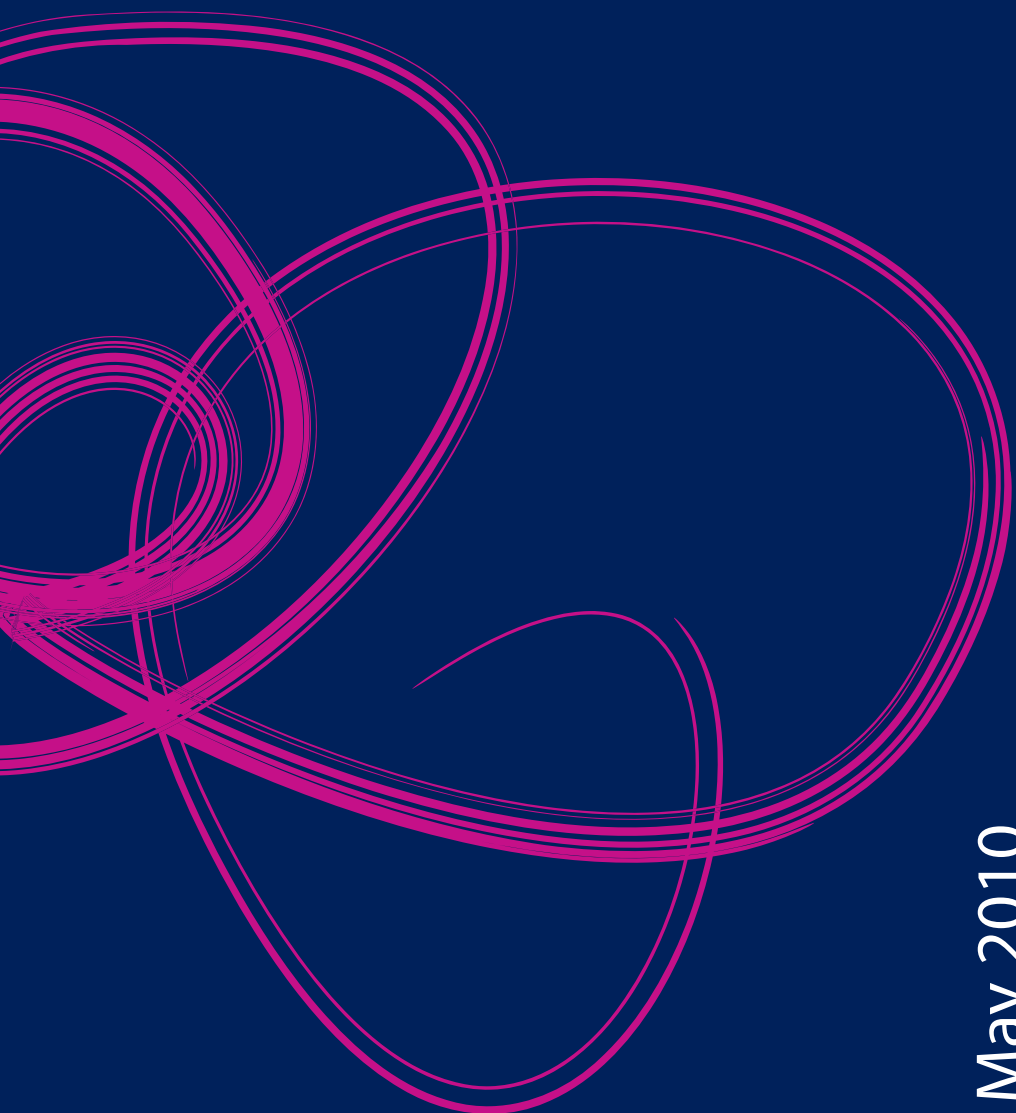


Applied Art and Design

Advanced Subsidiary GCE **H013**

Advanced Subsidiary GCE (Double Award) **H213**

For first assessment in January 2010



May 2010

additional
support/guidance

Contents

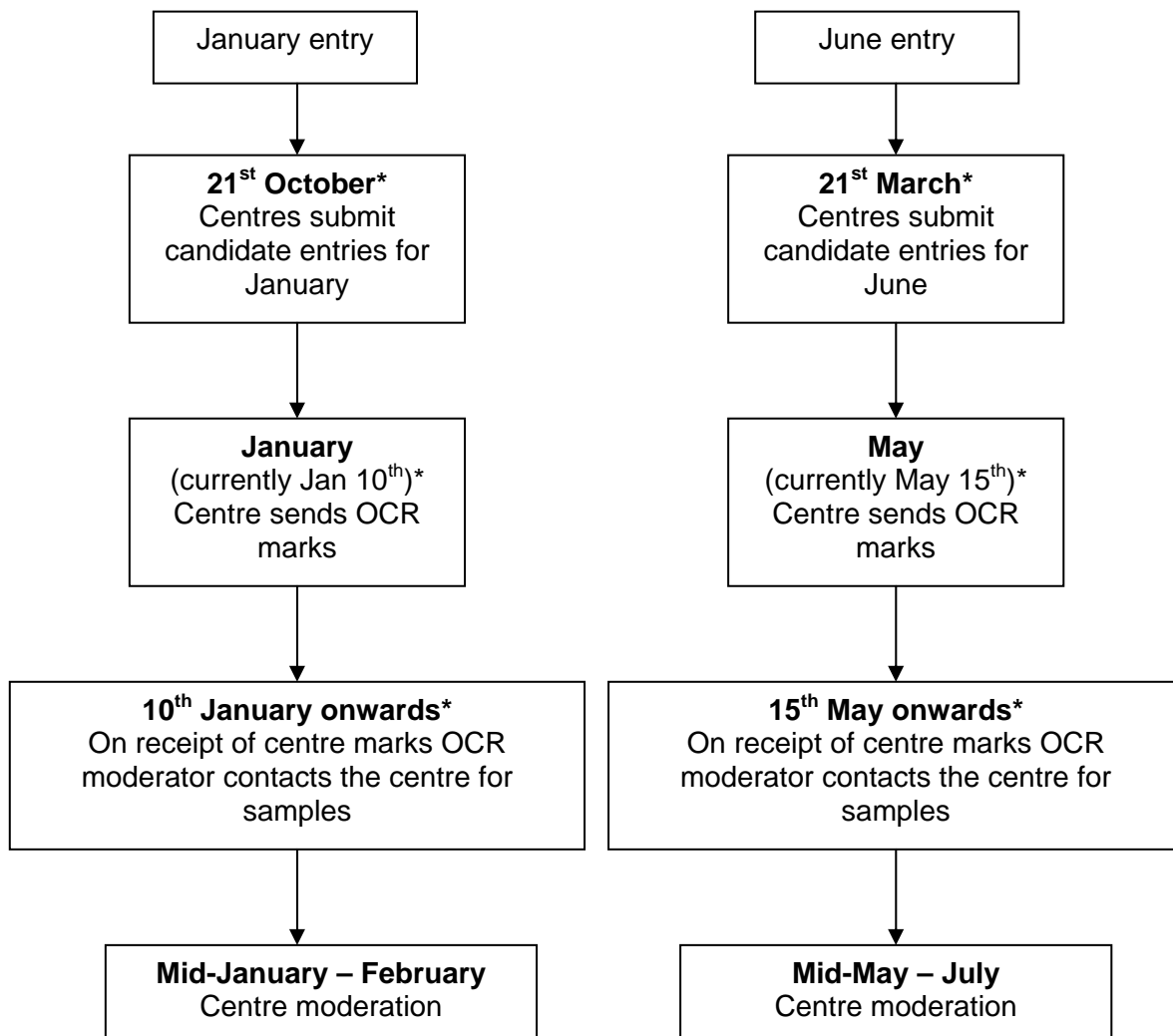
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Teacher's Handbook

This teacher guide contains practical suggestions on how the AS GCE in Applied Art and Design may be delivered to centres. Teachers should consult the general and unit specifications where they will find amplification of details and more specific information on registration, entry and certification, key skills, supervision and authentication of portfolios, and resources.

Key Points

External assessment and visiting portfolio moderation is available in January and June.



* For detailed administration information please refer to the *A1102 Admin guide: 14-19 qualifications* which can be found at www.ocr.org.uk

Delivering the Specifications

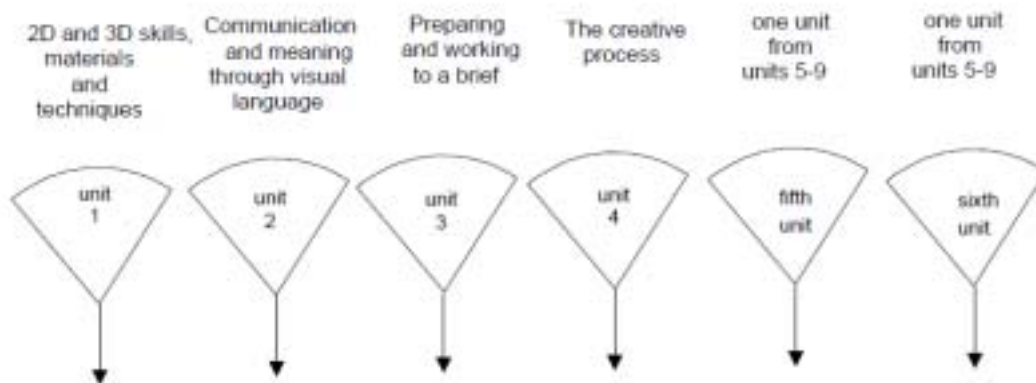
Although each unit requires a summative piece of work, the driving force behind the Advanced Subsidiary GCE is to enable candidates to acquire a platform of knowledge where the emphasis is on 'process'.

The process should encourage candidates to;

- investigate, explore and experiment.

These investigative processes create the framework for the further development and refinement of their skills at A2.

The specification may be delivered in a linear mode;



A linear mode of delivery for the AS GCE in Applied Art and Design (Double Award) (H213)

However, it is considered desirable and advantageous to deliver the specification in a way that allows for natural referencing across units.

This could be considered an integrated mode of delivery.

It is felt that an integrated programme of delivery will enhance candidates' ability to develop lateral thinking and enable them to see a broader picture as to how the elements of the visual language and arts inter-relate across disciplines.

Examples of how integrated modes of delivery can be developed are shown in the description of the Single Award on page 4 and of the Double Award on page 7.

Further examples of how themes can be developed across the units in this way are given from page 17 onwards with links to exemplar ideas and work.

OCR AS GCE in Applied Art and Design (H013)

This Award offers candidates an excellent opportunity to investigate, research, develop skills and an understanding of Art and Design concepts through the perspective of vocational art.

It will suit those candidates who wish to keep their career options open and who wish to maintain a broader base of subjects being studied at AS/A2. It allows for a freedom of delivery that enables candidates;

- to acquire an advanced experience and knowledge of Art and Design
- to enrich their lifelong understanding and awareness of Art and Design
- to advance onto a higher education level
- to acquire a general vocational working knowledge of aspects of Art and Design.

The driving force at AS is to provide candidates with the opportunity to develop creative independence in the interpretation of Art and Design constraints by allowing them the freedom to explore and acquire a working knowledge of Art and Design processes through experimentation, enquiry and refinement.

Centres have great freedom in how they may wish to develop their delivery programmes. Centres may choose to incorporate aspects of fashion and textiles, graphics, fine art, 3D design, lens-based and multimedia based within their delivery or they may deliver a more discreet course.

F140 (Unit 1) is intended to enable candidates to explore and develop an understanding in the use of skills and materials associated with Art and Design.

F141 (Unit 2) is intended to give candidates an understanding of the iconology used in the visual language.

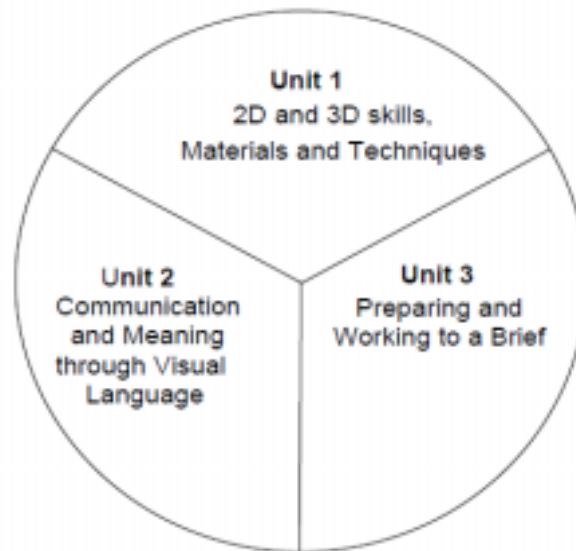
F142 (Unit 3) is intended to enable students to work within a vocational constraint of a 'brief' which can be interpreted using fine art, fashion and textiles, graphic design, 3D design or lens-based media and multimedia.

Centres may devise their own methods and programmes of delivery but they might consider developing an integrating method of delivery as this complements the learning objectives within each unit.

It is considered desirable that several 'themes' be investigated over the course of the academic year as this will allow a variety of experience and enable candidates to acquire the necessary range of work to support unit entries.

AS GCE in Applied Art and Design (H013)

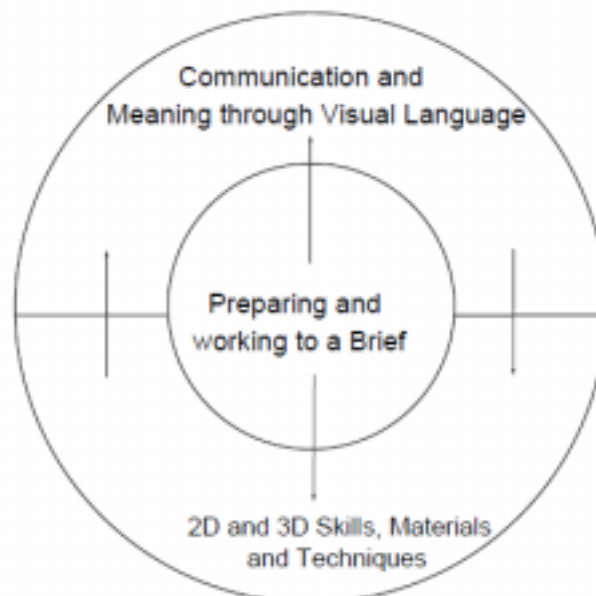
For the single award candidates will produce work to fulfil the requirements of F140 (Unit 1), F141 (Unit 2) and F142 (Unit 3).



When devising a programme of delivery for their candidates, centres might consider the following illustration which shows how an integrated delivery of the three units might be implemented.

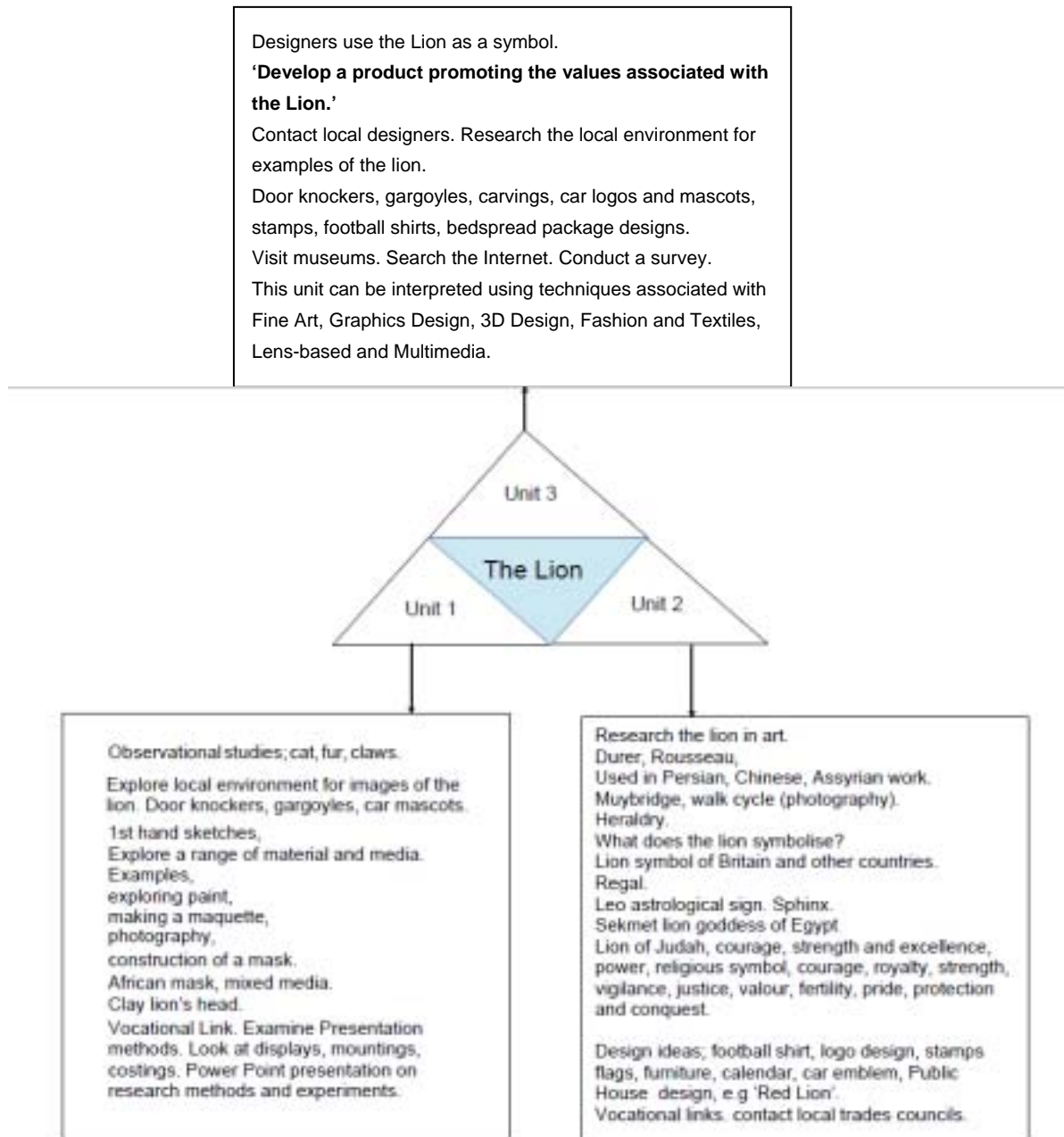
F142 (Unit 3): Preparing and Working to a Brief, is seen as a concept that covers and draws on the work that candidates will develop in F140 (Unit 1) and F141 (Unit 2).

It is envisaged, that in this kind of delivery, candidates will be working on different 'themes' but their work will mutually support and strengthen each unit simultaneously.



An example of how the three units could be integrated for the AS GCE in Applied Art and Design (Single Award) is shown below.

Theme: ‘Develop a product promoting the values associated with the Lion.’



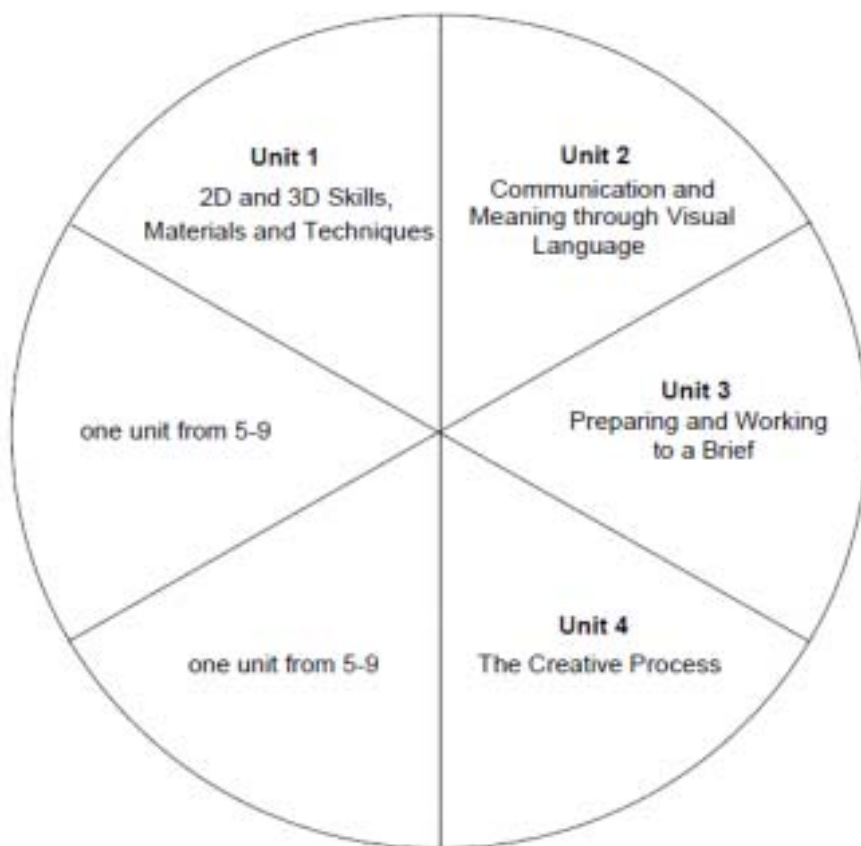
OCR AS GCE in Applied Art and Design (Double Award) (H213)

This award offers candidates who have the intention of studying Art and Design in higher education or have the intention of entering the vocational world of Art and Design, the time and opportunities to develop their understanding of the subject in more depth.

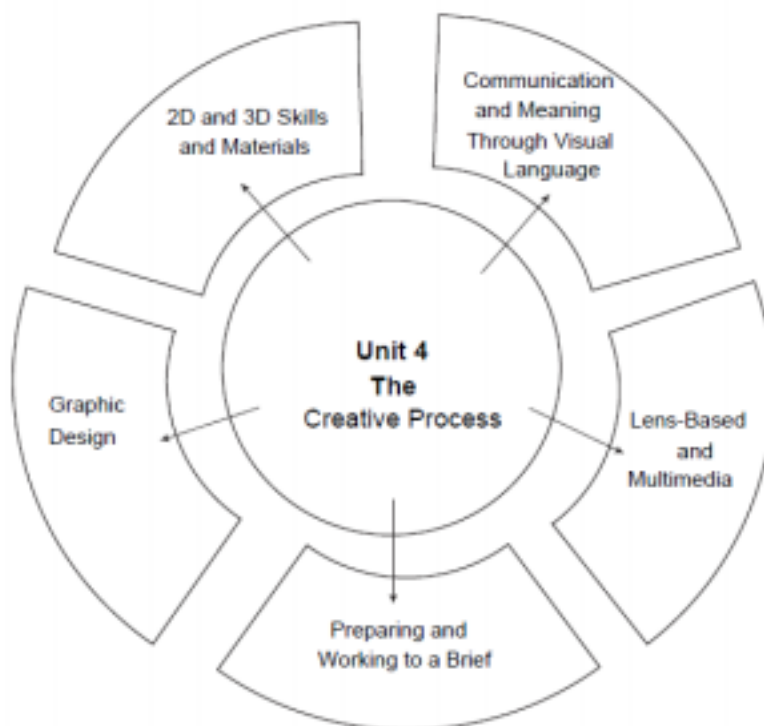
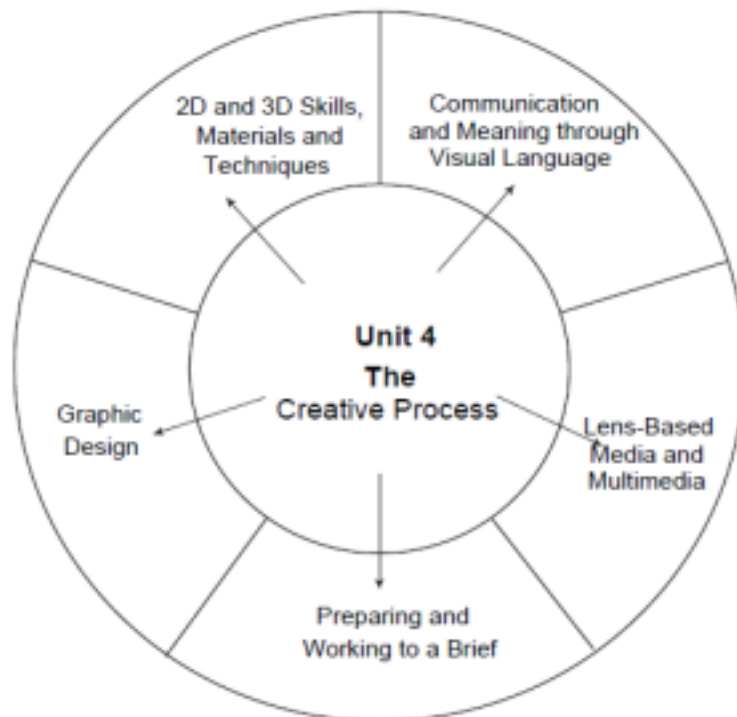
The recommended time of 360 hours allows candidates the opportunity to investigate three further areas of Art and Design, chosen from F143-F148 (Units 4-9), in more depth.

Although the units have discrete identities it is recommended that recognition be accorded to how the underlying aspects of all units inter-relate.

In the double award candidates will complete six units of work, four mandatory units, and two chosen from F144-F148 (Units 5-9). The following illustration shows the holistic relationship between these units



It can be considered that F143 (Unit 4): The Creative Process embraces all areas of the specification. Where there has been an integrated delivery strands of investigation will probably be selected from across units.



Planning a Programme

Guided Learning Hours

Each unit in these specifications requires 60 guided learning hours in teacher delivery time.

Advanced Subsidiary GCE awards require 180 guided learning hours of delivery time;

Advanced Subsidiary GCE double awards require 360 guided learning hours of delivery time.

Where possible a team approach is recommended.

Candidates will require a structured approach to the delivery of the specifications and the freedom to develop their own ideas and pathways.

Sufficient time should be allowed in the delivery to give candidates initial support in the development of their ideas and thinking. This should enable them to progress on to undertake independent research, development, finalisation and evaluation of their work.

Centres may devise their own work schemes and delivery patterns to cover the specifications.

Candidates can research a theme(s) over any given time that has been agreed as specified by their teachers. This is considered a 'vocational constraint' and emulates a real life scenario where time is managed in accordance with an agreed work plan.

All units will require evidence of investigative research, a summative result and evaluation.

Courses will need to be structured to enable candidates to experience a wide range of stimuli, research, techniques and learning opportunities.

A possible way of structuring a course for the Double Award could be to divide the 360 guided learning hours into 6 x 6 weeks modules on different themes.

This would provide the necessary evidence at the end of the course for all units and enable candidates to access a wide range of learning and techniques.

The structure is open to interpretation; for example, three themes could be delivered over 12 weeks. Two themes could be delivered over 24 weeks.

In developing their mode and pattern of delivery, teachers may implement as themes the scenarios that are set as OCR external assessed units. These may be set at any time and for any agreed duration. The implementation of the scenario(s) in this way is considered desirable as it imbues the course with a natural structure.

- **(H013)** one x OCR externally set scenario F142 (Unit 3); (Live Brief)

Or

- **(H213)** two x OCR externally set scenario(s) F142 (Unit 3) and F143 (Unit 4). (Live Briefs)

Live Brief

OCR will set the assessment(s) for externally assessed unit(s) (F142 and Unit F143) in the form of a 'Live Brief'. A new project brief will be set each year (September) and will be 'live' only for the year in which it is issued.

These 'Live Briefs' will be entitled 'scenarios' and they will provide candidates with opportunities to arrive at creative solutions based on hypothetical Art Projects. All artists, craftspeople and designers will be able to explore their ideas in a vocational context.

The Live Brief may be delivered at any time and although candidates need to negotiate deadlines with their teachers there is an open time work/completion schedule.

The time constraints that are agreed between teachers and candidates are intended to emulate real life (vocational) scenarios where the success in meeting agreed deadlines is a vital requisite of establishing successful working relationships with employers, patrons, etc.

Candidates may re-negotiate deadlines where they are justified. It is expected in negotiating deadlines consideration is taken into account for the unexpected and the level of difficulty of tasks. However, where unreasonable re-negotiations occur then these should be taken into consideration in applying the marking and assessment criteria.

An Integrated Programme of Delivery

An integrated programme of delivery may be delivered through a commonality of theme. End results will develop into more specialised pathways within discreet areas of study.

N.B. If a Team delivers the Specification it is important that they share information to avoid duplication of tasks.

It is envisaged that the delivery of the course is structured to enable candidates to acquire skills and learning through structured open-ended exercises that create building blocks in the learning process.

Candidates should continually self evaluate their progress and complete a final self assessment to enable them to evaluate how well they have succeeded in meeting the criteria that has been set.

Candidates may find the following exemplar questions helpful in assisting them in establishing a framework of self-evaluation.

- How has the work of others influenced the development of my skills and my work?
- How effective are the materials, processes and techniques I chose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

It is recommended that they use the same Assessment Evidence Grids that will be used in the final assessment by their teachers. This will enable them to become familiar with the assessment objectives and the assessment criteria. The completed self-assessment grids can be retained in sketch books, folios or other suitable formats as evidence of self-evaluation.

Themes can be delivered over specified times (deadlines) determined by their Teachers. Candidates should meet these deadlines. Examples of how themes and ideas can be integrated and delivered simultaneously are shown at the end of the unit specifications where four examples on the same themes have been expanded and illustrated across units. They use objectives common to other units but develop their own identity satisfying the assessment and marking criteria.

The four Scenarios (Themes) shown for this exercise are,

The Botanical Society

- Promotion of the theme *'The Flower in Art'*.

Live World.

- An animal interest group promoting the idea; *'Feline'*.

City links

- Public transportation promoting the idea; *'Machinery'*.

Sports world

- Promotion of sporting events across the UK; *'Achievement'*.

Introducing A2, F149

Where centres have entered candidates for June entry then their units must be completed by the end of May.

This allows teachers an excellent opportunity at this time, to maintain the course's momentum, by introducing candidates to Unit 10 (F149), at A2.

Unit 10 (F149): Professional Practice and Progression.

This allows candidates the opportunity to focus on;

- evidence which shows research, analysis and exploration of a range of art, craft and design career routes, professional and studio practice;
- a personal investigation and completed outcome(s) related to their own work or specialism, produced in response to a statement of intent.

Introducing this unit at this time is advantageous as it maintains progression and allows candidates significant time over the summer term and vacation for independent research and the development of their ideas.

Although this is optional it is considered beneficial to candidates as the introduction creates natural progression and continuity between AS and A2 work.

It means that candidates are well focused and do not make a 'cold start' in the following September.

At this time, candidates may find it a useful exercise in focusing their thoughts to complete a simple flow chart that outlines how they intend to develop possible vocational pathways into the Art and Design world.

General Information

It is important that vocational links are developed and that there is evidence in the candidate's folio of these links. In this way candidates can be provided with experience of professional practice. These links can be evidenced across units with an integrated programme of work. The evidence of vocational links may cover everything associated with the vocational development of Art and Design.

This will involve researching all aspects of working professionally in the world of Art and Design;

For example candidates might examine;

- how to present work professionally
- how to create time management plans and successfully meet deadlines
- how to cost material and equipment
- working to size constraints in producing work
- visiting proposed venues for hypothetical work
- the submission and revision of working drawings to the employer

- the finalising of ideas
- the presentation of completed work.

Candidates should be encouraged to approach the development of their ideas with open, creative minds. They should have a willingness to experiment and explore a variety of techniques and approaches.

Through their investigations they should discover and recognise that artists and designers do not usually arrive at their ideas in a linear way. It is considered an important step in their personal development when candidates are able to recognise that artists/designers arrive at solutions through a process of research, recording, analysis and experimentation. Ideas are refined over time as strands of investigation and inquiry develop.

Regular feedback may be given to candidates through day-to-day discussion using the assessment criteria.

Both teachers and candidates should maintain documentary records.

Candidates may resubmit work to teachers as often as necessary until the work is completed. Teachers should take into account the amount of help given to individual candidates when marking work.

Where assessment and marking is carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria laid down in the *Assessment Evidence Grids*.

Common to all units is safe working practice and knowledge of Health and Safety.

See the Specification for further information

Developing Vocationality

It is important that candidates show in their units of work that they have a growing awareness of professional practice. There should be in each unit, evidence of vocationality.

Professional designers, artists, craftspeople may be employees or freelance artists who produce artwork, fashion items/artefacts and design products for clients. If they are to be successful then they need to work within the constraints of professional practice.

A good way of developing vocationality is to identify constraints associated with professional practice.

The following list shows some of the possible ways of developing evidence for vocational pathways.

(Click on the links for examples of how this evidence may be presented.)

time deadlines	meeting work schedules is essential in professional practice
time management plans	how to create time management plans and successfully meet deadlines
finalising ideas	the submission and revision of working drawings to clients
Working to constraints	working to size constraints Working to time constraints Working to material constraints
Costing a project	research the cost of different materials Time taken to produce the work Cost of transport/delivery
Presentation	cost of presentation and display Work should be mounted and presented professionally Research may be made in how to mount the work professionally various presentation methods can be researched; powerpoint, slide show, gallery, cd cover, fashion show, book cover, poster, installation, etc
marketing	visiting proposed venues flyers , web, business cards, newspaper advertising , TV promotion
working in a team	artists/designers often as part of a team
copyright law	Why is copyright law important to a designer or artist? How and why to patent an invention?
Find out about Craft Guilds	Visit artists' studios, craft workshops, retail outlets and trade fairs.
Health and safety	They may be presented in a visual form.

Ideas for Scenarios (Themes)

Zoological Society	Circus/Fair	Identity
Illusion	Dance	Promontory
Renaissance/Rebirth	Enlarge	Park
Worship	Anger	Bauhaus
Extremes	Landscape	Cubism
Tourism	Scale	Baroque
Body	Tree of Life	Food
Drink	Calendar	Animal
Terrestrial	Mechanoid	Orphism
Art Nouveau	Fantasy	Spiral/Centrifugal
Carnival	Ritual	Adorn
Performer	Hero/Heroine	Machinery
Sequence	Expressionism	Snapshot
Natural form	Recycle	Flight
Orchestra	Deteriorate	Difference
Music	Ocean	Impression
Futurism	Surrealism	Embellish
Nature	Transport	Totem
Event	Reflection	Conflict

Some Useful Resources

Websites

www.theatremuseum.vam.ac.uk

www.bbc.co.uk/arts/digital/index.shtml

www.bl.uk/collections/wider/artwebsite

www.vlmp.museophile.com

www.artguide.org.uk

www.studioaka.co.uk

www.hn-marketing.co.uk/links/graphic_design.html

www.artchive.com

www.potweb.ashmolean.org/

www.moma.org

www.theartgallery.com.au

www.designresearch.co.uk

www.fashion.net

www.designcouncil.org.uk

www.craftscouncil.org.uk

www.aliaswavefront.com

www.ruffordceramiccentre.org.uk

www.scottishharts.org.uk

www.yourcreativefuture.org

www.thepartners.co.uk

www.designbridge.co.uk

www.museophile.co.uk

www.britart.co.uk

www.witcombe.sbc.edu

www.art-connection.com

www.object.com.au

www.nmsi.ac.uk/nmptf

www.lbwf.gov.uk/wmg/home/htm

www.ftmlondon.org

www.ledermuseum.de

www.tate.org.uk

www.ashmol.ox.ac.uk

www.artcyclopedia.com

www.bl.uk/collections/resres/html

www.vam.ac.uk

www.abcgallery.com

www.bridgman.co.uk

www.artonline.com

www.coroflot.com/ashbryant

www.kinoko.fsnet.co.uk

www.ideabook.com

www.katehodge.co.uk

BBC Arts Homepage

William Morris

Graphic Design Links Mark Hardens Artchive

Potweb (Ceramics at the Ashmolean)

The Museum of Modern Art, New York

The Worldwide Art Gallery

Graphic Design and Interactive Research

Fashion

Design Council

Crafts Council

'download Personal Learning Editor'

Rufford Craft Centre (Ceramics)

excellent layout design

Britart, Online Art Gallery

Chris Witcombe's Art History

Art Connection (excellent links)

William Morris

National Museum of Photograph, Film and Television, Bradford

Australian Centre for Craft and Design

fashion and textiles museum

shoe design

Tate Museums

Ashmolean Museum of Art and Architecture, Oxford

Artcyclopdeia (artists, media, movements)

British Library, Research Resources

Victoria and Albert Museum, London

Olg's Gallery

Bridgman Art Library

Artist searches ('click' English version)

Ashley Bryant, product design

Jamie Woodhead, short film animation, game design, sketches

Excellent for vocational ideas

Soft sculpture and painting

Organisations

Galleries, Museums
The National Trust
Societies of practicing artists, craftspeople and designers
Ethnographical collections

Books

Potters Hand Book, Bernard Leach
Bauhaus Source Book, Anna Rowland
The Calligraphy Source Book, Miriam Stribley
The Complete Guide to Painting and Drawing Techniques and Materials, Colin Haynes
The Elements of Color, Itten
A Century of Modern Painting, Muller and Tio Bellido
The History of Photography, Beaumont Newhall
The History of the Nude in Photography, P.Lacey
Photojournalism, Rothstein
How to look at Sculpture, David Finn
European Illustration, Booth Clibbon Editions
Images The Best of Illustration, Open Eye Publishing

Sculpture Bob waters, Mortehoe, North Devon: Tel 01271 870985

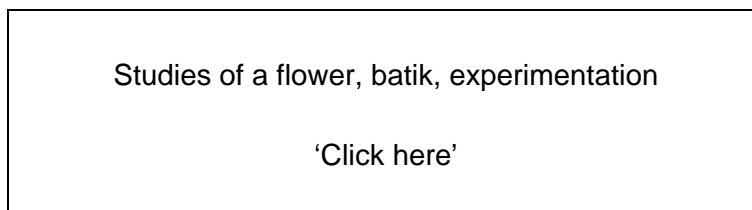
In the following exemplar scenarios;

The Botanical Society,
Live World,
City Links,
Sportsworld,

There are links to exemplar work provided by students and professional designers and artists. The intention in providing the exemplar material is to suggest ways that ideas and scenarios may possibly be developed.

The links are not intended to support any given project but to provide an indication of how a body of evidence and research may be developed by candidates.

For example:



(To return to a link, use the Navigation toolbar.)

In some other instances, links have been provided to illustrate ideas.

For example:

'Click'

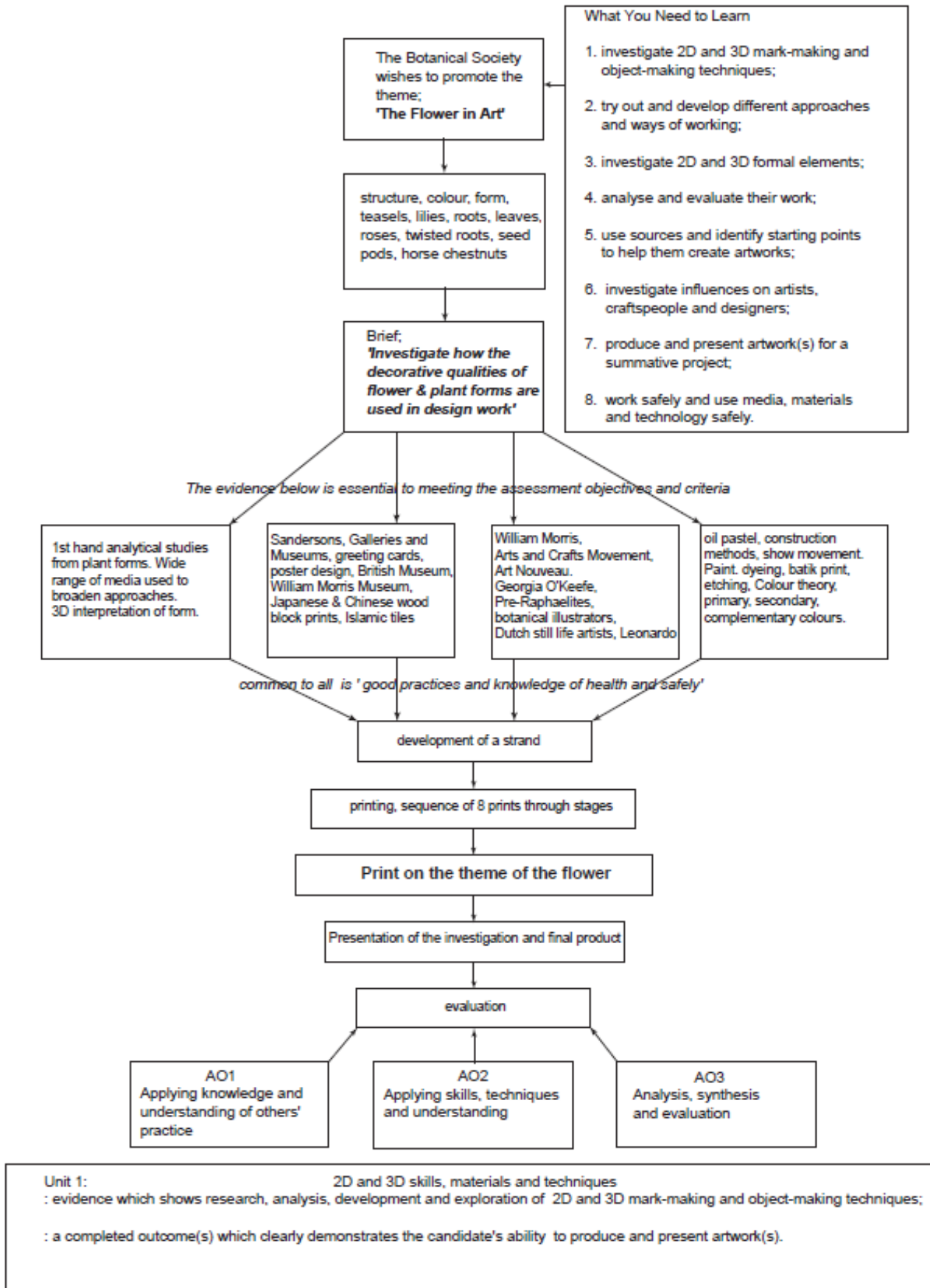
'working to material constraints'

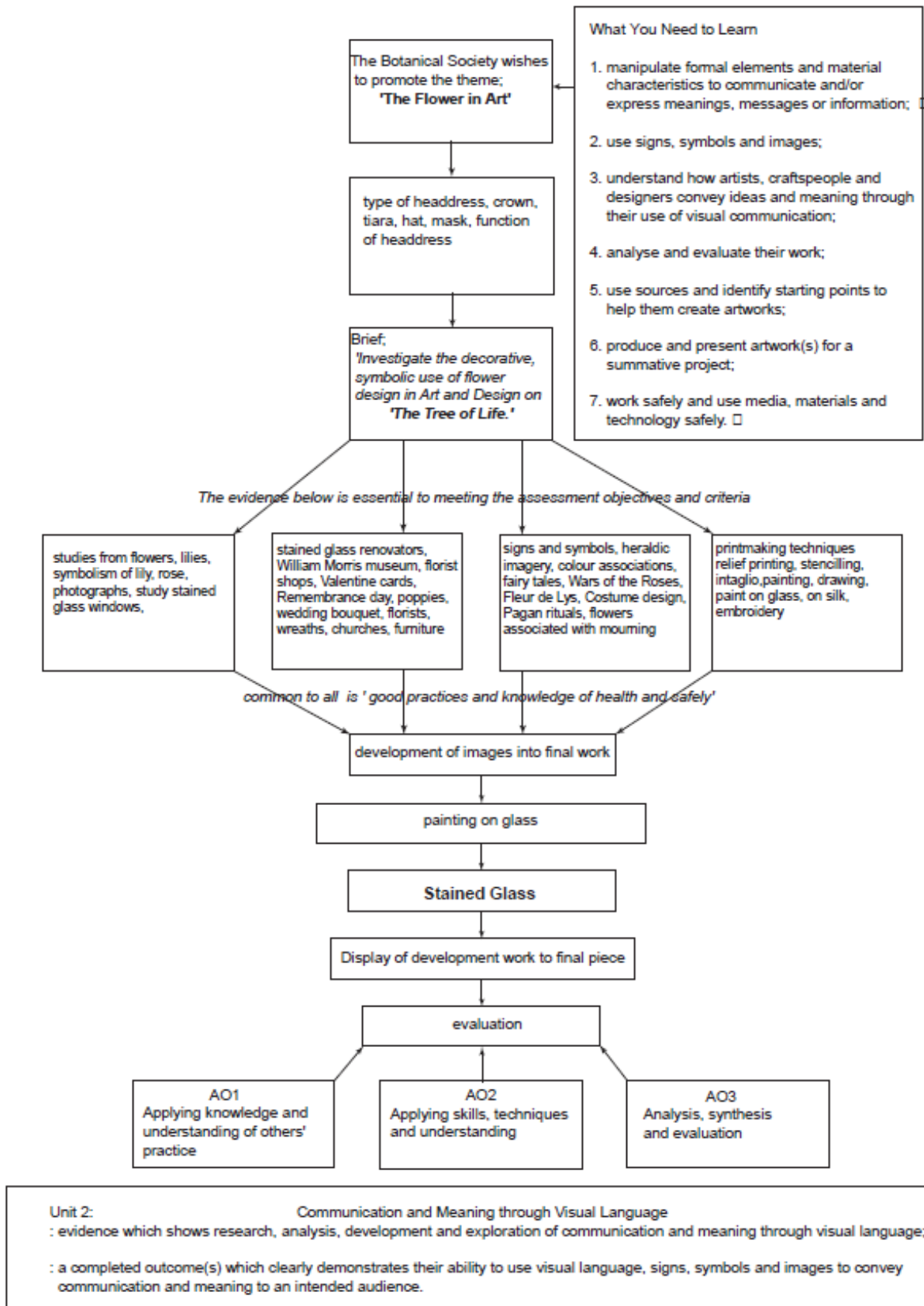
To play an animation click within the box.

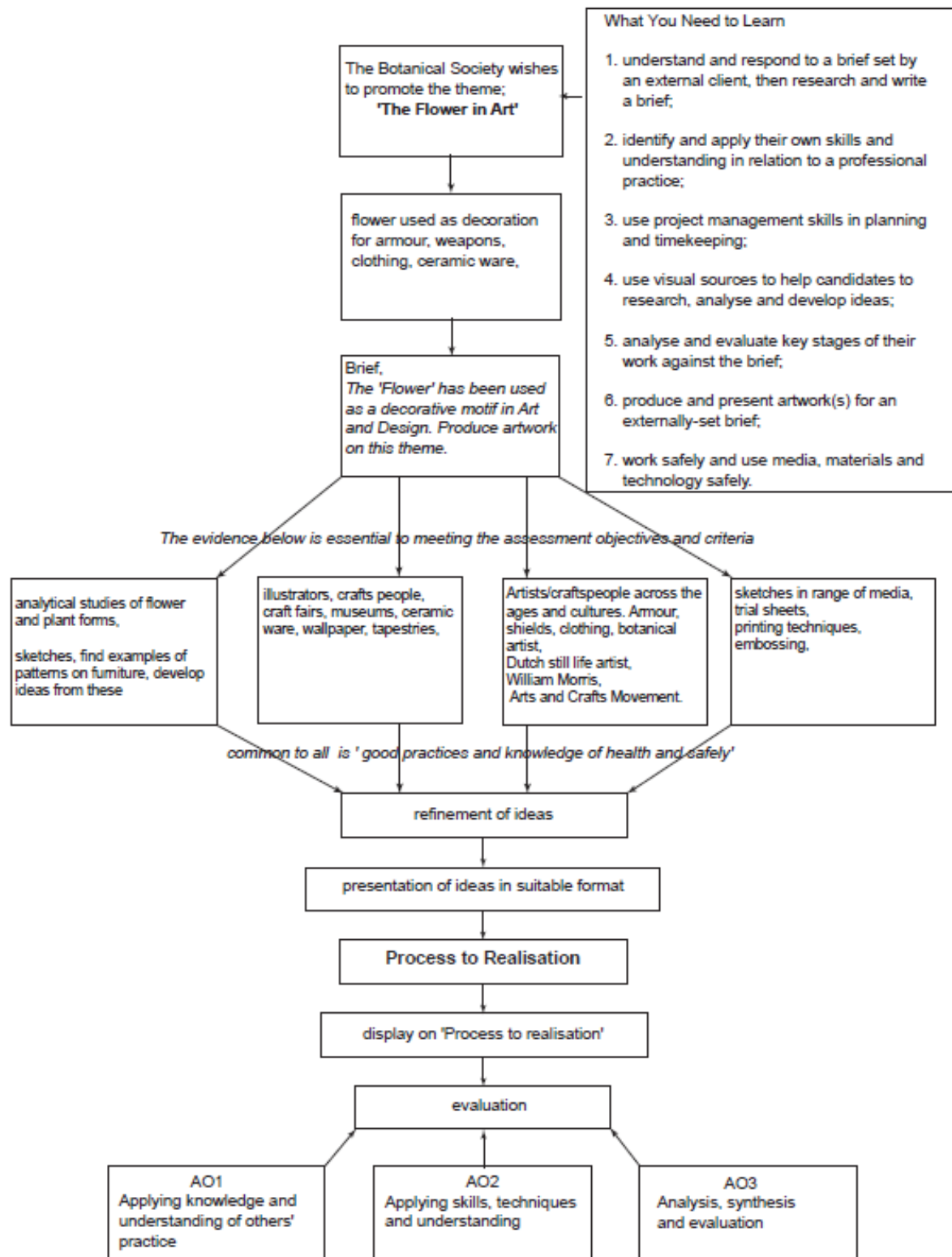


'Panda' Jamie Woodhead

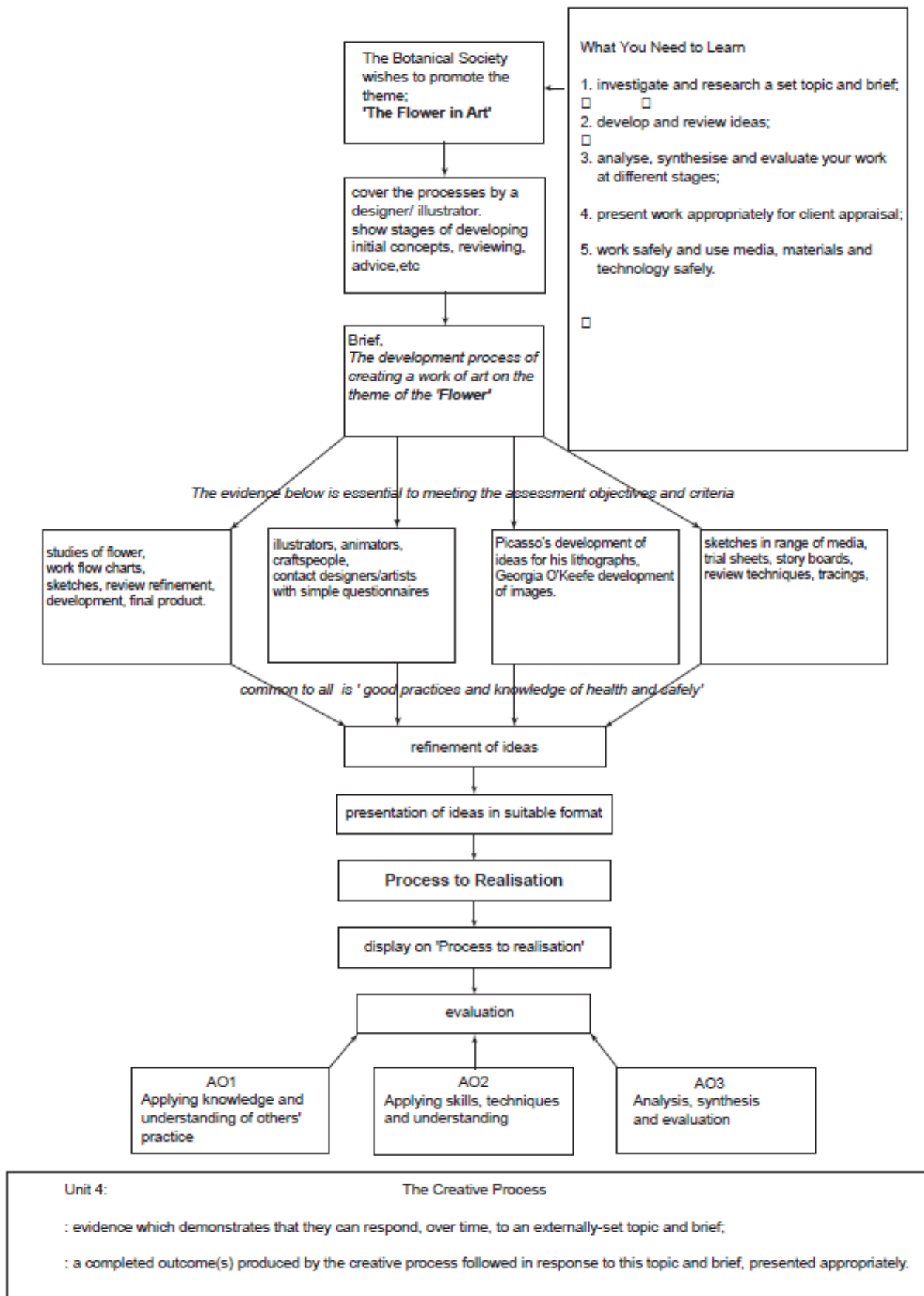
'panda' Jamie
Woodhead

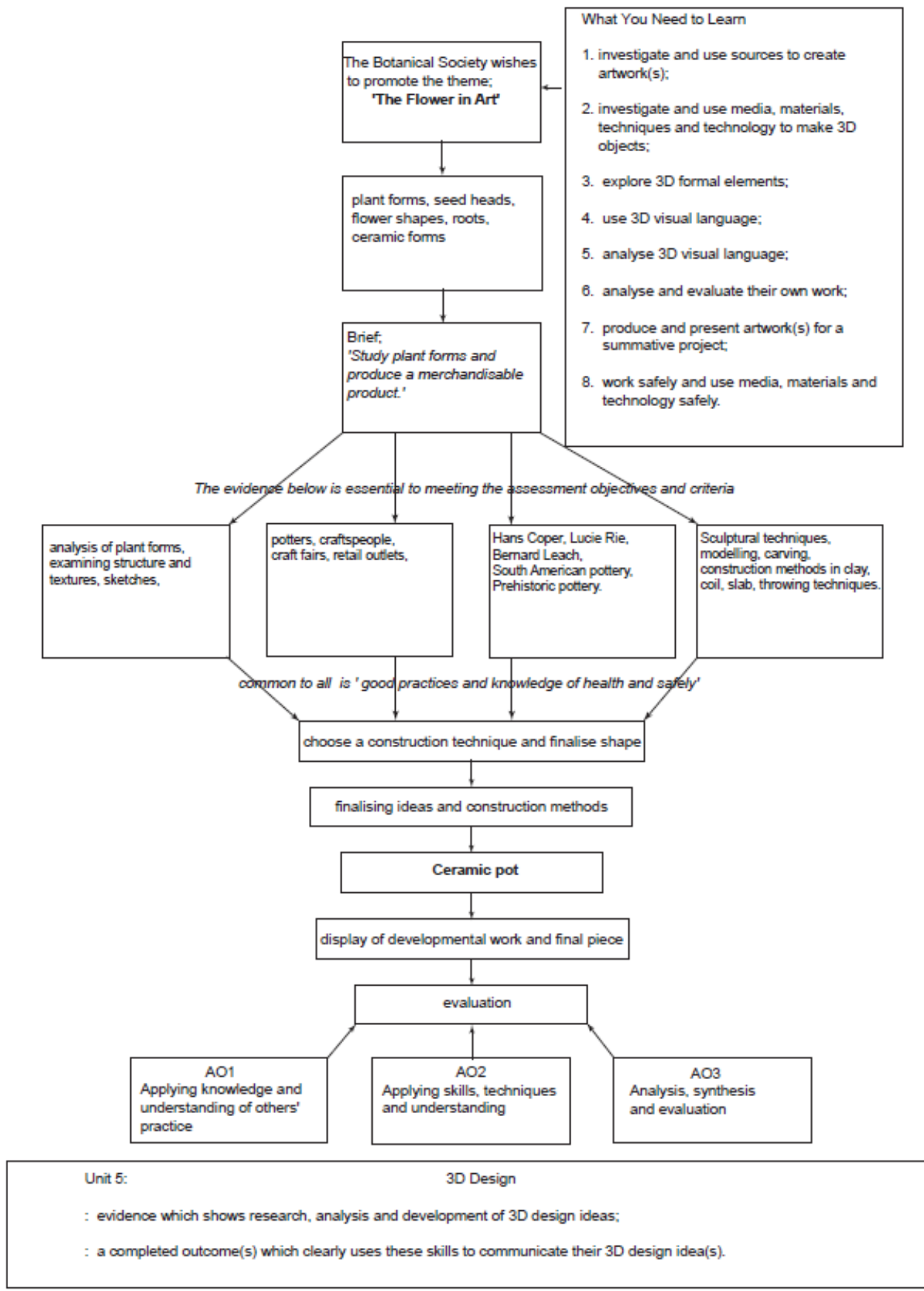


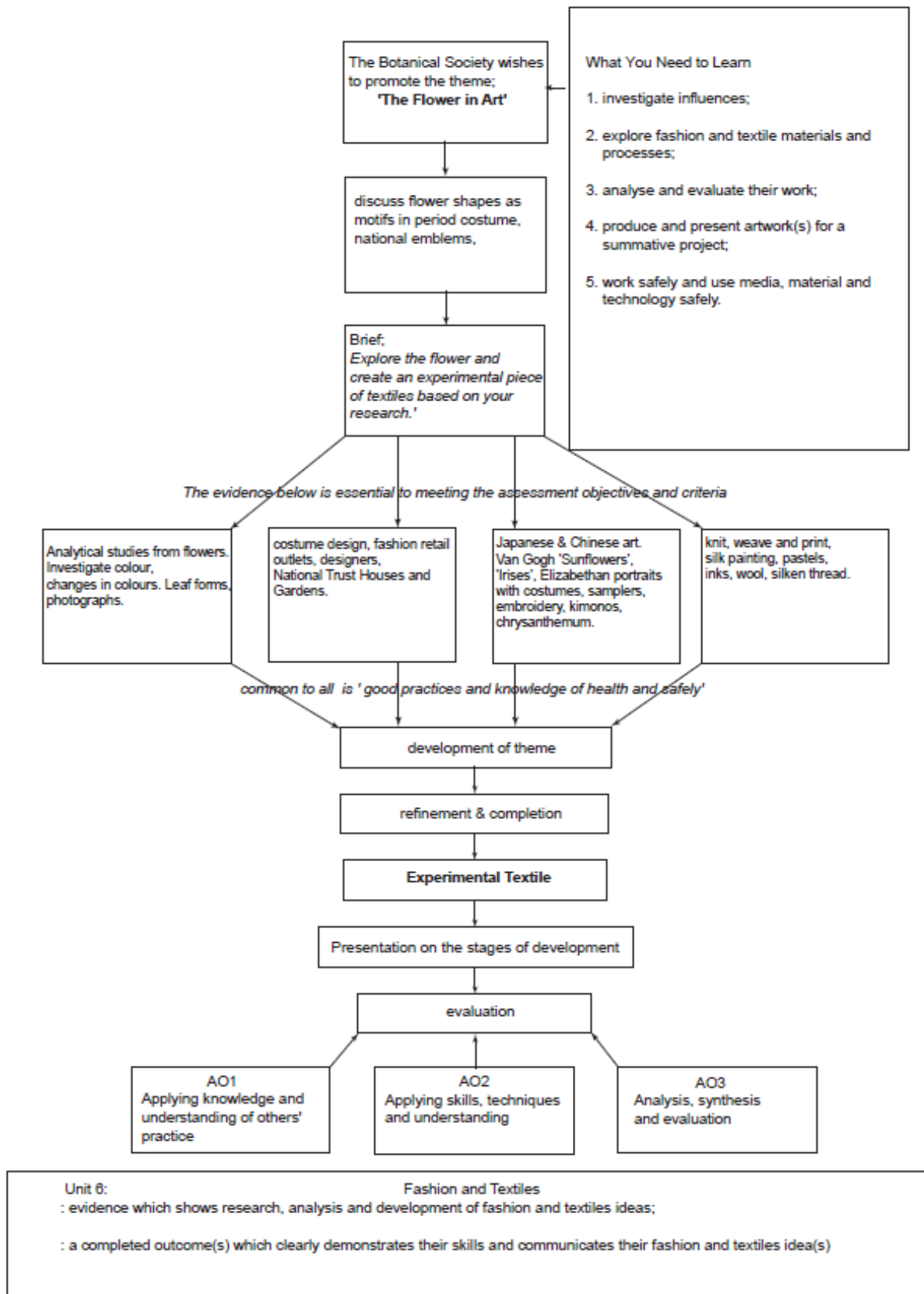


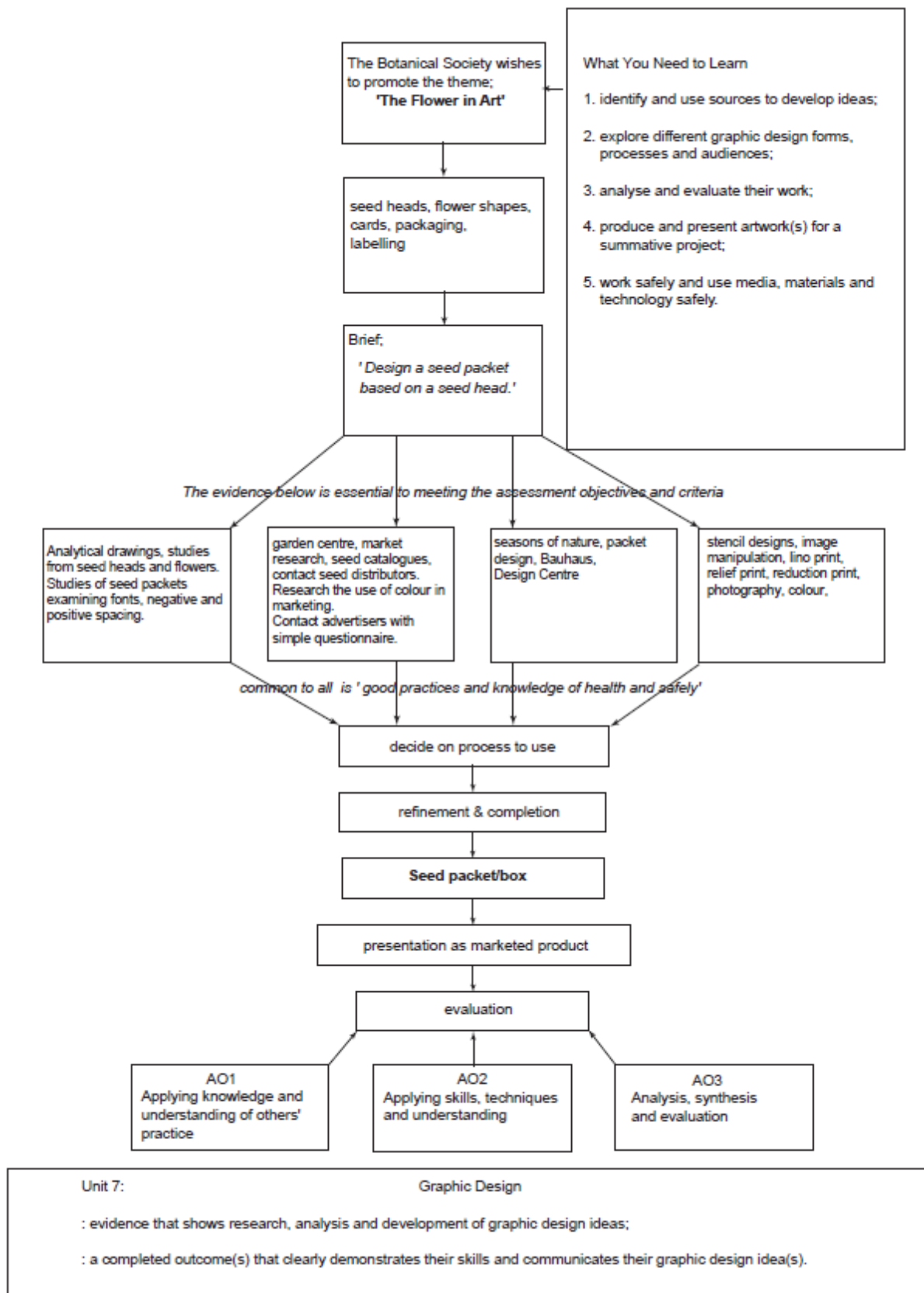


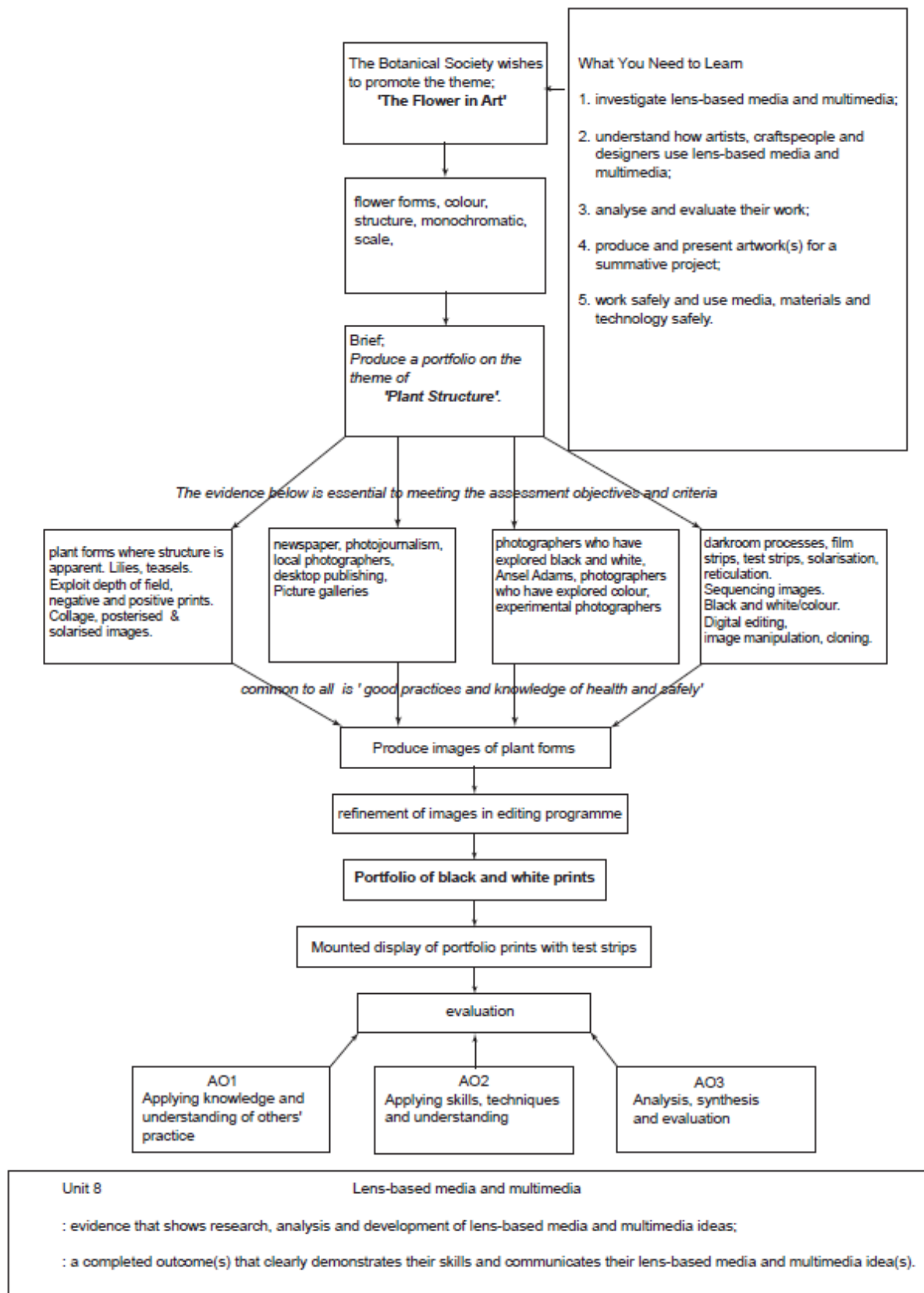
Unit 3: Preparing and Working to a Brief
 : evidence which demonstrates that candidates can respond, over time, to an externally-set brief;
 : a completed outcome(s) that clearly demonstrates their ability to use their skills in response to the set brief and to present their work appropriately.

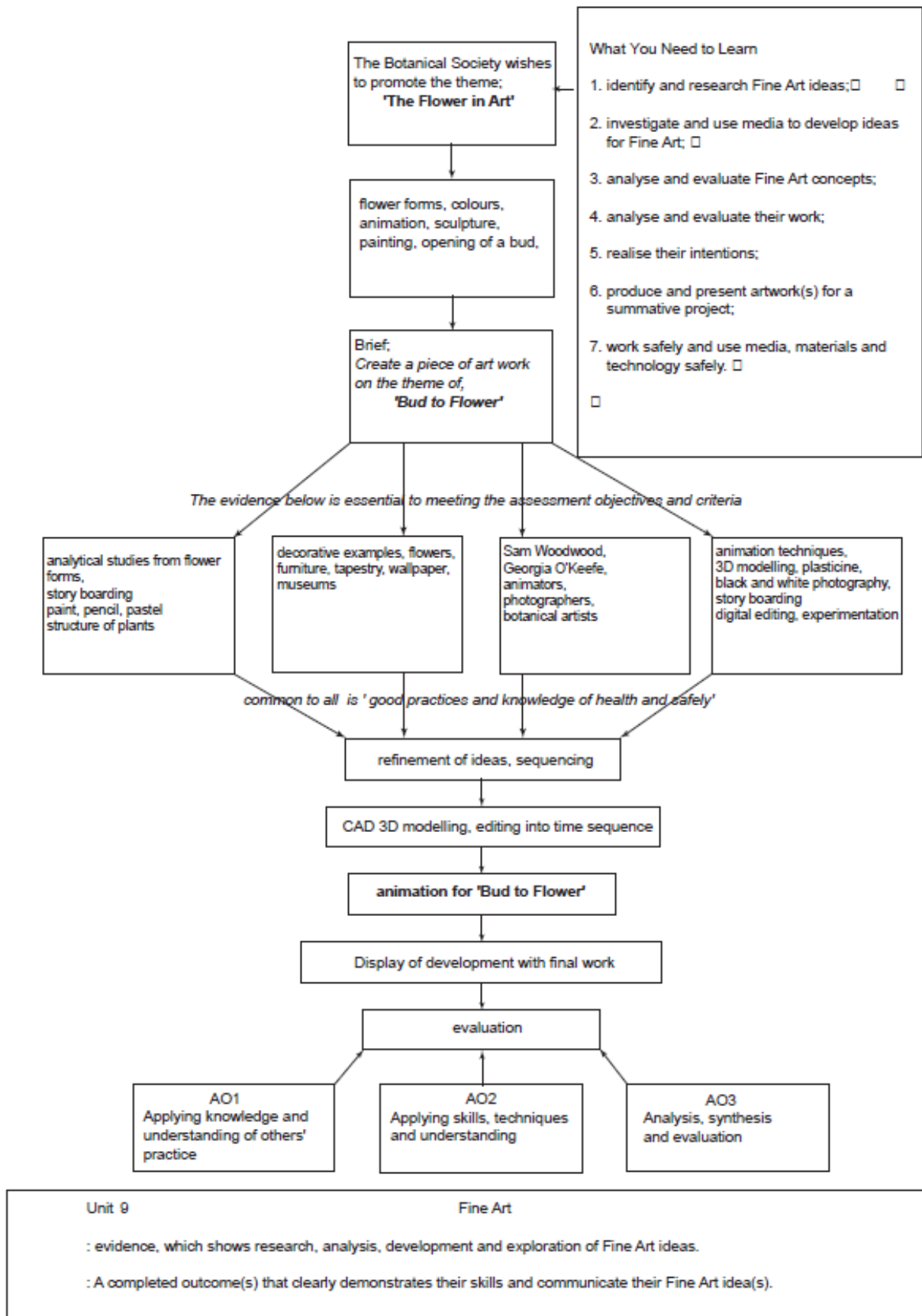


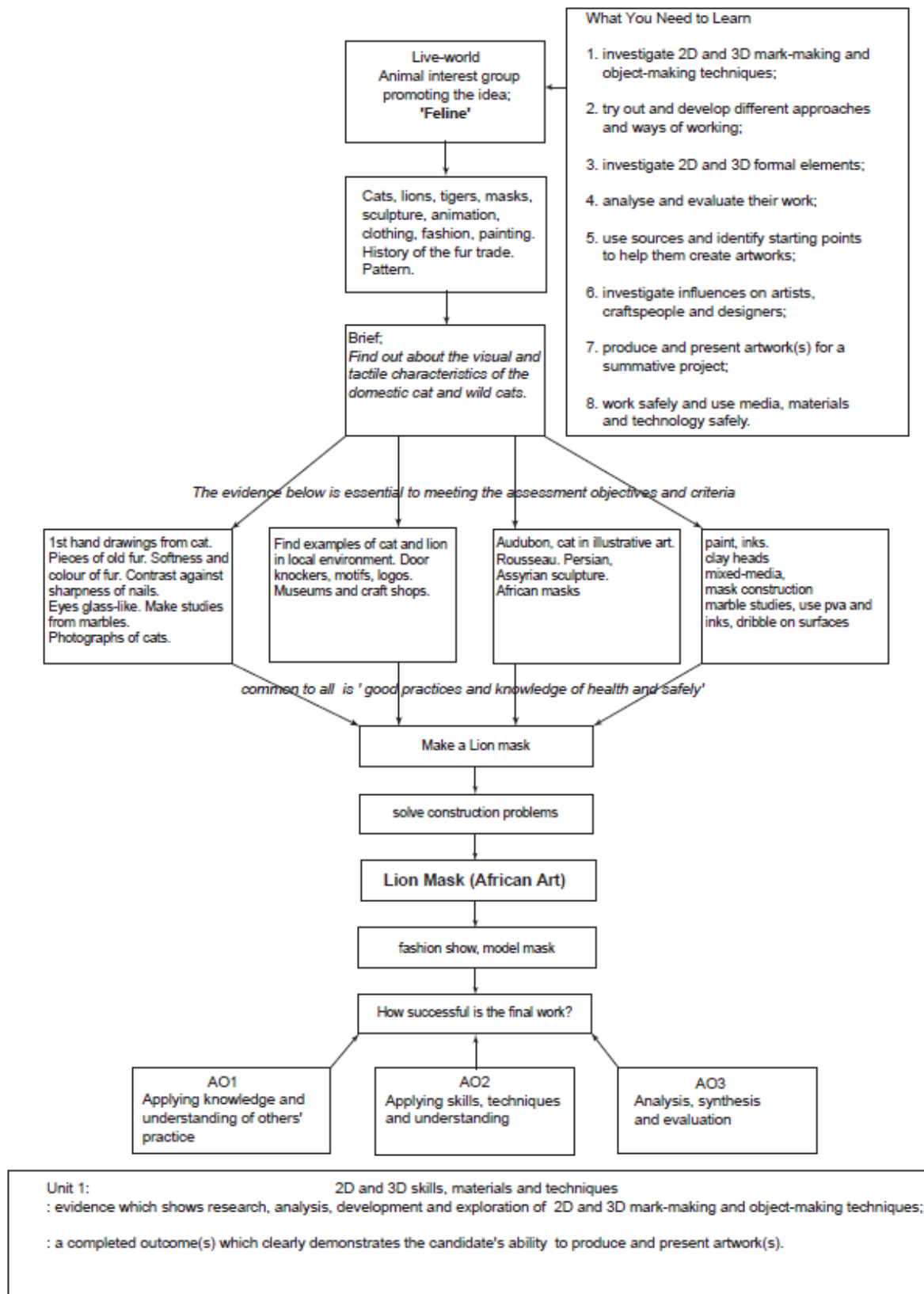


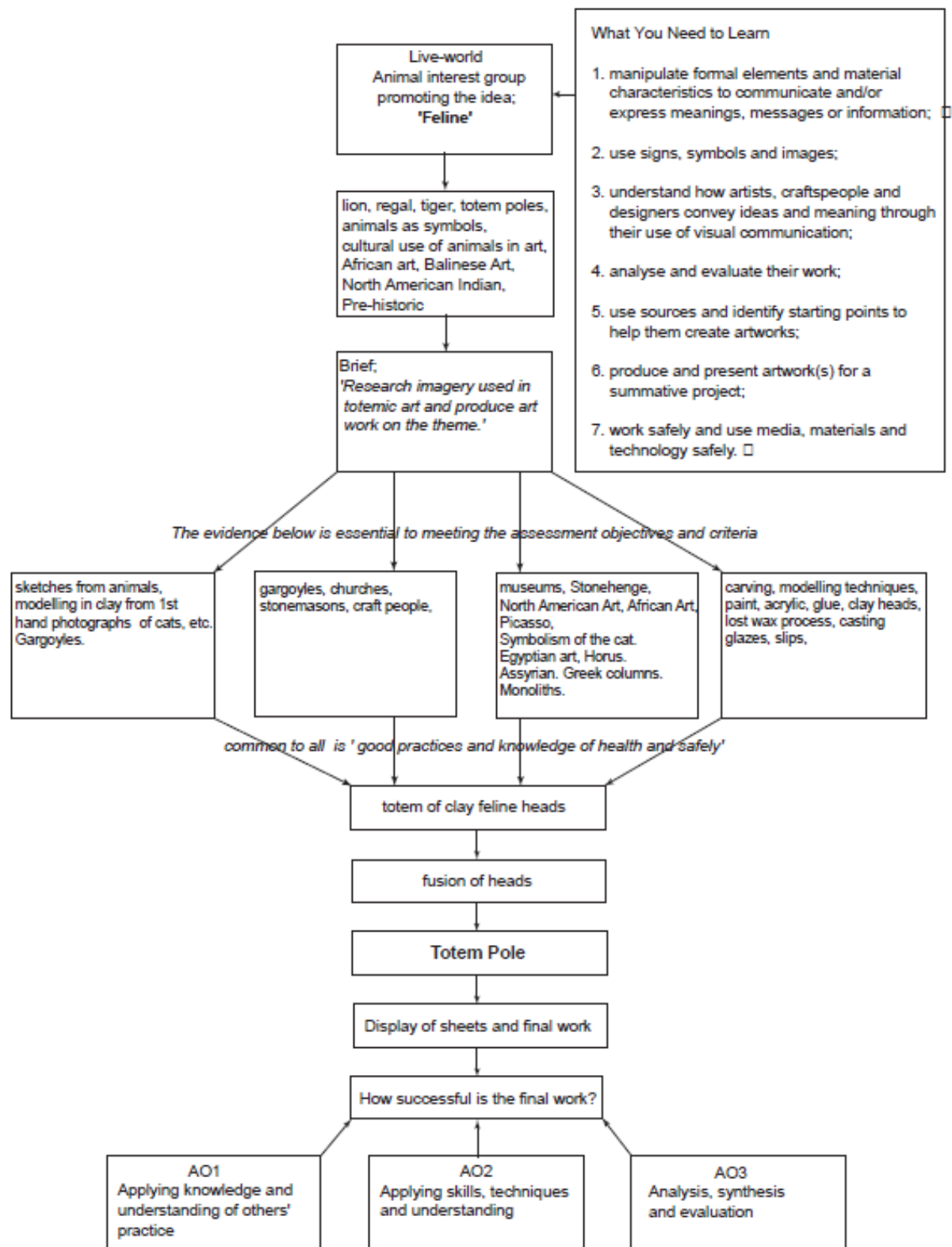




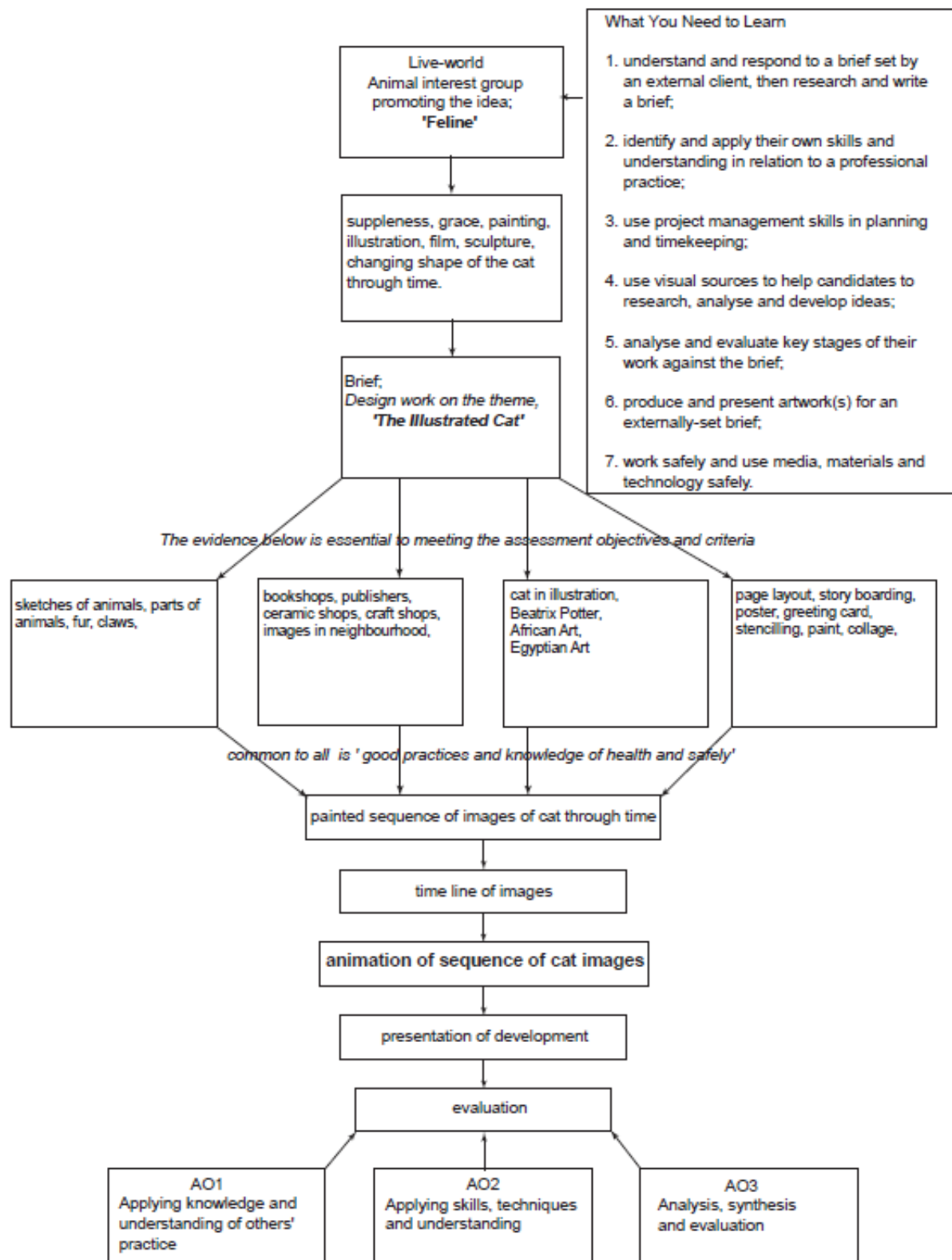




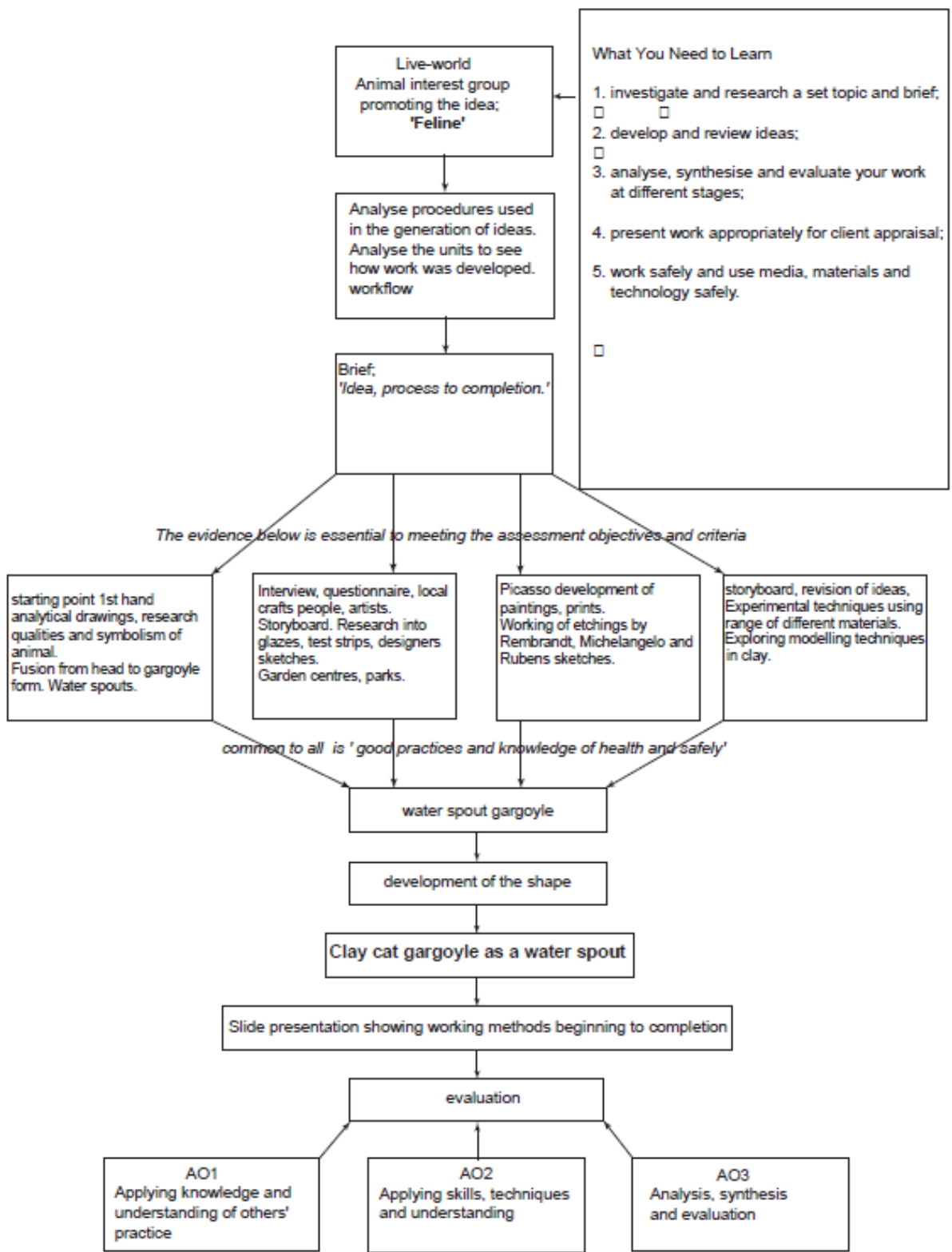




Unit 2: Communication and Meaning through Visual Language
 : evidence which shows research, analysis, development and exploration of communication and meaning through visual language;
 : a completed outcome(s) which clearly demonstrates their ability to use visual language, signs, symbols and images to convey communication and meaning to an intended audience.



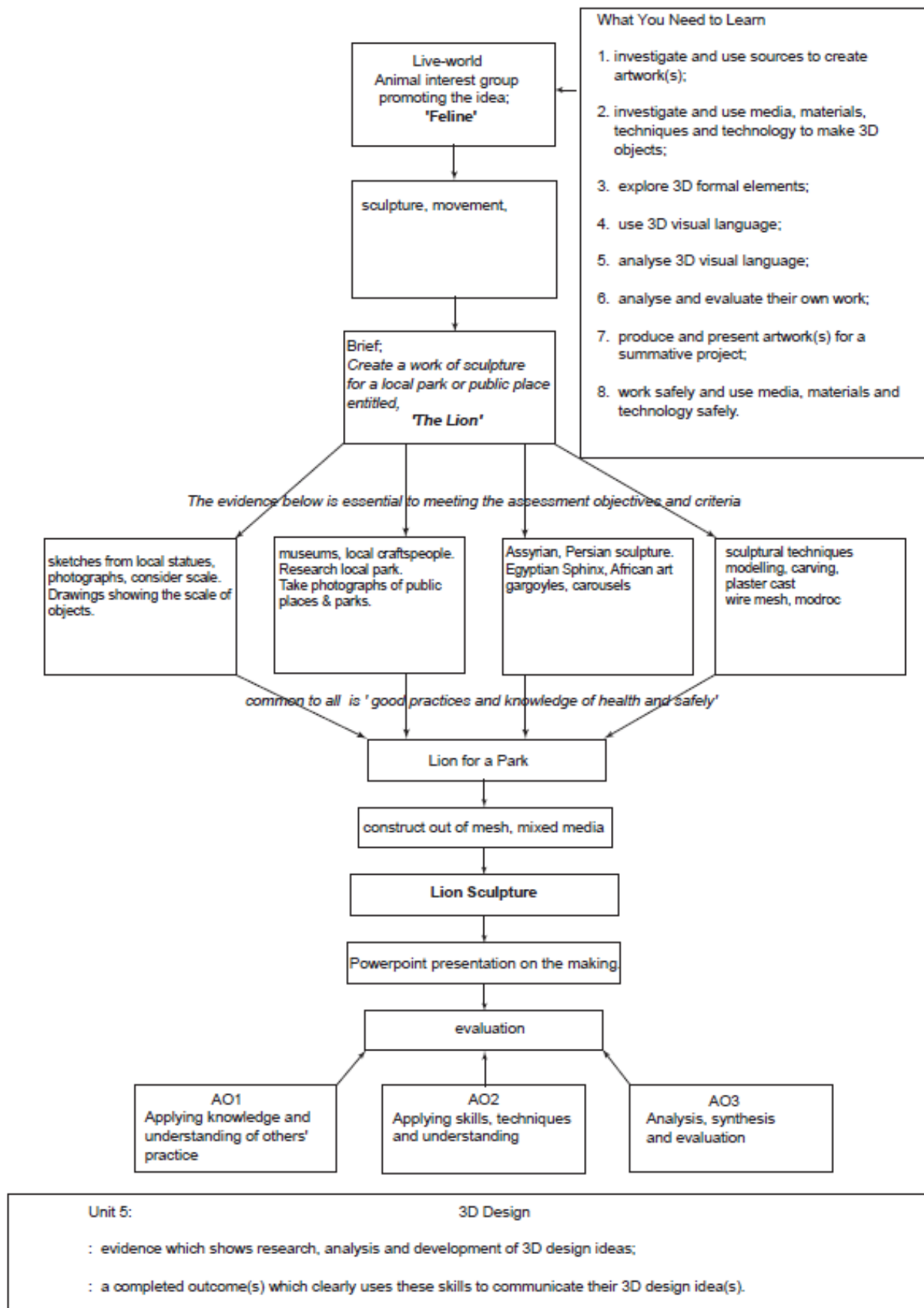
Unit 3: Preparing and Working to a Brief
 : evidence which demonstrates that candidates can respond, over time, to an externally-set brief;
 : a completed outcome(s) that clearly demonstrates their ability to use their skills in response to the set brief and to present their work appropriately.

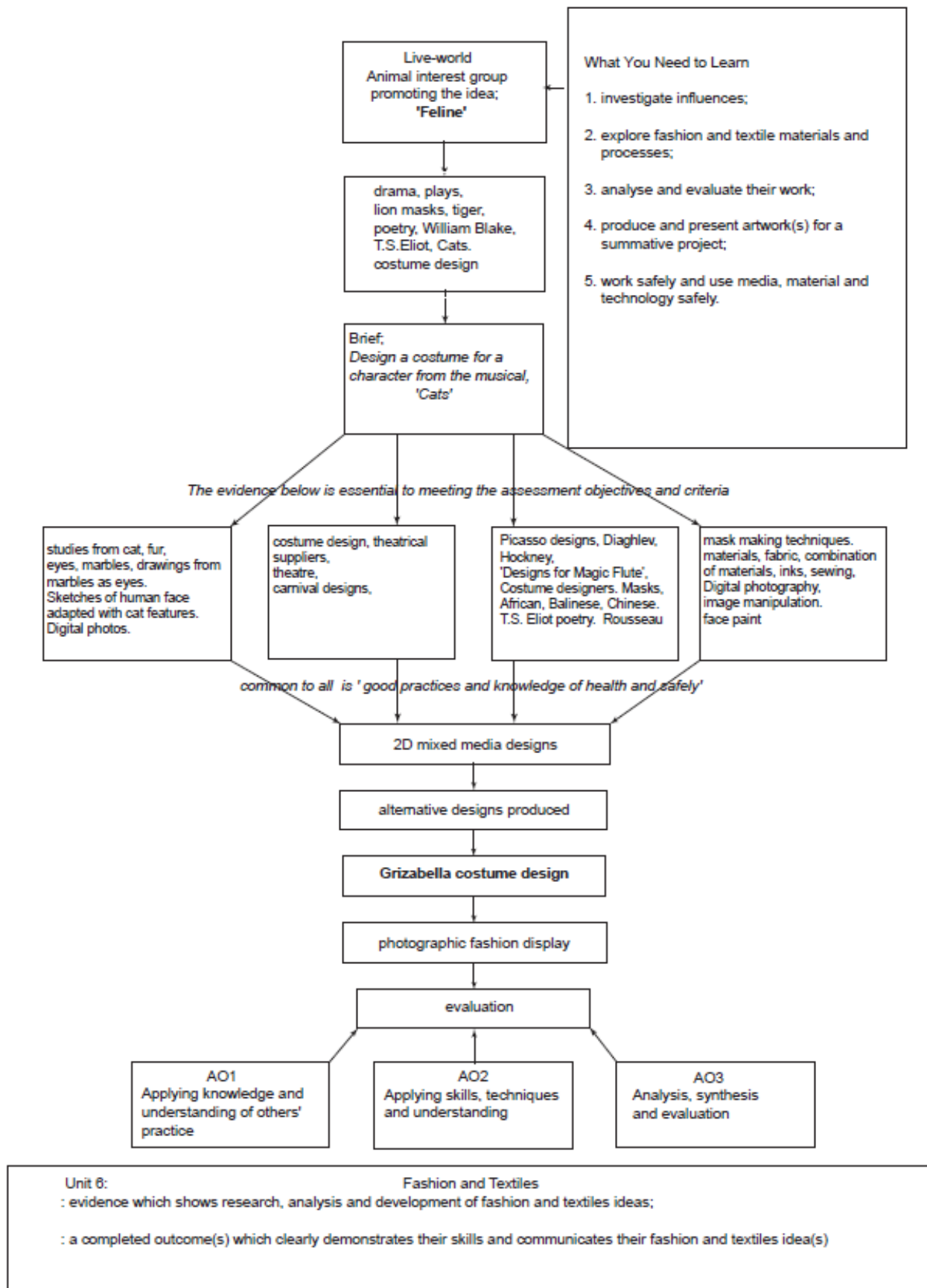


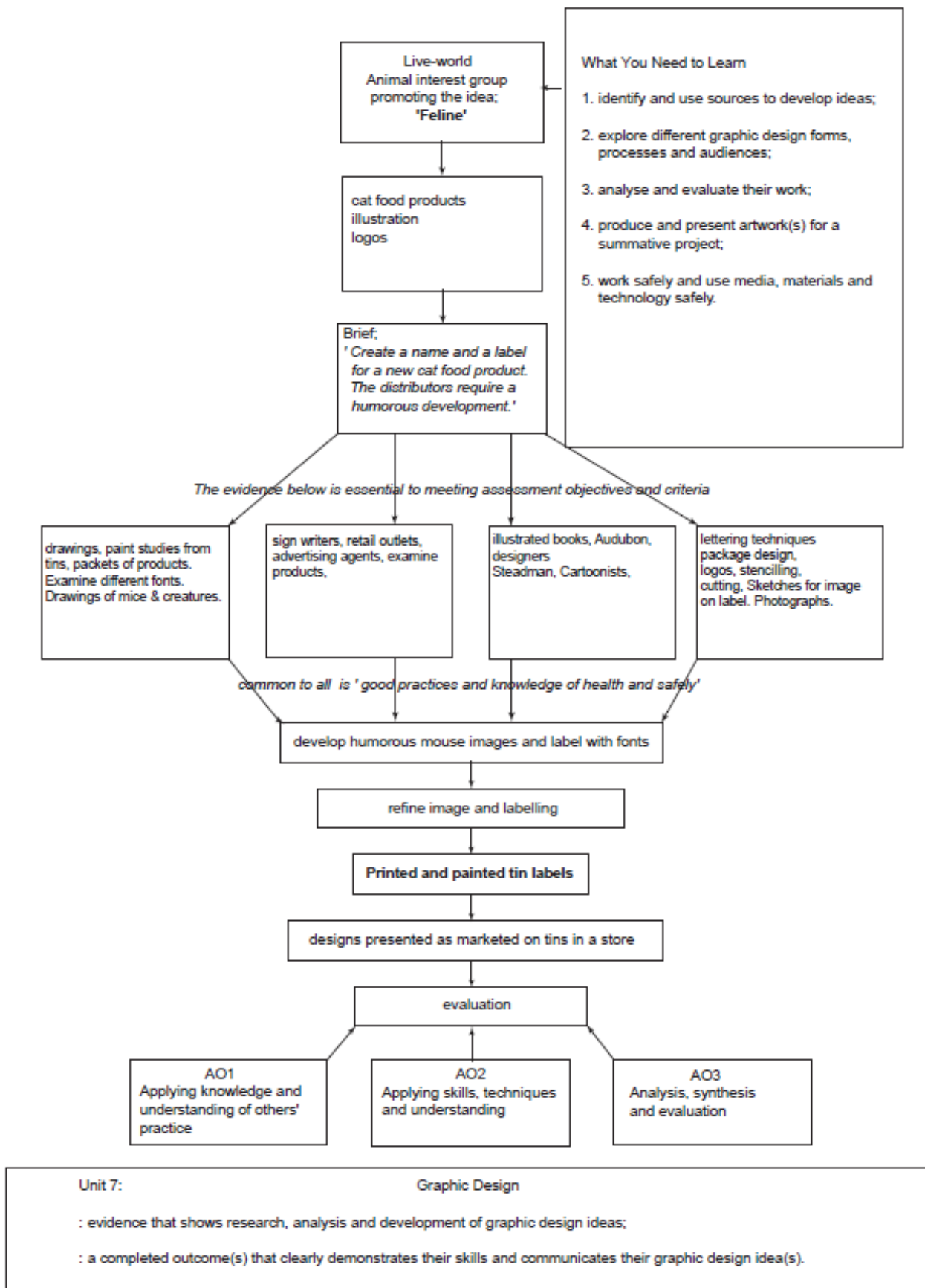
Unit 4: **The Creative Process**

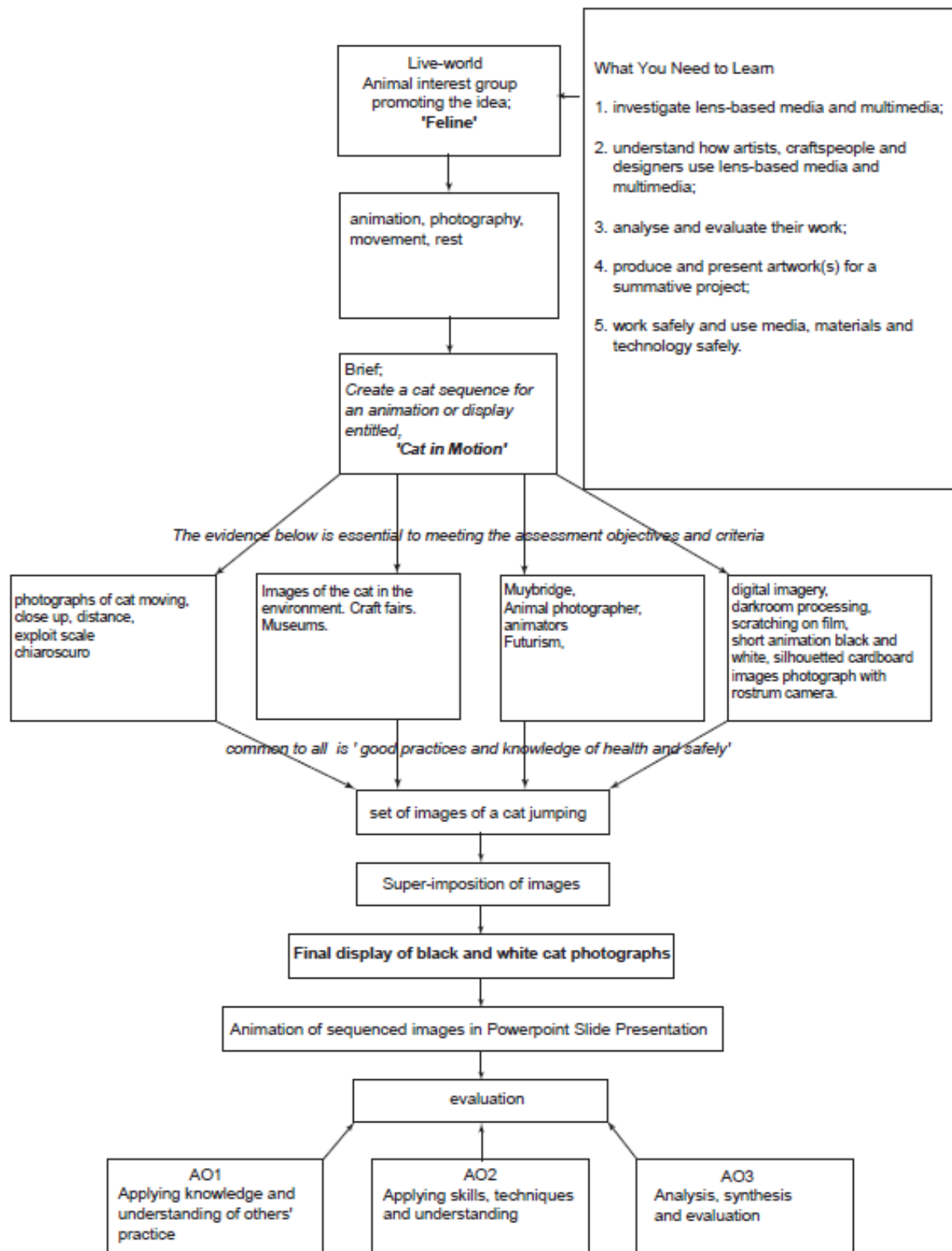
: evidence which demonstrates that they can respond, over time, to an externally-set topic and brief;

: a completed outcome(s) produced by the creative process followed in response to this topic and brief, presented appropriately.







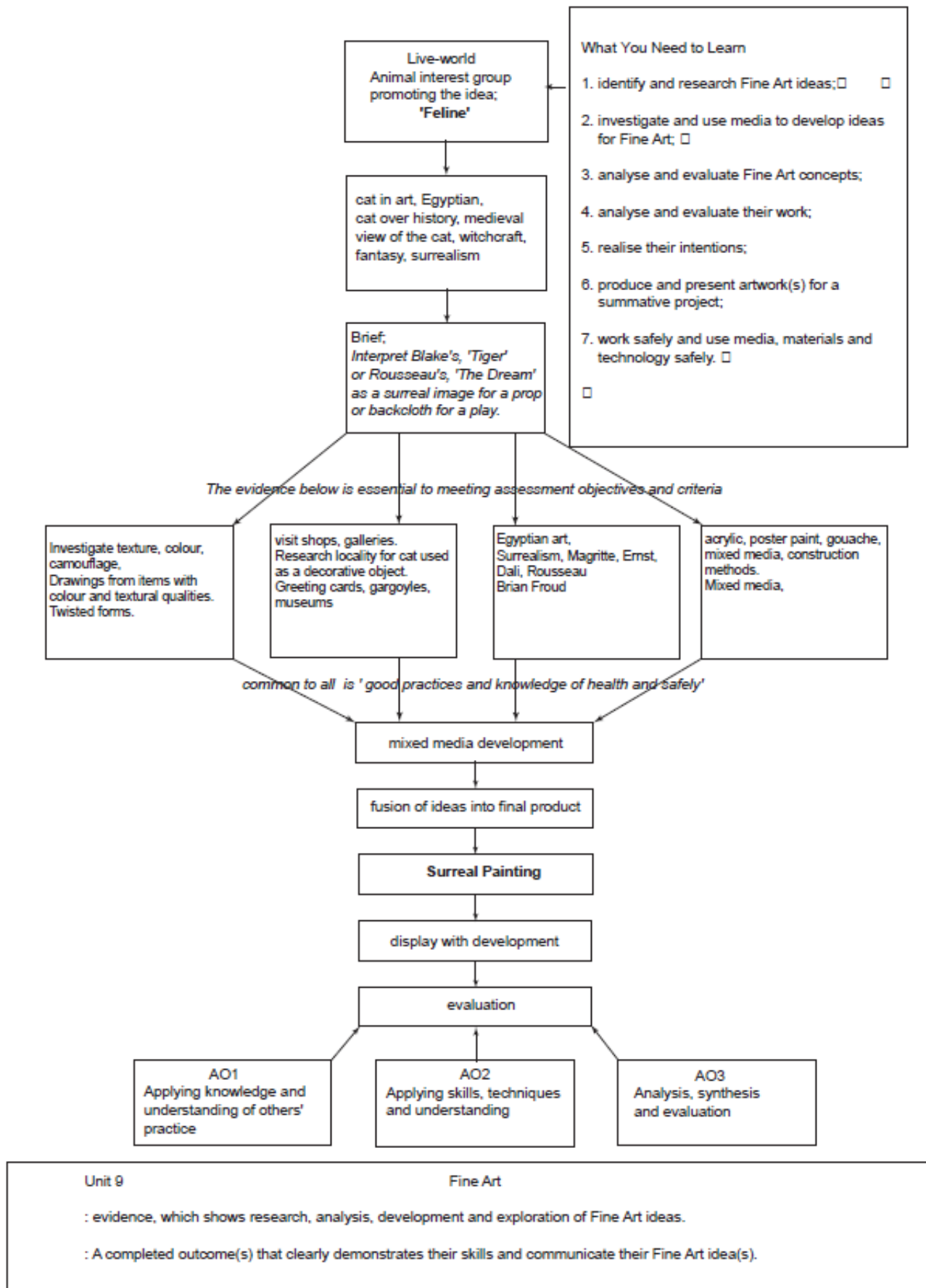


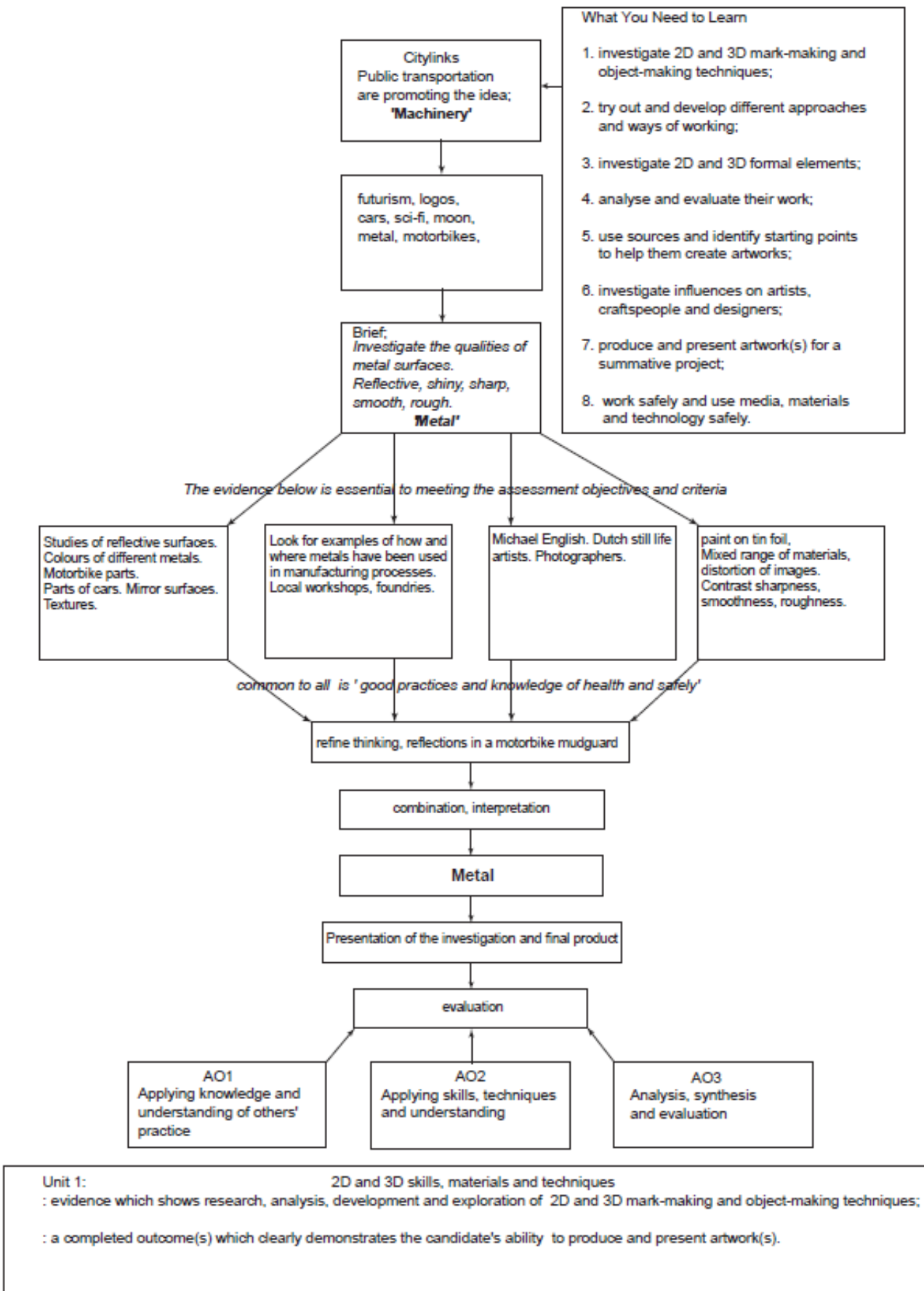
Unit 8

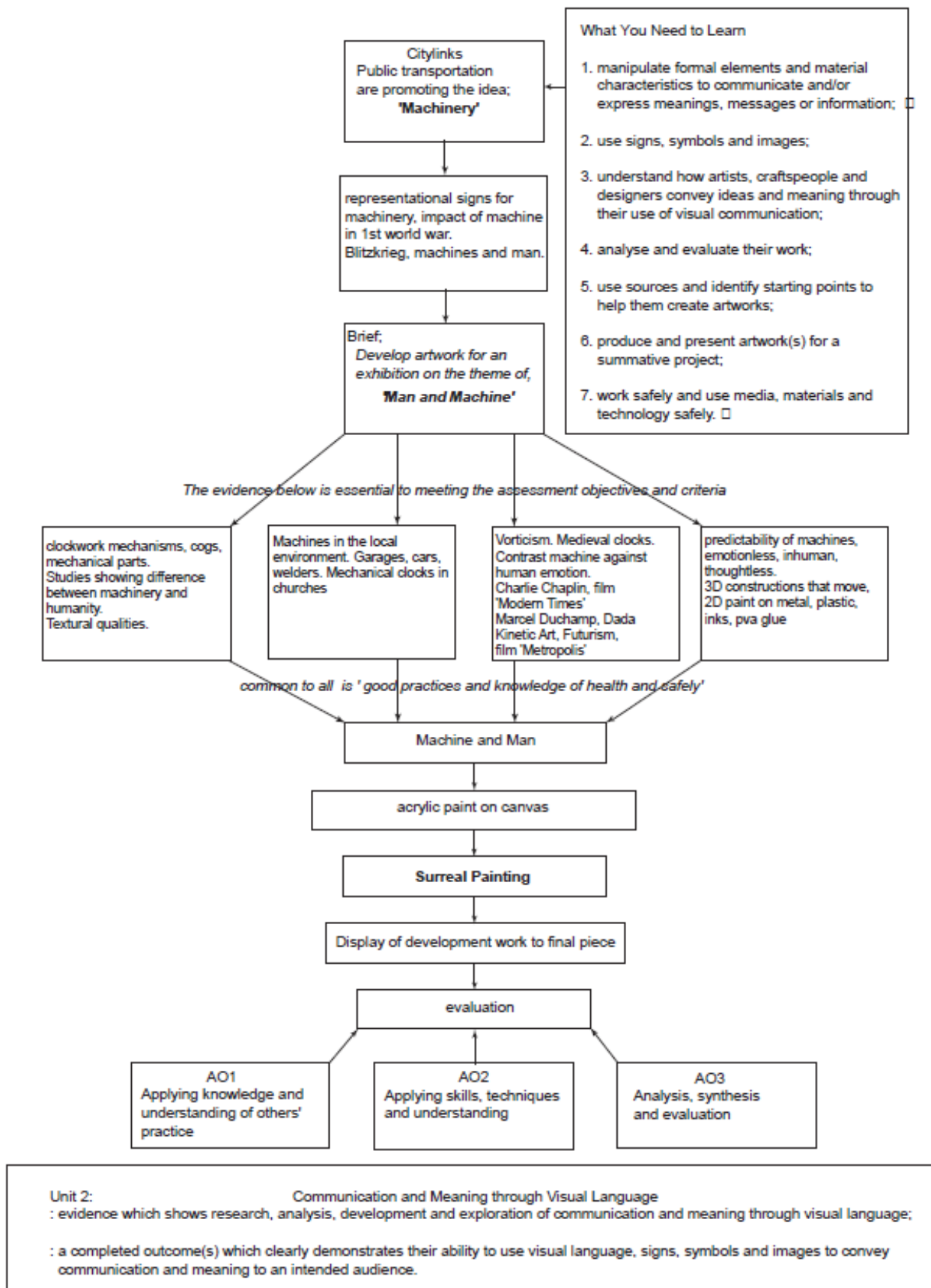
Lens-based media and multimedia

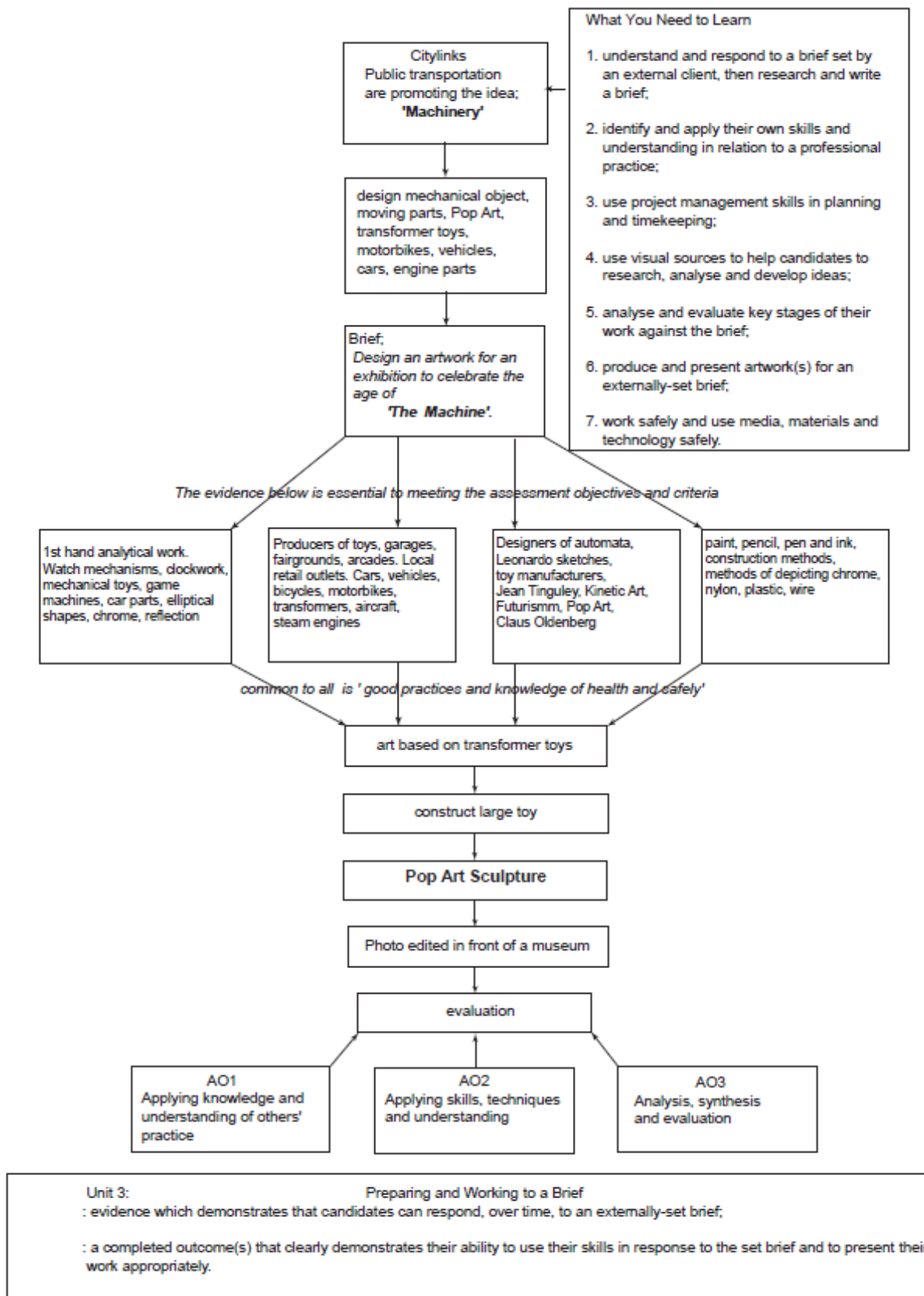
: evidence that shows research, analysis and development of lens-based media and multimedia ideas;

: a completed outcome(s) that clearly demonstrates their skills and communicates their lens-based media and multimedia idea(s).

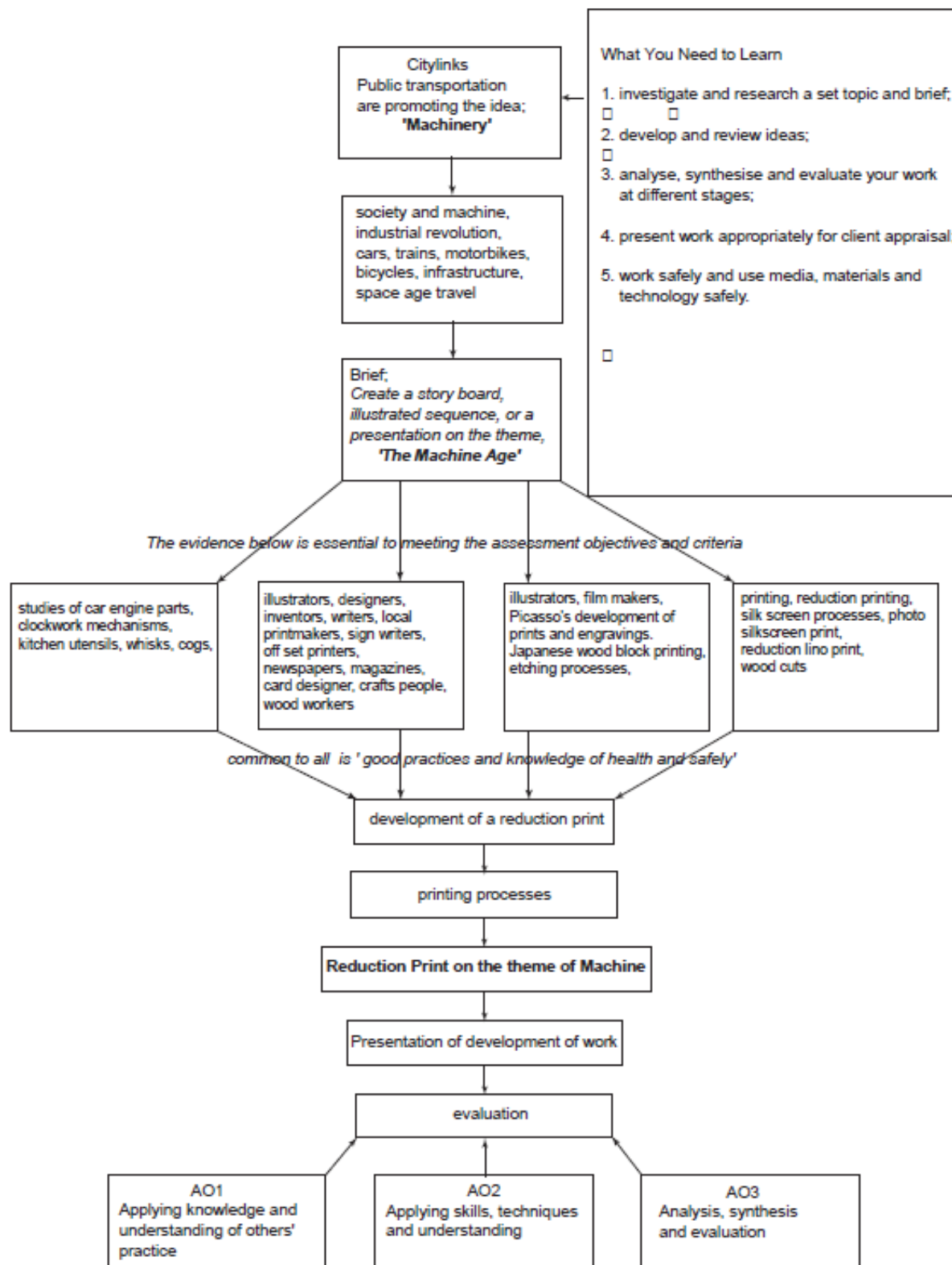








- What You Need to Learn**
1. understand and respond to a brief set by an external client, then research and write a brief;
 2. identify and apply their own skills and understanding in relation to a professional practice;
 3. use project management skills in planning and timekeeping;
 4. use visual sources to help candidates to research, analyse and develop ideas;
 5. analyse and evaluate key stages of their work against the brief;
 6. produce and present artwork(s) for an externally-set brief;
 7. work safely and use media, materials and technology safely.

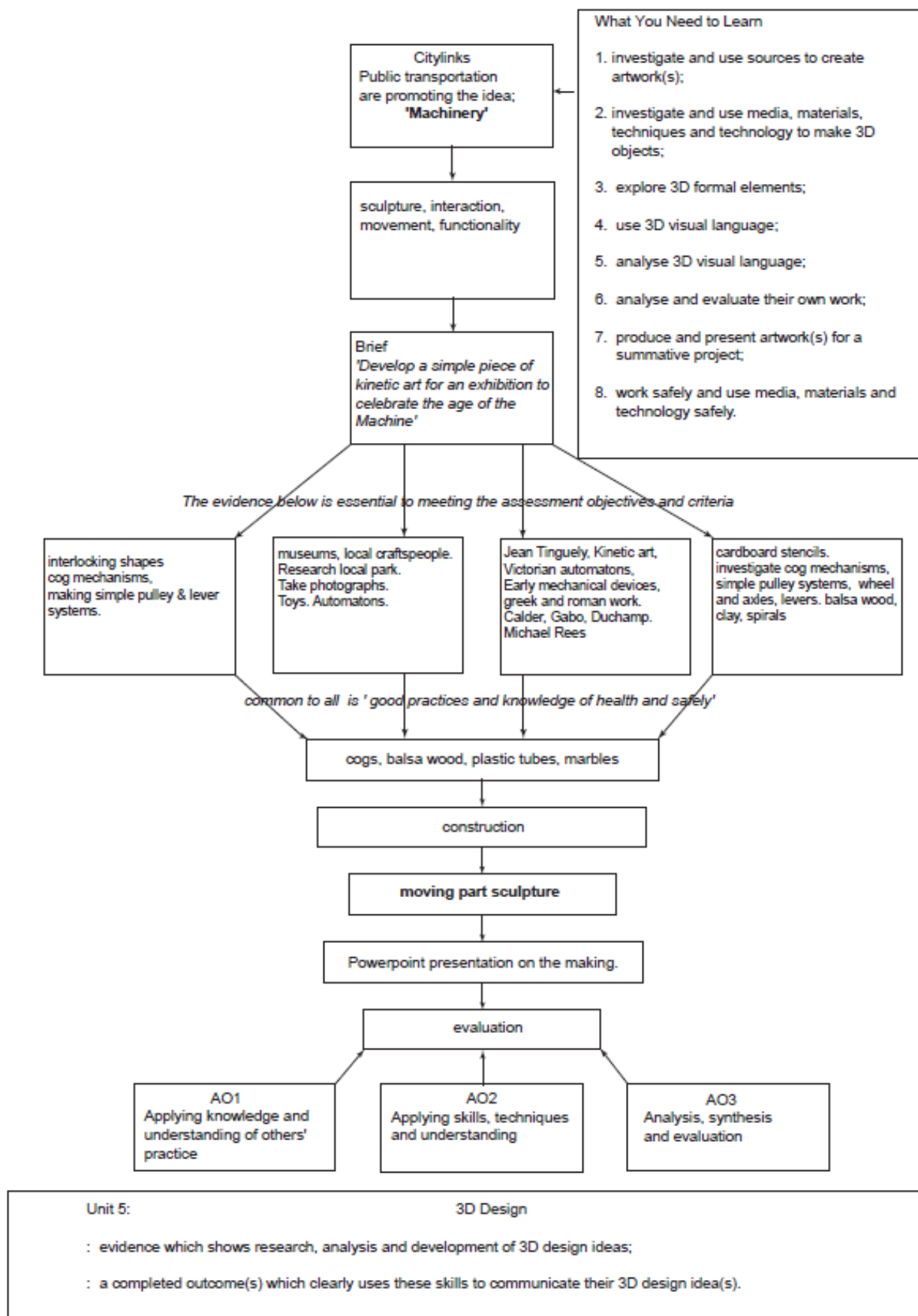


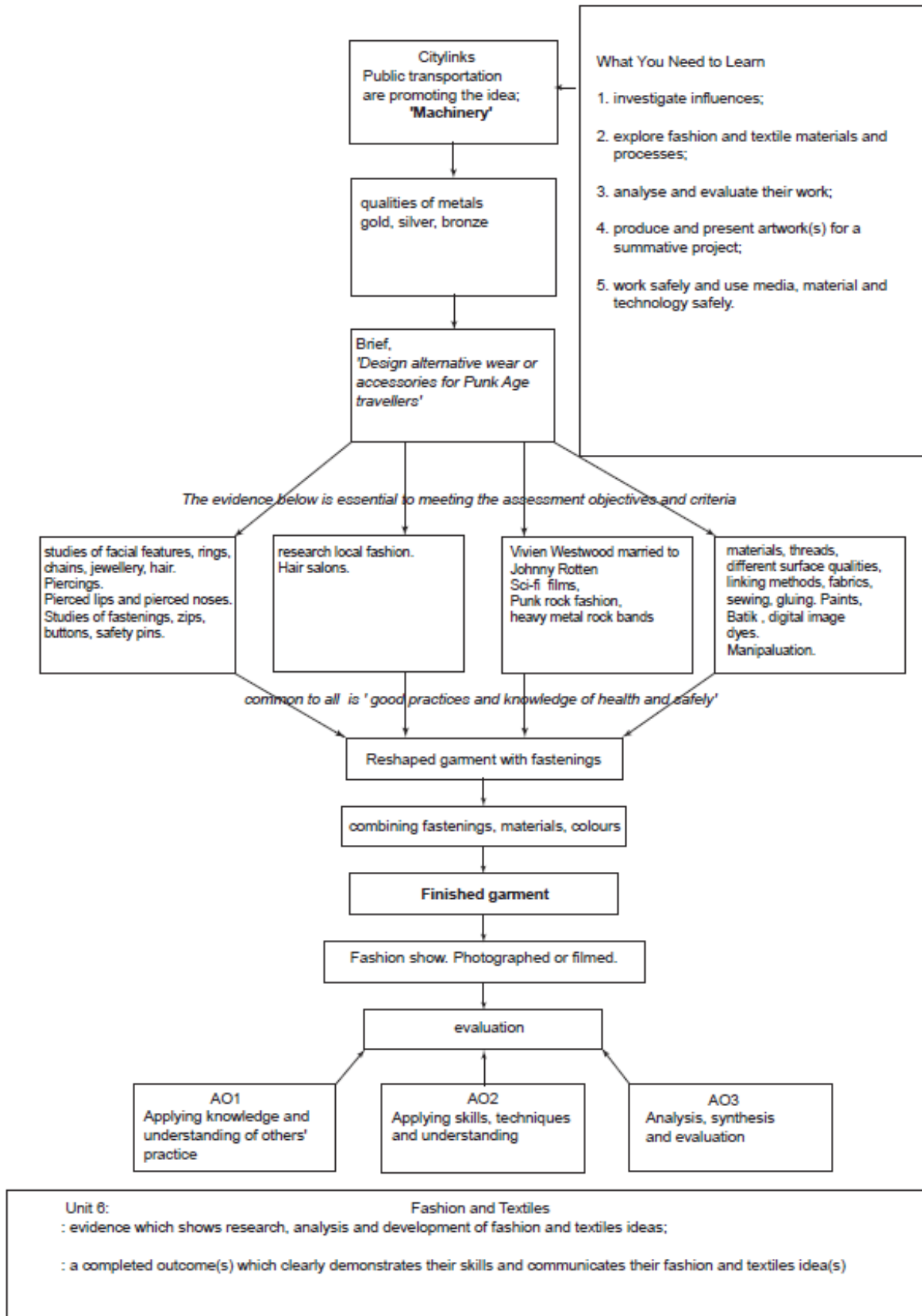
- What You Need to Learn**
- investigate and research a set topic and brief;
 - develop and review ideas;
 - analyse, synthesise and evaluate your work at different stages;
 - present work appropriately for client appraisal;
 - work safely and use media, materials and technology safely.

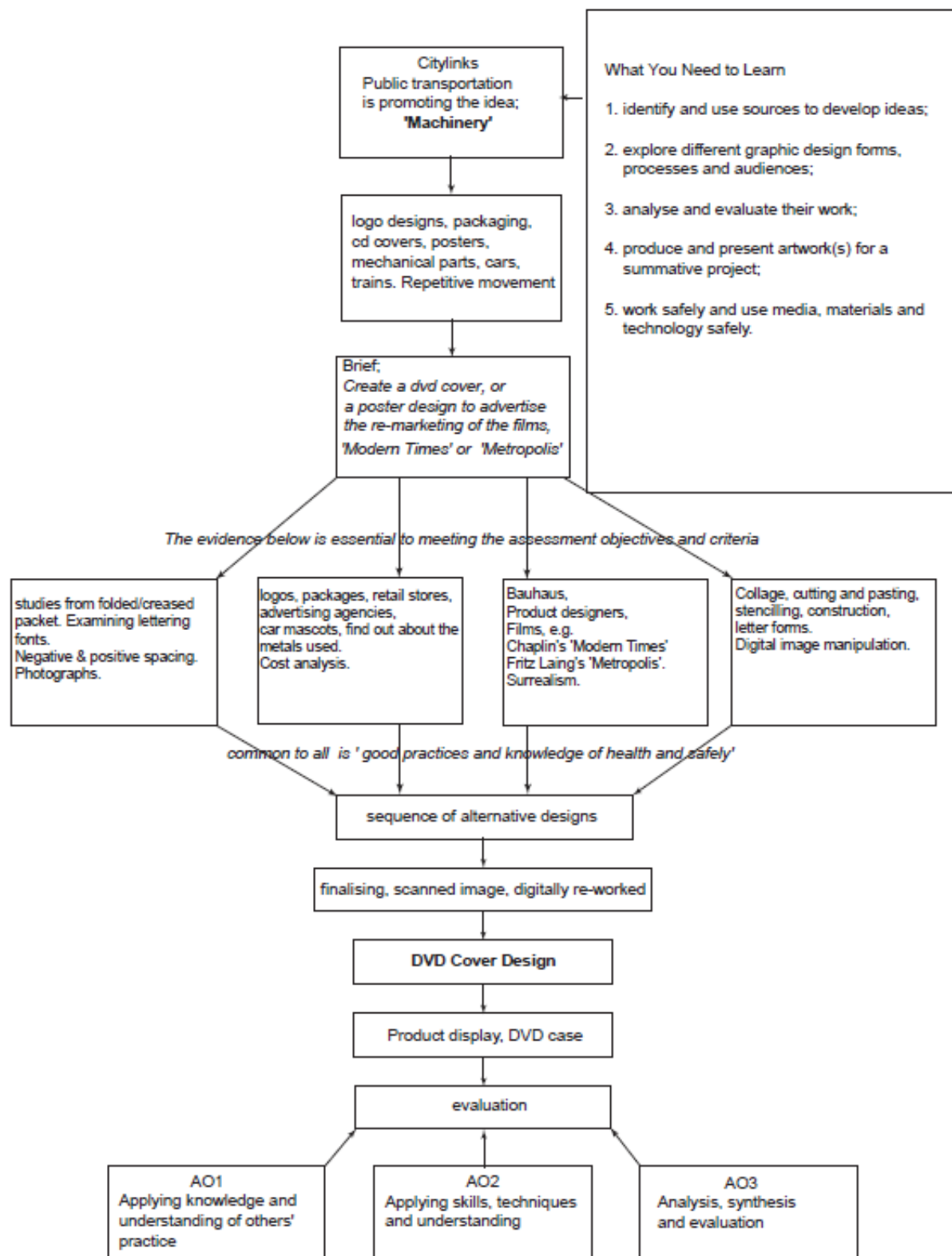
Unit 4: The Creative Process

: evidence which demonstrates that they can respond, over time, to an externally-set topic and brief;

: a completed outcome(s) produced by the creative process followed in response to this topic and brief, presented appropriately.







What You Need to Learn

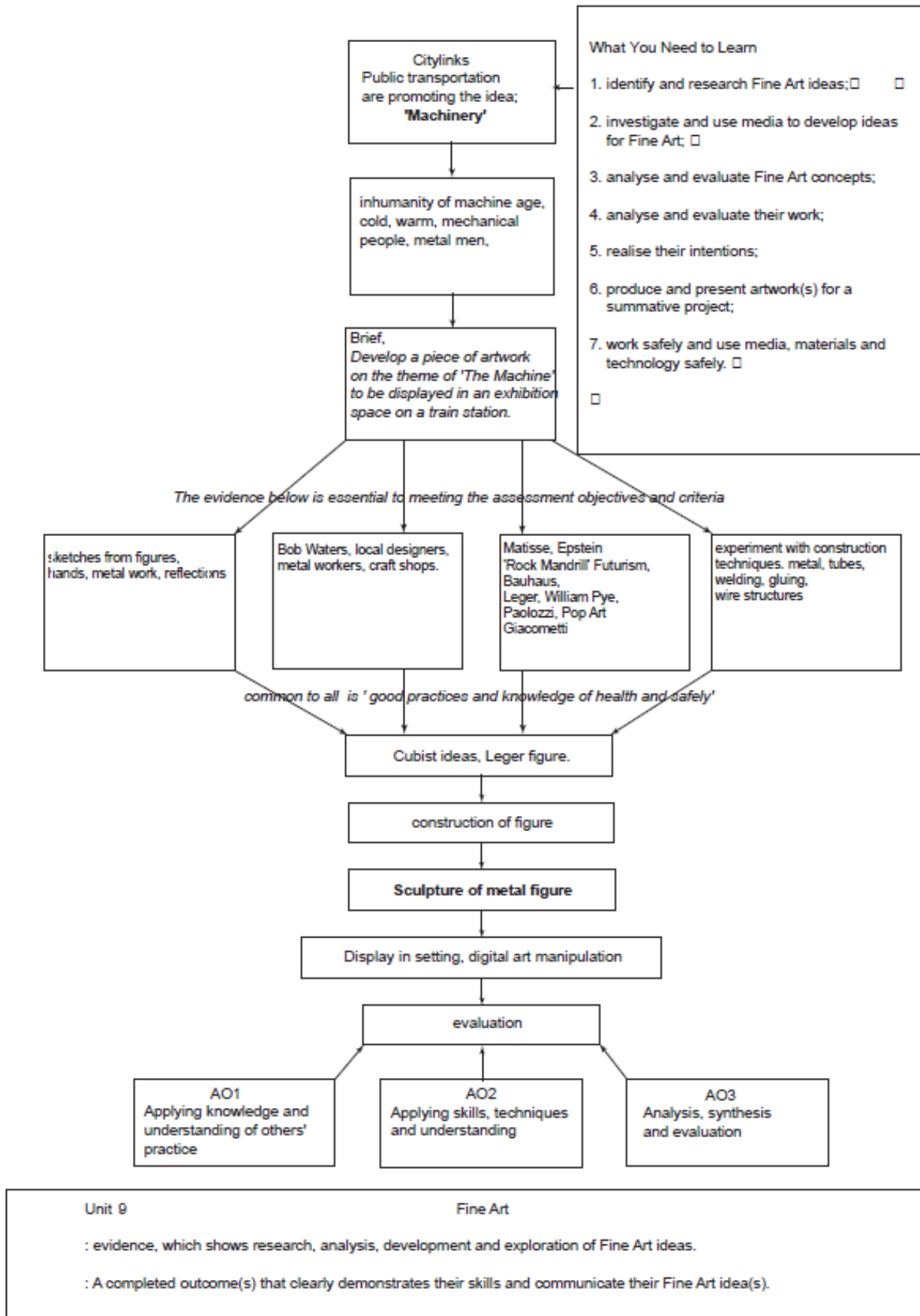
1. identify and use sources to develop ideas;
2. explore different graphic design forms, processes and audiences;
3. analyse and evaluate their work;
4. produce and present artwork(s) for a summative project;
5. work safely and use media, materials and technology safely.

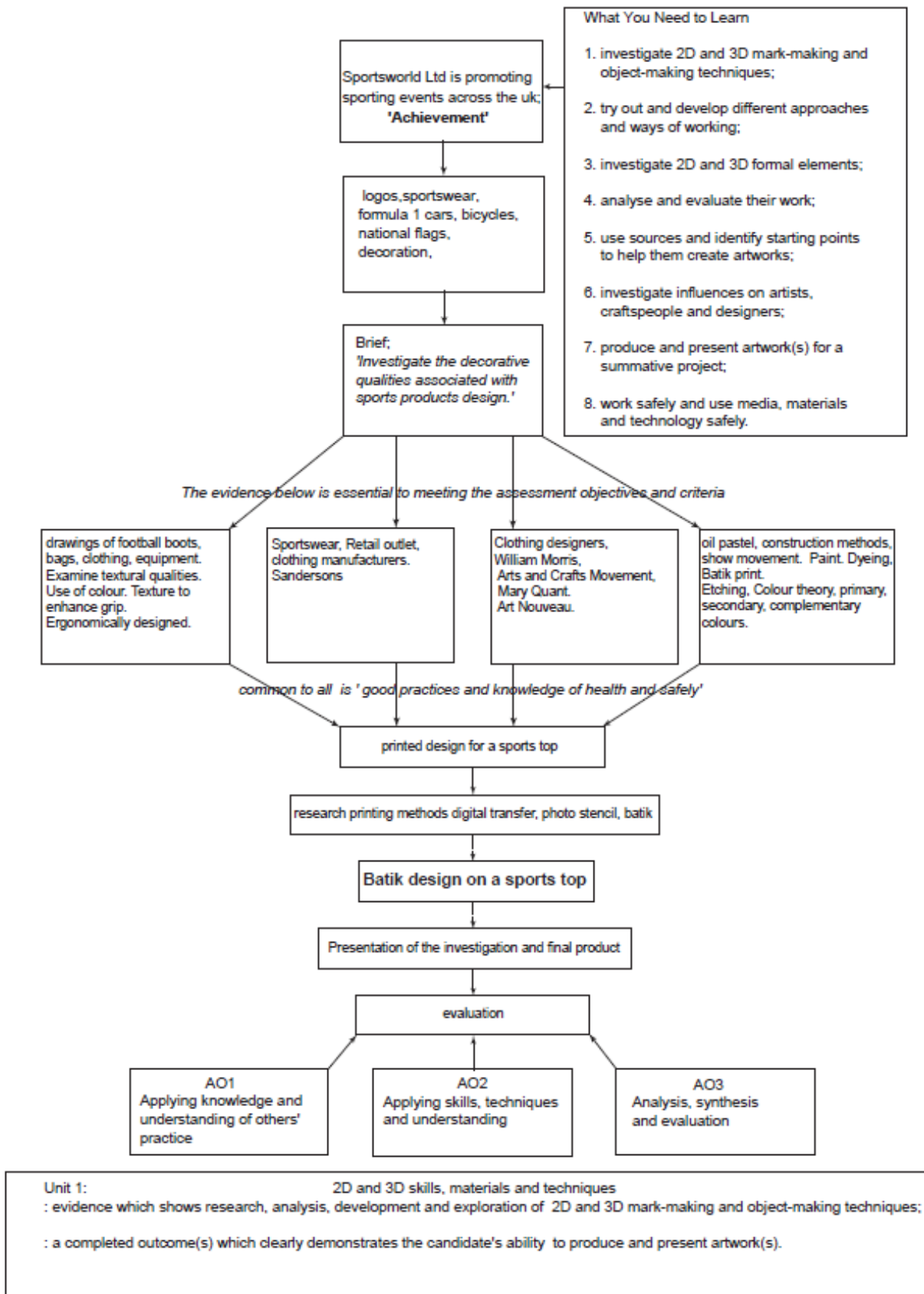
Unit 7:

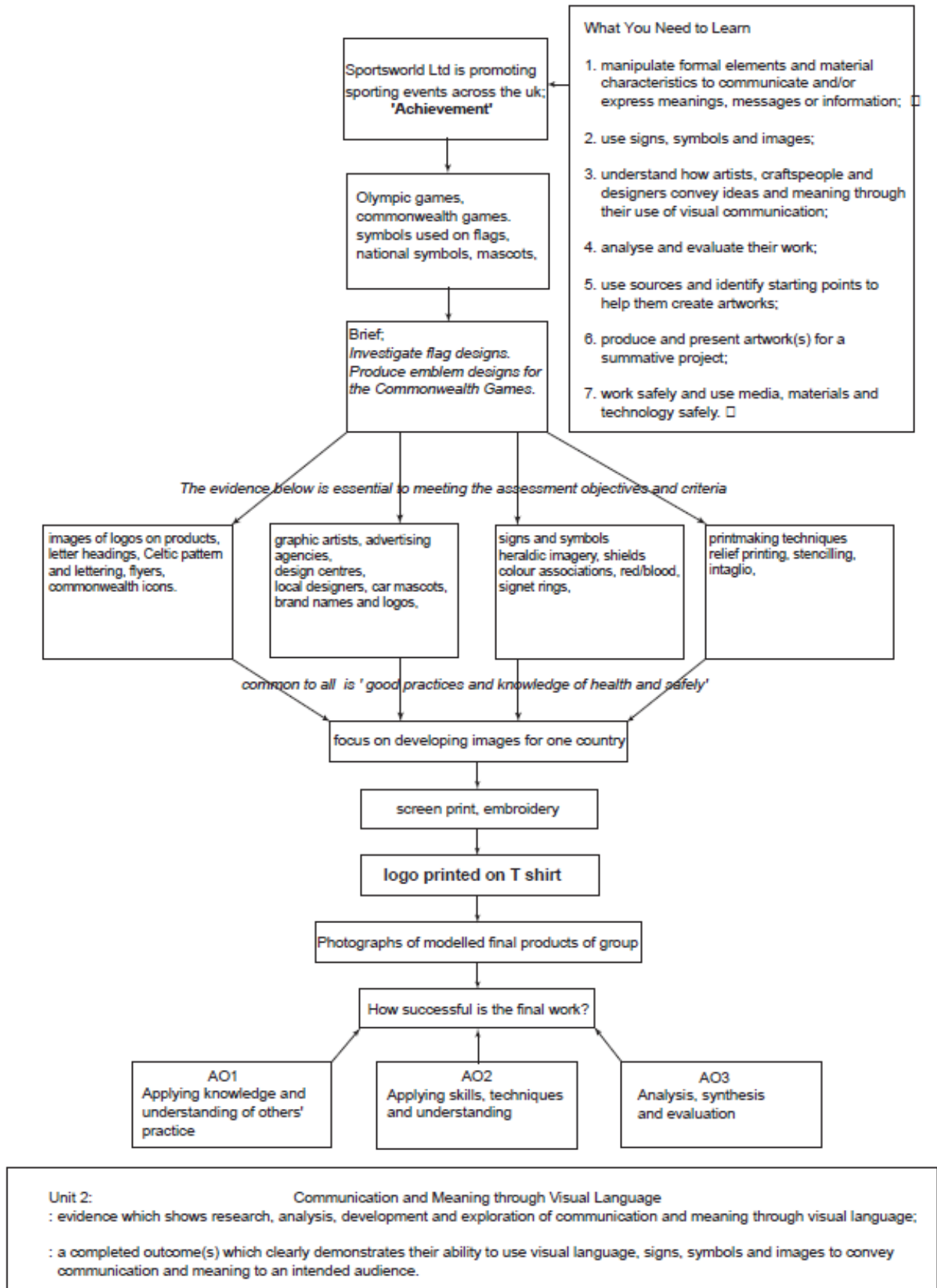
Graphic Design

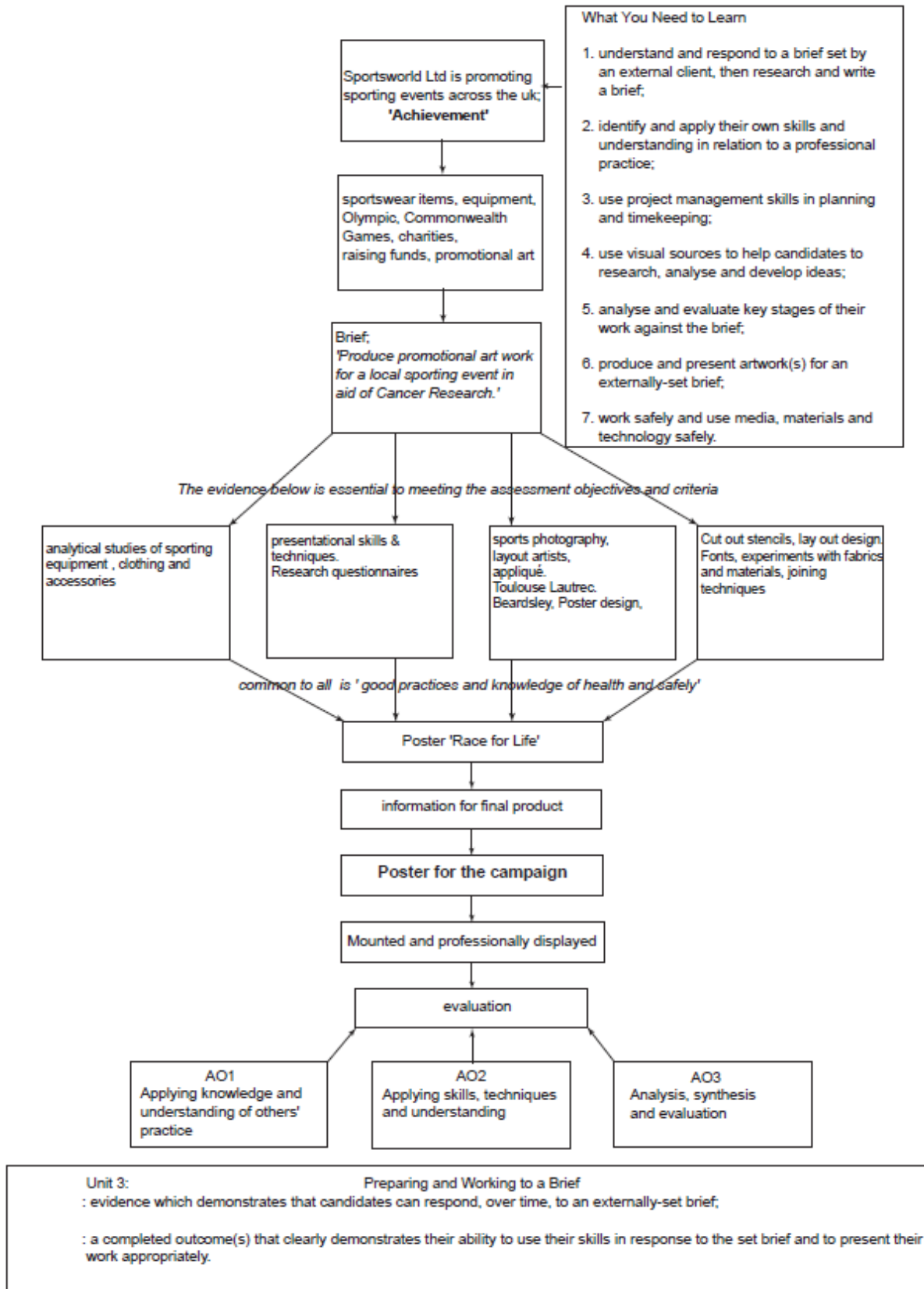
: evidence that shows research, analysis and development of graphic design ideas;

: a completed outcome(s) that clearly demonstrates their skills and communicates their graphic design idea(s).

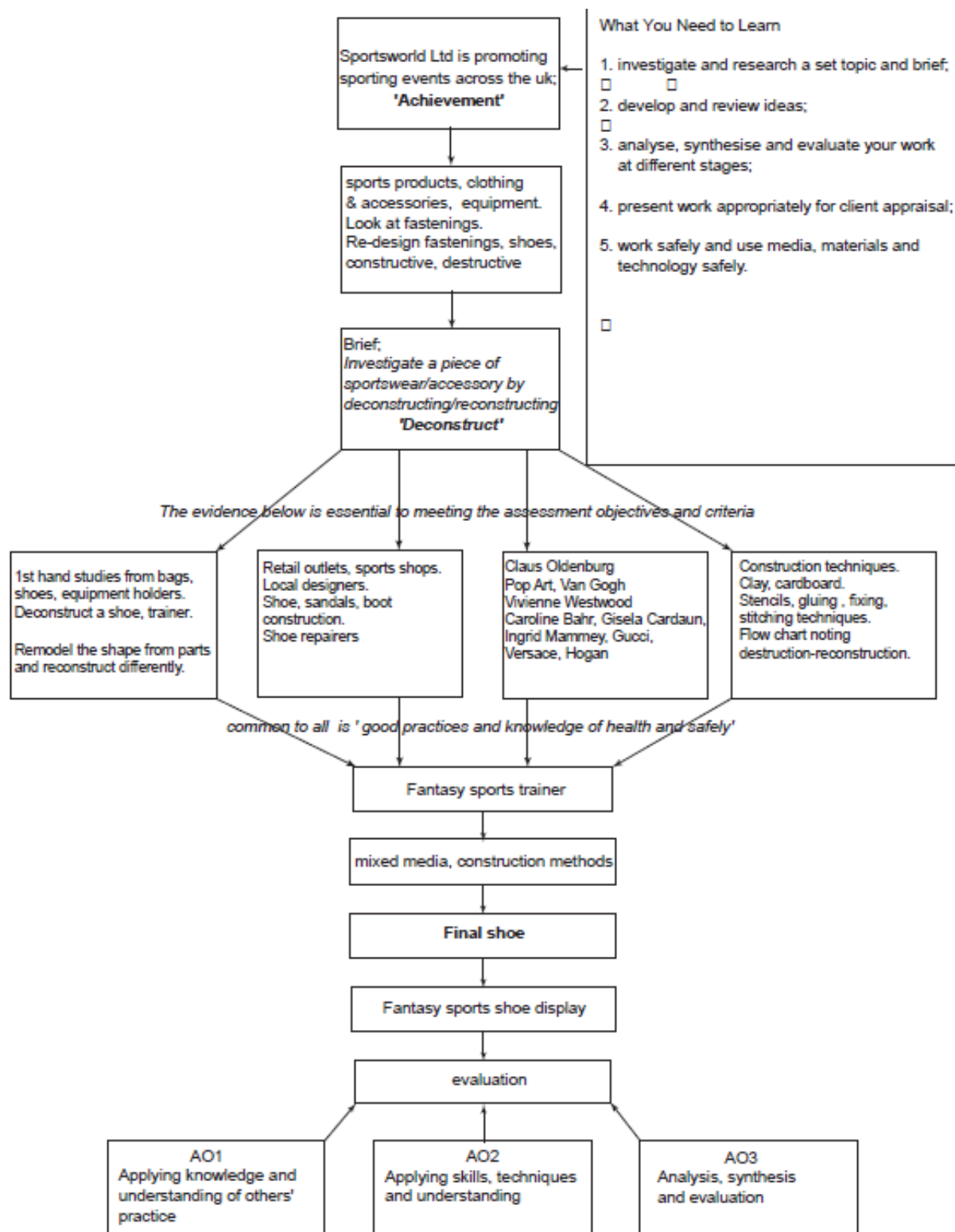








- What You Need to Learn**
1. understand and respond to a brief set by an external client, then research and write a brief;
 2. identify and apply their own skills and understanding in relation to a professional practice;
 3. use project management skills in planning and timekeeping;
 4. use visual sources to help candidates to research, analyse and develop ideas;
 5. analyse and evaluate key stages of their work against the brief;
 6. produce and present artwork(s) for an externally-set brief;
 7. work safely and use media, materials and technology safely.

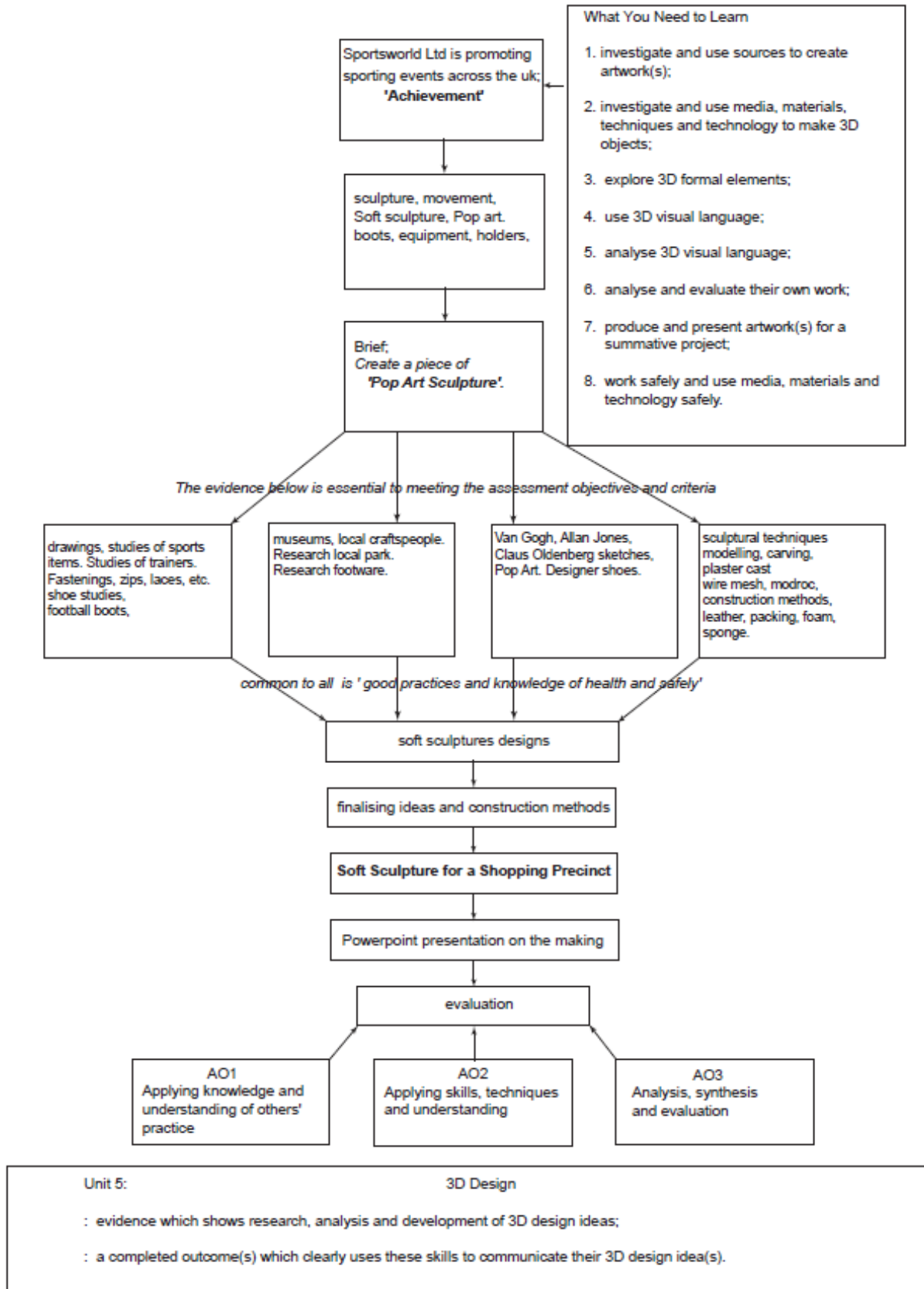


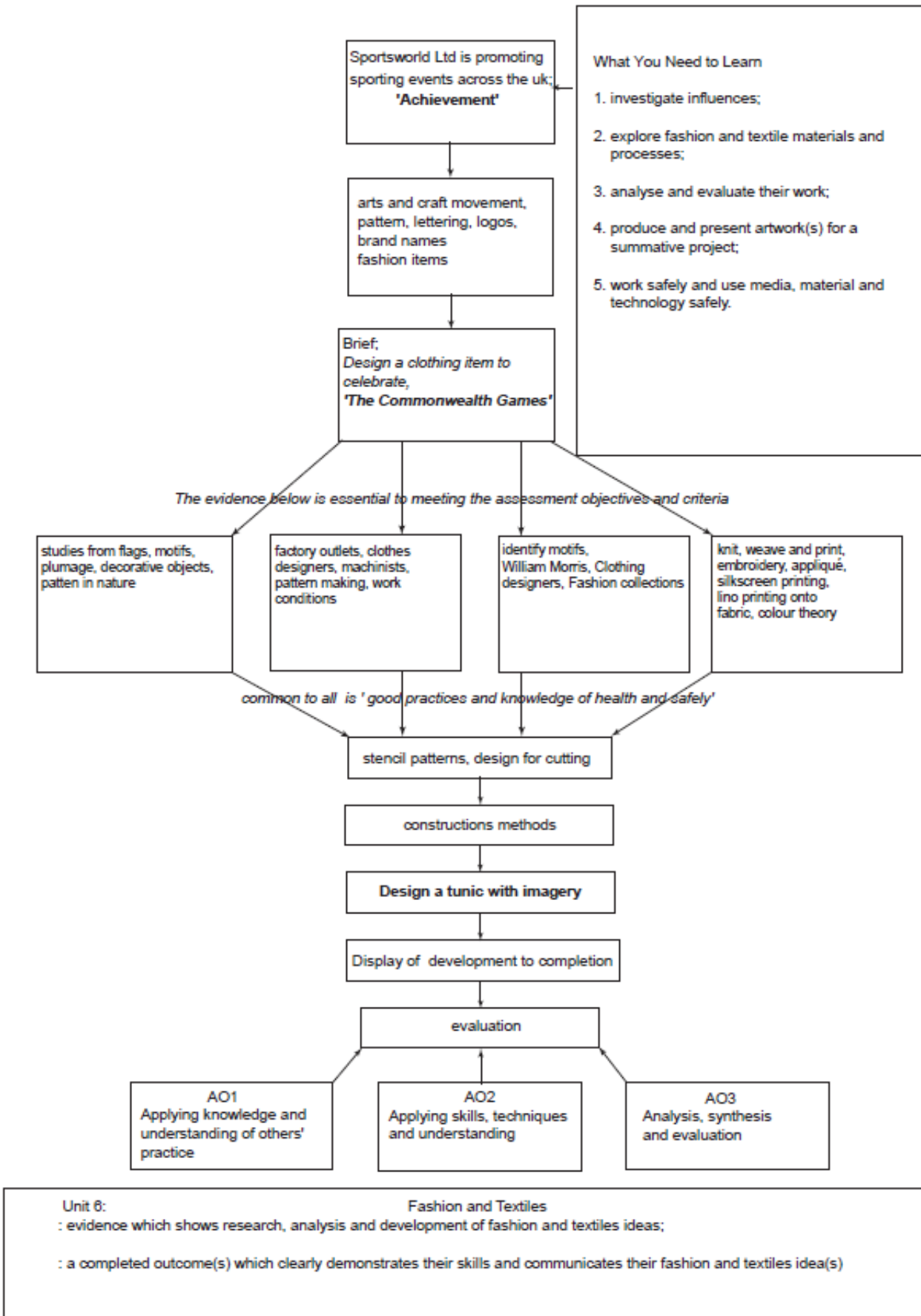
Unit 4:

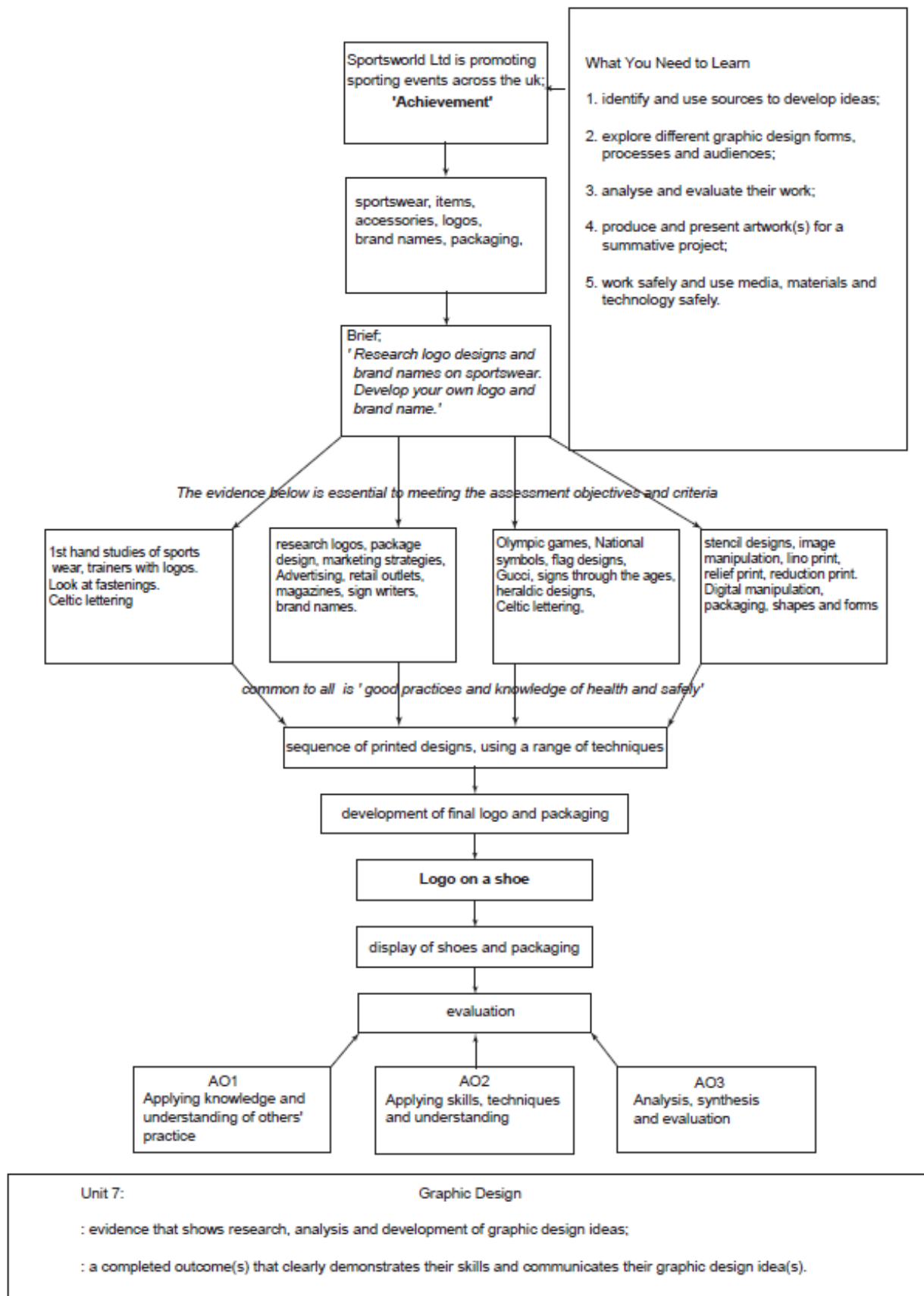
The Creative Process

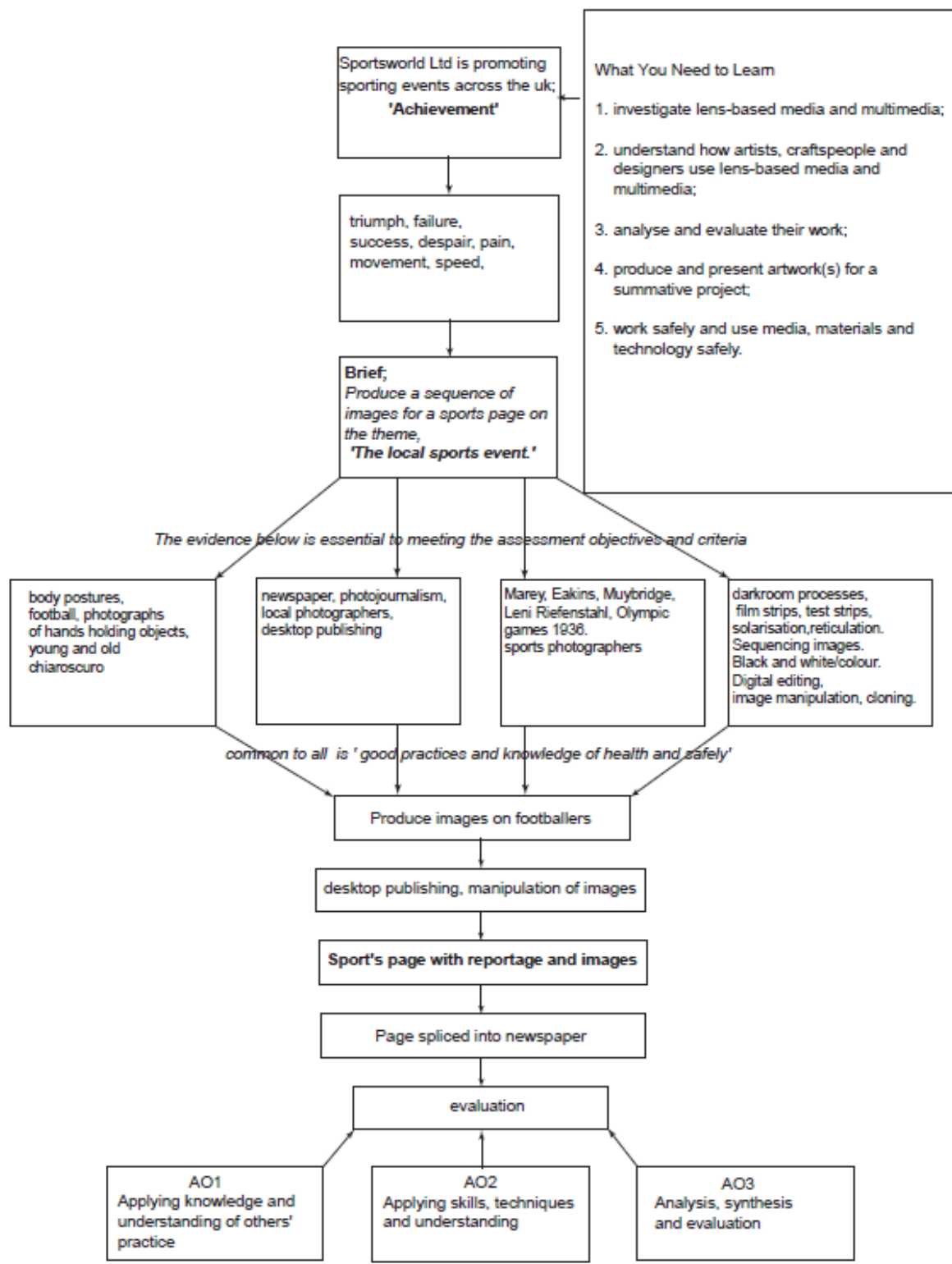
: evidence which demonstrates that they can respond, over time, to an externally-set topic and brief;

: a completed outcome(s) produced by the creative process followed in response to this topic and brief, presented appropriately.





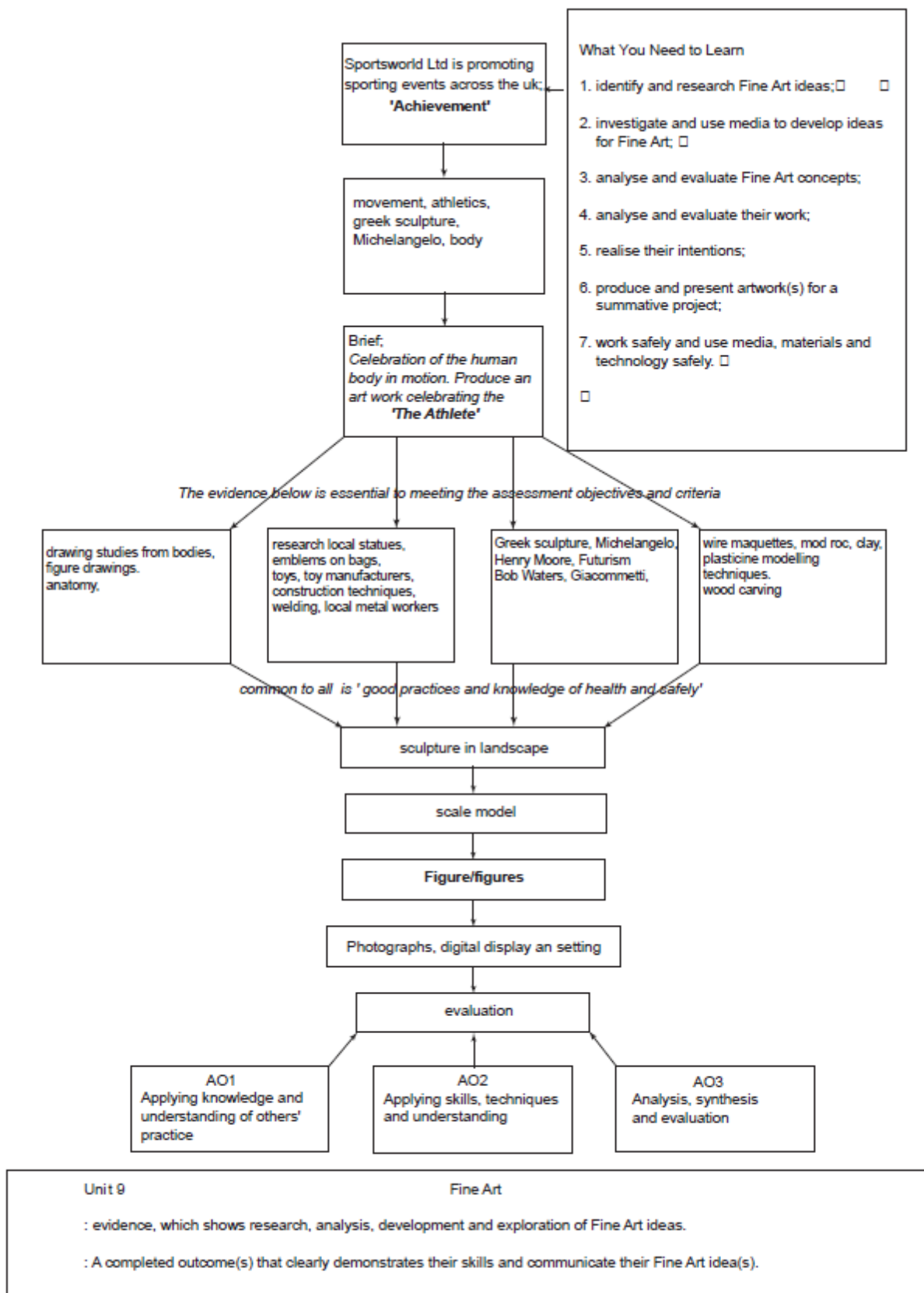




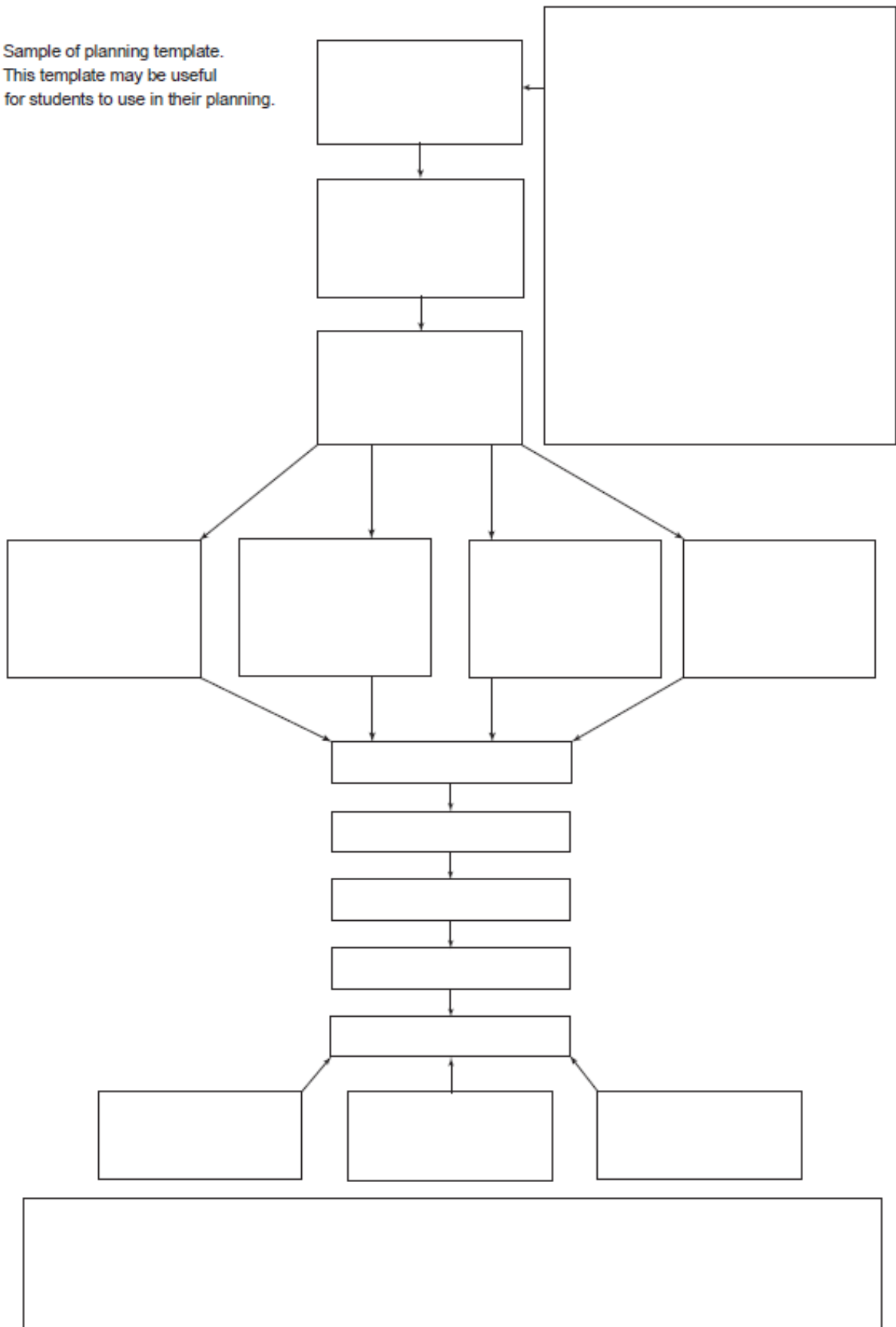
Unit 8 Lens-based media and multimedia

: evidence that shows research, analysis and development of lens-based media and multimedia ideas;

: a completed outcome(s) that clearly demonstrates their skills and communicates their lens-based media and multimedia idea(s).



Sample of planning template.
This template may be useful
for students to use in their planning.



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