphic Communication Course or relevant component Units

Skills, knowledge and understanding covered in this Course

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

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

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

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

Mandatory skills, knowledge and understanding	Art and Design: Expressive Activity	Art and Design: Design Activity
producing analytical drawings and investigative studies in response to stimuli	✓	
using visual elements expressively, showing clear understanding of the subject matter	✓	
producing focused investigative studies and market research for a complex design activity		✓
skills in using a range of art and design materials, techniques and/or technology creatively and expressively	✓	✓
developing and progressively refining a variety of personal and creative ideas for art and design work in 2D and/or 3D formats	✓	✓
analysing and critically reflecting on artists' and designers' use of materials, techniques and/or technology	✓	✓
analysing the impact of social, cultural and other influences on artists' and designers' work and practice	✓	✓
using a range of complex problem solving, planning and self-evaluation skills within the creative process	✓	✓

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

Progression from this Course

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

- ◆ National Certificate in Art and Design (SCQF level 6)
- ◆ National Progression Awards (NPAs) in Art and Design Digital Media (SCQF level 6)
- ◆ Higher Photography Course

On completion of the Higher Art and Design Course, learners could also progress to:

- ◆ Advanced Higher Art and Design and relevant component Units
- ◆ HNC Art and Design
- ◆ HNC Visual Communication
- ◆ HNC Contemporary Art Practice

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

Hierarchies

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

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

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

It is very important for centres to ensure that learners who progress to the next SCQF level progressively build and broaden their skills, knowledge and understanding at the next SCQF level. This is of particular importance in Courses with a common hierarchical Unit and Course structure.

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

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

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

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

Approaches to learning and teaching

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

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

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

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

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

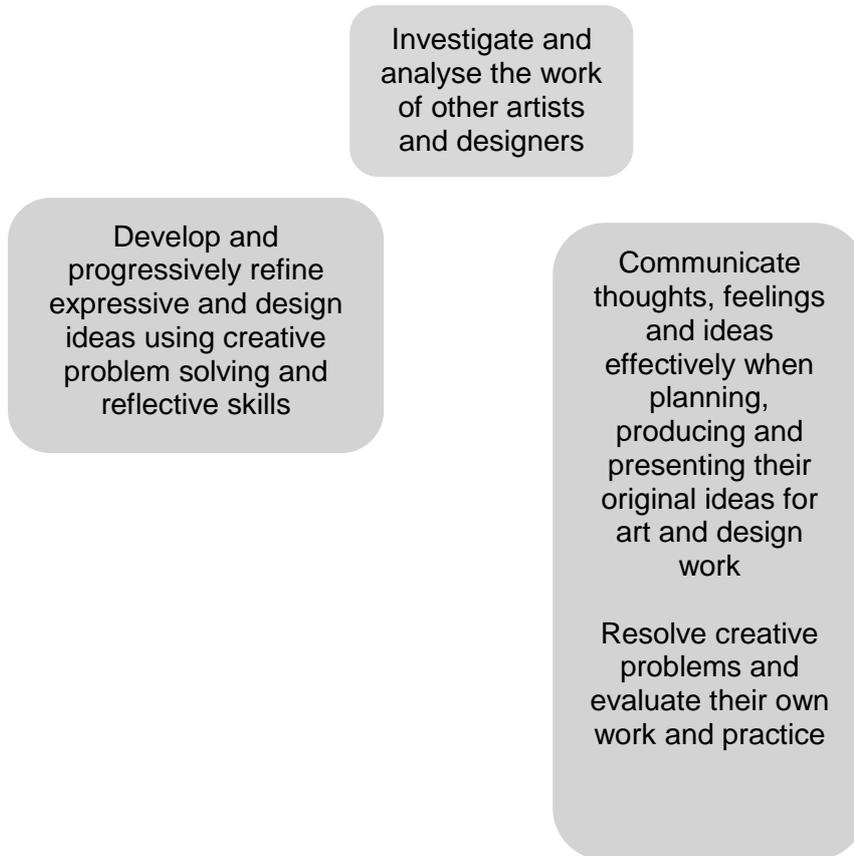
Using technology to support the development of personal learning in art and design can stimulate individual creativity and can further extend access and opportunity and personalisation and choice to all learners.

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

Investigation of art and design work and practice could, for example, be carried out by groups of learners using technology in a purposeful way. Learners could look at specific web sites, or search for thematic images and collectively save these for group use in digital format on an intranet site.

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. However, there must be clear evidence for each learner to show that the learner has met the required Assessment Standards for the Unit or Course.

On completing the Higher Art and Design Course, learners should be able to:



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

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

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

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

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

Sequencing and delivery — Units and the Course

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

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

Approach 1:

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



or:



Approach 2:

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

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



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

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

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

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

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

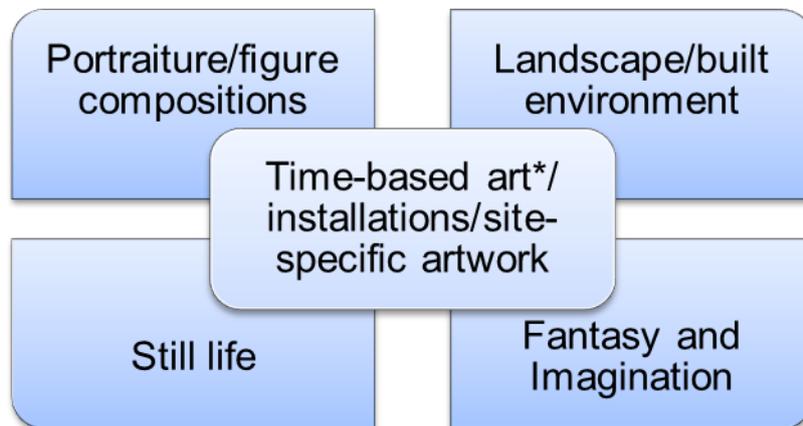
Evidence for Units can be presented in a variety of ways, for example in sketchbook format. This could incorporate annotated reflection and detailed information on the contextual sources and stimuli used by learners when developing their work. Centres should, however, consider the suitability of any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

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

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

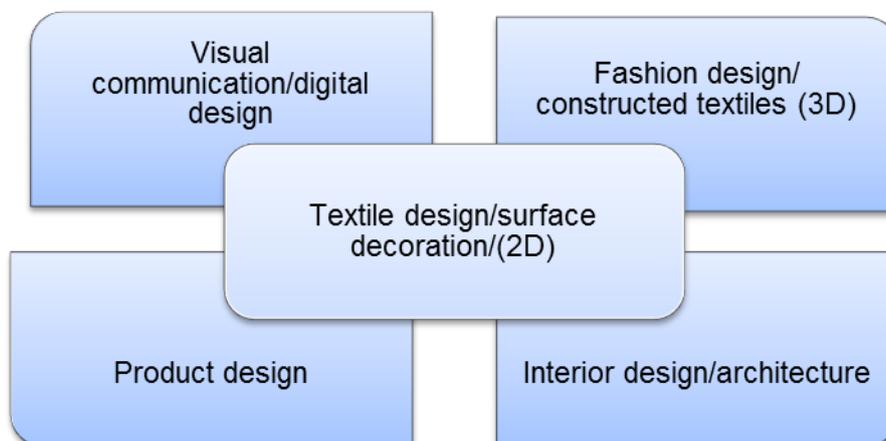
A number of possible expressive and design contexts for learning are provided in the tables below:

Expressive contexts



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

Design contexts



As learners develop their understanding of the creative process and the things that influence the work of other artists and designers, they should be encouraged to apply this understanding in their own work.

They will use art and design materials, techniques, composition and/or technology to express their own personal thoughts, feelings and ideas through their work. Their creative work will show some understanding of the visual elements, design issues and the creative process.

Integration within and across Units

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

The Art and Design Courses have been designed to provide opportunities for learning and teaching activities which promote integration and to create opportunities for personalisation and choice for individual learning needs and interests within teaching and learning activities. Teaching approaches should support [Curriculum for Excellence's four capacities](#) to enable each learner to develop as a successful learner, a confident individual, a responsible citizen and an effective contributor.

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. Pair and group discussion could be used initially to widen learners' awareness of art and design practice and informal/formal presentations used to present back their learning about artists and designers to the wider class group. Pair and group discussion could be used to widen learners' awareness of art and design practice. This could be followed by informal/formal presentations to the wider class group where learners present back their learning about artists and designers to their peers.

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 development of creative ideas. This approach may be beneficial if using common stimuli to link learning about art and design across both expressive and design contexts.

The benefits of co-operative learning, peer support and peer feedback can be substantial and should be encouraged when planning for learning about art and design practice. This process could also be supported by using technology (ICT) in a purposeful way. At this level, teachers/lecturers could also support learners to develop their thinking and literacy skills by using word banks linked to the artist's and designer's choice and use of materials and techniques in their work.

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

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

The investigative research stage in art and design helps learners make sense of and structure their ideas. Learners will then develop and refine these ideas when

experimenting with a variety of art and design materials, techniques and/or technology.

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

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

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

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

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

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

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

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

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

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

The [National Assessment Resource](#) supports teachers in developing a shared understanding of standards and expectations.

It is important that different approaches to assessment are used by teachers/lecturers to suit the varying needs of learners. Teachers/lecturers should also use inclusive approaches to assessment, taking account of any specific needs of their learners.

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

A range of different approaches can be used for assessment in Art and Design, and some examples of these include:

- ◆ using 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
- ◆ using peer and self-review feedback
- ◆ questioning

It is recommended that teacher/lecturers involve learners in the identification of assessment opportunities and build in opportunities for feedback on progress. This will ensure that learners are clear about what is expected of them.

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

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 design brief and expressive activity will enable learners to develop increased autonomy.

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

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

Teachers/lecturers should also consider how they could use technology to support learning, teaching and assessment for their learners. In Art and Design, technology skills could be developed through, for example,

- ◆ web-based investigative research
- ◆ digital photography
- ◆ e-portfolios
- ◆ blogs

Preparation for Course assessment

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

In Higher, the added value will focus on:

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

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, refinement and preparation and/or gathering evidence for Course assessment.

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

The Higher Art and Design Course assessment has two components: a portfolio and a question paper.

In the portfolio, learners will draw on, extend and apply the skills they have learned during the Course. The portfolio will be sufficiently open and flexible to allow for personalisation and choice and will focus on both the process and products of learning.

Learners will:

- ◆ present a portfolio of art and design work which shows the creative starting point and the further development and realisation of these initial ideas
- ◆ use the initial ideas and further development work to produce one piece of expressive art and one design solution
- ◆ critically evaluate their final piece of expressive art work and design solution

The question paper adds value by requiring integration and application of knowledge and skills from across the Units. It assesses learners' knowledge and understanding of art and design work and practice, and their understanding of the social and cultural contexts which influence artist's/artists' and designer's/designers' work and practice

In the question paper, learners will demonstrate their ability to express personal supported opinions about examples of art and design work. They will analyse how art and design materials, techniques and/or technology have been used by others for visual impact and expressive effect. They will also critically analyse and demonstrate their understanding of the impact of external influences on artists' and designers' work and practice.

The question paper will assess learners':

- ◆ ability to analyse and evaluate how artists and designers have used and combined materials, techniques and/or technology for visual impact and creative and/or functional effect
- ◆ in-depth knowledge and understanding of contextual factors and their influence on art and design work and practice

When planning and constructing teaching and learning experiences it is helpful to consider how any approaches and methods can be used to best advantage to help prepare learners for Course assessment.

Selecting work for the portfolio may be started at any appropriate time during the Course. However, learners should be given sufficient time to develop the

necessary skills, knowledge and understanding required before selecting and compiling any assessment evidence.

Centres are free to consider how they could use their teaching and learning methods and strategies to successfully prepare learners for Course assessment.

In preparation for Course assessment, time will be required for:

- ◆ preparation for the portfolio, including reviewing their earlier practical work and developmental ideas
- ◆ preparation for the question paper
- ◆ the application and integration of creative skills
- ◆ selecting, further developing and presenting a coherent portfolio of work, with teacher guidance and support as appropriate
- ◆ evaluating their own work and practice
- ◆ providing opportunities for re-assessment if required

Additional information on Course assessment requirements can be obtained from the *Course Assessment Specification*.

Combining assessment across Units

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

If Units are being delivered as part of a Course, teachers/lecturers should consider using an integrated approach to teaching and assessment. Integrating assessment minimises repetition, allows more time for learning across the Course as a whole and allows centres to manage the assessment process more efficiently. Using an integrated approach to assessment will also:

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

If using this approach, teachers/lecturers should track and record where evidence for individual Outcomes/Units appears. Tracking will assist with identifying any necessary reassessment and will also provide evidence of achievement for those learners who do not achieve the whole Course.

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

Equality and inclusion

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

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

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

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

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

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

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled 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 \(June 2008\)](#)
- ◆ Principles and practice papers for curriculum areas
- ◆ [SCQF Handbook: User Guide](#) (published 2009) and SCQF level descriptors (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*](#)

Administrative information

Published: June 2014 (version 1.1)

History of changes to Course Support Notes

Course details	Version	Description of change	Authorised by	Date
	1.1	Pages 2 and 8: 'media' and 'equipment' removed — and/or technology added. Page 11: Skills for Learning, Life and Work section — Literacy (listening and talking) removed; 5.2 Understanding and 5.3 Applying replaced by 5.4 Analysing and Evaluating (higher order skills) — text descriptions also updated. Page 15: portfolio and question paper descriptions updated. Page 16: bulleted list descriptions updated.	Qualifications Development Manager	June 2014

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

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



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

Introduction

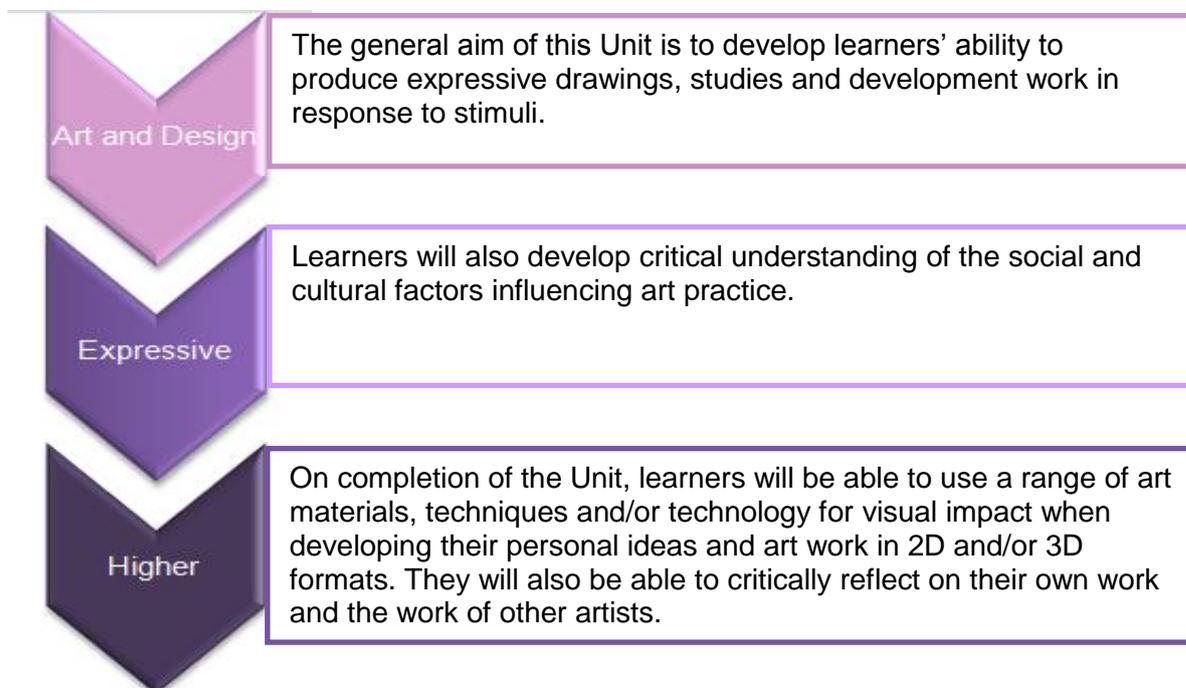
These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Art and Design: Expressive Activity* (Higher) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

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

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

General guidance on the Unit

Aims



The Unit can be delivered as a free-standing Unit or as a component of the Higher Art and Design Course.

Progression into this Unit

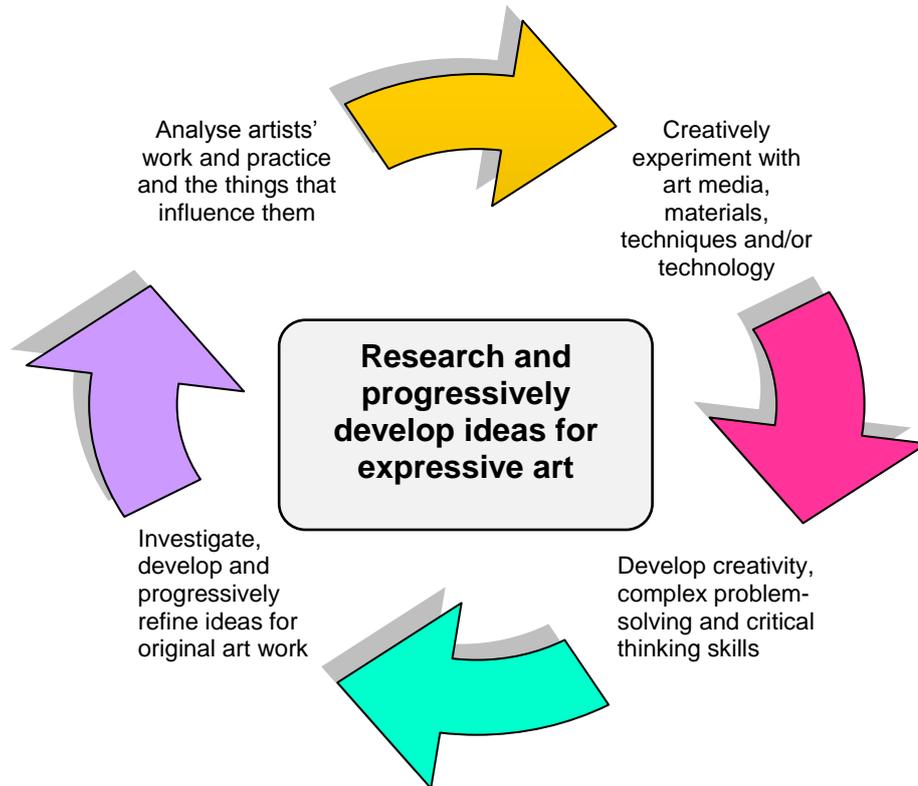
Entry to this Unit is at the discretion of the centre. However, learners would normally be expected to have attained the skills, knowledge and understanding required by the following, or equivalent qualifications and/or experience:

- ◆ National 5 Art and Design Course or relevant component Units
- ◆ National 5 Design and Manufacture Course or relevant component Units
- ◆ National 5 Graphic Communication Course or relevant component Units

Skills, knowledge and understanding covered in this Unit

Some additional information and suggestions for developing skills, knowledge and understanding are provided in the *Course Support Notes* for any centres delivering this Unit as part of the Higher Art and Design Course.

To successfully complete this Unit, learners will:



Further details of how these skills, knowledge and understanding can be developed in this Unit can be found below:

Producing accurate drawings and related expressive investigative studies for a negotiated expressive theme.
At this level, drawings and studies are expected to show a solid understanding of the qualities of the subject matter, with learners demonstrating some sophistication and control in their handling of their chosen materials and techniques.
At this level, learners are expected to collect a range of images relevant to the agreed theme or context.
Using visual elements expressively, showing clear understanding of their chosen subject matter.
At this level, learners should be able to produce drawings and studies that show visual analysis and investigation of their selected subject matter. The characteristics of the subject matter should be confidently and skilfully described through, for example, the confident use of line, tone, texture, shape.

- ◆ Skills in using a range of art materials, techniques and/or technology creatively and expressively.
- ◆ Developing and progressively refining a variety of original and creative ideas for art work in 2D and/or 3D formats.

At this level, learners are expected to be able to self-reflect and evaluate their own work and ideas and to identify how to further improve or refine it.

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

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

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

- ◆ Analysing and critically reflecting on artists and use of materials, techniques and/or technology for visual impact and creative effect.
- ◆ Analysing the impact of social and cultural influences on a variety of art practice.

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

At this level, learners should be able to critically analyse and show an awareness and understanding of how external factors influence artists' practice. For example by critically analysing the impact of historical/social factors such as the influence of Tutankhamen's tomb, the patronage of the church, or the development of new technology on a specific artist and examples of their work.

- ◆ Using a range of complex problem solving, planning and evaluation skills within the creative process.

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

Progression from this Unit

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

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

Approaches to learning and teaching

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

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

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

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

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

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

Examples could include:

- ◆ What things influenced your choice of expressive theme?
- ◆ How did you approach using the visual elements to communicate your ideas, feelings and thoughts through your expressive work?
- ◆ Which of your creative decisions worked well and why?

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

At this level teachers/lecturers should be encouraging learners to develop independence in managing their own learning.

Developing analytical and cultural understanding

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

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

When planning teaching and learning experiences, a useful starting point could be to introduce learners to a variety of contemporary art work produced within the last 25 years, and historical work. This process could include looking at art forms from other cultures and art movements. Learners could also be encouraged to look at emerging art forms including installations and at examples of site-specific and community art work.

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

Analysing the work of others can provide a useful starting point for learners to consider how artists respond to a common theme or represent similar subjects in different and striking ways. At this level, learners are expected to be familiar with differences in the working approaches of a variety of artists. While they are producing their own observational drawings and studies, learners should also be considering how selected artists have used colour, shape, materials, textures and pattern and mark-making techniques in their work to communicate their ideas.

Communicating ideas, thoughts and feelings in your art work

This Unit should help learners use visual elements expressively in an informed way in their work. This could include:

- ◆ using colour or colour discords to create or suggest mood or atmosphere in their work
- ◆ using shape and line and expressive mark-making techniques to suggest emotion or feelings in self-portraits, paintings or sculptural forms
- ◆ using shape and perspective in ways which help communicate feelings and which encourage and challenge the viewer to look at familiar things and objects in new ways

Possible source material that could be used to inspire the expressive art activity could include, among others:

- ◆ exploded viewpoints of the subject/subjects
- ◆ the world and landscape viewed from above
- ◆ human form
- ◆ the natural or built environment
- ◆ found natural or manufactured objects
- ◆ issues-based material, for example poverty and deprivation

- ◆ the art of different cultures and movements—popular media — film imagery, music, poetry and text

Learners could also be encouraged to use social or political aspects as contextual source material when developing their work. This type of approach could be used to help learners to identify and refine abstract ideas and to find visual and expressive ways of conveying these in their expressive work.

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

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

Teachers/lecturers and learners at this level should negotiate and agree a suitable expressive context for their work. Where this is the case, teachers/lecturers should ensure that the scope and context for the expressive context provides a suitable level for challenge and personal development potential for the learner.

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

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

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

Source material could include a variety of visual material produced by the individual learner (primary source material/stimuli). These could also be supplemented by secondary source material and studies (photographs and images produced by other people), where this is appropriate to the learning context.

Developing and recording your ideas

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

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

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

At this level there should be evidence of some sustained review and refining of their expressive work and ideas. Learners are expected to be able to use art media, materials and techniques with confidence and assurance in expressive and imaginative ways to communicate their thoughts, feelings and ideas. To help learners make the transition to the more independent learning, teachers/lecturers could use structured discussions to help learners identify how their ideas could be improved and further refined.

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

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

Approaches to assessment and gathering evidence

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

Approaches to the assessment in this Unit may differ depending on whether it is being taught on a free-standing basis or as part of the Higher Art and Design Course. If this Unit is being delivered on a free-standing basis, centres will have more flexibility in their approaches to delivering and assessing the Unit.

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

Assessment approaches and associated tasks used by centres should:

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

In this Unit, Evidence Requirements are as follows:

- ◆ analysis of the things that have influenced and inspired artists and their work using descriptive art vocabulary
- ◆ producing expressive drawings, studies and investigative research showing understanding of the subject matter
- ◆ using a variety of art materials, techniques and/or technology creatively for expressive effect in their work
- ◆ creatively developing and refining expressive ideas and art work in response to stimuli
- ◆ using complex problem solving and evaluation skills during the creative process

Additional exemplification of assessment for this Unit is provided in the *National Assessment Resource*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Additional exemplification of assessment is provided in the *National Assessment Resource*.

Combining assessment within Units

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

Equality and inclusion

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

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

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

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

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

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

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

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

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled learners and/or those with additional support needs) — various publications on SQA’s website:
www.sqa.org.uk/sqa/14977.html.
- ◆ [*Building the Curriculum 4: Skills for learning, skills for life and skills for work*](#)
- ◆ [*Building the Curriculum 5: A framework for assessment*](#)
- ◆ [Course Specifications](#)
- ◆ [Design Principles for National Courses](#)
- ◆ [Guide to Assessment \(June 2008\)](#)
- ◆ *Principles and practice papers for curriculum areas*
- ◆ *Research Report 4 — Less is More: Good Practice in Reducing Assessment Time*
- ◆ *Coursework Authenticity — a Guide for Teachers and Lecturers*
- ◆ [SCQF Handbook: User Guide](#) (published 2009) and SCQF level descriptors (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*](#)
- ◆ SQA Guidelines on e-assessment for Schools
- ◆ SQA Guidelines on Online Assessment for Further Education
- ◆ SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Administrative information

Published: June 2014 (version 1.1)

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date
	1.1	Page 22: Unit aims amended to match updated Unit Specification. Pages 23 and 24: Skills, knowledge and Understanding section — assorted minor text changes for clarity. Page 29: abridged Unit Evidence Requirements removed and replaced with updated wording from the Unit Specification.	Qualifications Development Manager	June 2014

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Unit Support Notes — Art and Design: Design Activity (Higher)



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

Introduction

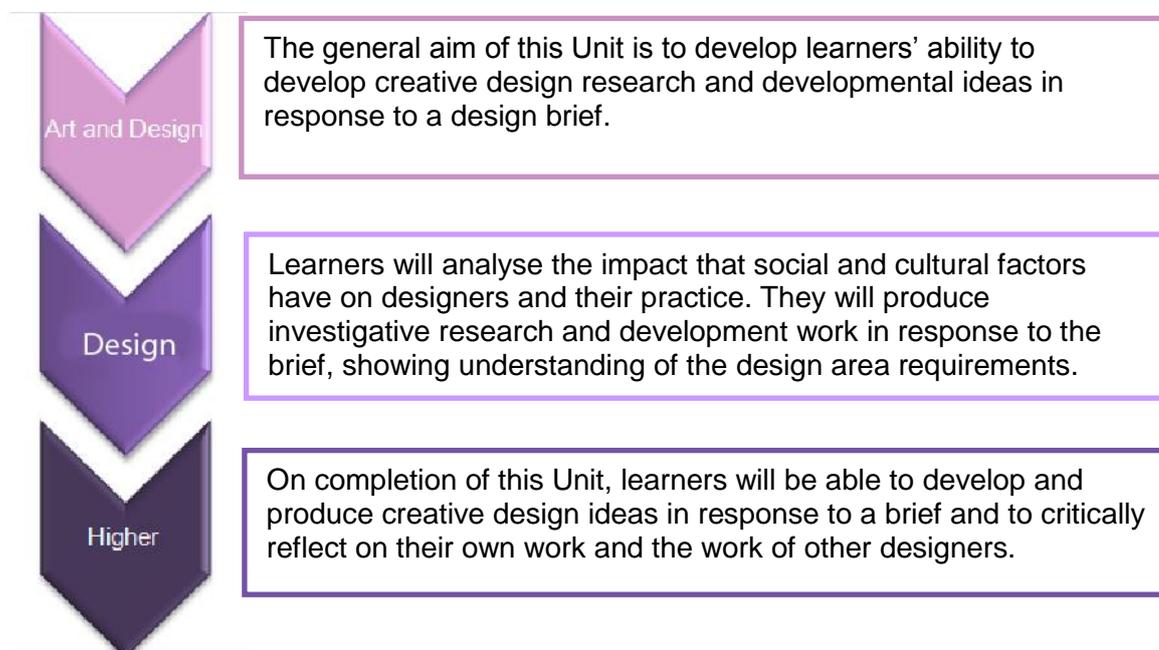
These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Art and Design: Design Activity* (Higher) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

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

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

General guidance on the Unit

Aims



The Unit can be delivered as:

- ◆ a free-standing Unit
- ◆ a component of the Higher Art and Design Course

Progression into this Unit

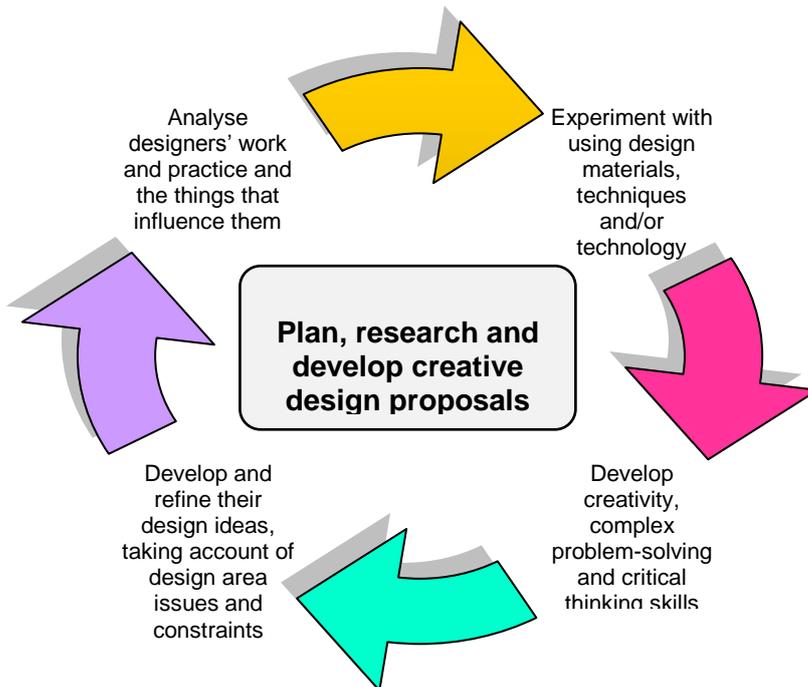
Entry to this Unit is at the discretion of the centre. However, learners would normally be expected to have attained the skills, knowledge and understanding required by the following, or equivalent qualifications and/or experience:

- ◆ National 5 Art and Design Course or relevant component Units
- ◆ National 5 Design and Manufacture Course or relevant component Units
- ◆ National 5 Graphic Communication Course or relevant component Units

Skills, knowledge and understanding covered in this Unit

Some additional information and suggestions for developing skills, knowledge and understanding are provided in the *Course Support Notes* for any centres delivering this Unit as part of the Higher Art and Design Course.

To successfully complete this Unit, learners will:



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

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

Producing focused investigative visual research and market research for a complex design activity.
At this level, learners should be considering the design issues of for example, function and aesthetics and the constraints and opportunities of the brief. The collated market research should be clearly focused and relevant to their chosen design area.
<ul style="list-style-type: none"> ◆ Developing and progressively refining a variety of original and creative ideas design work in 2D and/or 3D formats. ◆ Skills in using a range of design materials, techniques and/or technology creatively and expressively.
<p>At this level, learners are expected to be able to self-reflect on their own work and ideas and to identify how to further improve or refine them.</p> <p>At this level, the development of critical thinking skills could be supported through:</p> <ul style="list-style-type: none"> ◆ annotation in sketchbooks ◆ discussion ◆ open-ended questions ◆ supported one-to-one discussion or group critiques

Learners should explore the creative potential of, and show ability in, using combinations of design media and techniques to demonstrate design ideas.
<ul style="list-style-type: none"> ◆ Analysing the impact of social and cultural influences on a variety of design practice. ◆ Developing a variety of creative ideas for art and design work in 2D and/or 3D formats
At this level, learners should be able to critically analyse and show an awareness and understanding of how external factors influence designers' practice. Learners will be expected to critically analyse the impact of historical/social factors such as the influence of Tutankhamen's tomb or the development of new technology and materials which impact on production methods used by designers.
Analysing and critically reflecting on designers' use of materials, techniques and/or technology for visual impact and creative/functional effect.
At this level, learners will use critical thinking skills to identify and analyse the creative impact of materials, techniques and/or technology as used by practising designers. Learners will be expected to understand the design issues and use a range of specific design terms and vocabulary.
Using a range of range of complex problem solving, planning and self-evaluation skills within the creative process.
At this level, learners will be involved in planning and organising their work throughout the research and development stages. Learners are expected to develop all aspects of problem solving through the creative process of ongoing reviewing, refining, self-reflection and evaluation of their work.

Progression from this Unit

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

- ◆ other Art and Design Units at SCQF level 6
- ◆ Art and Design: Design Activity (Advanced Higher)
- ◆ National Progression Award (NPA) Art and Design
- ◆ Digital Media (SCQF level 6)

Approaches to learning and teaching

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

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

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

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

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

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

Examples could include:

- ◆ What things influenced your design decisions?
- ◆ What was your justification for progressing one line of development over another idea?
- ◆ Which of your creative decisions worked well and why?

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

At this level teachers/lecturers should be encouraging learners to develop independence in managing their own learning.

Developing analytical and cultural understanding

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

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

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

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

Looking at the work of others can provide a useful starting point for learners to consider how designers use colour, shape, materials, textures and pattern, to communicate their ideas and create functional and aesthetically pleasing pieces of design. At this level, learners are expected to be familiar with differences in the creative working approaches and practices of a variety of designers.

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

A number of possible design contexts for learning are provided in the Course Support Notes.

Communicating ideas, thoughts and feelings in your design work

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

Possible stimuli/source material that could be used to inspire the design activity could include, among others:

- ◆ found natural or manufactured objects
- ◆ emotive words/phrases — decay, back to front, inside out, in between, diva
- ◆ issues-based material, for example social or political aspects, or recycled materials and sustainability
- ◆ lettering styles and design formats/forms — for example fractals
- ◆ design of other cultures — Islamic and African art and textile repeat patterns
- ◆ media — film, music, photographic images, poetry, text

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

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

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

Challenge can be progressive at levels in a number of ways:

- ◆ by keeping the area of design within what is familiar to the learners but by increasing the rigour of the design brief and including some unfamiliar issues or contexts into the mix
- ◆ by changing the area of design into a related specialism, for example visual communication/textile design — both 2D design disciplines using shape, line, texture, colour for surface pattern and decorative effect and impact

Once learners have agreed a design area and theme that allows them to meet the design brief requirements for the Unit, they will start producing and collecting investigative research material to inspire their future work. This research should include a selection of relevant market research relating to their chosen design area.

Learners should be encouraged to annotate their market research, developing ideas and design work to show their development of their thoughts and ideas. This research should closely link to their selected design area and should evidence an understanding of how others have used media, materials, techniques and processes in their work for functional/visual/creative impact.

Learners should critically review their design choices and be encouraged to experiment with a variety of alternative approaches to developing their ideas. This should link back to their previous investigation into how designers approach developing their creative ideas and produce their work.

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

Developing your ideas

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

At this level there should be evidence of sustained review and some refinement of the work and ideas. Teachers/lecturers could use structured discussions to help learners critically reflect on their work and to identify how their ideas and own design practice could be improved or further refined.

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

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

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

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

Approaches to assessment and gathering evidence

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

Approaches to the assessment in this Unit may differ depending on whether it is being taught on a free-standing basis or as part of the Higher Art and Design Course. If this Unit is being delivered on a free-standing basis, centres will have more flexibility in their approaches to delivering and assessing the Unit.

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

Assessment approaches and associated tasks used by centres should:

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

In this Unit, Evidence Requirements are as follows:

- ◆ analysis of designers' work and the influences on their design practice
- ◆ using design vocabulary to describe their own work and the work of other designers
- ◆ in-depth investigative research material showing their understanding of aesthetics, function, and the design area
- ◆ creative development and refinement of design ideas which take account of the requirements of the brief and design area

Additional exemplification of assessment is provided in the *National Assessment Resource*.

Some suggested methods of gathering evidence for this Unit are detailed below.

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

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

Learners can evidence their understanding and analysis of a range of designers' work and the influences on design practice in a variety of ways. This could be, for example:

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

There is scope for learners to demonstrate their applied knowledge and understanding of design practice and related design terminology in discussion with the teacher/lecturer or through their use of annotated comments.

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

These are general illustrative examples which cover the main forms of assessment applicable to Art and Design. These examples complement information in the earlier sections on teaching and learning and developing subject skills, knowledge and understanding in the Course.

Observation — recording evidence of naturally occurring skills, for example problem solving when working with and using art and design media, materials, techniques and/or technology. This is naturally occurring evidence and this evidence can be recorded as evidence using an observation checklist.

Product evaluation — design investigative and development work.

Questioning could be in oral and/or written form. It can be useful to help confirm that learners' understanding of the subject is secure. Evidence of this understanding could also be visible in logbooks/blogs or through annotated commentary in learners' sketchbook work.

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

Teachers/lecturers could get their learners to apply and extend the knowledge and skills learnt in this Unit to different, new contexts, ensuring that the learners are encouraged to work with progressively less guidance commensurate with progression up the levels.

It's also important to differentiate between the levels in terms of both the range and the complexity of the tasks used, from a limited range at National 4 to a far greater complexity at Higher.

Assessment of learners' progress can be carried out verbally or using written worksheets. Teachers/lecturers can use checklists to keep a record of the skills and experiences of the learners.

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

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

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

If the activity has been carried out in collaboration with another teaching department or an outside source, using supplementary sources of evidence may also be suitable for authentication purposes. These could include witness testimony, film or audio clips.

Combining assessment within Units

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

Equality and inclusion

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

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

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

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

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

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

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

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

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled learners and/or those with additional support needs) — various publications on SQA’s website:
www.sqa.org.uk/sqa/14977.html.
- ◆ [*Building the Curriculum 4: Skills for learning, skills for life and skills for work*](#)
- ◆ [*Building the Curriculum 5: A framework for assessment*](#)
- ◆ [Course Specifications](#)
- ◆ [Design Principles for National Courses](#)
- ◆ [Guide to Assessment \(June 2008\)](#)
- ◆ *Principles and practice papers for curriculum areas*
- ◆ *Research Report 4 — Less is More: Good Practice in Reducing Assessment Time*
- ◆ *Coursework Authenticity — a Guide for Teachers and Lecturers*
- ◆ [SCQF Handbook: User Guide](#) (published 2009) and SCQF level descriptors (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*](#)
- ◆ SQA Guidelines on e-assessment for Schools
- ◆ SQA Guidelines on Online Assessment for Further Education
- ◆ SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Administrative information

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History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date
	1.1	Page 35: Unit aims amended to match updated Unit Specification. Pages 36–37: Skills knowledge and understanding — assorted minor text changes for clarity. Page 42: abridged Unit Evidence Requirements removed and replaced with updated wording from the Unit Specification.	Qualifications Development Manager	June 2014

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