GCSE

Art and Design

OCR GCSE in Art and Design   J160

OCR GCSE in Art and Design: Fine Art   J161

OCR GCSE in Art and Design: Graphic Communication   J162

OCR GCSE in Art and Design: Photography – Lens- and Light-based Media   J163

OCR GCSE in Art and Design: Textile Design   J164

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OCR GCSE in Art and Design: Applied   J167

July 2009

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1 About these Qualifications

This booklet contains OCR's GCSE specifications in Art and Design for teaching from September 2009.

OCR's Art and Design qualifications build on the knowledge, skills and understanding established by the National Curriculum Orders for Art and Design.

These specifications set out the knowledge, understanding, skills and assessment objectives common to GCSE specifications in Art and Design. It provides the framework for the OCR GCSE in Art and Design. These qualifications are designed to encourage students to develop skills, creativity, imagination and independence. These specifications have been devised to accommodate a wide range of approaches in the use of materials, processes and techniques, responding to briefs and potential outcomes.

These qualifications are designed to contribute to the quality, breadth of choice and coherence of national provision. The GCSE provides the opportunity to develop imagination, intuitive responses based on personal experience, taught skills and understanding that candidates will show through their responses to starting points, client briefs, scenarios or stimuli.

1.1 GCSE

From September 2009 these GCSEs in Art and Design each require candidates to complete two mandatory units.

The GCSEs in Art and Design are organised into **one** unendorsed route (combining areas of study) and **seven** specialist focused areas of study (endorsements) as follows:

- Fine Art
- Graphic Communication
- Photography – Lens- and Light-based Media
- Textile Design
- Three-dimensional Design
- Critical and Contextual Studies
- Applied

Candidates can take the unendorsed route if they want to submit work for more than one area of study. However candidates can choose one specialist focused endorsement if they want to restrict their research and outcome to one area of study.

Candidates may be entered for one or more Art and Design GCSEs. For example a candidate might choose to do two GCSEs such as the GCSE in Art and Design: Applied and the GCSE in Art and Design: Textile Design. Alternatively they might choose an unendorsed GCSE in Art and Design with the GCSE in Art and Design: Critical and Contextual Studies, and so on. Where candidates choose to take two separate GCSEs, they must submit separate supporting evidence and separate outcome(s) for each unit within each of the different GCSEs.

1.2   Qualification Titles and Levels

These qualifications are shown on candidates' certificates as:

- OCR GCSE in Art and Design
- OCR GCSE in Art and Design: Fine Art
- OCR GCSE in Art and Design: Graphic Communication
- OCR GCSE in Art and Design: Photography – Lens- and Light-based Media
- OCR GCSE in Art and Design: Textile Design
- OCR GCSE in Art and Design: Three-dimensional Design
- OCR GCSE in Art and Design: Critical and Contextual Studies
- OCR GCSE in Art and Design: Applied

These qualifications are Levels 1 and 2 in the National Qualification Framework (NQF).

These qualifications are approved by the regulatory authorities (QCA, DCELLS and CCEA) as part of the National Qualifications Framework.

Candidates who gain Grades D to G will have achieved an award at Foundation Level 1 (Level 1 of the National Qualifications Framework).

Candidates who gain Grades A* to C will have achieved an award at Intermediate Level 2 (Level 2 of the National Qualifications Framework).

1.3 Aims and Learning Outcomes

The aims of these specifications are to encourage candidates to:

- Actively engage in the process of art and design in order to develop as effective and independent candidates and as critical and reflective thinkers with enquiring minds.

- Develop creative skills, through learning to use imagination and intuition when exploring and creating images and artefacts. Become confident in taking risks and learning from their mistakes when exploring and experimenting with ideas, materials, tools and techniques.

- Develop competence, with increasing independence, in refining and developing ideas and proposals, and personal outcomes or solutions. Learning to actively engage with the experience of working with a broad range of media, materials and techniques including, where appropriate, traditional and new media and technologies.

- Develop cultural knowledge, understanding and application of art, craft, design, media and technologies in historical and contemporary contexts, societies and cultures. Also, develop an understanding of the different roles, functions, audiences and consumers of art, craft and design practice.

- Develop critical understanding through investigative, analytical, experimental, interpretive, practical, technical and expressive skills.

- Develop personal attributes including self-confidence, resilience, perseverance, self-discipline and commitment.

These specifications further provide opportunities for candidates to gain:

- a personal interest in why art and design matters and be inspired, moved and changed by studying a broad, coherent, satisfying and worthwhile course of study;

- experience of working within real and relevant frameworks;

- experience of the work practices of individuals, organisations and creative and cultural industries;

- understanding of art, craft and design processes and associated equipment and safe working practices.

The GCSE in Art and Design conforms to the regulations laid down within the Art and Design subject criteria (QCA 2007).

1.4 Prior Learning/Attainment

Candidates who are taking courses leading to these qualifications at Key Stage 4 should normally have followed the corresponding Key Stage 3 programme of study within the National Curriculum.

2 Summary of Content

2.1 GCSE Units

The units contained within each GCSE in Art and Design are listed below. For each GCSE, candidates will be required to achieve two units *Unit 1: Art and Design Portfolio* and *Unit 2: Art and Design OCR-set Task*. Each unit must contain work that is appropriate to the chosen endorsement or combined appropriately for the unendorsed option.

OCR GCSE in Art and Design
Unit 1: Art and Design Portfolio (A110)
Unit 2: Art and Design OCR-set Task (A120)

OCR GCSE in Art and Design: Fine Art
Unit 1: Art and Design Portfolio (A111)
Unit 2: Art and Design OCR-set Task (A121)

OCR GCSE in Art and Design: Graphic Communication
Unit 1: Art and Design Portfolio (A112)
Unit 2: Art and Design OCR-set Task (A122)

OCR GCSE in Art and Design: Photography – Lens- and Light-based Media
Unit 1: Art and Design Portfolio (A113)
Unit 2: Art and Design OCR-set Task (A123)

OCR GCSE in Art and Design: Textile Design
Unit 1: Art and Design Portfolio (A114)
Unit 2: Art and Design OCR-set Task (A124)

OCR GCSE in Art and Design: Three-dimensional Design
Unit 1: Art and Design Portfolio (A115)
Unit 2: Art and Design OCR-set Task (A125)

OCR GCSE in Art and Design: Critical and Contextual Studies
Unit 1: Art and Design Portfolio (A116)
Unit 2: Art and Design OCR-set Task (A126)

OCR GCSE in Art and Design: Applied
Unit 1: Art and Design Portfolio (A117)
Unit 2: Art and Design OCR-set Task (A127)

Unit 1 (A110 – A117): *Art and Design Portfolio*

- Candidates produce a portfolio of work developed from personal and/or centre-devised starting points, or briefs/projects/assignments within a client-focused context.

- The focus is on including work that shows exploration, research, acquisition of techniques and skills.

- This is produced under the Controlled Assessment conditions that are specified in Section 5.

- Candidates will be given approximately 45 hours (15-18 school weeks as a guide) in which to complete their Controlled Assessment portfolio.

Unit 2 (A120 – A127): *Art and Design OCR-set Task*

- Candidates select **one** question from an early release question paper to which they produce a personal response.

- Candidates will be given a period of time in which to plan and prepare as determined by the centre.

- Candidates will be given **ten** hours of controlled time in which to work on realising their ideas to outcome(s); at least one of the timetabled sessions must last for a minimum of three hours.

3   Content

3.1   Unit Content

- Candidates should be encouraged to carefully select work that addresses their chosen starting point, brief, scenario or stimuli, and evidences all assessment objectives. When they are happy with their selection it can be presented for assessment.

- Each unit should be seen as a discrete activity in which all the assessment objectives (AOs) are tested and met.

- All units are internally marked by centres and externally moderated by OCR.

- Once marked, all work must be retained by the centre for moderation. **Once submitted for assessment, all candidate work must be retained securely within the centre until candidates' results are issued and the centre is certain that no Result Enquiries or Appeals processes will be required.**

3.2   Unit 1 (A110 – A117): *Art and Design Portfolio*

Candidates need to produce a portfolio of work for this unit that demonstrates a personal response to starting points, briefs, scenarios or stimuli. **Centres must set their own starting points, briefs, scenarios or stimuli.** OCR-produced exemplar material is provided to help centres design and set their own starting points, briefs, scenarios or stimuli but this material must not be used for assessment purposes.

A portfolio is formed from work that is produced in response to the centre set starting point, brief, scenario or stimuli chosen by a candidate. The portfolio should be produced using the Controlled Assessment conditions outlined in Section 5. Candidates' work within the portfolio should provide evidence of meeting all assessment objectives; this includes research, preparatory and developmental studies and their outcome(s).

For the purposes of assessment, candidates will provide evidence of all the assessment objectives through the careful selection and presentation of their work. The portfolio should be viewed as a whole and judgements regarding the extent to which all of the assessment objectives have been met should be made across the portfolio as a whole.

The portfolio will consist of a sustained project, theme or course of study. It may be presented in an appropriate format for the area of study using, for example, annotated sketchbooks, mounted sheets, maquettes, prototypes, scale models or written work.

3.3   Unit 2 (A120 – A127): *Art and Design OCR-set Task*

The OCR-set Task

For this unit, an early release question paper will be dispatched to centres based on provisional entries made, and will also be available on the OCR website in January. This paper can be given to candidates at the discretion of centres any time on or after 1 January. Centres may determine the amount of time for preparatory study prior to candidates undertaking their supervised, ten-hour set task.

The OCR-set task will give candidates a choice of questions in the form of written and/or visual starting points, briefs, scenario or stimuli. From this paper, candidates are expected to choose **one** question for which they will generate an appropriate personal response for assessment and moderation. Please see the Specimen Assessment Material for an example of the OCR-set task.

Planning and Preparation

The amount of time given to candidates for the preparation period should be determined by centres. Candidates must be given a preparatory period during which they will research, plan and develop ideas for their own personal response to the starting point or brief they have chosen. During this time teachers may give limited guidance. Guidance should be given to candidates about availability and choice of materials, health and safety, avoidance of plagiarism and completion of work in accordance with specification requirements and procedures. However, it should be remembered that candidates are required to reach their own judgements and conclusions and must work independently to produce their own personal response. The majority of work should be carried out in the centre during normal teaching time.

All work must be completed by the designated finishing time set by the centre. This deadline, along with dates and deadlines for preparatory work and the supervised ten-hour OCR-set task must be set by centres in order to facilitate the completion of marking and internal standardisation by the **15 May deadline**.

Realising intentions

Candidates will have up to ten hours in which to independently realise their personal response. The ten hours can be divided into a number of sessions and timetabled to suit the centre; at least one of the timetabled sessions must last for a minimum of three hours. Centres should ensure that the most appropriate approach to these supervised periods of sustained focus is adopted. Very short sessions should be avoided. Candidates must not have access to their work between sessions, nor once the ten hours of timed assessment have been completed. For regulations governing examinations, centres should consult the *OCR Administration Guide for General Qualifications*, or the JCQ document, *General and Vocational Qualifications: Instructions for Conducting Examinations.*

Candidates are required to provide evidence of all assessment objectives in response to their chosen starting point, brief, scenario or stimulus, within a supervised ten-hour time limit. It is expected that during this supervised ten-hour period, candidates will realise their intentions to an outcome; this may be a potential solution, a maquette or prototype, or a finished piece. All selected work produced for the OCR-set task, including the research, planning and development work produced in the preparatory period must be submitted for assessment and moderation.

Presenting the personal response

Candidates are expected to evidence all of the assessment objectives whilst producing work for this unit. Candidates should select and present their own work for assessment purposes from the work that they have undertaken in response to this unit.

Candidates must observe certain procedures in the production of their personal response for the externally-set task.

- Any source material must be suitably acknowledged.

- Quotations must be clearly marked and a reference provided wherever possible.

- Work submitted for assessment and moderation should be labelled clearly with:
  - Centre number and name
  - Candidate number and name
  - Unit code
  - Title of candidate's work indicating the starting point, brief, scenario or stimulus chosen
  - Outcome(s) clearly identified.

Assessment and Moderation

In order to assess personal responses produced during the supervised ten-hour period, assessors must be able to authenticate candidates' work. Centres are advised to ensure that candidates have been informed about the avoidance of plagiarism and completion of work in accordance with specification requirements and procedures.

Authentication

Assessors must be confident that the work they mark is the candidate's own. This does not mean that a candidate must be supervised throughout the completion of all work but the teacher must exercise sufficient supervision, or introduce sufficient checks, to be in a position to authenticate a candidate's work.

Assessors should ensure that candidates are aware that they must not submit work for assessment that is not their own or lend their work to other candidates. Plagiarism is the submission of another's work as one's own and/or failure to acknowledge the source correctly. Plagiarism is considered to be malpractice and could lead to the candidate being disqualified. Plagiarism sometimes occurs innocently when candidates are unaware of the need to reference or acknowledge their sources. It is therefore important that centres ensure that candidates understand that the work they submit must be their own and that they understand the meaning of plagiarism and what penalties may be applied. Candidates may refer to research, quotations or evidence but they must list their sources. The rewards from acknowledging sources, and the credit they will gain from doing so, should be emphasised to candidates as well as the potential risks of failing to acknowledge such material. Candidates should be asked to sign a declaration to confirm that the work they submit is their own; this should be kept securely by the centre. Assessors should reinforce this message to ensure candidates understand what is expected of them.

Please note: Centres must confirm to OCR that the evidence produced by candidates is authentic. The Centre Authentication Form, which can be downloaded from the OCR website (www.ocr.org.uk), includes a declaration for assessors to sign. It is a requirement of the QCA Common Criteria for all Qualifications that proof of authentication is received. If confirmation of authentication is not received during the external moderation process, OCR may set candidates' marks to zero.

Candidates' work for *Unit 2 (A120 – A127): Art and Design OCR-set Task* should be marked by the centre assessor according to the marking criteria, using a 'best fit' approach. The award of marks **must** be directly related to the marking criteria. Centre assessors use their professional judgement in selecting the descriptor that best describes the work of the candidate to place them within the appropriate band for each assessment objective strand. Marks should then be awarded as outlined below.

Where the candidate's work:

- *convincingly* meets the descriptor, the highest mark within the band should be awarded
- *adequately* meets the descriptor, the most appropriate mark in the middle range of the band should be awarded
- *just* meets the descriptor, the lowest mark in the band should be awarded
- *fails* to meet any aspect of the descriptor within the lowest band then zero marks should be awarded.

The candidate's final mark is out of a total of 100 and is arrived at by totalling the marks awarded for each assessment objective.

Assessment and internal standardisation needs to be completed in time to submit marks to OCR by the deadline of 15 May. Once marked, and internally standardised, all work must be retained by the centre for the external moderation visit. **All candidate work must be retained securely within the centre until candidates' results are issued and the centre is certain that no Result Enquiry or Appeal process is required.**

3.4   Internal standardisation

It is important that all internal assessors work to a common application of the marking criteria. Centres must ensure that the internal standardisation of marks across assessors takes place using an appropriate procedure.

This can be done in a number of ways. For example:

- Candidates' work is marked by one internal assessor.

- Centres could hold an assessors' meeting to compare standards through cross-marking a small sample of work.

- Centres could use an internal standardisation assessor/moderator to sample all other assessors' marking.

3.5 Endorsements – GCSE Art and Design

About the endorsements

Candidates should demonstrate personal responses relevant to their chosen GCSE Art and Design endorsement(s) that are appropriate to a given starting point, brief, scenario or stimulus.

For both *Unit 1 (A110 – A117): Art and Design Portfolio* and *Unit 2 (A120 – A127): Art and Design OCR-set Task*, it is expected that candidates produce outcomes that reflect the endorsement that they are entered for; however, their preparatory work could contain work in other media. For example, where a candidate is entered for Textile Design, the expectation is that they will produce textile-based outcomes for both units but preparatory work might contain other media such as, photographs and/or 2D drawings. For unendorsed Art and Design the expectation is that candidates produce outcomes in Unit 1 (A110) that combine at least two areas of study, but candidates could focus on one of their chosen areas of study for their outcome in Unit 2 (A120).

Candidates may offer a range of experiences and breadth of coverage through a portfolio that must comprise of a sustained project, theme or course of study. It may be presented in an appropriate format for the relevant area of study using, for example, annotated sketchbooks, mounted sheets, maquettes, prototypes, scale models, written work etc.

Whichever approach is taken, candidates' portfolios should be presented in an appropriate format and must have sufficient work to satisfy each of the assessment objectives.

Use of New Media

Any of OCR's Art and Design GCSEs can be approached using traditional media, new media or a combination of both, providing all assessment objectives are met. Candidates may explore the possibilities of using new media and use new media where appropriate within the work they develop and produce.

Many artists and designers now use new media to develop ideas and produce work, particularly those who work commercially. Such artists and designers, along with the processes and techniques they use, might be usefully explored by candidates. This might be achieved by accessing online galleries, having access to appropriate hardware and software, exploring the possibilities of e-portfolio use, visits to commercial art and design departments or by inviting visiting speakers such as local artists and designers or employees from local art and design companies.

Art and Design

This unendorsed GCSE requires candidates to develop and produce personal responses that reflect a broad exploration of art, craft and design. Candidates should take the combined areas of study route if they want to submit work for assessment from at least two areas of study. To do this, candidates must produce and submit practical work for *Unit A110: Art and Design Portfolio* that shows evidence of them working from at least **two** of the following areas of study:

- Fine Art
- Graphic Communication
- Photography – Lens- and Light-based Media
- Textile Design
- Three-dimensional Design

Candidates may produce and submit practical work for *Unit A120: Art and Design OCR-set Task* that shows evidence of their work in one of their chosen areas of study.

Candidates taking the combined areas of study route should be encouraged to explore processes, materials and techniques that are appropriate to the chosen areas of study, in a range of practical ways. Candidates could work in a multimedia way: for example, their portfolio could reflect the relationship between figurative drawing and painting *and* graphic design (combining Fine Art and Graphic Communication), or photographic portraits *and* fabric design (combining Photography – Lens- and Light-based Media with Textile Design).

At least two areas of study must be evident in a candidate's outcome(s), as well as their preparatory work. A candidate could submit one outcome that incorporates two different areas of study. Alternatively, a candidate could submit two or more final outcomes each focusing on one of their chosen areas of study, linked by a common theme or stimulus.

Fine Art

In response to their chosen activities in Fine Art, candidates will be expected to demonstrate skills through their response to their chosen starting point, scenario or stimulus. A variety of processes and techniques can be explored when using differing approaches to making images and/or objects.

Candidates should demonstrate an expressive and personal response in their work, appropriate for the given task or stimuli, from **two or more** of the activities listed below.

Painting: Candidates should explore the use of tone, colour, composition, materials and context. Candidates can show this through the use of various processes and media, such as inks, acrylic, watercolour or oil paints.

Drawing: Candidates should be encouraged, to work from direct observation to explore drawing using line and tone. They should also be encouraged to explore a wide variety of drawing materials using different surfaces. Drawing materials might include pastel, pencil, pen and ink, paint, charcoal or other materials.

Printmaking: Candidates should explore a variety of printmaking techniques and produce either a series of related images or one-off prints using methods such as linocut, etching, monoprinting, or screen printing.

Sculpture: Candidates should explore form, space, mass and volume. They should use a range of processes and materials such as carving, modelling, casting, or constructing.

Lens-based imagery: Candidates should explore approaches to the production of still and/or moving images using appropriate techniques, processes and equipment such as traditional dark room methods, digital photography, image manipulation, film, animation, or other new media.

Other forms of two-dimensional or three-dimensional imagery: Using traditional or new media, candidates can also produce work for assessment in any other 2D or 3D form such as collage, assemblage, or textiles. Candidates may employ mixed media or use of improvised or waste materials for collage or constructional purposes to create work.

Graphic Communication

Candidates should demonstrate the communication of visual meaning through images in response to specific tasks. This may involve working to a brief, issue or concept for function or problem solving. Candidates should demonstrate an expressive and personal response in their work, appropriate for the given task or stimuli, from these activities.

Illustration: Candidates should demonstrate how the creation of imagery can enhance and re-interpret text. Candidates should produce visual solutions that communicate the role and context of text to a defined audience. The purpose of the illustration may include, for example, magazines, books or posters.

Advertising: Candidates should show an understanding of how graphic communication can sell a product or service, promote brand images and communicate information through, for example, posters, flyers, logos, corporate identities, signs or symbols. Candidates are free to work in any medium, including photography and computer-manipulated imagery, providing the majority of images are from the candidate's primary research.

Packaging: Candidates should explore how products affect their packaging and should be able to develop production drawings, consider materials, produce prototypes, design and construct in 3D. Candidates should also consider elements such as surface pattern, print, or illustration.

Multi-media: Candidates should use appropriate equipment and software to explore and experiment with areas such as web design and animation. For web design, candidates could produce a limited website containing, for example, text-based information, graphics, images and rich media content (such as sound, video, animation) and consider ease of navigation, banners and headers, and links. For animation, candidates could produce 2D or 3D computer-generated, hand-drawn or stop-frame/motion outcomes. They must show evidence of the design process and may use rough visuals, storyboards or an explanation of chosen tracks or produced sounds.

In responding to their chosen activities in Graphic Communication, candidates will be expected to demonstrate skills through a variety of processes and techniques when using differing approaches to making images. Candidates will be required to demonstrate skills in:

- visual analysis, mark making, experimenting with media, illustrating, planning, exploring letter shape and form, documenting, sequencing.

Work by candidates should show the relationship between preparatory work, research and their final outcome, through the use of processes and media chosen, such as:

- typography, calligraphy, computer-generated typefaces, printing

- photography, digital manipulation of imagery, film, video, animation

- painting and drawing applications

- printmaking.

Photography – Lens- and Light-based Media

For this endorsement, candidates can use traditional and/or new media to produce outcomes such as documentary work, photojournalism, experimental imagery, photomontage, photographic or digital installation, animation, video and film. Work may be in black and white and/or colour.

Candidates should demonstrate an expressive and/or interpretative artistic response to the visual world. They should show understanding of conventions and genres such as portrait, landscape and movement and a range of techniques appropriate to the chosen specialism of photography.

In responding to their chosen activities in Photography – Lens- and Light-based Media, candidates will be expected to demonstrate skills through a variety of processes and techniques when using differing approaches to making images. Candidates will be required to demonstrate skills in:

- visual analysis through exploring imaging techniques such as composition, framing, depth of field, film speed, shutter speed, lighting, exposure, viewpoint

- experimenting with media, processes and techniques

- abstracting, designing, illustrating, documenting.

Candidates should demonstrate an expressive and personal response in their work, appropriate for the given task or stimuli, from the list below:

Still Images: Candidates should demonstrate their command of the production of still images through the lens-based approach. Candidates should demonstrate an understanding and control of any equipment used in order to create personal work. They could use a range of methods, techniques and processes such as developing and printing films, the use of camera equipment, digital technology, alternative processes. All imagery must be the candidate's own work.

Candidates may develop their own photographs using dark room facilities, although commercially processed photographs are also acceptable. Where candidates use digital lens-based media, their work should evidence the manipulation and presentation of images using a computer. Candidates could use a range of methods, techniques and processes offered by digital cameras and image manipulation within computer programmes. Candidates may present their work as printed images, or may choose to present work electronically for example as a slideshow installation using PowerPoint (or similar), on a CD-ROM, or via a website. Sound and lighting may also be used.

The Moving Image: Candidates should demonstrate an understanding of the recording and the presentation of moving images. Sound may also be added to the visual image. A range of methods, resources, techniques and processes, such as story boards, scripts, animation, slideshows, digital editing, presentations, PowerPoint (or similar), lasers, CD-ROMs and interactive websites may be used.

Textile Design

Candidates should demonstrate an expressive, decorative or functional response through the use of fabrics, dyes and fibres. Where possible, candidates should be encouraged to explore a range of available techniques and processes such as traditional approaches, use of ICT, laser cutters, etc. Candidates are required to demonstrate an understanding of techniques, working practices and genres (such as figurative, abstract, symbolic, role and function) appropriate to their chosen specialism below.

Fashion: Candidates should show how fabric and fibres are used in a fashion context by demonstrating the use of a range of processes such as fashion design and garment making, fabric construction, body adornment, accessories, surface decoration etc.

Printed and/or Dyed: Candidates should show an understanding of a variety of different media, such as commercial fabric paints and crayons, fabric printing inks and application methods. Candidates for the printed application are expected to demonstrate a range of techniques for transferring image to fabric, such as block, screen and discharge printing. Candidates for the dyed application should demonstrate a range of processes such as batik, silk painting and 'tie and dye'. Candidates should be familiar with various methods of application including dipping, spraying and tie dying.

Constructed: Candidates should demonstrate an understanding of either natural or synthetic yarns, and how they can be employed through stitching, knotting and looping. Candidates could experiment with alternative media including plastic, paper and wire mesh and investigate the properties of these by techniques such as folding, slashing and fusing. Candidates could show a variety of constructed techniques such as knit, weave, felt embroidery, or appliqué. Candidates could explore stagecraft, theatre and costume design, textile sculpture, textile technology and other forms of textile imagery.

Expressive Textiles: Candidates are expected to use some of the traditional materials and processes of fashion and textiles, but in an explorative manner, which questions the role of fabric and craft within contemporary society. Candidates could work expressively with stitch, weaving, or surface decoration and deal with personal issues and context for instance, representation, the body or gender.

Installed Textiles: Candidates are expected to design and create installed textiles for use in commercial and/or domestic settings. Any appropriate techniques may be used but candidates will need to show how position, manipulation and interaction within a space are an integral part of their final design. Where candidates work to a given design brief, the brief should be included with the preparatory work submitted for assessment. If the candidates design large-scale outcome(s) that they cannot actually realise due to size, they must produce detailed sections or scale models as their assessed outcome(s). The design must be fully illustrated in a manner appropriate to the intended realisation. Colour and fabric swatches should be used to demonstrate candidates' understanding of pattern, scale and drape.

Three-dimensional Design

Candidates should create visual meaning through three-dimensional art by expressing functional and/or decorative responses to a starting point, brief, scenario or stimulus. Where possible, candidates should be encouraged to explore a range of available techniques and processes such as traditional approaches, use of ICT etc. Candidates should show an understanding of working practices, techniques such as building, constructing, coiling, slabbing, modelling, and an understanding of role, function and location. Candidates should demonstrate an expressive and personal response in their work, appropriate for the given task or stimuli, from the list below.

Ceramics: Candidates should show understanding of the processes involved in making, drying, firing, decorating and glazing. Candidates working within this specialism could demonstrate a range of different constructional and finishing methods such as hand making through slab and coil, casting including the construction of moulds, throwing, modelling and application of colour and glaze.

Theatre Design: Candidates should demonstrate the use of design for performance through areas such as costume, set design and lighting. Candidates could demonstrate this context through a brief which may be self-initiated and could be a live project in collaboration with a drama, dance or music event. Work could be documented through photographs or video or DVD, as well as a sketchbook.

Product Design: Candidates should demonstrate how they can problem solve by designing or creating products which have a decorative or functional role. Candidates should work with a range of materials such as clay, wood, metal, plastic and glass. Candidates could demonstrate how the design process results in a variety of possible solutions, in which the use of maquettes is acceptable. It is not necessary for candidates to produce final full-scale pieces but an understanding of manufacturing processes and constraints should be shown in preparatory work. Design briefs should be attached to all work and the process of designing from initial ideas and sketches through to the final solution should be recorded in a sketchbook, journal or as an appropriate presentation to a client.

Environmental /Architectural Design: Candidates should demonstrate their understanding through the use of spatial design in an environmental/architectural context in either public or private spaces. Public space could include exhibition halls, shopping centres, transport terminals, town squares, city centres, rural and leisure parks. Private space could be the home environment or domestic sets for advertising, film and television.

Jewellery: Candidates should cover a wide range of techniques, skills and materials. Work can be fashioned as one-off items or a group of items which link through concept, materials or manufacture. Candidates' work should be linked to a clear design brief with a selected starting point. A balance should be achieved in terms of the required technical, craft or design skills which would inform the outcome(s) equally. Jewellery could include pendants, rings, finger sculpture, ear wear, beads, buckles, necklaces, fastenings, hair adornments, brooches, and small artifacts such as boxes, settings for stones and frames. These could be made using one or more techniques such as carving, fusing, soldering, riveting, enamelling, twisting, engraving and etching.

Critical and Contextual Studies

For *Unit 2 (A116): Art and Design OCR-set Task*, candidates will be required to respond to the relevant Critical and Contextual brief contained within the question paper. Critical and Contextual Studies is based upon the active and individual response to works of art and design. This could be

approached through the study of one or more themes such as those exemplified in the list below, or appropriate artists, designers, craftspeople or art movements:

- People and portraits
- Natural world and landscape
- Still life
- Designed objects
- Buildings and structures
- Machinery and moving parts
- New media and contemporary art
- War and conflict
- Culture and society
- Entertainment.

Candidates' work in response to starting points, brief, scenarios or stimuli for this endorsement **must contain a piece or pieces of practical artwork (2D or 3D) <u>and</u> a written piece of critical and evaluative work.** Candidates should be encouraged where possible to link the practical and written work in an appropriate way. For example, the production of an exhibition catalogue that could include their 2D work in the form of illustrations or photographs, along with relevant explanatory and critical text.

Candidates are expected to develop their skills of analysis in looking at, and interpreting, works of art and design. This should be undertaken through both practical and theoretical approaches to study. Candidates should demonstrate an expressive and personal response in their work, appropriate for the given task or stimuli, from one or more of the activities listed below.

Critical analysis through first-hand visits to galleries or exhibitions: Candidates should record and respond to gallery visits or exhibitions. This should take the form of viewing and interpreting works of art, artifacts or design at first hand. Candidates must work with art, artifacts or items they have seen.

Critical analysis through practical artwork: Candidates should explore in practical ways a chosen theme, genre or practitioner in a manner that shows understanding, analysis and critical appreciation. Practical applications should be appropriate to the theme undertaken and show a range of techniques, materials or processes.

Critical analysis through written work: Candidates should demonstrate in their written response, interpretation of the textual material using appropriate research and source material. Candidates are not permitted to copy out any written text or website material. Candidates must combine analysis of work with reference to information gathered from their research.

Cultural analysis: Candidates should study the artwork, artifacts or craft from a chosen cultural or ethnic or religious theme. Research may also highlight culture, society, lifestyle, traditions, heritage and values of the selected topic.

Historical analysis: Candidates should demonstrate knowledge of how ideas, styles and subject matter have developed over time. Candidates could study selected artists or compare work from two different periods or practitioners. Candidates may place works of art, individual artists, different styles and art movements within an appropriate historical, social or cultural context.

Understanding of materials and techniques: Candidates should research and analyse the way in which artists, architects and designers work, how materials are used and techniques employed for effective outcomes. This should be a practical process with annotation and show an understanding of craftsmanship, skills or processes used.

Applied

The Applied endorsement is explicitly vocational in nature and content, requiring a broad understanding of art, craft and design and the associated knowledge and skills applied within a work-related, client-orientated context. **Candidates must produce both 2D <u>and</u> 3D work for this endorsement**.

The Applied endorsement involves exploring the application of techniques and processes of art, craft and design based on vocational or commercial practices. This allows the candidate to encounter a range of disciplines and associated skills that professional practitioners use, including consideration for health and safety, copyright, intellectual property rights, etc.

For *Unit 2 (A127): Art and Design OCR-set Task*, candidates will be required to respond to the relevant Applied brief contained within the question paper. For *Unit 1 (A117): Art and Design Portfolio*, centres must devise appropriate client-focused briefs based on commercial scenarios. Candidates taking this endorsement should have opportunities to develop traditional and new media skills in one, or a combination of, disciplines such as:

- **Fine Art:** painting, drawing, printmaking, sculpture, lens-based media, digital and time-based media, mural painting, portraiture
- **Graphic Communication:** typography, illustration, information, packaging, advertising, multimedia, web design
- **Photography: Lens- and Light-based Media:** dark room, digital, film and TV, documentary, studio, commercial photography
- **Textile Design:** fashion, fabric design, costume design
- **Three-dimensional Design:** ceramics, theatre design, product design, interior design, jewellery.

These should be applied to solving briefs set in client-related contexts. These briefs will give candidates the opportunity to research, explore and develop ideas, solve problems or fulfil requirements, communicate and present solutions. They will do this by:

- Developing their ideas through sustained and focused investigations informed by context and other sources demonstrating analytical and critical understanding

- Experimenting with and selecting appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops

- Recording in visual and/or other forms ideas, observations and insights relevant to their intentions; demonstrating an ability to reflect on their work and progress

- Presenting an informed and meaningful solution to the client's brief. Demonstrating critical understanding, realising intentions and where appropriate, making functionally valid connections between visual, written, oral or other elements.

4   Scheme of Assessment

4.1   GCSE Art and Design Scheme of Assessment

Unit 1 (A110 – A117): Art and Design Portfolio	
60% of the total GCSE Art and Design marks Controlled Assessment	For this unit a candidate needs to produce a portfolio of work showing their personal response to either a starting point, brief, scenario, or stimulus devised and provided by the centre.
Approximately 45 hrs to complete the portfolio	Candidates have approximately 45 hours (15-18 school weeks as a guide) in which to produce their portfolio.
100 marks	This unit is internally assessed and externally moderated by OCR.
Unit 2 (A120 – A127): Art and Design OCR-set Task	
40% of the total GCSE Art and Design marks Question paper issued to candidates on or after 1 January	The early release question paper will be issued in January and will provide candidates with a range of written and visual starting points, briefs, scenarios and stimuli. From these **one** must be selected upon which to base their personal response.
Unlimited preparatory period	Candidates will have a preparatory period determined by the centre, followed by a supervised ten-hour period in which to complete their personal response outcome(s). One timetabled session must last for at least 3 hours.
10 hrs supervised OCR-set task	This unit is internally assessed and externally moderated by OCR.
100 marks	

4.2 Entry Options

Unit Entry

Candidates must be entered for both *Unit 1: Art and Design Portfolio* (one from Units A110 – A117*)* and *Unit 2: Art and Design OCR-set Task* (one from Unit A120 – A127*)* to achieve their chosen GCSE. These units can be entered at the same time or in separate series. At least one unit must be submitted in the series in which the candidate wishes to certificate. The unit codes for each of the Art and Design GCSEs are listed below:

OCR GCSE in Art and Design
Unit 1: Art and Design Portfolio – A110
Unit 2: Art and Design OCR-set Task - A120

OCR GCSE in Art and Design: Fine Art
Unit 1: Art and Design Portfolio – A111
Unit 2: Art and Design OCR-set Task - A121

OCR GCSE in Art and Design: Graphic Communication
Unit 1: Art and Design Portfolio – A112
Unit 2: Art and Design OCR-set Task - A122

OCR GCSE in Art and Design: Photography – Lens- and Light-based Media
Unit 1: Art and Design Portfolio – A113
Unit 2: Art and Design OCR-set Task - A123

OCR GCSE in Art and Design: Textiles Design
Unit 1: Art and Design Portfolio – A114
Unit 2: Art and Design OCR-set Task - A124

OCR GCSE in Art and Design: Three-dimensional Design
Unit 1: Art and Design Portfolio – A115
Unit 2: Art and Design OCR-set Task - A125

OCR GCSE in Art and Design: Critical and Contextual Studies
Unit 1: Art and Design Portfolio – A116
Unit 2: Art and Design OCR-set Task - A126

OCR GCSE in Art and Design: Applied
Unit 1: Art and Design Portfolio – A117
Unit 2: Art and Design OCR-set Task - A127

Full Certification Entry

When candidates are ready to certificate for the full GCSE, centres must enter candidates for the following certification codes in addition to any unit codes that candidates may also be entering for in that series:

- OCR GCSE in Art and Design – J160
- OCR GCSE in Art and Design: Fine Art – J161
- OCR GCSE in Art and Design: Graphic Communication – J162
- OCR GCSE in Art and Design: Photography – Lens- and Light-based Media – J163
- OCR GCSE in Art and Design: Textiles Design – J164
- OCR GCSE in Art and Design: Three-dimensional Design – J165
- OCR GCSE in Art and Design: Critical and Contextual Studies – J166
- OCR GCSE in Art and Design: Applied – J167

4.3   Tiers

This scheme of assessment is untiered, covering all of the ability range grades from A* to G. Candidates achieving less than the minimum mark for Grade G will be ungraded.

4.4   Assessment Availability

There is one examination series each year, in June.

Assessment availability can be summarised as follows:

Unit	January 2010	June 2010	January 2011	June 2011 etc
A110-A117		✓		✓
A120-A127		✓		✓

4.5   Assessment Objectives

Candidates are expected to demonstrate the following in the context of the content described:

AO1   Develop ideas

- Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding.

AO2   Refine ideas

- Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.

AO3   Record ideas

- Record ideas, observations and insights relevant to their intentions in visual and/or other forms.

AO4   Present a response

- Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

AO Weightings

The relationship between the units and the assessment objectives of the scheme of assessment for all Art and Design GCSEs is shown in the following grid:

Unit	% of GCSE				
	AO1	AO2	AO3	AO4	Total
Unit 1: *Art and Design Portfolio*	15	15	15	15	60%
Unit 2: *Art and Design OCR-set Task*	10	10	10	10	40%
	25%	25%	25%	25%	100%

4.6 Quality of Written Communication

Quality of written communication is assessed when candidates present written evidence.

When communicating in writing, candidates are expected to:

- Ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear

- Present information in a form that suits its purpose

- Use a suitable structure and style of writing.

5 Controlled Assessment

5.1 The Controlled Assessment units

Unit A110 – A117: Art and Design Portfolio is a centre-set and centre-assessed unit that is externally moderated by OCR. Controls are set within this unit so that validity and reliability are ensured and centre assessors can confidently authenticate candidates' work. These controls take a variety of forms in each of the stages of the assessment process: task setting, task taking and task marking. Within each of these three stages there are relevant levels of control. The following sections outline the levels of control that apply to the OCR GCSEs in Art and Design. (See Section 6.9.)

5.2 Task setting

5.2.1 Controlled Assessment Material

For GCSEs in Art and Design OCR will assume a limited level of control in the production of assessment materials. OCR has produced exemplar starting points, briefs, scenarios and stimuli; this is intended to be used as guidance for centres on production of their own Controlled Assessment material. **Centres must devise their own assessment material for live assessmen**t purposes. Centre-devised material can be set by the tutor or alternatively can be based on a candidate's own idea for a starting point, brief, scenario or stimulus. Assessment material should contain suggested activities or tasks for candidates to undertake and should also outline any advice, direction and guidance that centres wish to give to candidates.

Any Controlled Assessment material devised by centres must be designed to meet the full assessment requirements of the unit including the chance for candidates to gain marks at the highest level.

The same Controlled Assessment material must **not** be used as practice material and then again for live assessment purposes.

5.3 Task taking

5.3.1 The OCR approach

For GCSEs in Art and Design OCR will require candidates to produce work for *Unit A110 – A117: Art and Design Portfolio* under informal supervision, which is a medium level of control. The definition of informal supervision is as follows:

- **Informal supervision (medium level of control)** – Questions/tasks are outlined, the use of resources is not tightly prescribed and assessable outcomes may be informed by group work. Supervision is confined to (i) ensuring that the contributions of individual candidates are recorded accurately, and (ii) ensuring that plagiarism does not take place. The supervisor may provide limited guidance to candidates.

Additional Note on Research

Candidates may complete research under informal supervision, as described above. However, centres may also choose to allow candidates to complete their research work under limited supervision, which is a low level of control. The definition of limited supervision is as follows:

- **Limited supervision (low level of control)** – Requirements are clearly specified, but some work may be completed without direct supervision and will not contribute directly to assessable outcomes.

Controls for all work produced will apply to authenticity of work, teacher feedback to candidates, time taken to produce work, collaboration with others and resources to be used. The controls for each of these are outlined in Section 5.3.2.

5.3.2 Definitions of the controls

(**a**) **Authenticity control:** Candidates must complete all work being submitted for assessment under informal supervision as described in 5.3.1. This may relate to work produced within the centre, or any other appropriate supervised learning environment (for example, work done during a visit to a gallery or local business). The only possible exception to this is research (see Additional Note on Research).

(b) Feedback control: It is expected that teaching staff will supervise and guide candidates who are undertaking work which is internally assessed. During this time candidates should work independently but teachers may advise, guide and direct candidates to appropriate resources. Guidance should be given to candidates about availability and choice of materials, health and safety, avoidance of plagiarism and completion of work in accordance with specification requirements and procedures. Advice can also be given to candidates to aid their research for example guidance to relevant artist/designer/craftsperson links, processes and techniques, or taking candidates on visits to galleries, businesses, museums and workshops. However, it should be remembered that candidates are required to reach their own judgements and conclusions and produce their own work. Advice, direction and guidance given to candidates should be recorded and form part of the centre-produced assessment material for this unit.

(c) Time control: Candidates may have up to 45 hours in which to complete *Unit 1 (A110 – A117): Art and Design Portfolio*. It is anticipated that this 45 hours will equate to between 15 and 18 school weeks. This unit can be done at any time during the course; the start date and final deadline can be set and timetabled to suit centres' needs. However, centres must note that marking and internal standardisation must be completed in time to submit marks to OCR by the **15 May** deadline.

(d) Collaboration control: Candidates' work may be informed by working with others, for example working with artists in residence or visiting galleries and museums. Where working in groups, each candidate's contribution to group activities must be clearly identified. Each candidate must provide their own individual personal response for assessment that can be identified, authenticated and evidenced.

(e) Resource control: Centres must ensure that candidates have access to relevant and appropriate resources, which will facilitate their achievement of the Art and Design GCSE that they are entered for.

5.3.3 Quality assuring the controls

It is the responsibility of the Head of Centre to ensure that the controls set out in the specification and the individual units are imposed.

5.3.4 Presentation of work

Candidates are expected to evidence all of the assessment objectives whilst producing work for this unit. Candidates must select and present their own work for assessment purposes from the work that they have undertaken in response to this unit.

Candidate work may be presented in an appropriate format for the area of study using for example annotated sketchbooks, mounted sheets, maquettes, prototypes, scale models, written work, etc.

Candidates must observe certain procedures in the production of Controlled Assessment, the candidate portfolio.

- Any source material must be suitably acknowledged.

- Quotations must be clearly marked and a reference provided wherever possible.

- Work submitted for assessment and moderation should be labelled clearly with:
    - centre number and name
    - candidate number and name
    - unit code
    - title of candidate's work indicating the starting point, brief, scenario or stimulus
    - outcome(s) clearly identified.

5.4   Task marking

5.4.1 The OCR approach

For GCSEs in Art and Design OCR will assume a medium level of control in relation to the marking of tasks. *Unit 1 (A110 - A117): Art and Design Portfolio* will be marked by the centre assessor(s) using awarding body marking grids and guidance, and moderated by an OCR-appointed Visiting Moderator. More detailed information on task marking will be contained within teacher support materials for this qualification.

Centre assessors are advised to keep records of their ongoing assessment of candidates' progress through this unit as these records will facilitate final assessment at the end of the 45 hour period.

5.4.2 Use of 'best fit' approach to marking grids

Candidates' work for *Unit 1 (A110 – A117): Art and Design Portfolio* should be marked by the centre assessor according to the marking criteria, using a 'best fit' approach. The award of marks **must** be directly related to the marking criteria. Centre assessors use their professional judgement in selecting the descriptor that best describes the work of the candidate to place them within the appropriate band for each assessment objective strand. Marks should then be awarded as outlined below.

Where the candidate's work:

- *convincingly* meets the descriptor, the highest mark within the band should be awarded
- *adequately* meets the descriptor, the most appropriate mark in the middle range of the band should be awarded
- *just* meets the descriptor, the lowest mark in the band should be awarded
- *fails* to meet any aspect of the descriptor within the lowest band then 0 marks should be awarded.

The candidate's final mark is out of a total of 100 and is arrived at by totalling the marks awarded for each assessment objective.

5.4.3 Authentication

Assessors must be confident that the work they mark is the candidate's own. This does not mean that a candidate must be supervised throughout the completion of all work but the teacher must exercise sufficient supervision, or introduce sufficient checks, to be in a position to authenticate a candidate's work.

Assessors should ensure that candidates are aware that they must not submit work for assessment that is not their own or lend their work to other candidates. Plagiarism is the submission of another's work as one's own and/or failure to acknowledge the source correctly. Plagiarism is considered to be malpractice and could lead to the candidate being disqualified. Plagiarism sometimes occurs innocently when candidates are unaware of the need to reference or acknowledge their sources. It is therefore important that centres ensure that candidates understand that the work they submit must be their own and that they understand the meaning of plagiarism and what penalties may be applied. Candidates may refer to research, quotations or evidence but they must list their sources. The rewards from acknowledging sources, and the credit they will gain from doing so, should be emphasised to candidates as well as the potential risks of failing to acknowledge such material. Candidates should be asked to sign a declaration to confirm that the work they submit is their own; this should be kept securely by the centre. Assessors should reinforce this message to ensure candidates understand what is expected of them.

Please note: Centres must confirm to OCR that the evidence produced by candidates is authentic. The Centre Authentication Form, which can be downloaded from the OCR website (www.ocr.org.uk), includes a declaration for assessors to sign. It is a requirement of the QCA Common Criteria for all Qualifications that proof of authentication is received. If confirmation of authentication isn't received during the external moderation process, OCR may set candidates' marks to zero.

5.4.4 Internal standardisation

It is important that all internal assessors work to a common application of the marking criteria. Centres must ensure that the internal standardisation of marks across assessors takes place using an appropriate procedure.

This can be done in a number of ways. For example:

- Candidates' work is marked by one internal assessor

- Centres could hold an assessors' meeting to compare standards through cross-marking a small sample of work

- Centres could use an internal standardisation assessor/moderator to sample assessors' marking.

5.4.5 Visiting Moderation

The purpose of external moderation is to ensure that the standard of marking is the same for each centre and to ensure that internal standardisation has taken place.

Assessment and internal standardisation needs to be completed in time to submit marks to OCR by the **deadline date of 15 May**. Once marked, and internally standardised, all work must be retained by the centre for the external moderation visit. Once submitted for assessment, **all candidates' work must be retained securely within the centre until results are issued and it is certain that no Result Enquiry or Appeal procedure is required.**

Assessors' marking must show how the marks have been awarded in relation to the marking criteria and assessment objectives; all work must be clearly labelled with candidate and centre details.

Work chosen by the Visiting Moderator as their initial sample must be displayed in rank order, by unit, to allow moderation to take place. Ideally this should be done using vertical display surfaces (panels, walls, boards) for flat work, and appropriate horizontal display (tables, window ledges etc) for 3D work. All work not chosen for initial sampling by the Visiting Moderator **must** be available to the moderator during their visit should they need to extend their sample.

The Visiting Moderator will provide centres with feedback on their moderation of the sampled work in relation to the agreed standard. Should any adjustment of marks be necessary, the Visiting Moderator will inform the centre of their recommendations, and provide feedback about why the adjustment is being recommended. In the event that a centre is in disagreement with the moderator's recommendations and feedback, they can request a second opinion and, in exceptional circumstances, a third opinion during the moderation window. Where a further opinion is requested, centres need to be aware that the original display of work sampled must be available for a second or third moderation visit. During a further moderation visit, the outcome could be no change to the original recommendation or could result in a recommendation to increase or decrease the original moderator's adjustments.

All candidate work must be retained securely within the centre until candidates' results are issued. In the unlikely event that centres would like a Result Enquiry post-results issue, all candidates' work must be retained securely within the centre until the Result Enquiry and Appeals processes have reached a conclusion. For GCSEs in Art and Design, the Result Enquiry process involves a

re-moderation of the original sample, which must be appropriately displayed. The Result Enquiry process cannot be carried out for one individual candidate; the outcome of re-moderation must apply to a centre's entire cohort.

5.5   Minimum Requirements for Controlled Assessment

There should be clear evidence that work has been attempted and some work produced.

If a candidate submits no work for an internally assessed component, then the candidate should be indicated as being absent from that component on the mark sheets submitted to OCR. If a candidate completes any work at all for an internally assessed component, then the work should be assessed according to the internal assessment objectives and marking instructions and the appropriate mark awarded, which may be zero.

6   Technical Information

6.1   Making Unit Entries

Please note that centres must be registered with OCR in order to make any entries, including provisional entries. It is recommended that centres apply to OCR to become a registered centre well in advance of making their first entries. Centres must have made a provisional entry for a unit in order for OCR to supply early release assessment material, the appropriate forms or moderator details.

It is essential that unit entry codes are quoted in all correspondence with OCR. See Section 4.2 for full certification entry and unit entry codes.

Unit Entry Code	Assessment method	Unit title
Unit 1 (A110 - A117)	*Visiting Moderation*	Art and Design Portfolio
Unit 2 (A120 - A127)	*Visiting Moderation*	Art and Design OCR-set Task

6.2   Terminal Rules

Candidates must take at least 40% of the assessment in the same series they enter for full certification.

This means that candidates entering for GCSE Art and Design must be entered for at least one unit at the end of their programme, in the same series that they wish to certificate a full GCSE.

6.3   Unit and Qualification Re-sits

Candidates may re-sit each unit **once** before entering for certification for their GCSE. Candidates may enter for the full qualification an unlimited number of times.

6.4   Making Qualification Entries

Candidates must enter for qualification certification separately from unit entries. If a full certification entry is **not** made, no overall grade can be awarded.

Candidates may enter for one or more of the following certification entry codes:

- OCR GCSE in Art and Design – J160
- OCR GCSE in Art and Design: Fine Art – J161
- OCR GCSE in Art and Design: Graphic Communication – J162
- OCR GCSE in Art and Design: Photography – Lens- and Light-based Media – J163
- OCR GCSE in Art and Design: Textiles Design – J164
- OCR GCSE in Art and Design: Three-dimensional Design – J165
- OCR GCSE in Art and Design: Critical and Contextual Studies – J166
- OCR GCSE in Art and Design: Applied – J167

A candidate who has completed both units required for the qualification must enter for certification in the same examination series in which the terminal rules are satisfied. Full GCSE certification is available from the June 2011 series onwards.

6.5 Grading

GCSE results are awarded on the scale A* to G. Units are awarded a* to g. Grades are indicated on certificates. However, results for candidates who fail to achieve the minimum grade (G or g) will be recorded as *unclassified* (U or u) and this is **not** certificated.

In unitised schemes, such as GCSEs in Art and Design, candidates can take units across several different series provided the terminal rules are satisfied. They can also re-sit units. When working out candidates' overall grades OCR needs to be able to compare performance on the same unit in different series when different grade boundaries have been set, and between different units. OCR uses uniform marks to enable this to be done.

Both units are marked out of 100 raw marks. A candidate's uniform mark is calculated from the candidate's raw marks. The raw mark boundary marks are converted to the equivalent uniform mark boundary. Marks between grade boundaries are converted on a pro rata basis.

When unit results are issued, the candidate's unit grade and uniform mark are given. The uniform mark is shown out of the maximum uniform mark for the unit e.g. 75/120.

The specification is graded on a Uniform Mark Scale. The uniform mark thresholds for each of the assessments are shown below:

(GCSE) Unit Weighting	Maximum Unit Uniform Mark	Unit Grade								
		a*	a	b	c	d	e	f	g	u
60%	120	108	96	84	72	60	48	36	24	0
40%	80	72	64	56	48	40	32	26	18	0

Candidate's uniform marks for each unit are aggregated and grades for the specification are generated on the following Uniform Mark Scale.

Qualification	Max uniform mark	Qualification Grade								
		A*	A	B	C	D	E	F	G	U
GCSE	200	180	160	140	120	100	80	60	40	0

Awarding Grades

Unit 1 (A110 - A117): Art and Design Portfolio has a weighting of 60% and *Unit 2 (A120 - A127): Art and Design OCR-set Task* will have a weighting of 40%.

A candidate's uniform mark for *Unit 2 (A120 – A127): Art and Design OCR-set Task* will be combined with the uniform mark for the Controlled Assessment *Unit 1 (A110 – A117): Art and Design Portfolio* to give a total uniform mark for the specification. The candidate's overall grade will be determined by the total uniform mark.

6.6   Enquiries about Results

Under certain circumstances, a centre may wish to query the grade achieved by a cohort of candidates or to submit an appeal against an outcome of such an enquiry. Enquiries about unit results must be made immediately following the series in which the relevant unit was taken.

In the event that centres would like a Result Enquiry post-results issue, all candidates' work must be retained securely within the centre until the Result Enquiry and Appeals processes have reached a conclusion. For GCSEs in Art and Design, the Result Enquiry process involves a re-moderation of the original sample, which must be appropriately displayed. The Result Enquiry process cannot be carried out for one individual candidate; the outcome of re-moderation must apply to the centre's entire cohort.

For procedures relating to enquires on results and appeals, centres should consult the *Administrative Guide for General Qualifications* and the document *Enquiries about Results and Appeals – Information and Guidance for Centres* produced by the Joint Council. Copies of the most recent editions of these documents can be obtained from OCR.

6.7   Shelf-Life of Units

Individual unit results, prior to their use for certification of the full qualification, have a shelf-life limited only by that of the qualification.

6.8   Guided Learning Hours

GCSE Art and Design requires 120 -140 guided learning hours in total.

6.9   Code of Practice/Subject Criteria/Common Criteria Requirements

This specification complies in all respects with the revised *GCSE, GCE and AEA Code of Practice* as available from the QCA website, *The Statutory Regulation of External Qualifications 2004* and the subject criteria for GCSE (Applied) Art and Design.

6.10 Classification Code

There are no prohibited combinations for the OCR GCSEs in Art and Design.

Every specification is assigned to a national classification code indicating the subject area to which it belongs. The classification codes that relate to the OCR Art and Design GCSEs are as follows:

3510	Art and Design
3690	Art and Design (Fine Art)
3550	Art and Design (Graphic Communication)
3570	Art and Design (Photography – Lens- and Light-based Media)
3650	Art and Design (Textile Design)
3670	Art and Design (Three-dimensional Design)
3680	Art and Design (Critical and Contextual Studies)
0001	Art and Design (Applied)

Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Achievement and Attainment Tables.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should seek advice, for example from their centre or the institution to which they wish to progress.

6.11 Disability and Discrimination Act Information Relating to these Specifications

GCSEs often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised GCSE qualifications and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments and to demonstrate what they know and can do. For this reason, very few candidates will have a complete barrier to the assessment. Information on reasonable adjustments is found in *Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council (www.jcq.org.uk).

Candidates who are unable to access part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award based on the parts of the assessment they have taken.

The access arrangements permissible for use in this specification are in line with QCA's GCSE subject criteria equalities review and are as follows:

	Yes/No	Type of assessment
Readers	Y	Set assignments
Scribes	Y	Written component of coursework
Practical assistants	Y	All assessments
Word processors	Y	Written component of coursework
Transcripts	N/A	
BSL signers	Y	Set assignments
Live speaker	Y	Set assignments
MQ papers	Y	Set assignments
Extra time	Y	Set assignments

We do not foresee any part of the assessment forming a barrier to any student. However, some subject endorsements will have barriers for certain candidates. Students with a visual impairment will have difficulty in preparing for the assessments, as there is a requirement to record experiences and observations, mainly in visual form (AO3). Those with a physical disability will be restricted as to which media they may work in (AO2).

It is important to note that where access arrangements are permitted they must not be used in a way that undermines the integrity of the assessment. For example, practical assistants can be used to help learners set up but cannot help perform skills which are assessed, such as the ability to physically manipulate equipment in photography or sculpt materials within 3D design. It is therefore important that teachers advise candidates to select the most appropriate area of study.

6.12 Arrangements for Candidates with Particular Requirements

Candidates who are not disabled under the terms of the DDA may be eligible for access arrangements to enable them to demonstrate what they know and can do. Candidates who have been fully prepared for the assessment but who are ill at the time of the examination, or are too ill to take part of the assessment, may be eligible for special consideration. Centres should consult the *Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council.

7   Other Specification Issues

7.1   Overlap with other Qualifications

There is no significant overlap between the content of these specifications and those for other GCSE qualifications.

7.2   Progression from these Qualifications

GCSE qualifications are general qualifications that enable candidates to progress either directly to employment, or to proceed to further qualifications. However, it is not envisaged that candidates would progress directly into employment within an art and design vocational context, but that they would be better able to make valid choices regarding progression into further study.

Progression to further study from GCSE will depend upon the number and nature of the grades achieved. Broadly, candidates who are awarded mainly Grades D to G at GCSE could either strengthen their base through further study of qualifications at Level 1 within the National Qualifications Framework or could proceed to Level 2. Candidates who are awarded mainly Grades A* to C at GCSE would be well prepared for study at Level 3 within the National Qualifications Framework.

These specifications provide progression to the following OCR qualifications:

- OCR GCE in Art & Design
- OCR Applied GCE in Art & Design
- OCR Level 3 Nationals in Art and Design
- Advanced/Progression Diploma in Creative and Media

7.3   Spiritual, Moral, Ethical, Social, Legislative, Economic and Cultural Issues

Spiritual, moral, ethical, social, legislative, economic and cultural concerns are centrally linked in art and design. Candidates have many opportunities to explore and evaluate these ideas in their own work and through works produced by practitioners of the past and present.

There is ample opportunity to investigate issues raised by different cultures and religions, as many works of art, architecture and design relate directly to the spiritual in conception. Many are religious objects in their own right.

Other aspects of the subject deal with how different artists have viewed themselves as a part of the human condition. This in turn is relative to the values and beliefs held at specific times. These

investigations can relate closely to the working practices of individual candidates, informing and influencing them in their work as part of wider issues of self-awareness and the formation of their views of others.

Candidates may have the opportunity to investigate the legislative and economic aspects of art and design if looking at issues relating to copyright, intellectual property rights, working to commission and sale of work.

7.4 Sustainable Development, Health and Safety Considerations and European Developments

These specifications support these issues, consistent with current EU agreements, in the following topics:

OCR acknowledges the European dimension of the specifications and has taken account of the 1988 Resolution of the Council of the European Community in the preparation of these specifications and associated assessment materials.

OCR has also taken account of the 1988 Resolution of the Council of the European Community and the Report "Environmental Responsibility an Agenda for Further and Higher Education" 1993, in preparing these specifications and associated assessment materials.

These specifications allow opportunities for candidates to explore health and safety issues relating to art and design.

7.5 Avoidance of Bias

OCR has taken great care in preparation of this specification and assessment materials to avoid bias of any kind.

7.6 Language

This specification and associated assessment materials are in English only.

7.7   Key Skills

These specifications provide opportunities for the development of the Key Skills of *Communication*, *Application of Number*, *Information and Communication Technology*, *Working with Others*, *Improving Own Learning and Performance* and *Problem Solving* at Levels 1 and/or 2. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit.

The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Levels 1 and/or 2 for each unit.

Unit	C		AoN		ICT		WwO		IoLP		PS	
	1	2	1	2	1	2	1	2	1	2	1	2
Unit A110 – A117	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓
Unit A120 – A127	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓

Detailed opportunities for generating Key Skills evidence through these specifications are posted on the OCR website (www.ocr.org.uk). A summary document for Key Skills Co-ordinators showing ways in which opportunities for Key Skills arise within GCSE courses has been published.

7.8   ICT

In order to play a full part in modern society, candidates need to be confident and effective users of ICT. Where appropriate, candidates should be given opportunities to use ICT in order to further their study of art and design.

The assessment of this course allows candidates to use ICT if appropriate. Where candidates have used ICT they are expected to:

- Present evidence that clearly shows any appropriate use of ICT for research purposes, such as visiting gallery web sites and the use of CD-ROMs

- Provide clear evidence of the use of ICT to further develop their own work through use of commercial software, for activities such as:

  - Image creation (still and moving image)

  - Image manipulation (still and moving image)

  - Digital photography (still and moving image)

  - Electronic storage and retrieval.

Where candidates have not created the initial source material themselves, clear reference should be made as to its original source, for example:

- Clip art

- Imagery downloaded from the internet

- Scanning from secondary sources.

7.9 Citizenship

Since September 2002, the National Curriculum for England at Key Stage 4 has included a mandatory programme of study for Citizenship. Parts of this Programme of Study may be delivered through an appropriate treatment of other subjects.

This section offers guidance on opportunities for developing knowledge, skills and understanding of citizenship issues during the course, although these opportunities are limited.

The study of art and design may offer opportunities to contribute to the candidates' understanding of citizenship issues by participating in a community activity of awareness raising or through using practical applications to, for example, draw attention to issues such as the environment or homelessness.

All areas of study in the specification content could be appropriate vehicles for expression of social or moral responsibility in a two-dimensional or three-dimensional format.

Appendix A: Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the assessment may be balanced by better performance in others.

The grade descriptors have been produced by the regulatory authorities in collaboration with the awarding bodies.

Grade F

Candidates develop and explore ideas through experimentation. They make an attempt to analyse and evaluate images, artefacts and products, and in their responses show evidence of a modest understanding of culture and context.

They make an attempt to refine and modify their work as it progresses. They use media, material, techniques and processes with some control and understanding. They demonstrate some ability to combine the knowledge, skills and understanding they have developed.

They select and record observations in a direct way and draw upon their experiences.

They present ideas with a basic understanding of the links between form and intention. They make a personal response, endeavouring to realise intentions, and seek to make connections between their own work and that of others.

Grade C

Candidates effectively develop and explore ideas through considered investigations. They analyse and evaluate images, artefacts and products with a clear sense of purpose. They demonstrate a suitably broad understanding of context and culture, which inform developing responses.

They refine their ideas and select and employ a range of resources, media, material, techniques and processes appropriately. They combine their knowledge, skills and understanding in a generally appropriate and accomplished manner. They understand the relationship between process and product, and demonstrate growing ability to review, modify and refine their work as it progresses.

They demonstrate the necessary skills to effectively record and respond to observations and experiences.

They present ideas and the results of their research and enquiry competently in forms that are consistent with intentions. They make connections with the work of others, which inform personal responses and support the realisation of intentions.

Grade A

Candidates creatively develop and explore ideas through investigations. They sustain related activity perceptively and effectively analyse and evaluate images, artefacts and products. Responses, interpretations and subsequent developments are thoughtfully informed by an understanding of culture and context.

They thoughtfully develop and refine their ideas through experimentation, confidently manipulating and exploiting a wide range of relevant resources, media, material, techniques and processes. They combine their knowledge, skills and understanding in resourceful, discriminating and purposeful ways. Significant relationships are established between process and product through continuing evaluation, planning and modification as their work progresses.

They sensitively and skilfully record ideas and interpret observations and experiences.

They present imaginative and personal responses, communicating the results of thorough research and enquiry in appropriate forms that clearly relate to and facilitate the realisation of intentions. They make perceptive and informed connections between personal lines of enquiry and the work of others.

Appendix B: Marking Criteria for Assessments

The Marking Criteria are based on an incremental system from partial to confident. The following criteria are designed to indicate how marks are to be awarded

Unit 1 (A110 – A117): Art and Design Portfolio & Unit 2 (A120 – A127) Art and Design OCR-set Task

	AO1 Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding	AO2 Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes	AO3 Record ideas, observations and insights relevant to their intentions in visual and/or other forms	AO4 Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements
0 marks	Reflects that work has been produced but is below GCSE standard.			
Band 1 **Partial** **1 – 5 marks**	Undertakes limited investigations that provide literal links to simplistic ideas. Demonstrates a limited understanding of source material used for research showing minimal cultural understanding	Shows limited and minimal refinement of ideas. Demonstrates minimal ability to experiment with few media, materials, techniques and processes. Shows limited ability to select resources independently; choice of resources is minimal and weak	Demonstrates a limited ability to record observations and insights. Demonstrates weak understanding through observations and insights that are disconnected from intentions	Demonstrates limited ability to present an informed and meaningful personal response, showing minimal critical and analytical understanding. Demonstrates minimal realisation of intentions. Makes simplistic and literal connections between visual, written, oral and other elements
	The quality of written work is limited; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.			
Band 2 **Basic** **6 – 10 marks**	Undertakes basic investigations that provide some superficial links to obvious and predictable ideas. Demonstrates some superficial understanding of source material used for research and shows some cultural understanding	Shows basic and superficial refinement of ideas. Demonstrates some ability to experiment with a small range of media, materials, techniques and processes. Shows some ability to select resources independently; choice of resources is predictable and sometimes inappropriate	Demonstrates some ability to record observations and insights. Demonstrates basic understanding through obvious and predictable observations and insights that show some connection to intentions	Demonstrates some ability to present an informed and meaningful personal response, showing basic critical and analytical understanding. Demonstrates a basic realisation of intentions. Makes obvious and predictable connections between visual, written, oral and other elements
	The quality of written work is basic and its meaning is often unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.			

Unit 1 (A110 – A117): Art and Design Portfolio & Unit 2 (A120 – A127) Art and Design OCR-set Task

	AO1 Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding	AO2 Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes	AO3 Record ideas, observations and insights relevant to their intentions in visual and/or other forms	AO4 Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements
Band 3 **Competent** **11-15 marks**	Undertakes sound investigations that provide relevant links to the development of informed ideas Demonstrates a good understanding of a range of source material used for research and shows sound cultural understanding	Shows effective and relevant refinement of ideas Demonstrates sound ability to experiment with a range of media, materials, techniques and processes Selects most resources independently; choice of resources is informed and usually appropriate	Demonstrates a sound ability to record observations and insights Demonstrates good understanding through informed and relevant observations and insights that show effective connections to intentions	Demonstrates a sound ability to present an informed and meaningful personal response, showing good critical and analytical understanding Demonstrates an effective realisation of intentions Makes informed and relevant connections between visual, written, oral and other elements
	The quality of written work is generally sound and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains minor errors of spelling, punctuation and grammar.			
Band 4 **Coherent** **16-20 marks**	Undertakes a range of purposeful investigations that provide appropriate and meaningful links to the development of independent and imaginative ideas Demonstrates a strong and consistent understanding of a wide variety of source material used for research and shows strong cultural understanding through personal and independent responses	Shows purposeful and considered refinement of ideas Demonstrates strong and consistent ability to experiment with a wide range of media, materials, techniques and processes Selects resources independently and thoughtfully; choice of resources is appropriate	Demonstrates a strong and consistent ability to record observations and insights Demonstrates strong understanding through considered and meaningful observations and insights that show purposeful connections to intentions	Demonstrates a strong and consistent ability to present an informed and meaningful personal response, showing thoughtful and consistent critical and analytical understanding Demonstrates a strong and imaginative realisation of intentions Makes considered and meaningful connections between visual, written, oral and other elements
	The quality of written work is good, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.			

Unit 1 (A110 – A117): Art and Design Portfolio & Unit 2 (A120 – A127) Art and Design OCR-set Task

	AO1 Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding	AO2 Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes	AO3 Record ideas, observations and insights relevant to their intentions in visual and/or other forms	AO4 Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements
Band 5 **Confident** **21-25 marks**	Undertakes a wide range of in-depth investigations that provide well-considered, focused and insightful links to the development of sophisticated, expressive and imaginative ideas Demonstrates an excellent understanding of a wide variety of source material used for research and shows perceptive cultural understanding through independent, well-informed responses	Shows decisive, focused and well-considered refinement of ideas Demonstrates a very strong and sustained ability to experiment with a wide range of media, materials, techniques and processes Selects resources perceptively and imaginatively; choice of resources is clearly appropriate	Demonstrates a very strong, sustained and focused ability to record detailed observations and insights Demonstrates excellent understanding through well-considered and perceptive observations and insights that show sophisticated and imaginative connections to intentions	Demonstrates a very strong and sustained ability to present an informed and meaningful personal response, showing focused, in-depth and well-considered critical and analytical understanding Demonstrates an expressive, imaginative and sophisticated realisation of intentions Makes perceptive and insightful connections between visual, written, oral and other elements
	The quality of written work is excellent, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.			
	The following is intended to help Assessors for the GCSE in Art and Design: (Applied) where there are strong links to vocational and professional practice.			
	Purpose, meaning and related context refers to the constraints and requirements of the brief.	*Experimentation should be relevant to an exploration of the brief.*	*'Intentions, meaning and related contexts' refers to stated constraints and appreciation of the client and/or the task requirements.*	*An effective client focus should constitute a key feature of the presentation.*