

teachers' handbook

Version 3 October 2011



GCSE

Art and Design

J160 - J167

This handbook is designed to accompany the OCR GCSE Art and Design specification for teaching from September 2009. This booklet contains the following support materials:

Subject specific guidance

Resource list

Publisher partner resources

Frequently asked questions

Other forms of support.

OCR GCSE
ART AND
DESIGN

www.ocr.org.uk/art/newgcse

Contents

Contents	2
Introduction	3
Subject specific guidance	4
Resources	7
Other forms of Support	12
Frequently Asked Questions	14

Introduction

OCR is offering new GCSEs for first teaching in September 2009.

We've taken this opportunity to improve the quality of our GCSEs for teachers and students alike.

We've made improvements in three key areas : updated and relevant content, a focus on developing students personal, learning and thinking skills, and flexible assessment, so you can choose the best learning approach for the job.

We want to make the introduction of these new GCSEs as easy for you to manage as possible.

The main changes are :

- Controlled assessment will be introduced for most subjects
- The opportunity will be taken to bring course content up to date
- Examinations should provide opportunity for extended writing and more varied question types
- All GCSEs will meet the requirements of the Disability Discrimination Act.

Our approach is to provide consistency across all our GCSEs by offering the flexibility that unitised qualifications bring, allowing teaching and assessment to be either a linear or unitised fashion.

OCR offers a range of support materials, developed following extensive research and consultation with teachers. We've designed them to save you time when preparing for the new specification and to support you while teaching them.

It is important to make the point that this Teacher Handbook plays a secondary role to the specifications themselves. The GCSE Art and Design specification is the document on which assessment is based: it specifies what content and skills need to be covered. At all times therefore, the Teacher Handbook should be read in conjunction with the Specification. If clarification on a particular point is sought, then that clarification must be found in the Specification itself.

Subject specific guidance

Newly Qualified Teachers or those new to OCR should remember that the GCSE Art and Design specification for first teaching in September in 2009 is, of course, 'new' to everyone! Considered here are the questions that naturally arise: 'Why would I choose OCR?' and 'What advantages are there for teachers and learners?'

GCSE Art and Design has been re-developed following consultation with heads of department, teachers and professional bodies. The aim has been to retain the popular and proven aspects of the existing qualification whilst meeting the stipulations of the Qualifications and Curriculum Authority. OCR is committed to excellence in the qualifications it offers and, thus, GCSE Art and Design has been updated to appeal to today's learners irrespective of interest levels and attainment. In short, the 'new' specification has been designed for teachers by teachers with the best interests of learners constantly in mind.

The emphases of the specification's content are twofold: *accessibility* and *flexibility*. OCR believes that if teachers find the specification straightforward and easy to understand then confident delivery to learners will automatically follow.

Accessibility

As before the qualification comprises two units: Unit 1: Art and Design Portfolio and Unit 2: OCR-set Task. For the former 'candidates need to produce a portfolio of work for this unit that demonstrates a personal response to starting points, briefs, scenarios or stimuli'. In essence this means that learners might simply produce one 'project' whereas the previous requirement for 'Coursework' was for two. Thus, quite intentionally, for teachers the assessment burden is reduced, whilst for learners a somewhat ambiguously open-ended period of coursework production has been replaced by more focused pieces of planning leading directly to outcomes within a specified time frame. The inclusion of visual starting points in the paper for the OCR-set Task will be an innovation welcomed by many candidates.

The Assessment Objectives have been carefully re-considered and enhanced. New media enables today's learners to experiment and evolve their ideas with greater speed and fluidity and changes of emphasis in the Assessment Objectives reflect such rapid technological developments. Furthermore, the language of the descriptors has been modified to make these more intelligible and promote confident application by teachers. The scheme of assessment continues to be common to both Units and an uncomplicated marking grid encourages accurate application of the assessment criteria whilst allowing teachers sufficient scope to use their professional judgment.

Teacher support is a vital aspect of sponsoring a smooth transition to teaching the new specification. Materials have been designed to save teachers' time when preparing for the new specification and offer continued support whilst delivering it. Free copies of the accredited specification together with specimen assessment material, lesson plans and guidance notes may be downloaded or ordered in paper or CD-ROM form from www.GCSEchanges.com/subjectsandspecs. OCR's commitment extends beyond the provision of word-based resources to a nationwide programme of free INSET training. Many teachers have already undertaken the half-day 'Get Ready' course that is to be complimented by full-day 'Get Started' events, details of which may be found by visiting www.ocr.org.uk/training.

Flexibility

The addition of Critical and Contextual Studies and Applied Art and Design enhances GCSE Art and Design by offering a wider range of specialist focused areas of study. Since there is no prohibited combination of entry to the OCR suite of GCSE Art and Design qualifications opportunity exists for 'Gifted and Talented' learners to undertake more than one endorsement within the overall guided learning hours for the specification.

Moreover, the specification is now 'unitised' and, thus, learners may take units across several different areas of study providing the 'terminal rules' are satisfied. For GCSE Art and Design this simply means that candidates are to be entered for at least one unit, in the area of study for which they wish to certificate, at the end of their programme. Other advantages of unitisation are the potential for 'partial accreditation' and the option to re-sit units, with the highest mark counting towards certification.

The new specification offers Centres optimum flexibility in delivering the Unit 1: Art and Design Portfolio that may be undertaken at any point during the programme. Devising their own assessment materials enables Centres to create courses that promote good practice by learners and truly reflect local requirements and resources. Learners will benefit from more time to develop individual skills and fully 'rehearse' this unit as there is no longer a demand for a specific number 'units of coursework' or 'projects'.

Coincidentally, the latter relaxation in terms of the volume of work required has made Short Course as a separate entity redundant. OCR anticipates that the 'Portfolio', which stresses 'quality rather quantity' and encourages candidates to be selective and active participants in the presentation of their work, will fully address the needs of all learners, including those who may have previously chosen the Short Course option.

For many teachers a further two aspects, unique to OCR, of the GCSE Art and Design suite may prove decisive: *progression* and *moderation*.

Progression

Progression from GCSE either directly to employment or to further study will depend on the number and nature of the grades achieved. Broadly, candidates who achieve mainly Grades A* to C at GCSE would be well prepared to study at Level 3 within the National Qualifications Framework. The specification provides progression to OCR GCE in Art and Design, OCR Applied GCE in Art and Design, OCR Level 3 Nationals in Art and Design and OCR Level 3 Principal Learning in Creative and Media.

Teachers of learners progressing to GCE will find that the Advanced Level specification is familiar in that it shares a predominantly common structure, assessment criteria, marking grid and moderation process with its GCSE counterpart. Particular attention has been paid to establishing new pathways for successful GCSE candidates in Applied Art and Design and Critical and Contextual Studies.

Moderation

OCR is proud of a moderation process that is open and honest. Moderators will continue to provide feedback on their evaluation of the work in relation to the agreed standard. Colleagues in Centres will be informed of recommendations and the reasons for any indicated adjustment. In the event of disagreement when results are published Centres' staff may activate an Enquiry about Results via Interchange.

Resources

A resource list for teachers

Bibliography:

General

Bayley S (Ed), 1985 *The Conran Directory of Design* London, Conrad Octopus
Butler A, Van Cleave, C & Stirling, S, 1994 *The Art Book* London, Phaidon
Brigstocke H (Ed) 2001 *The Oxford Companion to Western Art* Oxford, OUP
Collings M 1999 *This is Modern Art* London, Weidenfeld and Nicholson
Cumming E & Kaplan W 1991 *The Arts and Crafts Movement* London, Thames & Hudson
Dempsey A 2004 *Styles, Schools and Movements* London, Thames & Hudson
Dormer P. 1993 *Design since 1945* London, Thames and Hudson
Duncan A 1988 *Art Deco* London, Thames and Hudson
Duncan A 1994 *Art Nouveau* London, Thames and Hudson
Ferrier J-L (Ed) 1988 *Art of Our Century* New York, Prentice Hall
Gombrich E H 1950 *The Story of Art* London, Phaidon Press
Guy J 2004 *The Thames and Hudson Dictionary of Design since 1900* London, Thames and Hudson
Hughes R 1991 (Rev Ed) *The Shock of the New* London, Thames and Hudson
Lawson S 1999 *The 20th Century Art Book* London, Phaidon Press
McDermott C 1997 *Design Museum: 20th Century Design* London, Carlton Books
Murray P & L 1959 *A Dictionary of Art and Artists* Harmondsworth, Penguin
Phaidon Editors 1997 *The Art Book* London Phaidon Press
Phaidon Editors 2007 *30,000 Years of Art* London, Phaidon Press
Stephens C & Stout K (Ed) 2004 *Art & The 60s* London, Tate Publishing
Wands B 2007 *Art of the Digital Age* London, Thames and Hudson
Whitford F 1984 *Bauhaus* London, Thames and Hudson
Woodham J 1997 *Twentieth Century Design* Oxford, OUP

Fine Art

Ades D 1995 *Dali* London, Thames and Hudson
Anfam D 1990 *Abstract Expressionism* London, Thames and Hudson
Alexandrian S 1985 *Surrealism Art* London, Thames and Hudson
Becks-Malorny U 2005 *Cezanne* Cologne, Taschen
Benhe B 2000 *O'Keeffe* Cologne, Taschen
Bott G C 2008 *Still Life* Cologne, Taschen
Carpenter T H 1991 *Art and Myth in Ancient Greece* London, Thames and Hudson
Craven R C 1997 *Indian Art: A Concise History* London, Thames and Hudson
Descharnes R & Neret G 2008 *Dali* Cologne, Taschen
Diecher S 2000 *Mondrian* Cologne, Taschen
Elger D 2008 *Abstract Art* Cologne, Taschen
Essers V 2000 *Matisse* Cologne, Taschen
Feist P H 2006 *Impressionism* Cologne, Taschen
Gablik S 1985 *Magritte* London, Thames and Hudson
Gantefuhrer-Trier A 2005 *Cubism* Cologne, Taschen
Ganz N 2004 *Graffiti World* London, Thames and Hudson
Gibson M 1996 *Symbolism* Cologne, Taschen
Giger H R (Ed) 2007 *www H R Giger com* Cologne, Taschen
Gowling C 1979 *Matisse* London, Thames and Hudson
Grosenick U (Ed) 2005-8 (Vol 1-3) *Art Now* Cologne, Taschen
Hendrickson J 2000 *Lichtenstein* Cologne, Taschen

Hillenbrand R 1999 *Islamic Art and Architecture* London, Thames and Hudson
 Hilton T 1976 *Picasso* London, Thames and Hudson
 Hodin J 1972 *Edvard Munch* London, Thames and Hudson
 Honnef K 2000 *Warhol* Cologne, Taschen
 Honnef K 2004 *Pop Art* Cologne, Taschen
 Kasfir S L 2000 *Contemporary African Art* London, Thames and Hudson
 Kemp M 2006 *Leonardo da Vinci: Experience, Experiment, Design* London, V & A Publications
 Khanna B & Kurtha A 1999 *The Art of Modern India* London, Thames and Hudson
 Klingsohr-Leroy C 2004 *Surrealism* Cologne, Taschen
 Laing I & J 1992 *Art of the Celts* London, Thames and Hudson
 Lippard L R 1966 *Pop Art* London, Thames and Hudson
 Livingstone M 2000 *Pop Art: A Continuing History* London, Thames and Hudson
 Martin S 2005 *Futurism* Cologne, Taschen
 McQuillan M 1989 *Van Gogh* London, Thames and Hudson
 Metzger R 2006 *Van Gogh*. Cologne, Taschen
 Messenger L M 2001 *Georgia O'Keeffe* London, Thames and Hudson
 Murray P & L 1963 *The Art of the Renaissance* London, Thames and Hudson
 Neret G 2000 *Leonardo* Cologne, Taschen
 Paquet M 2000 *Michelangelo* Cologne, Taschen
 Poupeye V 1998 *Caribbean Art* London, Thames and Hudson
 Powell R J 2002 *Black Art: A Cultural History* London, Thames and Hudson
 Rebel E 2008 *Self Portraits* Cologne, Taschen
 Renner R G 2000 *Hopper* Cologne, Taschen
 Restany P 2001 *Hundertwasser* Cologne, Taschen
 Seibler M 2007 *Greek Art* Cologne, Taschen
 Seibler M 2008 *Roman Art* Cologne, Taschen
 Stabenow C 2002 *Rousseau* Cologne, Taschen
 Stanley-Baker J 2000 *Japanese Art* London, Thames and Hudson
 Stremmel K 2004 *Realism* Cologne, Taschen
 Thomson B 2000 *Impressionism* London, Thames and Hudson
 Tregear M 1997 *Chinese Art* London, Thames and Hudson
 Walther I F 2000 *Picasso* Cologne, Taschen
 Walther I F 2005 *Gauguin* Cologne, Taschen
 Whitfield S 1991 *Fauvism* London, Thames and Hudson
 Wilton A 2002 *Five Centuries of British Painting* London, Thames and Hudson
 Wolf D 2007 *Egyptian Art* Cologne, Taschen
 Wolf N 2004 *Expressionism* Cologne, Taschen
 Wundram M 2006 *Renaissance* Cologne, Taschen
 Zollner F 2000 *Leonardo* Cologne, Taschen

Graphic Communication

Ackley C S 2005 *British Prints from the Machine Age* London, Thames and Hudson
 Azakami M 1993 *The Great Paper Toy Show* San Francisco, Chronicle Books
 Barnicoat J 1972 *Posters: A Concise History* London, Thames and Hudson
 Brooks Pfeiffer B 2000 *M C Escher - The Graphic Work* Cologne, Taschen
 Bridgewater P 1996 *An Introduction to Graphic Design* London, Grange Books
 Greene R 2004 *Internet Art* London, Thames and Hudson
 Harvey W 2004 *1000 Graphic Elements*. Beverly, MA., Rockport
 Harvey, W., 2005 *1000Type Treatments* Beverly, MA., Rockport
 Hewitt J (Intro) 1998 *The Shell Poster Book* London, Profile Books
 Hollis J 1994 *Graphic Design: A Concise History* London, Thames and Hudson
 Livingston A & I 2003 *The Thames and Hudson Dictionary of Graphic Design and Graphic Designers* London, Thames and Hudson
 Paul C 2008 *Digital Art* London, Thames and Hudson
 Timmers M (Ed) 1998 *The Power of the Poster* London, V & A Publications
 Stoltze C 2008 *1000 Music Graphics* Beverly, M A Rockport
 Ulmer R 1996 *Mucha* Cologne, Taschen

Photography – Lens and Light-based Media

Bajac Q 2002 *The Invention of Photography* London, Thames and Hudson
Brenson M (Intro) 2007 *Henri Cartier-Bresson* London, Thames and Hudson
Bright S 2006 *Art Photography Now* London, Thames and Hudson
Clarke G 1997 *The Photograph* Oxford, OUP
Coote J H 1993 *The Illustrated History of Colour Photography* Surbiton, Fountain Press
Cotton C 2004 *The Photograph as Contemporary Art* London, Thames and Hudson
Freeman F 2003 *Digital Photography* London, Thames and Hudson
Foresta M A (Intro) 2007 *Man Ray* London, Thames and Hudson
Haworth-Booth M 2003 *Photography: An Independent Art* London, V & A Publications
Jaeger A-C 2007 *Image Makers, Image Takers* London, Thames and Hudson
Jeffrey I (Intro) 2007 *Bill Brandt* London, Thames and Hudson
Jeffrey I 2003 *The Photography Book* London, Phaidon Press
Lacoutre J (Intro) 1989 *Robert Capa* London, Thames and Hudson
McCullin D (Intro) 2007 *Don McCullin* London, Thames and Hudson

Textiles Design

Beaney J 1991 *The Art of the Needle: Designing in Fabric and Thread*. London, A & C Black
Breward C 2003 *Fashion* Oxford, OUP
Clancy D 1996 *Costume since 1945* London, A & C Black
Crabtree C & Shaw C 2007 *Quilting, Patchwork & Applique* London, Thames and Hudson
Colchester C 1993 *The New Textiles*. London, Thames and Hudson
Cole D 2003 *1000 Patterns* London, A & C Black
Gillow J 2003 *African Textiles* London, Thames and Hudson
Gillow J & Barnard N 2008 *Indian Textiles* London, Thames and Hudson
Gillow J & Sentence B 2004 *World Textiles* London, Thames and Hudson
Hardy A-R 2006 *Art Deco Textiles* London, Thames and Hudson
Harris J 2004 *5000 Years of Textiles* London, British Museum Press
Kerlogue F G 2004 *Batik* London, Thames and Hudson
Laver J 2002 *Costume and Fashion: A Concise History* London, Thames and Hudson
Lebean C 2004 *Fabrics* London, Thames and Hudson
Meller S & Eiffers J 2002 *Textiles Designs* London, Thames and Hudson
Mendes V & de la Haye A 1999 *20th Century Fashion* London, Thames and Hudson
O'Hara Callan G & Glover C 2008 *The Thames and Hudson Dictionary of Fashion and Fashion Designers* London, Thames and Hudson
Paine S 2008 *Embroidered Textiles* London, Thames and Hudson
Schoeser M 2003 *World Textiles* London, Thames and Hudson
Tellier-Loumange F 2006 *The Art of Embroidery* London, Thames and Hudson
Woods K 2008 *Creative Textiles Projects for Children* London, A & C Black

Three-dimensional Design

Cosentino P 1985 *Creative Pottery* London, Ebury Press
Cosentino P 1987 *The Potter's Project Book* London, Windward (The Paul Press)
de Waal E 2003 *20th Century Ceramics* London, Thames and Hudson
Duby G L 2006 *Sculpture - from Antiquity to the Present Day* Cologne, Taschen
Lailach M 2007 *Land Art* Cologne, Taschen
Read H 1964 *Modern Sculpture* London, Thames and Hudson
Stace A 2008 *Sculpture Parks and Trails of England* London, A & C Black
Watson O 1993 *Studio Ceramics* London, Phaidon Press

Periodicals and Journals

General

Artists and Illustrators. Monthly. www.artistsandillustrators.co.uk
Art Review. Monthly. www.artreview.com/magazine
Art Monthly. Monthly. www.artmonthly.co.uk
Art Quarterly. Quarterly. www.artfund.org
Craft and Design. Bi-monthly. www.craftanddesign.net
Crafts. Bi-monthly. www.craftscouncil.org.uk/crafts-magazine
Design Week. Weekly. www.designweek.co.uk

The Art Magazine. Online. www.artmagazine.co.uk
R A Magazine. Quarterly. www.royalacademy.org.uk
Surface. Bi-monthly. www.surfacemag.com

Fine Art

Leisure Painter. Monthly. www.painters-online.co.uk
Modern Painters. Monthly. www.artinfo.com/modernpainters
The Artist. Monthly. www.painters-online.co.uk

Graphic Communication

Creative Review. Monthly. www.creativereview.co.uk
Eye. Quarterly. www.eyemagazine.com
Varoom (The Journal of Illustration and Made Images). Tri-annual. www.varoom-mag.com

Photography – Lens and Light-based Media

Amateur Photographer. Weekly. www.amateurphotographer.co.uk
British Journal of Photography. Weekly. www.bjp-online.com
Digital Camera. Monthly. www.dcmag.co.uk
Digital Photo. Monthly. www.photoanswers.co.uk
Digital Photographer. Bi-monthly. www.digiphotomag.com
Photography Monthly. Monthly. www.photographymonthly.com
Practical Photography. Monthly. www.photoanswers.co.uk

Textiles Design

Cloth Paper Scissors. Bi-monthly. www.quiltingarts.com
Embroidery. Bi-monthly. www.embroiderersguild.com
Fiberarts. Bi-monthly. www.fiberarts.com
Handwoven. Bi-monthly. www.interweave.com
Stitch. Bi-monthly. www.embroiderersguild.com
Textile Fibre Forum. Quarterly. www.ggcreations.com.au
The Journal (The Association of Guilds of Weavers, Spinners and Dyers). Quarterly.
www.thejournalforwsd.org.uk
Quilting Arts. Bi-monthly. www.quiltingarts.com

Three-dimensional Design

Ceramic Review. Bi-monthly. www.ceramicreview.com

Websites:

General

Artchive, The. www.artchive.com Constantly changing gallery, art criticism excerpts and CD-ROM reviews.
Artcyclopedia. www.artcyclopedia.com
Art and Design encyclopaedia, portal for museums and galleries worldwide.
Artlex Visual Arts Dictionary. www.artlex.com
Art and Design Dictionary with definitions for more than 3,600 terms used in discussing art and visual culture.
Art Guide. www.artguide.org
A comprehensive guide to the art collections of the British Isles.
National Society for Education in Art and Design, The (NSEAD). www.nsead.org
Virtual Library Museums Pages (VLmp). icom.museum/vlmp A comprehensive directory of museums and galleries worldwide.
World Wide Art Resources. www.wwar.com A substantial site for contemporary art, art news, art history, contemporary artist and gallery portfolios.

Galleries and Museums

Courtauld Gallery, The. www.courtauld.ac.uk
Barbican Art Gallery, The. www.barbican.org.uk
British Museum, The. www.britishmuseum.org

Design Museum, The. www.designmuseum.org
Hayward Gallery, The. www.southbankcentre.co.uk
National Gallery, The. www.nationalgallery.org.uk
National Portrait Gallery, The. www.npg.org.uk
Royal Academy, The. www.royalacademy.org.uk
Saatchi Gallery, The. www.saatchi-gallery.co.uk
Tate Galleries, The. www.tate.org.uk
Victoria and Albert Museum, The. www.vam.ac.uk

Graphic Communication

Museum of Computer Art, The (MOCA). moca.virtual.museum A host to hundreds of world-class digital artists and thousands of their images.

Photography – Lens and Light-based Media

Masters of Photography. www.masters-of-photography.com Predominantly pre-digital practitioners with access to articles, images and other resources.

CD-ROM

Art 20: The Thames and Hudson Multimedia Dictionary of Modern Art. London, Thames and Hudson

Buildings of England, The. Cambridge, The Pevsner Index

Collection of the National Gallery, The. London, Microsoft

Impressionism. Manhattan Beach CA, TDC Interactive

Masters of Photography. San Antonio TX, Masters of Photography

Picasso: the man, his works, the legend. Danbury CT, Grolier Interactive

Great Artists. Oxford, Attica Cybernetics

Renaissance Masters (Vol. I and II). Manhattan Beach CA, TDC Interactive

Survey of Western Art, A. Manhattan Beach CA, TDC Interactive

Tate Gallery: Exploring Modern Art. Oxford, Attica Cybernetics

Vincent van Gogh: The Complete Works. Toronto, The Vincent van Gogh Gallery.

Other forms of Support

In order to help you implement the new GCSE Art and Design Specification effectively, OCR offers a comprehensive package of support. This includes:

OCR Training

A full range of training events provide valuable support, for the delivery and assessment of OCR qualifications:

Get Ready...

An overview of new OCR specifications

Get Started...

For teachers preparing to deliver or already delivering OCR specifications

Get Ahead...

For teachers wanting to improve delivery and assessment of a current OCR specification

Lead the way...

To encourage creativity and innovation

View up-to-date event details and make online bookings at www.ocreventbooker.org.uk or view our new training e-books at www.ocr.org.uk/training. If you are unable to find what you are looking for contact us by e-mail training@ocr.org.uk or telephone 02476 496398.

e-Communities

Over 70 e-Communities offer you a fast, dynamic communication channel to make contact with other subject specialists. Our online mailing list covers a wide range of subjects and enables you to share knowledge and views via email.

Visit <https://community.ocr.org.uk>, choose your community and join the discussion!

Interchange

OCR Interchange has been developed to help you to carry out day to day administration functions online, quickly and easily. The site allows you to register and enter candidates online. In addition, you can gain immediate a free access to candidate information at you convenience. Sign up at <https://interchange.ocr.org.uk>

Frequently Asked Questions

Art and Design Portfolio Unit 1: Controlled Assessment

How many 'units of coursework' are there in the portfolio?

There is **no longer** a demand for a specific number 'units of coursework' or 'projects'. The new specification intentionally offers Centres optimum flexibility in producing the 'Portfolio', consisting of **'a sustained project, theme or course of study'**. Clearly some endorsements: Art and Design (A110), Fine Art (A111), Critical and Contextual Studies (A116) and Applied (A117) require a 'multi-disciplinary' approach but the achievement of this is entirely at the discretion of individual Centres.

Do I need to produce a written brief?

Yes. 'Starting points, briefs, scenarios or stimuli' are Centre devised and should provide opportunity for all candidates to successfully meet the Assessment Objectives. Such Assessment Material would indicate the activities or tasks to be undertaken by candidates and outline any related advice, guidance or direction that Centres may wish to give. Centres basing Assessment Materials on the ideas of candidates, may wish to develop generic briefs that can readily be adapted, to reflect individual needs. Well-conceived Centre devised materials will not only promote good practice by candidates but also greatly facilitate moderators in the execution of their duties.

What is 'Controlled Assessment'?

Controlled Assessment, one of the fundamental differences between this specification and its predecessor, is embodied in the 'levels of control' now operative. These **controls have been integrated into the specification in accordance with QCA instructions and are common to all GCSE's in Art and Design irrespective of examining body.**

Rather than being perceived as restrictive, Controlled Assessment should be regarded as an inbuilt safeguard that ensures teachers can confidently authenticate candidates' work. Specific controls are in place for the Unit 1: Art and Design Portfolio for which candidates are required to produce work under *informal supervision*, described as *'a medium level of control'*.

However, Centres may allow candidates to conduct work under *limited supervision*, *'a low level of control'*. Such work should be clearly identified as the task but may occur without immediate supervision. It may 'inform' the work, providing it does not directly contribute to assessable outcomes.

So does 'Controlled Assessment' mean that I cannot set 'homework'?

No, it most definitely does not! However, teachers must exercise their professional judgement when setting tasks that are to be completed by candidates without direct supervision. The

specification is not prescriptive in establishing those areas of *research*, exploration or development that may contribute directly or *indirectly* to assessable outcomes.

For example, mind-mapping of ideas, identifying links with the work of others either through the Internet or paper based sources, collecting artefacts or materials for visual research and planning written communication, practice and some experimentation could be homework tasks. These suggestions would all prove acceptable, as candidates might purposefully devote time to ensuring well crafted practical/written work is the outcome of the Controlled Assessment period.

Tasks that are overtly practical could be set for homework, providing the work generated is clearly identified. For example, many Centres purposefully employ sketchbooks or journals for supporting studies, a separate 'homework book' or folder with pages or sections, could be kept and distinctly marked as Candidate Practice Book (non assessable). Homework should raise candidates' overall standard of work and outcomes generated within the Controlled Assessment period. Remember the 'Portfolio', places emphasis on '**quality rather than quantity**', Candidates may develop practice pieces as homework which can influence the overall standard of work carried out in the Controlled Assessment timeframe.

How do I approach the approximate 45 hours of controlled assessment for the Art and Design Portfolio in the context of the overall programme?

Centres may organise the approximate 45 hours of 'taught time' for Unit 1 in any way they choose. However, candidates must present work for assessment that is cohesive, relevant to the set theme, and shows a clear journey from conception to realisation. Should the delivery of this unit become too fragmented there is a danger of candidates' work becoming an ill assorted collection rather than a coherently unified portfolio and a clear development through the assessment objectives undefinable. For example for the mixed areas of study route (unendorsed). Centres may wish to construct two areas of study then combine these to present as a unified body of work.

Art and Design Unit 2: OCR Set Task

What is a 'high level of control'?

A 'high level of control' is applicable to the ten-hour period of the **Unit 2: OCR Set Task**, which must be conducted under *formal supervision*. This requires teachers to ensure conditions are suitable, candidates are under direct supervision at all times. Required resources and materials are available within the immediate area and that both preparatory work and outcomes are retained within the Centre at the end of each session.

However this is unlimited preparation time to Unit 2: OCR Set Task and candidates are expected to generate their own personal responses with limited guidance from their teacher.

If my candidates are taking 'Critical and Contextual' or 'Applied' can they respond to any part of the 'paper'?

No. Candidates undertaking these areas of study must respond to Section 3 and Section 4 of the paper respectively.

Can I open the 'paper' on receipt?

Yes. Teachers are encouraged to familiarise themselves with the paper on receipt and subsequently prepare appropriate resources for their candidates. It is candidates who are not permitted to have access to the paper prior to January.

What resources can I prepare?

There are **no restrictions** on the preparation of resources. Consideration might be given to the availability of materials, media, and equipment, identifying and gathering visual stimuli, and the nature of the 'advice and guidance'. Advice could include directing candidates' research towards relevant artists' links, explaining or demonstrating processes or techniques, organising workshops, and visiting businesses, galleries and museums. Similarly, guidance could focus on the selection of materials, health and safety, avoidance of plagiarism, and completion of work within deadlines.

General

What is 'Critical and Contextual Studies'?

Critical and Contextual Studies previously existed as a qualification at A' Level and is now offered at GCSE to provide a progression pathway. This area of study gives candidates opportunity to make a personal response to works of art and design through the understanding, analysis, and critical appreciation of historical and contemporary practitioners, movements or cultural, ethnic or religious themes. The approach is not purely 'theoretical' and candidates are encouraged to produce both practical and written work.

What is 'Applied'?

Applied Art and Design formerly existed as a discrete qualification but has now been integrated into the mainstream of OCR GCSE Art and Design provision. This endorsement gives candidates opportunity to explore the potential of the widest range of Art and Design disciplines within the context of vocational or commercially orientated practices. The emphasis is on developing ideas, problem solving and presenting solutions to work-related, client-focused 'briefs'.

What opportunities are there for 'Gifted and Talented'?

There is no prohibited combination of entry to the OCR suite of GCSE Art and Design qualifications. Therefore, opportunity exists for 'Gifted and Talented' candidates to undertake more than one endorsement within the overall guided learning hours for the specification. The addition of 'Critical and Contextual' and 'Applied' enhances opportunities for dual entry. Moreover, since the qualification is now 'unitised' there is the potential for 'partial accreditation'.

What are the benefits of 'unitised' qualifications?

In unitised schemes candidates may take units across several different areas of study providing the 'terminal rules' are satisfied. For GCSE Art and Design this simply means that candidates are

to be entered for at least one unit, in the area of study for which they wish to certificate, at the end of their programme. Candidates may re-sit units with the highest mark counting towards certification.

Will moderation be the same?

Certainly many of the practices associated with the moderation process will be retained. Work selected by the moderator will still be presented in rank order by unit. Similarly, moderators will continue to provide Centres with feedback on their evaluation of the work in relation to the agreed standard. Centres will be informed of recommendations and the reasons for any adjustment to marks. In the event of disagreement Centres may seek a 'second', and rarely, a 'third opinion' visit.

To facilitate the moderation of Unit 1: Art and Design Portfolio it is anticipated that Centres would make available assessment materials, including advice, direction and guidance given to candidates, as well as, records of the ongoing assessment of candidates' progress.

What happened to 'Short Course'?

Since the Unit 1: Art and Design Portfolio will now consist of 'a sustained project, theme or course of study', rather than one or more 'units of work', Short Course as a separate entity becomes obsolete. It is anticipated that the 'Portfolio', which places emphasis on 'quality rather than quantity', will fully address the needs of candidates who may have previously chosen the Short Course option. Also as the qualification is now 'unitised' there is the potential for a 'partial' accreditation.

When is the 'new' specification first assessed?

Assessment of the 'new' specification will commence in June 2011. Thus, related programme delivery can start in September 2009 with, correspondingly, the final assessment of the current specification being in June 2010.

Will exemplar material be produced?

Yes. For the Unit 1: Art and Design Portfolio OCR-produced exemplar material is available to assist Centres design and set their own starting points, briefs, scenarios or stimuli. Similarly, for the Unit 2: OCR-set Task a specimen paper has also been prepared and circulated. Free copies of the accredited specification together with sample assessment material may be downloaded or ordered in paper or CD-ROM form from www.GCSEchanges.com/subjectsandspecs Colleagues' attention is also drawn to an extensive INSET training programme and the release in Spring 2009 of a Teachers' Guide and Students' Handbook by OCR's publisher partner, Hodder Educational.

Teacher resources from OCR, will be expanded and developed. These will be found on our website and/or available at INSET.

Will the standards change?

No. As always every effort will be made to maintain a consistent year on year standard. Colleagues are reminded that the archival material selected by moderators and generously released by Centres during each examination series upholds standards.

Administration

What is 'Authentication'?

Authentication is fundamentally the ability to guarantee each submission is free from plagiarism and that authorship solely belongs to the individual candidate concerned.

When do I make entries?

Provisional or estimated entries are made early in the Autumn Term of the academic year in which the examination is to be undertaken. These are subsequently confirmed early in the following Spring Term when it is important to ensure that the correct entry codes have been employed. It may be worthwhile reminding your Examinations Officer that candidates' information can be downloaded using 'Interchange'.

Will candidates be able to re-take Units?

Yes. Candidates may re-sit each Unit once before entering for certification for their GCSE.

Can candidates re-take a Unit more than once?

No. However, candidates may enter for the full qualification an unlimited number of times.

Where are my 'exam papers'?

The despatch of the Unit 2: OCR-set Task papers is generated by the **provisional entries** made early in the Autumn Term. Even if the precise numbers of entries or areas of study are unclear at this stage of the programme it is important to inform OCR of the Centre's broad intentions.

www.ocr.org.uk

OCR customer contact centre

General qualifications

Telephone 01223 553998

Facsimile 01223 552627

Email general.qualifications@ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored.
© OCR 2008 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England.
Registered office 1 Hills Road, Cambridge CB1 2EU. Registered company number 3484466. OCR is an exempt charity.

