Advanced Higher
Course
Specification

Advanced Higher Art and Design (Expressive)

Course code:	C805 77
Course assessment code:	X805 77
SCQF:	level 7 (32 SCQF credit points)
Valid from:	session 2019–20

This document provides detailed information about the course and course assessment to ensure consistent and transparent assessment year on year. It describes the structure of the course and the course assessment in terms of the skills, knowledge and understanding that are assessed.

This document is for teachers and lecturers and contains all the mandatory information required to deliver the course.

Contents

Course overview

This course consists of 32 SCQF credit points, which includes time for preparation for course assessment. The notional length of time for candidates to complete the course is 160 hours.

The course assessment has one component.

Component	Marks	Duration
Component 1: portfolio	100	see 'Course assessment' section

Recommended entry	Progression
Entry to this course is at the discretion of the centre. Candidates should have achieved the Higher Art and Design course or equivalent qualifications and/or experience prior to starting this course. The Higher Photography course and the National Progression Award (NPA) in Digital Media at SCQF level 6 may provide appropriate experience.	♦ other qualifications in art and design or related areas ♦ further study, employment and/or training

Conditions of award

The grade awarded is based on the total marks achieved in the course assessment component.

Course rationale

National Courses reflect Curriculum for Excellence values, purposes and principles. They offer flexibility, provide time for learning, focus on skills and applying learning, and provide scope for personalisation and choice.

Every course provides opportunities for candidates to develop breadth, challenge and application. The focus and balance of assessment is tailored to each subject area.

This practical and experiential course focuses on the development of creativity. An understanding and appreciation of expressive art concepts underpins the practical expressive artwork. Candidates develop skills and qualities that are in demand in many different careers.

Throughout the course, candidates:

♦ develop independence, flexibility and resilience when approaching creative tasks
♦ draw on their understanding of expressive art when developing and resolving their ideas and artwork
♦ reach informed creative decisions and manage their own learning
♦ broaden their understanding of visual culture and make connections between ideas and contexts

Purpose and aims

The course provides a broad, investigative and practical experience of expressive art. Creativity is the key focus.

Candidates research expressive art contexts related to their theme or stimulus. They learn about expressive art practice by investigating how artists respond creatively to themes. They explore how artists integrate visual stimuli and other information from a variety of sources. Candidates apply their understanding of expressive art practice while responding to a theme or stimulus to communicate their thoughts and ideas.

Who is this course for?

The course is suitable for candidates with an interest in expressive art and for those who would like to progress to higher levels of study.

The course is learner-centred and includes investigative and practical learning opportunities. The learning experiences are flexible and adaptable, giving candidates opportunities to personalise their learning in expressive art contexts. This makes the qualification accessible to a diverse range of candidates.

Course content

The course combines investigative and practical learning with knowledge and understanding of expressive art practice. Candidates develop a range of expressive art techniques and creative skills.

Candidates select a theme or stimulus for their portfolio. They follow a creative process to develop expressive art ideas and resolve and realise artworks which are influenced by their investigation into art practice. They produce a contextual analysis of a selected artwork by discussing related contexts and analysing their impact on the features of the artwork. Candidates reflect on and evaluate their creative decisions and artwork.

Skills, knowledge and understanding

Skills, knowledge and understanding for the course

The following provides a broad overview of the subject skills, knowledge and understanding developed in the course:

- producing relevant expressive investigative research that demonstrates an individual and personalised response to their stimuli
- applying in-depth understanding of artists' work and practice when creatively responding to their expressive stimuli and developing expressive ideas and artwork
- skilfully and creatively using selected art materials, techniques and/or technology for expressive effect
- producing sustained lines of development
- planning, exploring and experimenting within the creative process
- creating original and creative artwork in 2D and/or 3D formats that demonstrates a personal response to their stimuli
- discussing the impact of relevant contexts through analysing the features of a selected artwork
- evaluating their creative decisions and expressing justified personal opinions on their own work

Skills, knowledge and understanding for the course assessment

The following provides details of skills, knowledge and understanding sampled in the course assessment.

Candidates' ability to draw on, extend and apply the skills learned during the course is assessed through a portfolio. The portfolio contains expressive artwork produced in response to a theme or stimulus, contextual analysis of a selected artwork relevant to their practical expressive artwork, and an evaluation.

The portfolio assesses candidates' ability to:

♦ respond to their theme or stimulus by producing a visually coherent and sustained creative process, showing relevant investigative research and development, leading to the effective resolution and realisation of artwork
♦ apply their understanding of art practice by skilfully and creatively using materials, techniques and/or technology to explore and experiment with visual elements
♦ select an artwork with relevance to their practical expressive artwork and discuss the impact of related contexts by analysing the features of the artwork
♦ evaluate the impact of creative decisions and the effectiveness of their artwork with reference to the theme or stimulus, creative intentions and specific turning points

Skills, knowledge and understanding included in the course are appropriate to the SCQF level of the course. The SCQF level descriptors give further information on characteristics and expected performance at each SCQF level, and are available on the SCQF website.

Skills for learning, skills for life and skills for work

This course helps candidates to develop broad, generic skills. These skills are based on [SQA's Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#) and draw from the following main skills areas:

3 Health and wellbeing

3.1 Personal learning

5 Thinking skills

5.4 Analysing and evaluating
5.5 Creating

Teachers and lecturers must build these skills into the course at an appropriate level, where there are suitable opportunities.

Course assessment

Course assessment is based on the information in this course specification.

The course assessment meets the purposes and aims of the course by addressing:

♦ breadth — drawing on knowledge and skills from across the course

♦ challenge — requiring greater depth or extension of knowledge and/or skills

♦ application — requiring application of knowledge and/or skills in practical or theoretical contexts as appropriate

This enables candidates to:

♦ draw on, extend and apply a range of skills and knowledge from across the course to produce:
  — practical expressive artwork
  — the contextual analysis of a selected artwork
  — an evaluation of their creative process and artwork

Course assessment structure: portfolio

Portfolio   100 marks

The portfolio has a total mark allocation of 100 marks. This is 100% of the overall marks for the course assessment.

The portfolio assesses candidates' ability to apply expressive art skills and integrate them with their knowledge and understanding of art practice.

Throughout the portfolio, candidates have the opportunity to demonstrate skills, knowledge and understanding by:

♦ selecting a theme or stimulus
♦ producing practical expressive artwork, including
  — investigative research
  — development of ideas
  — resolution and realisation of artwork
♦ applying an understanding of art practice in their artwork by using materials, techniques and/or technology to experiment with visual elements
♦ producing a contextual analysis by selecting an artwork relevant to their practical expressive artwork and discussing the impact of related contexts through analysing the features of the artwork
♦ reflecting on their creative process and artwork

Marks are allocated as follows:

Section 1 — practical expressive artwork   64 marks
Section 2 — contextual analysis   30 marks
Section 3 — evaluation   6 marks

Setting, conducting and marking the portfolio

The portfolio allows candidates to demonstrate their ability to work independently. It is sufficiently open and flexible to allow personalisation and choice.

The portfolio is:

♦ set by centres within SQA guidelines
♦ conducted under some supervision and control
♦ submitted to SQA for external marking

SQA quality assures all marking.

Assessment conditions

Time

Candidates produce their portfolio over an extended period of time. This allows them to develop and resolve their work before presenting it for assessment.

Candidates should start their portfolio when they have developed the necessary skills, knowledge and understanding.

Supervision, control and authentication

The portfolio is produced under some supervision and control. This means that:

♦ candidates do not need to be directly supervised at all times
♦ teachers and lecturers can provide reasonable assistance

Teachers and lecturers must ensure that evidence submitted by a candidate is the candidate's own work.

Resources

There are no restrictions on the resources that candidates may access while producing their portfolio.

Reasonable assistance

Candidates must carry out the assessment independently. However, they can receive reasonable assistance before the formal assessment process takes place. The term 'reasonable assistance' is used to balance the need for support with the need to avoid giving too much help. If candidates need more than what is thought to be 'reasonable assistance',

they may not be ready for assessment or they have been entered for the wrong level of qualification.

Teachers and lecturers can give reasonable assistance on a generic basis to a class or a group of candidates (for example advice on meeting submission dates) and/or to candidates on an individual basis.

Candidates can seek clarification on the coursework assessment task if they find it unclear. In this case, teachers and lecturers should clarify it for the whole class.

If a candidate is working on their portfolio and is faced with more than one possible solution to a problem, teachers and lecturers can discuss the pros and cons of different options with them. The candidate can then decide on a solution based on the discussion.

Once candidates have submitted their evidence, it must not be changed by anyone.

Teachers and lecturers must not provide model answers or writing frames to help candidates complete their contextual analysis or evaluation.

Evidence to be gathered

The following candidate evidence is required for this assessment:

♦ portfolio

Volume

Candidates can present their work in a variety of ways. The overall minimum size for practical artwork in each portfolio is eight single-sided A1 sheets (or equivalent). The overall maximum size must not exceed 16 single-sided A1 sheets (or equivalent).

Portfolios must fold to a size not exceeding A1 for submission to SQA.

Sketchbook pages are included in the overall allocation. If only part of a sketchbook is to be marked, the candidate must bookmark the appropriate pages.

Any 3D work submitted counts towards the overall allocation. Candidates should submit photographic prints, and not the actual work, for the following:

♦ two-dimensional work in excess of A1 size
♦ work using valuable or expensive material
♦ work of a fragile nature
♦ work which is large, heavy or otherwise difficult to handle

Digital submissions should not exceed five minutes.

If the practical expressive artwork exceeds the maximum, a penalty is applied.

The contextual analysis has a maximum of 2,000 words. If the word count exceeds the maximum by more than 10%, a penalty is applied.

Candidates must complete their evaluation on the SQA template and attach it to the first sheet of the portfolio. There is no word count, but candidates must not exceed the space given on the template (approximately 400 words).

Grading

Candidates' overall grades are determined by their performance across the course assessment. The course assessment is graded A–D on the basis of the total mark for the course assessment component.

Grade description for C

For the award of grade C, candidates will typically have demonstrated successful performance in relation to the skills, knowledge and understanding for the course.

Grade description for A

For the award of grade A, candidates will typically have demonstrated a consistently high level of performance in relation to the skills, knowledge and understanding for the course.

Equality and inclusion

This course is designed to be as fair and as accessible as possible with no unnecessary barriers to learning or assessment.

Guidance on assessment arrangements for disabled candidates and/or those with additional support needs is available on the assessment arrangements web page: www.sqa.org.uk/assessmentarrangements.

Further information

♦ [Advanced Higher Art and Design (Expressive) subject page](#)
♦ [Assessment arrangements web page](#)
♦ [Building the Curriculum 3–5](#)
♦ [Guide to Assessment](#)
♦ [Guidance on conditions of assessment for coursework](#)
♦ [SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#)
♦ [Coursework Authenticity: A Guide for Teachers and Lecturers](#)
♦ [Educational Research Reports](#)
♦ [SQA Guidelines on e-assessment for Schools](#)
♦ [SQA e-assessment web page](#)
♦ [SCQF website: framework, level descriptors and SCQF Handbook](#)

Appendix 1: course support notes

Introduction

These support notes are not mandatory. They provide advice and guidance to teachers and lecturers on approaches to delivering the course. Please read these course support notes in conjunction with the course specification and coursework.

Approaches to learning and teaching

Advanced Higher courses place more demands on candidates, as there is 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, although there is a stronger emphasis on independent learning.

Effective learning and teaching at this level draws on a variety of approaches to enrich the experience of candidates. Practical approaches to learning and teaching that provide opportunities for personalisation and choice can help to motivate and challenge candidates.

Teachers and lecturers can use a wide variety of learning and teaching strategies to deliver the course. The following information provides guidance on possible approaches. The course is learner-centred and provides many opportunities for active, experiential learning.

When planning delivery, teachers and lecturers must ensure that the range of approaches selected by candidates is appropriate and manageable for their centre.

Teachers and lecturers should explain the course assessment requirements to candidates, and make clear the amount and nature of the support they can expect. At this level, candidates work with more independence and minimal supervision and support. Teachers and lecturers can encourage candidates to:

♦ research personally significant material related to their theme or stimulus
♦ find individual ways of developing and presenting creative ideas
♦ explore and develop individual ways of using materials and techniques
♦ take personal responsibility for organising and presenting practical and written work

The course offers flexibility in terms of the:

♦ scale and quantity of candidates' work
♦ range of themes or stimuli that candidates can select
♦ ways that candidates can research and develop their ideas
♦ amount and variety of materials and techniques that candidates can use

Introductory assignments

To introduce candidates to the possibilities and challenges of Advanced Higher and to broaden their range of skills, teachers and lecturers could consider introductory assignments and exercises to encourage:

♦ fluency in drawing

♦ research skills in making connections and associations

♦ research through photography

♦ using a sketchbook to develop ideas and techniques

♦ experimentation with the visual elements and abstract form

♦ flexibility in developing ideas

♦ exploration of unfamiliar materials and techniques

Teachers and lecturers should give candidates sufficient time to extend and develop their skills, knowledge and understanding before they select, prepare and compile assessment evidence. Teachers and lecturers should judge when candidates have the knowledge and skills necessary to complete the portfolio assessment task.

Teachers and lecturers can use a variety of learning and teaching approaches. Methods and strategies that encourage candidates to develop an individual and self-motivated approach to learning are particularly effective. The following table provides examples of learning and teaching approaches.

Approach	Description	Candidates can:
Whole-class teaching	Teachers and lecturers address the group as a whole.	♦ receive important information, such as: — aims — assessment task instructions — clarification of the assessment task — deadline dates
Practical workshop	Teachers and lecturers demonstrate a practical technique.	♦ learn technical skills, such as: — construction — using unfamiliar drawing materials — painting techniques — collage and printmaking — image manipulation in photo-editing software

Approach	Description	Candidates can:
Practical activity	Candidates apply what they have learned by producing practical work.	◆ demonstrate understanding ◆ engage in active learning ◆ build up their skills ◆ develop and refine their techniques ◆ engage in creative experimentation ◆ produce expressive artwork for their portfolio
Question and answer	Candidates ask and answer questions about aspects of the course. Teachers and lecturers use higher-order questions to help candidates develop their understanding and gain new insights.	◆ reinforce their learning ◆ learn from their peers ◆ develop their understanding of a topic ◆ form opinions and justify them ◆ decide on the direction of their work
Personal investigation and research	Candidates have access to sources, for example books, printouts, and the internet, so that they can gather information and learn about a topic independently. Drawing is another method of investigating a theme, stimulus or source of inspiration.	◆ research by connecting ideas and images ◆ investigate contexts that affected artists and their work ◆ explore aspects of a topic that are relevant to their selected expressive approach ◆ compile relevant visual information on sheets or in sketchbooks

Approach	Description	Candidates can:
Visual presentation	Teachers and lecturers, or candidates, give a presentation, supported by images, slides or video clips to communicate information. Candidates give a presentation of their practical work.	♦ develop a clearer understanding of the course assessment requirements ♦ develop their understanding of a technique or topic ♦ develop their understanding of the work and practice of artists and the contexts in which they worked ♦ communicate their ideas on a theme or stimulus ♦ consolidate their ideas and direction ♦ develop their presentation skills
Group tutorials	Teachers and lecturers address common questions and issues. Candidates discuss their work with their teacher or lecturer and peers.	♦ review progress ♦ give and receive feedback and constructive criticism ♦ arrive at decisions about the direction of their work ♦ identify areas for improvement and plan their next steps
Individual tutorials	Candidates discuss options with their teacher or lecturer.	♦ review progress ♦ discuss the pros and cons of various options ♦ arrive at decisions about the direction of their work ♦ identify areas for improvement and plan next steps, prioritise tasks and meet deadlines
Self-reflection	Candidates evaluate their own work and progress.	♦ express evaluative judgements on their work and progress ♦ record justified opinions and decisions

Approach	Description	Candidates can:
Working independently	Candidates plan and prioritise their own work. Candidates work with minimal support and supervision.	♦ assume responsibility for their work ♦ develop independence and autonomy ♦ learn how to plan and prioritise ♦ make connections between their artists' work and their own practical work ♦ develop their creativity and style ♦ acquire, extend and apply specialised skills, knowledge and understanding in their own specific expressive context
Visits	Candidates visit a site or venue to gather factual and/or visual information. Candidates visit a location, museum, gallery or an artist's studio to see examples of artwork. Candidates visit a location to create practical work.	♦ gain a deeper understanding of expressive issues ♦ develop an understanding of art practice ♦ develop knowledge of art processes, materials and techniques ♦ gather research on an artwork ♦ create visual material, such as photographs and drawings ♦ research a location for site-specific art ♦ create practical work at a specific site
Guest speakers	Candidates listen to a presentation by a practising artist and ask questions.	♦ develop a deeper understanding of art issues and practice ♦ ask questions

Preparing for course assessment

Portfolio

The *Advanced Higher Art and Design (Expressive) Portfolio Assessment Task* contains detailed information for teachers, lecturers and candidates. Teachers and lecturers must give candidates the instructions for the portfolio assessment task before they begin their assessment.

The portfolio assessment task requires candidates to respond skilfully and creatively to their theme or stimulus and present a portfolio of their expressive artwork, which resolves and realises their ideas.

Process and skills

In their portfolio, candidates are assessed on the process and skills they demonstrate in their practical expressive work.

Section	Definition	Candidates should:
Process	A series of actions you take to achieve a particular end	♦ follow a series of creative steps to respond to a theme or stimulus ♦ produce sustained development ♦ show visual coherence and continuity ♦ produce expressive artwork that shows the thought process, focused exploration and experimentation from their investigative research to their final artwork(s)
Skills	Knowledge and ability that enables you to do something well	♦ record and observe accurately ♦ skilfully and creatively apply materials and techniques and/or technology for particular creative effect ♦ demonstrate their applied understanding of art practice

Marks are awarded wherever process and skills are evidenced across the practical work in the portfolio.

Theme or stimulus

Candidates select a theme or stimulus for their expressive artwork. Teachers and lecturers may discuss suitable themes or stimuli with candidates. These should allow candidates to personalise their work. When negotiating approaches, teachers and lecturers should consider the:

♦ candidate's previous experience
♦ candidate's interests, aptitudes and abilities
♦ candidate's ideas for developing the theme or stimulus
♦ facilities, equipment and resources available
♦ time available and time management

Selecting a theme or stimulus

When candidates are developing their initial theme or stimulus, they should have enough time to let their ideas evolve. Teachers and lecturers should encourage candidates to take an open-minded approach to their research and development.

Selecting and developing a theme or stimulus can enrich candidates' learning experience. It can help candidates to develop skills for learning, life and work and prepare them for their place in a diverse, inclusive and participative society.

Teachers and lecturers should give careful consideration when candidates are selecting themes or stimuli. They should show sensitivity and encourage candidates to exercise care, as some topics may inadvertently cause candidates offence or discomfort.

Giving advice on a theme or stimulus

Teachers and lecturers can help candidates to recognise the implications of their choice of theme or stimulus. They can encourage candidates to discuss ways they could modify or expand their theme or stimulus. This advice must be part of an ongoing discussion between the candidate and the teacher or lecturer; teachers and lecturers must not give candidates instructions.

As part of the discussion of a theme or stimulus, teachers and lecturers can encourage candidates to present more than one possibility. At this stage, teachers and lecturers could establish a dialogue about the general direction of a candidate's interests by talking about alternatives. Discussing options helps candidates become accustomed to the practice of considering possibilities as part of a creative process.

When considering a theme or stimulus, teachers and lecturers should encourage candidates to present their thoughts in the form of sketches and to find initial background research. Gathering associated visual material can prevent the confusion that can result from verbal descriptions of visual concepts.

Teachers and lecturers should encourage candidates to experiment with media at an early stage, helping them to consider the techniques or visual effects that best express their ideas for the theme or stimulus.

Candidates who change direction

Some candidates may find it difficult to sustain an interest in a single theme or stimulus. It is quite common for new ideas to emerge, often from candidates who were quite sure of their intentions. In a situation where the original theme or stimulus is no longer viable, teachers and lecturers could advise the candidate to merge or integrate new ideas with their existing work, rather than starting from the beginning. Candidates could then refer to their change of direction in their evaluation.

Candidates who change course

Some candidates choose a theme or stimulus and realise that it is better suited to a design context rather than an expressive context. If this happens, teachers or lecturers must contact their SQA co-ordinator so that the candidate can be re-entered with the correct course code.

Research

Responding to the theme or stimulus through investigation

Candidates produce investigative research in response to their theme or stimulus. This may include:

♦ making analytical drawings showing visual analysis of their subject matter through, for example, the use of line, tone, texture, colour, pattern, shape and/or form
♦ exploring a subject or location by taking photographs
♦ collecting a range of related images and objects
♦ 2D and/or 3D investigative studies
♦ researching the working methods and ideas of relevant artists
♦ investigating materials, techniques and/or technology

Candidates may continue to research throughout the creative process, as their ideas become more focused.

Teachers and lecturers can have discussions with candidates about the connections and associations they can make with a wide field of sources, such as popular culture, poetry, music, literature, and visual culture such as photography, film, news media, digital technology and design.

Research on related artwork

As candidates develop their own direction, they should research artwork related to their theme or stimulus. Candidates can take inspiration from work with a similar subject matter, or visual or stylistic links to their theme or stimulus.

This investigation of related artwork:

♦ develops candidates' knowledge and understanding of the varied working practices linked to their theme or stimulus
♦ encourages candidates to use selected materials, techniques and processes in a more informed manner in their work
♦ allows candidates to select a relevant artwork for their contextual analysis

As candidates develop their own direction, they should narrow their focus to researching artwork that has a direct relevance to their practical work.

Development

Some candidates may begin with very tightly focused development, and others may use a broader, more open-ended process, exploring several possibilities in their initial ideas. Either approach is appropriate, but all development should show a strong visual connection with the investigative research in the portfolio. The development of ideas should show the candidate's creative thought processes through a skilful use of experiments, techniques and visual elements.

Showing skills in using materials and techniques

Candidates can experiment with a particular technique in depth, or purposefully explore different materials and techniques to determine which communicates their ideas most successfully. In their development, candidates should demonstrate skills in creatively using materials, techniques and/or technology, which they will have established through experience and experimentation. This could include:

♦ making rough sketches that allow for flexibility in modifying ideas

♦ trying various formats and compositions

♦ creating models or maquettes that try out or modify the arrangement of 3D work

♦ experimenting with visual elements such as tone, colour or negative space

♦ exploring contrasts in scale and spatial relationships between forms

♦ digitally manipulating images or altering photos to achieve a particular effect

♦ experimenting with mixed media to create more complex layered effects

♦ exploring materials and techniques to achieve specific visual qualities

♦ fine-tuning and perfecting a particular technique

♦ comparing materials or techniques to see which is best to convey an intended style or mood

♦ combining specific visual elements to achieve a particular effect

♦ applying aspects of their understanding of an artist's or artists' work and practice

♦ decision-making and planning for artwork

Producing artwork

When discussing plans for artwork, teachers and lecturers may prompt candidates to consider:

♦ **Visual continuity** — although the artwork might show a progression of ideas, candidates should see it as part of the whole portfolio task. They should show a clear relationship between their research, development and artwork.

♦ **Materials and techniques** — candidates should consider the success and visual impact of techniques they used in previous development work.

♦ **Time available** — some candidates may be unrealistic about what they can achieve in a given timescale. Teachers and lecturers should advise candidates to be realistic about what they can achieve in the time available.

Contextual analysis

In the contextual analysis, candidates analyse a work of art and discuss its context. They have to integrate and apply knowledge and skills from across the course. The contextual analysis allows candidates to demonstrate their knowledge and understanding of art practice and contexts that have an impact on an artwork.

Choosing artwork to analyse and discuss

During the course, candidates will have formed an interest in an art movement or a group of artists related to their practical work. From this general area of interest, they can choose an artwork to discuss. By focusing the research around a single artwork, candidates can work from a very specific starting point. When choosing an artwork, candidates should consider these questions:

♦ Does the artwork have a clear connection to my practical work?

♦ How much information is available about the artwork?

♦ Does the artwork give me potential to discuss contexts?

When selecting an artwork for the contextual analysis, candidates must consider how well the work relates to and informs their practical work. Candidates should explain the link between their practical work and their contextual analysis in the evaluation template provided by SQA. Candidates should not discuss their practical work in their contextual analysis

Candidates can interpret the term 'artwork' in its broadest sense, which includes painting, printmaking, photography, sculpture, installation and site-specific art. An artwork is usually a single work, but it could be a series of works created to be viewed together, such as Monet's *Water Lilies* or Antony Gormley's *Domain Field*.

Analysis of an artwork

Candidates have to analyse the features of their chosen artwork. These features may include:

♦ the title of the work

♦ the subject of the work

♦ the effect of visual elements such as colour, shape or line

♦ repetition or contrasts of visual elements

♦ the format or scale

♦ the use of materials and techniques

♦ the artist's or artists' working methods

♦ how the form and content combine to create effects

♦ the artist's treatment of the subject

♦ statements about the work by commentators or critics

♦ the aims of the artist

The context for artwork

In the contextual analysis, the context of an artwork covers the ideas, influences and events that form an understanding of the work. The contextual analysis asks candidates to focus on selected aspects of context and to show how these relate to the features of their chosen artwork.

Examples of context

If a candidate chooses to analyse Van Gogh's series of paintings of Langlois Bridge at Arles, they might find the context for the work by referring to, or combining, the following general areas:

♦ **The artist's aims or beliefs, and the experiences and ideas that have formed his outlook:** the candidate might explore Van Gogh's Protestant upbringing, or his discovery of Impressionism, or his encounter with the south of France and its influence on his use of colour.

♦ **The cultural world in which the artwork was conceived, and the various relevant influences, ideas and beliefs that were current when the work was created:** the candidate might discuss the opening of trade with Japan and the influence of Japanese art on Van Gogh.

♦ **The relationship of the artwork to similar works, or other works that have a link to the selected artwork:** the candidate might explore paintings of bridges by contemporary artists such as Monet, Whistler or Cézanne, or bridges as symbols in art, poetry, literature or popular culture.

♦ **Things written about the work — its critical reception at the time it was created, and what has been said about it since:** the candidate might discuss Albert Aurier's first review of Van Gogh's work or Robert Hughes's comments on the work 85 years later, or books, films or songs about Van Gogh.

Discussing the context

In the contextual analysis, candidates can form their discussion around a question such as:

♦ Why did Van Gogh go to the south of France, and what effect did it have on his painting? Did he achieve what he wanted to by going to Arles?

♦ How did Van Gogh learn about Japanese art, and how is this influence seen in his work? In what ways are Van Gogh's paintings different to Japanese prints?

♦ Van Gogh was influenced by Impressionism, but his aims were different. With reference to *Langlois Bridge at Arles*, what similarities and differences do you see in his work?

♦ Albert Aurier describes Van Gogh as a 'symbolist'. What is he referring to? Robert Hughes comments that Van Gogh's art was created with 'anguish'. What did he mean by this? Griselda Pollock refers to the myth of Van Gogh in song and film. How does this mythology affect our view of the work?

There is no right answer to any of these questions. They are just the starting points for a discussion about the inspiration, meaning or purpose of an artwork. Candidates approaching this type of question can give evidence to support a view and they can freely speculate around the purpose or meaning of the artwork.

Making a title to focus the contextual analysis

When candidates have selected a single artwork to form the basis of their contextual analysis, they should identify a title for their study. In the example of Van Gogh's paintings of the Langlois Bridge at Arles, suitable titles could include:

♦ The impact of the light and colour of Provence on Van Gogh's painting
♦ The influence of Japanese art on Van Gogh
♦ The representation of bridges in post-Impressionist painting
♦ Critical responses to Van Gogh's paintings of Provence

Images related to the text

The choice and relevance of images used is an important part of the contextual analysis. Candidates should include images of artworks that they refer to in their analysis. Candidates must clearly caption artworks and other images they include in their contextual analysis, for example *title of work* (date) by name of artist. Candidates can also add a note about the relevance of the image and its connection to their analysis to the caption.

Quotes

During their research for the contextual analysis, candidates are likely to find interesting and illuminating comments about an artwork or its context. If candidates include these comments in their contextual analysis, they must explain why they are relevant to their study. They must also discuss the meaning and importance of the comments.

Sources of information for the contextual analysis

Candidates can gather research from a range of sources. This helps them to find contrasting perspectives. Candidates should keep a note of their sources from the start of their research. Their contextual analysis must include information on any sources of information they use. Teachers and lecturers should provide candidates with guidance on how to do this.

The following table outlines the command words and requirements for the contextual analysis.

Command word	Candidates should:
Discuss	♦ examine a selected artwork and apply their knowledge and understanding of context(s) and consider their impact on the artwork
	♦ make speculative comments based on information they have gathered
	♦ give a personal interpretation or commentary on aspects of the artwork
	♦ make connections with contexts, for example other artworks, movements, events, or ideas
	♦ draw valid conclusions and give explanations supported by justification
	♦ examine issues related to the work
	♦ express opinions

Command word	Candidates should:
Analyse	♦ apply knowledge and understanding of art practice: examine elements of the work in detail in order to explain the relationship between them and the relationship with the work as a whole ♦ draw out and relate effects and implications supported by valid justification

Teachers and lecturers should remind candidates of the 2,000-word limit for text in the contextual analysis. If the word count exceeds the maximum by 10%, a penalty is applied.

Evaluation

Section	Definition	Expressive artwork
Evaluation	Judging the value, quality or importance of something	Critically judging the effectiveness of their expressive artwork

Candidates should use problem-solving, planning and evaluation skills during the creative process. They should complete their evaluation as the final stage of their expressive artwork and they must use the evaluation template. The evaluation assesses candidates' ability to give justified personal opinions on the:

♦ decisions they made when working through their expressive artwork
♦ effectiveness of the visual qualities of their expressive artwork, with reference to their theme or stimulus

It is important for candidates to understand the difference between describing their creative process and evaluating their work. They will benefit from guidance on how to make evaluative statements using appropriate expressive art vocabulary. Teachers and lecturers could encourage them to consider:

♦ the effectiveness of research, preparatory work and experimenting with materials and visual elements
♦ the ways that their creative decisions are related to the theme or stimulus
♦ the impact of significant turning points in developing the theme or stimulus, and how these turning points affected the assessment task
♦ how their creative intentions are reflected, or perhaps less well-realised, in their artwork
♦ assessing the effectiveness of their artwork

Throughout the evaluation, candidates should make critical judgements of their work.

Teachers and lecturers should remind candidates that they must produce their evaluation independently and that teaching staff cannot assist with writing it, or provide support in the form of writing frames or model evaluations.

Marks for process, skills, contextual analysis and evaluation are allocated across the portfolio as follows:

Stage	Marks
Practical expressive artwork: ♦ investigative research ♦ development ♦ resolved artwork(s)	32 marks for process
	32 marks for skills
Contextual analysis	30
Evaluation	6

Presenting the portfolio for external assessment

For full information about presenting portfolios, please refer to the Art and Design Portfolio Assessment page of SQA's website.

♦ Candidates can present their practical portfolio work in a variety of formats.

♦ The minimum is eight A1 single-sided sheets (or equivalent) and the maximum is 16 A1 single-sided sheets or equivalent. The portfolio must not be larger than A1 size when folded.

♦ Sketchbooks can be submitted as part of the overall allocation. For example, four A3 pages is equivalent to one A1 sheet, and eight A4 pages is equivalent to one A1 sheet. If only certain sketchbook pages are presented for assessment, these must be clearly bookmarked, for example using sticky notes. If candidates exceed the maximum allocation, a penalty is applied.

♦ Candidates' work must be firmly attached to mounting sheets, which should be numbered in the order that they are to be viewed.

♦ Wet media should be completely dry, and charcoal and pastel studies should be properly fixed.

♦ All parts of the portfolio should show visual continuity.

♦ 3D work does not need to be submitted if good, clear photographs showing different views can be provided.

♦ Candidates do not need to provide the maximum amount of sheets in their portfolio. The scale of their work, their working methods and the way they present their work will influence the size and number of sheets they use.

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

Teachers and lecturers should identify opportunities throughout the course for candidates to develop skills for learning, skills for life and skills for work.

Candidates should be aware of the skills they are developing and teachers and lecturers can provide advice on opportunities to practise and improve them.

SQA does not formally assess skills for learning, skills for life and skills for work.

There may also be opportunities to develop additional skills depending on the approach centres use to deliver the course. This is for individual teachers and lecturers to manage.

Some examples of potential opportunities to practise or improve these skills are provided in the following table.

Skill	Opportunity to practise or improve skill
3 Health and wellbeing	
3.1 Personal learning	♦ independent thinking and self-directed working ♦ producing 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, carrying out research and investigation, and reflecting on their artwork ♦ understanding and analysing how artists develop their ideas ♦ analysing the impact of contexts on artwork
5.5 Creating	♦ producing experimental ideas for artwork, sustaining the development of exploratory expressive ideas and realising these as resolved artwork(s)

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

Appendix 2: submission advice

Advice about submitting photography

Researching first-hand sources through photography

For many candidates, the camera might form an important point of contact with first-hand material. Candidates can learn how photography can help to investigate a theme or stimulus, showing what aspects of the subject are most relevant to the assessment task. Well-directed photographic research can form an important part of the creative process.

Forming creative ideas from photography and image manipulation

Candidates may wish to use the original unaltered photographs, or they may wish to make their research photographs take on the appearance of their artwork. They might cut up images, collage, paint or draw over photographs to integrate them more fully into the spirit or look of their practical work. Candidates can alter images using camera settings or by using effects such as lighting, filters, casting shadows or joiner photography. Digital manipulation offers a vast array of visual effects that can, for example, create distorted or composite images, as well as merged or overlaid images.

Photography

Candidates who have completed the Higher Photography Course will find a wide range of possibilities for developing a theme or stimulus at Advanced Higher. There are fewer constraints on the research and development of ideas and image manipulation at Advanced Higher. However, candidates should be aware that the creative process of investigating the theme or stimulus; researching visual ideas in the work of photographers, artists or designers; experimenting with a variety of media; and applying knowledge of visual elements is the same for candidates using photography and candidates presenting work in more traditional materials.

Advice about submitting film, animation or narrative work in digital media

Storyboarding

When submitting film or animation, candidates should note that their submission should not last longer than 5 minutes. The creative process of researching and developing ideas must be accompanied by a storyboard that outlines the narrative, key scenes, various shots and soundtrack. Candidates should also submit evidence of their editing, effects and post-production work.

Advice about submitting large or 3D work

Making

For many candidates, the experience of creating things in 3D is inspiring. The techniques they learn in making can suggest further creative direction in their expressive portfolio. There are cost and time constraints when taking on work in 3D; however, teachers and lecturers could remind candidates that they can still find the same creative challenge by using inexpensive materials and working in a relatively small scale.

Sculpture and 3D development

Candidates submitting sculpture should show that they have worked out aspects of formation or development of their ideas in 3D. Models or maquettes could be part of the portfolio. If the models or maquettes are too large or too fragile to be submitted, photographs of them should be submitted instead.

Work larger than A1

If photographs are being submitted in place of work that is larger than A1, these should show the work clearly from different viewpoints.

Advice about submitting conceptual portfolios

Documenting the creative process

Candidates who are creating a more conceptual portfolio, which does not involve work in traditional art materials, must follow the process of researching and developing their ideas. Candidates should also document alternative considerations and turning points in their creative thinking. They should show how they investigated their theme or stimulus, their inspiration or influence from art and visual media, and their experimental preparatory work. Candidates can include an opening explanatory statement and annotate the stages of the work.

Administrative information

History of changes

Version	Description of change	Date
2.0	Course support notes and submission advice added as appendices.	August 2019

Note: please check SQA's website to ensure you are using the most up-to-date version of this document.