

guide to controlled assessment

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GCSE

Music

J535 – Full Course

This guide is designed to accompany the specification for teaching from September 2009. This guide contains the following support:

Summary of Controlled Assessment Units

Teacher's guidance on how to plan
Controlled Assessment

Teacher guidance on task marking

Guidance on downloading tasks

Frequently asked questions

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1 Introduction

1.1 What is Controlled Assessment?

Controlled Assessment is a new form of internal Assessment. Following a coursework review by QCA, Controlled Assessment has been introduced as part of nearly all new GCSEs, to replace coursework.

High, medium or limited control levels are set for each of the Controlled Assessment processes: task setting, task taking and task marking. For each stage, the level of control will ensure reliability and authenticity, and make Assessments more manageable for teachers and candidates.

Weighting of Controlled Assessments is defined by QCA subject criteria and, depending on the subject, will be 25% or 60% of the total assessment.

1.2 What does 'control' actually mean?

QCA has produced a *Glossary of terms for Controlled Assessment regulations*. The levels of controls are defined as follows:

- Formal supervision (High level of control) – the candidate must be in direct sight of the supervisor at all times. Use of resources and interaction with other candidates is tightly prescribed.
- 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.
- Limited supervision (Limited level of control) – requirements are clearly specified, but some work may be completed without direct supervision and will not contribute directly to assessable outcomes.

1.3 What is the purpose of this Guide?

This Guide provides detailed information for teachers about how to manage Controlled Assessment: some of the information applies to all GCSE subjects and some information provides subject specific guidance. It is important to make the point that this Guide plays a secondary role to the Specification itself. The Specification is the document on which assessment is based and specifies what content and skills need to be covered in delivering the course. At all times, therefore, this teacher support should be read in conjunction with the Specification. If clarification on a particular point is sought then that clarification should be found in the Specification itself.

Teaching of this qualification will vary greatly from school to school and from teacher to teacher. With that in mind, this Guide is offered as guidance but may be subject to modifications by the individual teacher.

2 Summary of the Controlled Assessment units

Unit B351: Integrated Tasks

This unit represents 30% of the total assessment and has a maximum of 60 marks. It is intended to be delivered in approximately 20 hrs.

This unit requires three pieces of work, linked through Area of Study 1:

- A performance, which must be recorded (15%)
- A commentary, which must be in written format (5%)
- A composition, which must be presented in recorded format (10%). (The composition must have a clearly defined brief, which is provided as part of the commentary.)

The work can be carried out and assessed at any time during the course.

Performance: Candidates study a piece, which is within their performing capabilities, in a genre or style of their choice. The piece should enable them to demonstrate technical control, expression and interpretation. It should provide scope to show understanding of typical features of their instrument and ways in which musicians use it. The performance can be one of the following:

- The candidate performing alone
- The candidate accompanied by a live or pre-recorded part
- A piece for a group in which the candidate plays a significant part
- A multi-tracked recording in which the candidate performs at least one part
- A sequenced recording where the candidate programs all parts.

Other performers in the piece do not have to be GCSE Candidates.

Commentary: The candidate should provide a written commentary about each of the following:

- The context of the piece and the role of their instrument within it
- The instrumental techniques used to perform the piece.
- The quality of the performance
- A brief for a composition, drawing on the techniques investigated.

There is no minimum length for the commentary but, as a guide, commentaries will normally be no more than 400 words in length.

A *pro forma* is provided in Appendix D of the specification.

Composition: Candidates should compose a piece for their instrument based on the brief. This can be either a solo, or an ensemble in which their instrument plays a significant part.

The assessment of these three pieces of work must be based on the criteria set out in Appendix B of the specification.

This unit is internally assessed and externally moderated.

Unit B352: Practical Portfolio

This unit represents 30% of the total assessment and has a maximum of 60 marks. It is intended to be delivered in approximately 20 hrs.

This unit requires three pieces of work:

- A group performance (15%) (AoS 2)
- A composition or arrangement (10%) (AoS 2, 3 or 4)
- A composition log and evaluation (5%).

The group performance must be of a different piece from that submitted in Unit B351. It can use the same instrument or a different instrument. It can be a performance of the candidate's own composition or arrangement.

The group performance can be one of the following:

- The candidate performing with one or more other live parts
- The candidate in partnership with another live part, performing to a backing track
- Any other type of performance which demonstrates understanding of how parts work together.

Other performers in the piece do not have to be GCSE candidates.

The composition or arrangement must be based on one of the following six tasks:

- An original composition for a group of two or more players (AoS 2)
- An arrangement of a piece for two or more players (AoS2)
- An original piece of dance music in a style of the candidate's choice (AoS 3)
- An arrangement of a piece in the style of a dance of the candidate's choice (AoS 3)
- An original piece of programme music, based on a mood or a sequence of events (AoS 4)
- An arrangement of a piece, adapted to convey a different mood from the original (AoS 4).

An arrangement can be of a whole piece or part of a piece. It must include a creative element and not be a transcription. A copy of the original (recorded or written) must accompany the portfolio.

The log and evaluation should define a clear brief, based on one of the six tasks, and track the process of composing, including specific information about support provided either from the teacher, or from others, or from ICT. There should be a brief evaluation of the success of the composition. A *pro forma* is provided in Appendix D of the specification.

The assessment of these three pieces of work must be based on the criteria set out in Appendix B of the specification.

This unit is internally assessed and externally moderated.

3 Teacher guidance on how to plan Controlled Assessment

Both Units B351 and B352 have been designed to be internally assessed, applying the principles of Controlled Assessment. Controls are set within the assessments so that validity and reliability are ensured and the assessors can confidently authenticate the 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 different levels of control. The Scheme of Assessment sections of these units include more detail and any specific requirements.

Task Setting:

OCR will assume a medium level of control in relation to the setting of tasks.

Unit B351: The Performing, Composing and Commentary are linked to the study of the candidate's instrument. The brief for the composition is developed by the candidate based on their study of the piece performed.

Unit B352: The composing task must be selected from the six tasks provided in Section 4.1. There is scope within the tasks for candidates to work to their strengths, using their learning from Areas of Study 2, 3 and 4.

Set pieces for performance are not provided, in order to enable candidates to work to their strengths, capabilities and interests.

Task Taking:

It is vital that centres refer to Section 5.3 in the Specification and in particular the definitions of the controls that must be exercised when candidates are completing the tasks (reproduced below).

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.

Task Marking:

The starting points for marking the tasks are the marking criteria. These contain levels of criteria for the skills, knowledge and understanding that the candidate is required to demonstrate.

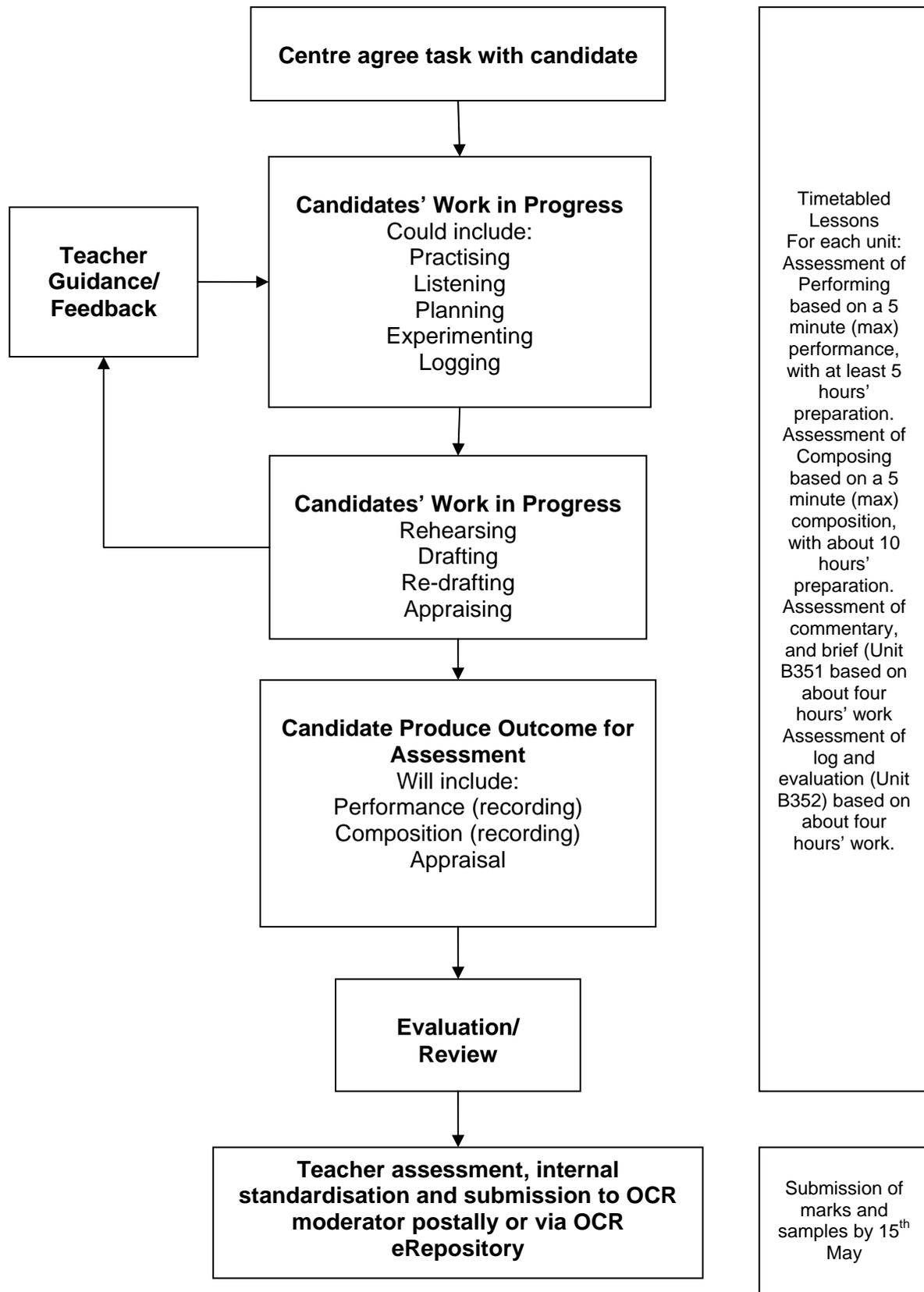
The assessment tasks for each unit should be marked by the teacher according to the given marking criteria within the relevant unit using a 'best fit' approach. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

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

The teacher should discuss work-in-progress regularly with candidates. These discussions should form part of the candidate's regular entries in the Log for Unit B352, and centres may prefer to adopt a Log system to monitor progress for the compositional element of Unit B351 as well. This will not only ensure that work is underway in a planned and timely manner but will also provide opportunities for assessors to check the authenticity of the work and provide general feedback.

All work for Units B351 and B352 is marked by the teacher and internally standardised (see Section 5.4.5 of the Specification) by the centre. Marks are then submitted to OCR, after which moderation takes place in accordance with OCR procedures. Moderation will be postal or electronic (see Appendix E of the Specification).

3.1 Controlled Assessment delivery flow chart



3.2 Guidance on the release of Controlled Assessment tasks to candidates

3.2.1 Choice of Controlled Assessment task

Candidates will need to take part in a planned learning programme that covers the underpinning knowledge and skills of the unit in addition to completing the evidence requirements of the designated assessment tasks.

The performing tasks in Units B351 and B352 will be to a great extent self-determining, based on the candidate's choice of instrument and preferred repertoire. Guidance on the choice of repertoire must be ultimately centre-based and attention is directed to Appendix B of the Specification, which sets out the marking rationale.

The composing task in Unit B351 will be determined after candidate/teacher consultation, with reference to the candidate's chosen instrument and genre.

Length and relevance of the Commentary in Unit B351 should be monitored and the composition brief should be written in the future tense

The composing task in Unit B352 will be determined after candidate/teacher consultation, with reference to the list of six tasks given in the Specification, under the Unit heading in Section 4.1.

The Brief in Unit B352 should be written in the future tense, the Log should be completed regularly and the evaluation should be checked for length and relevance.

3.3 Guidance on research/data collection

There should be a limited level of supervision when candidates research and collect information in preparation for carrying-out their task. Relevance to the task needs reinforcing at this stage.

Resource control: Access to resources should be limited to those appropriate to the task and as required by the unit. Candidates will need to be provided with the most appropriate materials and equipment to allow them full access to the marking criteria and the use of specialist equipment and software may be required to enable the candidate to achieve fully.

3.4 Guidance on the production of the outcome

3.4.1 Controls for the production of the outcome

Teachers must keep live Controlled Assessment tasks secure and confidential at all times whilst in their possession. For example, candidates may collect the results of any research or investigations undertaken in a research folder which must be handed in to the teacher before the writing up sessions begin. In such circumstances, it is the responsibility of the teacher to keep the research folders secure between the writing up sessions and that candidates do not have access to these folders outside of the allotted sessions.

There must be a high level of supervision throughout the production of the outcome. Centre staff must be able to authenticate all parts of the candidates' outcomes and, ultimately, 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.

Centre staff may give support and guidance to candidates. This support and guidance should focus on checking that candidates understand what is expected of them. It is **not** acceptable for teachers to provide model outcomes or to work through answers or drafts in detail.

Candidates must be guided on the use of information from other sources to ensure that confidentiality and intellectual property rights are maintained at all times. It is essential that any material used from other sources is appropriately and rigorously acknowledged and referenced.

Controlled assessed work should be supervised and marked by the same teacher. Some of the work, by its very nature, may be undertaken outside the centre, eg listening, practising, etc, but it is expected that using or applying the results of these activities will be undertaken under direct teacher supervision. With all internally assessed work, the teacher must be satisfied that the work submitted for assessment is the candidate's own work and be able to authenticate it using the specified procedure.

Authenticity control: Candidates will complete all work for assessment under direct teacher supervision except as outlined below. For GCSE in Music most, but not all, work for assessment would be under direct teacher supervision, for example, it is acceptable for some aspects of exploration to be outside the direct supervision of the teacher but the teacher must be able to authenticate the work and insist on acknowledgement and referencing of any sources used.

Feedback control: Feedback to candidates is encouraged within tightly defined parameters. Teachers should supervise and guide candidates who are undertaking internally assessed work. The degree of teacher guidance will vary according to the nature of the work being undertaken. It should be remembered, however, that candidates are expected to reach their own judgements and complete the work in its entirety themselves.

When supervising tasks, teachers are expected to:

- offer candidates general advice about how best to approach such tasks (teachers must not provide detailed and specific advice on how any compositional drafts, for example, may be improved to meet the assessment criteria; they must not provide compositional ideas without declaring them)
- exercise continuing supervision of work in order to monitor progress and to prevent plagiarism (teachers must not allow candidates to help each other nor to work at home, where the authenticity of the work cannot be verified)
- exercise continuing supervision of practical work to ensure essential compliance with Health and Safety requirements
- ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures.

Furthermore, in composing/arranging work teachers must:

- keep a log of all aspects of the work that are not generated entirely by the candidate (this includes the use of pre-sets and compositional software).

Time control: The following times should be adhered to in the tasks:

3.4.2 Unit B351

Task	Outcome	Process
Performance	No more than five minutes in length. There is no minimum length but the	The amount of time candidates will need to prepare performance pieces will vary, dependent on the individual. Some candidates may choose to perform

	piece should be long enough to allow candidates to demonstrate the full extent of their ability.	pieces that they have prepared for other purposes, e.g. a school show, or an Associated Board examination. Other candidates will practise their pieces in curriculum time, and it is expected that this will take about five hours.
Composition	No more than five minutes in length. There is no minimum length but the piece should be long enough to allow candidates to demonstrate the full extent of their ability.	Candidates should be allowed a maximum of 10 hours to complete their composition task.
Commentary	No more than 400 words in length.	Candidates should be allowed a maximum of four hours to complete their commentary.

3.4.3 Unit B352

Task	Outcome	Process
Performance	No more than five minutes in length. There is no minimum length but the piece should be long enough to allow candidates to demonstrate the full extent of their ability.	The amount of time candidates will need to prepare performance pieces will vary, dependent on the individual. Some candidates may choose to perform pieces that they have prepared for other purposes e.g. a school show, or an Associated Board Examination. Other candidates will practise their pieces in curriculum time, and it is expected that this will take about five hours.
Composition	No more than five minutes in length. There is no minimum length but the piece should be long enough to allow candidates to demonstrate the full extent of their ability.	Candidates should be allowed a maximum of 12 hours to complete their composition task and to log the process.
Log and Evaluation	The evaluation should be no more than 200 words in length.	Candidates should be allowed a maximum of two hours to complete their evaluation.

It will be noted from the above tables that each piece of assessed work for both Performances and both Compositions should be no more than five minutes in length. The recordings for this assessed work **must** be under direct teacher supervision.

It is recognised that the length of time that a candidate might spend on their preparation for the Performance (practising) cannot be monitored nor effectively measured. The stated time of five hours is given as a guide to the direct tuition time that a candidate might be offered, in school, during a single year's course.

In addition, it is recognised that the creative process of composing is on-going and will probably continue outside curriculum time. Time spent on this creativity, therefore, cannot be monitored nor effectively measured. However, its outcomes **must** be monitored, by teachers and centres, and it is expected that the realisation of these outcomes and their assembly into a coherent composition will take place in a controlled environment, within the stated limit of ten hours (plus two for the logging process of Unit B352). It is anticipated that teachers will decide, on an individual candidate basis, the best use of these ten hours.

Collaboration control: Group composition work is not encouraged but, in rare cases, it may be desirable.

Group compositions are not allowed in Unit B351.

If group compositional work is submitted in Unit B352, each candidate's individual contribution must be clearly identifiable for assessment. Joint decisions about structure, harmony etc. cannot be attributed to any individual candidate.

Where Music Technology is used to support the compositional process, full details of this must be provided.

3.4.4 Completing the tasks

Each candidate must produce individual and authentic evidence for each of the tasks. Teachers may give support and guidance to candidates. This support and guidance should focus on checking that candidates understand what is expected of them. It is **not** acceptable for teachers to provide model answers or to work through answers or drafts in detail.

Candidates may use information from any relevant source to help them with producing evidence for the tasks.

Candidates must be guided on the use of information from all sources to ensure that confidentiality and intellectual property rights are maintained at all times. It is essential that any material directly used from a source is appropriately and rigorously referenced.

3.4.5 Controlled Assessment task security

It is the responsibility of the centre to ensure that downloaded Controlled Assessment Tasks and candidates' scripts are stored securely. Any breach in security must be reported to OCR as soon as possible by submitting a written report (a blank report form is available on Interchange) from Head of Centre to OCR Quality and Standards Division detailing the circumstances, the candidates concerned and any action taken.

Candidates' scripts for all completed Controlled Assessment tasks must be stored securely and they should be available for moderation. It is suggested that they are destroyed after the last date for Enquiries about Results following the examination series in which entries for the units concerned are made.

Candidate absence at the time of assessment

If a candidate is absent from a centre when an assessment is carried out, the Controlled Assessment task may be set at an alternative time provided that the centre is satisfied that security has been maintained by keeping all materials secure.

3.4.6 Unexpected circumstances

If an unexpected problem (such as a fire alarm or other circumstances beyond the teachers' Controlled) occurs while a Controlled Assessment task is taking place, the task may be resumed subsequently provided the teacher ensures that no candidate is likely to have been advantaged or disadvantaged by doing so.

3.4.7 Presentation of work

Candidates must observe certain procedures in the production of Controlled Assessments.

- any copied material must be suitably acknowledged
- quotations must be clearly marked and a reference provided wherever possible
- work submitted for moderation or marking must be labelled with the:
 - centre number
 - centre name
 - candidate number
 - candidate name
 - specification code and title
 - assignment title.

Work submitted in digital format (CD or online) must be in a suitable file structure as detailed in Section 8 Guidance for the Production of Electronic Controlled Assessment.

3.4.8 Presentation and authentication of performing

The following rules apply to the submission of performances:

- The candidate's part in the piece must be clearly distinguishable. In order to promote this, the following are **excluded**:
 - performing with a recording and doubling the lead line
 - performing in unison with other instruments of the same timbre
- performing with a backing track is allowed (other than as above)
- in cases where the candidate's part is difficult to identify on the recording, a copy of the music must be sent to the moderator. If no music is available, then video evidence will be required
- the candidate's part should not normally be consistently doubled. Where this happens, it will considerably reduce the difficulty of the task for the candidate, and this must be taken into account in selecting a difficulty mark
- the assessor must be present throughout the recording of the performance
- the performance must be one complete, unedited 'take'.

3.4.9 Live performances which are enhanced by ICT

Any enhancement to a live performance using ICT must be clearly documented. Where the enhancement is made by the candidate, it can be credited as part of the assessment of the musicality of the performance. Musical enhancement can come in one of three ways:

- effects added during or after the recording of the piece
- use of multi-tracking
- use of a computer/midi/sequencing package.

Centres must take into account the following points when supervising live performances which are then enhanced by ICT:

- the part to be initially assessed must be performed live
- full details of the technology used must be provided using the **Use of Technology Form**.
- the enhancement process must be clearly documented and authenticated by the teacher
- the candidate must be solely responsible for the enhancement
- where the outcome differs significantly from the initial live input or where the live input is difficult to identify aurally, a recording of both will be required for assessment.

The use of pre-programmed tracks and automatic accompaniments as part of live performance is acceptable provided information is given about the nature of the candidate's input.

3.4.10 Presentation and authentication of composing

The following rules apply to the submission of compositions:

- compositions/arrangements must be submitted in recorded form and accompanied by a score or detailed annotation
- where others are involved in the performance of the work, they must **not** enhance what the candidate has provided. Where the candidate's intention is only implied and the performer(s)

interpret the composition (such as by improvising in a section or by adding accompanying figurations to a set of chords) credit cannot be given

- in **all** cases where others are involved in a performance, **evidence** of what the performers are using as the basis for their realisation **must** be provided in the score or annotations
- if joint compositions are submitted, only the identifiable input of the candidate can be credited. Joint decisions cannot be credited to any one candidate.

All compositions and arrangements must have a clearly defined **brief** or intention. These are assessed within the commentary (Unit B351) and the log (Unit B352). Without a brief, marks cannot be awarded for the composition.

Any starting point provided by the teacher must be submitted with the composition. This includes worksheets containing banks of ideas, and structural recommendations.

Composition work **must be based on an Area of Study**. Within Unit B351 the composition is based on Area of Study 1, and within Unit B352, it must be based on one of the six tasks, based on Area of Study 2, 3 or 4.

Any material used which is **not** the candidates' own must be acknowledged and copies of the original materials (scores, recordings, technology) **must** accompany the work sent to the moderator. The teacher must verify that they have supervised the process of composing.

If candidates use the ideas of others and do not declare them, or are found to offer work which is not of their own creation, the candidate may be penalised. It is the duty of the teacher to ensure that work which is of uncertain origin is not submitted.

3.4.11 Commentary (Unit B351)

The commentary should be submitted in written format. Centres may use the *pro forma* in Appendix D of the Specification or their own format. The commentary should be divided into four paragraphs addressing the four areas defined in Area of Study 1, under the section **Commentary**.

Teachers may annotate the commentaries to support the marks awarded.

3.4.12 Composition Log and Evaluation (Unit B352)

The log and evaluation should be submitted in written format. It should be compiled on a weekly basis during the process of composition and it will provide evidence of authenticity. Centres may use the *pro forma* in Appendix D of the Specification or their own format.

Teachers may annotate the log and evaluation to support the marks awarded.

4 Controlled Assessment candidate guidelines

4.1 Task setting

For subjects in the creative arts OCR will allow your teacher to devise material for your Controlled Assessment tasks.

OCR will produce guidance and ideas such as starting points, briefs, scenarios and stimuli and these can be used to help your teacher devise tasks and activities for you to do and give you any advice, direction or guidance you need. These tasks may be based on OCR's material, or on your teacher's material or on your own ideas for starting points, briefs, scenarios or a stimulus. Materials can be adapted to allow you to use local resources and to make them more relevant your own environment and your interests and abilities.

You will not be able to be assessed on any practice material you have worked on.

4.2 Task taking

4.2.1 What can I do in relation to research, drafting and re-drafting?

Much of your research and exploration can be done outside your centre. The requirements for this will be clearly laid down by your teacher. Make sure you know how much time you have for any research and exploration and plan how to spend your time.

Any work for assessment, including some of your research, must be completed under what it is called 'informal supervision'. This means your teacher must be able to authenticate the work you do.

Not all the research that you complete will contribute to your assessment. Some of it may just inspire you or support your learning and so this could be completed with a lower level of control from your teacher, possibly outside of your centre.

There must be individual evidence of your work, so if you are allowed to work in groups, it is vital that your teacher can identify your individual contribution in your portfolio/work for assessment, and that your teacher knows your contribution to the group work and any outcome.

You will be given either a time limit or word limit to work within and during that time you may draft and re-draft your work for assessment. During this process your teacher may give you support and guidance as outlined below.

If you include in your work any references to existing materials you must acknowledge this in your work and any quotations must be clearly marked and a reference provided where possible, so make sure you keep records of all the sources of information you intend to use.

Your teacher will advise you on appropriate formats for presenting your work for assessment and you may use ICT, new media and technologies as appropriate.

4.2.2 How much teacher support can I expect?

During your work for Controlled Assessment you must produce work/evidence independently but your teacher will be able to give you some advice, support, guidance and feedback but the amount will vary depending upon the type of task you are doing.

You must make your own judgements and draw your own conclusions but your teacher will:

- offer advice about how best to approach a task
- offer guidance on the way you work in groups so that you all have an opportunity to tackle your tasks
- offer guidance about the availability and choice of materials and resources, although how these are eventually used must be your responsibility
- offer advice to help your research, possibly arranging visits to place of interest, if this is appropriate
- monitor your progress to make sure your work gets underway in a planned and timely manner
- ensure that your work meets the Specification requirements
- keep a log of the feedback they give you
- supervise any practical work you do to ensure you receive advice about health and safety.

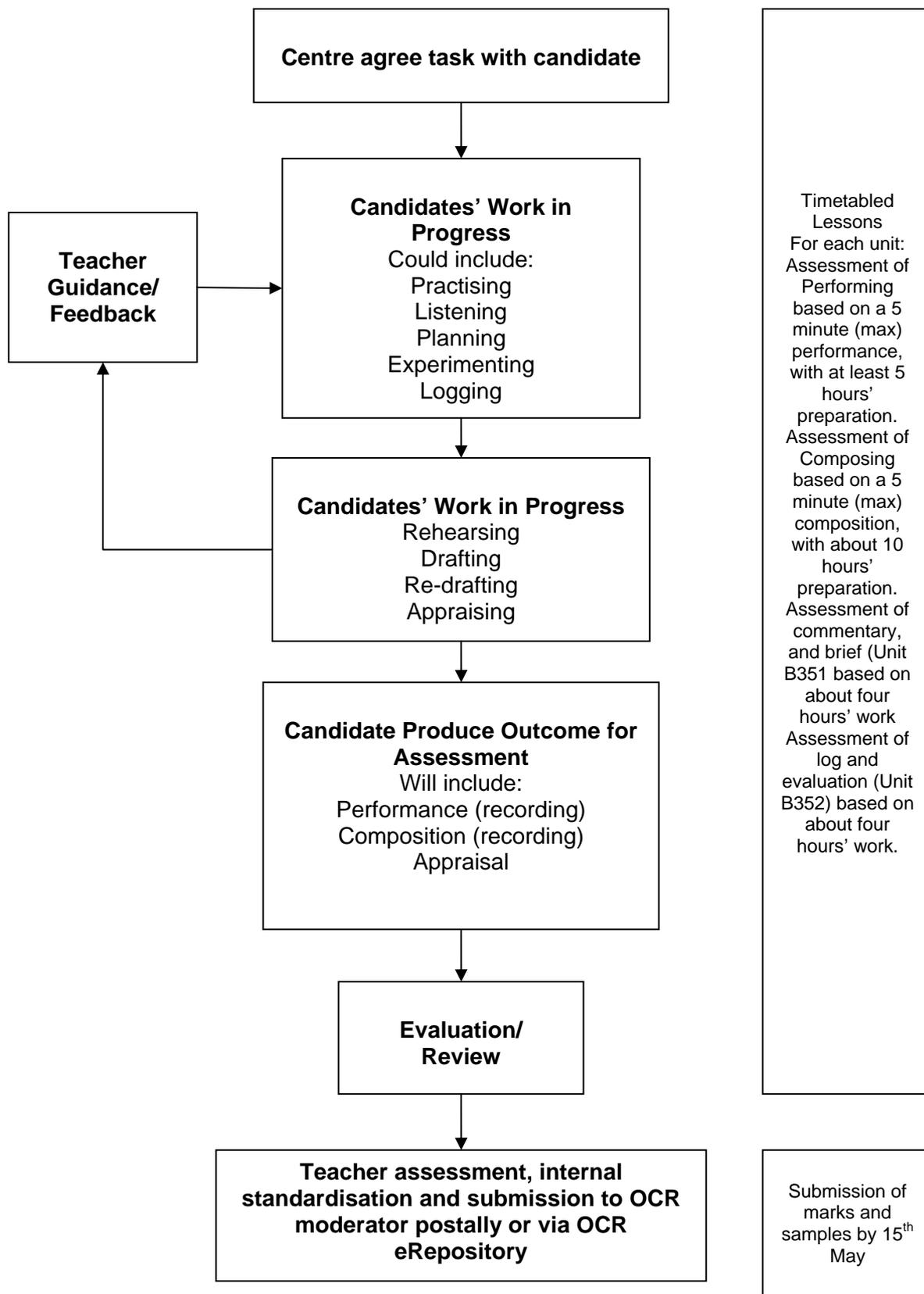
The support given by your teacher will be to make sure you understand what it is you have to do. Your teacher will not be allowed to provide model responses for you or work through your responses or outcomes in detail.

4.2.3 What can I expect in the supervised sessions?

The work that you will be assessed on will take place in these sessions in school time and you will be supervised by your teacher.

These sessions are likely to be scheduled in normal classroom time, although some time performances for examples might be after school, and the task(s) will normally spread over several sessions. At the end of each session your teacher will either collect in your work, or make sure your work is kept secure, and give you your work back or allow you access to your work at the start of the next session.

The materials and equipment you will need for your assessment will be provided by your centre, as will access to resources that are appropriate for your particular task. If access to any specialist equipment and software is necessary this access will be provided.



5 Teacher guidance on task marking

5.1 Generic guidance on how to mark Controlled Assessment tasks

The starting points for marking the tasks are the marking criteria. These contain levels of criteria for the skills, knowledge and understanding that the candidate is required to demonstrate.

The assessment task(s) for each unit should be marked by the teacher according to the given marking criteria within the relevant unit using a 'best fit' approach. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

Teachers use their professional judgement in selecting the descriptor that best describes the work of the candidate.

To select the most appropriate mark **within** the descriptor, teachers should use the following guidance:

- Where the candidate's work *convincingly* meets the statement, the highest mark should be awarded
- Where the candidate's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded
- Where the candidate's work *just* meets the statement, the lowest mark should be awarded.

Centres should use the full range of marks available to them; centres must award *full* marks in any band for work which fully meets that descriptor. This is work which is at or beyond the best one could expect from candidates working at that level. Where there are only two marks within a band the choice will be between work which, in most respects, meets the statement and work which just meets the statement. For wider mark bands the marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but **not** the highest or lowest mark in the band.

Only one mark per assessment criterion will be entered. The final mark for the candidate for each Controlled Assessment unit is out of a total of **60** and is found by totalling the marks awarded for each of the appropriate marking criteria.

5.2 Unpacking assessment objectives in Controlled Assessment tasks

Candidates are expected to demonstrate aural perception, musical knowledge and understanding and communication through:

5.2.1 AO1 Performing Skills

Performing/realising with technical control, expression and interpretation.

5.2.2 AO2 Composing Skills

Creating and developing musical ideas with technical control and coherence.

5.2.3 AO3 Listening and Appraising Skills

Analysing and evaluating music using musical terminology.

Assessment objectives are written into the marking criteria and centres will be able to see that tasks in the Controlled Assessment target the assessment objectives.

5.3 Interpretation of the Controlled Assessment marking criteria

The appropriate set of criteria, from those given below, are to be applied to the assessment of Performing and Realising, Composing and Arranging, Commentary (Unit B351) and Composition Log and Evaluation (Unit B352).

5.3.1 Performing

When making the assessment, teachers are reminded that the standard of performing expected is one that can be met by candidates who have received tuition only in the classroom situation.

The assessment criteria for performing have been designed to give greater weighting to the musicality of the performance than to the difficulty of the part being assessed. Candidates should select pieces that enable them to demonstrate their musicality.

Performances are assessed under three categories as follows:

In Unit B351

- Fluency and technical control (12 marks)
- Communication and interpretation (12 marks)
- Difficulty (6 marks).

In Unit B352

- Fluency and technical control (12 marks)
- Interpretation and ensemble awareness (12 marks)

- Difficulty (6 marks).

For each performance the three marks are added together to give a total mark of 30.

In order to challenge the more able performers, the top bracket in each category represents a standard above that which would normally be expected at GCSE level, and should be reserved for exceptional performances.

With the exception of the mark for difficulty, the zero mark is reserved for attempts which demonstrate no positive worth.

5.3.2 Fluency and technical control (Units B351 and B352)

0	There is nothing worthy of credit.
1-2	The performance has occasional fluency with correct rhythms and/or pitches in easier passages. Intonation (where relevant) may be weak.
3-5	The performance has some fluency with mostly correct rhythms and pitches. Technical errors sometimes disturb the flow of the music and intonation (where relevant) will be partially secure.
6-8	The performance is fluent, with technical control adequate to the demands of the music. There are misplaced notes which do not disrupt the overall flow of the music. Intonation (where relevant) is generally secure.
9-11	The performance is confident and fluent with good technical control which is appropriate to the demand of the music. Minor blemishes do not affect the overall flow of the performance. Intonation and tone production are good.
12	The performance is confident, accurate and fluent, and demonstrates mastery of the instrument.

5.3.3 Communication and interpretation (Unit B351)

0	There is nothing worthy of credit.
1-2	The performance attempts to communicate the piece in a simple way with little success.
3-5	The performance conveys some aspects of the composer's intentions with partial success.
6-8	The performance uses some appropriate stresses, dynamics and articulation to communicate the composer's intentions.
9-11	The performance has a clear sense of direction. Phrases are well shaped and there is good attention to articulation, dynamics and conventions appropriate to the style. The outcome is convincing.
12	The performance provides a memorable musical interpretation of the piece which shows both individuality and a high level of stylistic understanding.

5.3.4 Interpretation and ensemble awareness (Unit B352)

0	There is nothing in the candidate's input that is worthy of credit.
1-2	The candidate performs with limited awareness of the other performer(s). The success of the performance is carried by the other performer(s).
3-5	The candidate is aware of the other performer(s) and keeps in time for the most part but lacks sensitivity to the demands of balance and other performing conventions.
6-8	The candidate coordinates their part with the other performer(s) and uses appropriate stresses dynamics and articulation which are fitting to their role in the group context.
9-11	The candidate is sensitive to their role in the group and makes appropriate adjustments to their part to meet the demands of coordination and balance, taking the lead where appropriate. A positive and stylish contribution is made to the outcome.
12	The candidate demonstrates empathy with the other performer(s) and makes a powerful contribution to the impact of the performance.

5.3.5 Difficulty

0-1	A simple piece which uses a limited rhythmic and/or melodic range with easy movement between notes, in an easy key.
2-3	A piece which requires a range of rhythmic and/or melodic change with some technical demands in terms of articulation, phrasing, gradations of dynamics and key.
4-5	A more complex piece, involving sustained control, with more intricate technical demands in terms of an extended range and control of tempo, dynamics and phrasing.
6	A difficult piece which requires a high level of dexterity. It exceeds the instrument specific criteria for 5 marks in several significant respects.

The difficulty mark is to be determined by using the descriptors in this specification and not by using the criteria of other examining bodies. Exemplar guidance on the assessment of the level of difficulty on different instruments/voice follows below. Candidates should attempt pieces that are within their performing capabilities. Marks awarded for difficulty cannot exceed marks for fluency and technical control. Therefore if a piece is awarded the mark of 3 for fluency and technical control, it cannot be awarded a mark higher than 3 for difficulty.

If a live performance is enhanced by ICT in any of the ways described in Appendix E in the specification, the assessment is carried out as follows:

- the 'live' part is first assessed using the criteria for technical difficulty. In multi-tracked performances this part must be clearly identified by the centre on the Candidate Assessment Form
- the quality of the whole performance (with added effects, other parts etc) is then assessed using the criteria for fluency and technical control, and for communication and interpretation
- the three marks are added together.

5.3.6 Realising

When making the assessment, teachers are reminded that the standard of realising expected is one that can be met by candidates who have received tuition only in the classroom situation.

The assessment criteria for performing have been designed to give greater weighting to the musicality of the performance than to the difficulty of the part being assessed. Candidates should select pieces that enable them to demonstrate their musicality.

Realisations are assessed under three categories as follows

- fluency and technical control (12 marks)
- communication and interpretation (12 marks)
- difficulty (6 marks).

The three marks are added together to give a total mark of 30.

In order to challenge the more able candidates, the top bracket in each category represents a standard above that which would normally be expected at GCSE level, and should be reserved for exceptional realisations.

With the exception of the mark for difficulty, the zero mark is reserved for attempts which demonstrate no positive worth.

5.3.7 Fluency and technical control

0	There is nothing worthy of credit.
1-2	The realisation has occasional accuracy with correct placement of rhythms and/or pitches in easier passages.
3-5	The realisation has some accuracy and uses some of the musical elements appropriately.
6-8	The realisation is accurate, and displays technical control which is adequate to the demand of the piece.
9-11	The realisation is accurate and displays good technical control which is appropriate to the demand of the piece. Minor errors do not affect the overall flow of the music.
12	The realisation is wholly, accurate and fluent and demonstrates mastery of the technology.

5.3.8 Communication and interpretation

0	There is nothing worthy of credit.
1-2	The realisation attempts to communicate the piece in a simple way with little attention to detail.
3-5	The realisation conveys some aspects of the composer's intentions with partial success.
6-8	The realisation uses appropriate timbres, dynamics and articulation to communicate the composer's intentions.
9-	The realisation has a clear sense of direction and shape. There is good attention to detail in

11	terms of articulation, dynamics and conventions appropriate to the style. The outcome is convincing.
12	The realisation provides a memorable musical interpretation of the piece which shows both individuality and a high level of stylistic understanding.

5.3.9 Difficulty

0-1	A short piece which has at least three parts and uses a limited rhythmic and/or melodic range. There are few other demands and the parts work simply together.
2-3	A piece which requires a range of rhythmic and/or melodic change with some technical demands in terms of articulation, phrasing, gradations of dynamics and key.
4-5	A more complex piece involving the interaction of a number of parts, with more intricate technical demands in terms of an extended range and the need to control tempo, articulation dynamics and phrasing.
6	A complex piece which makes advanced technical demands and requires attention to intricate detail across a significant number of parts.

Candidates should attempt pieces that are within their realising capabilities. Marks awarded for difficulty cannot exceed marks for fluency and technical control. Therefore if a piece is awarded the mark of 3 for fluency and technical control, it cannot be awarded a mark higher than 3 for difficulty.

5.3.10 Difficulty Marks for Groups of Instruments

When making their assessment, teachers are reminded that the standard expected is one that can be achieved by candidates who have received tuition only in the classroom situation.

Advice is given on the choice of difficulty marks for specific groups of instruments. These are listed below, but are only intended as a guide.

Electronic keyboard	Strings	DJ-ing
Tuned percussion	Woodwind and recorders	Rapping/MC-ing
Untuned percussion	Brass	Piano and organ
Guitar - chord style	Voice	Sequencing
Guitar - classical	Beatboxing	

The level of difficulty requirements of a part assessed in the 1 - 3 mark band is given for each group of instruments, followed by an indication of what is required to build on that level of difficulty. An example of what might be required for the higher mark band is also provided.

These descriptors all refer to solo parts or pieces. In an ensemble, the relationship between the assessed part and the other parts must also be considered when determining the level of difficulty of the candidate's part. Terms such as 'easy key', 'easy leaps', etc. are specific to the instrument being assessed. It is not always possible to give comparable examples of 'easy keys' for all groups of instruments as these may vary for instruments within that group.

The following points should be noted when determining the difficulty mark for a particular part or piece:

- a part that clearly fulfils the descriptor for one instrument may be easier or more difficult when performed on a different instrument. This could be because of key, range, types of leaps etc.
- different arrangements of many popular pieces are available, each with its own specific degree of difficulty.

- some candidates may wish to perform a section of a piece, not the entire piece. In such cases, centres should judge the difficulty of the section(s) submitted.
- in many solo pieces, the nature of the accompaniment may have a bearing on the difficulty of the candidate's part; this should be taken into account when deciding on the appropriate difficulty mark.
- in ensemble pieces, the inclusion/exclusion of other parts can affect the difficulty of the assessed part. It is important therefore that each performance submitted should be judged on the technical requirements of the particular submission presented.

5.3.11 Electronic keyboard

An example of a 1 - 3 mark band: a part in an easy key, with a melody using step movement, with easy leaps, and minimal changes in hand position; melody using mainly pulse notes, with perhaps a little easy quicker movement; basic chord changes - e.g. one per bar, using easy single finger chords. The part has a simple structure and requires a basic command of the technology.

The style is simple in its demands. In an ensemble, the assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- pitch: a more difficult key; more difficult melody in range and/or leaps
- duration: rhythmically more difficult; use of staccato/legato; quicker chord changes
- tempo: more difficult tempo; requiring more control and/or dexterity
- timbre: good use/control of sound bank
- texture: harmony in the right hand; more complex chords; fingered chords
- structure: the addition of contrasting sections or new demands; phrasing; use of fill-ins; increased difficulty in relation to any other parts
- style: more complex in its requirements.

An example of the 7 - 10 mark band: a part in a more difficult key e.g. D major, G minor, with a wider range of notes and changes in hand position; some syncopated rhythms in the right hand; quicker chord changes and a wider range of chords; challenges posed by the speed of the part; use of harmony in the right hand; a mastery of the technology is required.

5.3.12 Tuned percussion

An example of the 1 - 3 mark band: a part in an easy key, with a melody using step movement, with easy leaps and a limited range; melody using mainly pulse notes, with perhaps a little easy quicker movement; perhaps a simple second part moving slowly; basic in its use of dynamics and tempo. The part has a simple structure. The style is simple in its demands. In ensemble, the assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- pitch: a more difficult key; more difficult melody in range and/or leaps
- duration: rhythmically more difficult; use of tremolando
- dynamics: dynamic contrasts including gradations in volume
- tempo: use of tempo requiring more control and/or dexterity

- timbre: use of the different timbres available from the instrument.
- texture: addition of a more demanding second part with some complexity
- structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts
- style: more complex in its requirements.

An example of the 7 - 10 mark band: a part in a more difficult key e.g. D major, G minor with a wider range of notes and leaps; some syncopated or dotted rhythms; dynamic contrast required, showing good control and use of both beaters; agility of beaters to manage the speed of the part; use of harmony and tremolando.

5.3.13 Untuned Percussion

An example of the 1 - 3 mark band: rhythm using crotchets and quavers, with perhaps some easy dotted rhythms, or simple compound time. Where the instrument requires the use of more than one sound source e.g. congas, the complexity of the relationship between the two or more sounds must be considered. Where the genre of the instrument includes repetition of a pattern, e.g. drum kit, this will need to be considered. Basic in its use of dynamics and tempo. The part has a simple structure. The style is simple in its demands. The assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- duration: rhythmically more difficult; use of rolls; use of flams etc
- dynamics: dynamic contrasts including gradations in volume
- tempo: use of tempo requiring more control and/or dexterity
- timbre: use of the different timbres available from the instrument
- texture: the number of sound sources used and consideration of their complexity
- structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to any other parts
- style: more complex in its requirements.

An example of the 7 - 10 mark band: a part requiring rhythmical dexterity; perhaps more dotted rhythms, and some syncopation; good use of dynamic contrast through effective control of drumsticks; contrasting sections perhaps including an improvisatory section.

5.3.14 Guitar - chords style

An example of the 1 - 3 mark band: a part in an easy key. Chords mainly primary, with some easy secondary, and no changes in position. Chord changes mainly minims and semibreves, with perhaps a little easy crotchet change. Strumming in a simple style. Basic in its use of dynamics and tempo. The part has a simple structure. The style is simple in its demands. The assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- pitch: a more difficult key; more difficult chords
- duration: more frequent chord changes; more complicated rhythm
- dynamics: dynamic contrasts including gradations in volume

- tempo: use of tempo requiring more control and/or dexterity
- timbre: use of the different timbres available from the instrument
- texture: density of the chords; more intricate strumming
- structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts
- style: more complex in its requirements.

An example of the 7 - 10 mark band: a part in a more difficult key e.g. D major, G minor, with a wider range of chords (with notes other than the basic triads), requiring left hand dexterity; chord changes more rapid and complex; a more than basic right hand technique:

5.3.15 Guitar – classical

An example of the 1 - 3 mark band: a part in an easy key, with a melody using step movement, with easy leaps and a limited range. No position work and melody using mainly pulse notes, with perhaps a little easy quaver movement. Perhaps polyphonic, occasionally with the second part moving slowly. Basic in its use of dynamics and tempo. The part has a simple structure. The style is simple in its demands. The assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- pitch: a more difficult key; more difficult in range and/or leaps; some position work
- duration: rhythmically more difficult
- dynamics: dynamic contrasts, including gradations in volume
- tempo: use of tempo requiring more control and/or dexterity
- timbre: use of the different timbres available from the instrument
- texture: addition of polyphony and/or homophony and consideration of its complexity
- structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts
- style: more complex in its requirements.

An example of the 7 - 10 mark band: a part in a more difficult key e.g. G minor, with a wider range of notes; with changes in hand positions, and with leaps; dynamic contrast is required; the addition of a second part and chords; use of more complicated groupings of notes.

5.3.16 Strings

An example of the 1 -3 mark band: a part in an easy key with a melody using step movement with easy leaps across adjacent strings and a limited range. There is only 1st position work and the melody uses mainly pulse notes with perhaps a little easy quicker movement. Basic in its use of dynamics and tempo and requiring elementary bowing technique and/or pizzicato. The part has a simple structure. The style is simple in its demands. The assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- pitch: a more difficult key; more difficult in range and/or leaps; some position work
- duration: rhythmically more difficult; use of staccato/legato

- dynamics: dynamic contrasts including gradations in volume
- tempo: requiring greater bow control to sustain a slower pace or to articulate a faster moving part
- timbre: use of the different timbres available from the instrument
- texture: addition of simple double stopping
- structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts
- style: more complex in its requirements.

An example of the 7 - 10 mark band: a part in a more difficult key e.g. F major, C minor, with a wider range of notes, leaps and changes in hand position; some dotted rhythms; use of dynamic contrast; good bow control to sustain and phrase a slow-moving melody, or challenges posed by the speed of the part, and subsequent dexterity required in both left hand and in bowing technique.

5.3.17 Brass

An example of the 1 - 3 mark band: a part in an easy key, with a melody using step movement and easy leaps, with the same valve or slide position, and a limited range. Melody using mainly pulse notes, with perhaps a little easy quicker movement, in a way that makes minimal demands in terms of breath control. Basic in its use of dynamics and tempo. The part has a simple structure. The style is simple in its demands. The assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- pitch: a more difficult key; more difficult in range and/or leaps requiring greater embouchure control
- duration: rhythmically more difficult; use of staccato, tonguing and slurring
- dynamics: dynamic contrasts including gradations in volume
- tempo: requiring greater breath control to sustain a slower pace or the dexterity to articulate a faster moving part
- timbre: expressive control of the sound across the range of the instrument; use of different timbres available from the instrument
- structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts
- style: more complex in its requirements.

An example of the 7 - 10 mark band: a part in a more difficult key, with a wider range of notes, and more difficult leaps; some dotted rhythms; use of dynamic contrast; good breath control to sustain and phrase a slow moving melody, or challenges posed by the speed of the part, and subsequent dexterity required in fingering and in embouchure/breath control.

5.3.18 Woodwind and recorders

An example of the 1 - 3 mark band: a part in an easy key, with a melody using step movement, with easy leaps and a limited range. For the clarinet, the melody would not be across the break and, for recorders, there would not be any pinched notes. Melody using mainly pulse notes, with perhaps a little easy quicker movement in a way which makes minimal demands in terms of breath control. Basic in its use of dynamics and tempo. The part has a simple structure. The style is simple in its demands. The assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- pitch: a more difficult key; more difficult in range and/or leaps and technical control
- duration: rhythmically more difficult; use of staccato, tonguing and slurring
- dynamics: dynamic contrasts including gradations in volume
- tempo: requiring greater breath and embouchure control to sustain a slower pace or the technical dexterity to articulate a faster moving part
- timbre: use of different timbres available from the instrument; expressive control of the sounds across the registers of the instrument
- structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts
- style: more complex in its requirements.

An example of the 7 - 10 mark band: a part in a more difficult key, with a wider range of notes, and more difficult leaps; some dotted rhythms; use of dynamic contrast; good breath control to sustain and phrase a slow moving melody, or challenges posed by the speed of the part, and subsequent dexterity required in fingering and in embouchure/ breath control.

5.3.19 Voice

An example of the 1 - 3 mark band: a part with a melody using a limited range, step movement, with easy leaps. Melody using mainly pulse notes, with perhaps a little easy quicker movement, in a way that makes minimal demands of breath control. Basic in its use of dynamics and tempo. The part has a simple structure. The assessed part fits easily with any other parts. The style is simple in its demands. The accompaniment supports the voice without consistently doubling the voice part.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- pitch: more difficult melody in terms of range and/or leaps
- duration: rhythmically more difficult; increased demands in terms of diction
- dynamics: dynamic contrasts including gradations in volume
- tempo: greater breath control to sustain a slower pace, or the technical dexterity to articulate a faster moving part
- timbre: some expressive control of the sounds across the vocal range
- structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts e.g. lack of support from any accompaniment present
- style: more complex in its requirements.

An example of the 7 - 10 mark band: a part with a wider range of notes, and some leaps, resulting in challenges in pitching and intonation; some dotted rhythms; use of dynamic contrast; good breath control to sustain and phrase a slow-moving melody, or challenges posed by the speed of the part and therefore requiring vocal dexterity.

5.3.20 Beatboxing

An example of the 1 - 3 mark band: a simple rhythmic idea using basic sounds for bass drum, snare drum and hi-hat. (b/t/psh). Has a steady beat in a simple structure. The assessed part fits easily with any other parts. Has simple demands.

To achieve a higher mark, the part would require one or more of the following in addition to the above;

- pitch: Alternative sounds – creating variations and/or fills
- duration: More complicated rhythmic ideas including syncopation
- dynamics: Dynamic contrasts
- tempo: Faster pieces requiring technical dexterity in order to articulate faster movement of sounds
- timbre: More inventive sounds
- structure: Addition of contrasting sections

An example of the 7 - 10 mark band: a faster piece using 16 beat patterns including syncopation. The addition of effects such as vocal echo/reverb. The inclusion of scratching sounds or instrumental (vocal) sounds. A longer piece as an accompaniment to an MC or rapper.

5.3.21 DJ-ing

(This should be a FREESTYLE performance using Vinyl, which will require video evidence)

An example of the 1 - 3 mark band: a simple rhythmic scratching (baby scratching) in time to beat. Has simple demands. Candidate has full control of the decks.

To achieve a higher mark, the part would require one or more of the following in addition to the above;

- techniques: use of drum scratching, forward and backward scratching, chops/stabs, crab scratching, scribble scratching, echo fading.
- duration: more complicated rhythmic ideas including syncopation
- dynamics: use of deck faders and cross faders; good mix of both sound sources
- tempo: faster movement of scratches
- timbre: inventive use of sound sources
- structure: addition of contrasting sections

An example of the 7 - 10 mark band: a longer performance with a variety of scratching techniques, incorporating drum scratching and a good use of the cross fader. Possibly accompanying an MC or rapper.

5.3.22 Rapping / MC-ing

An example of the 1 - 3 mark band; a simple rhythmic idea using simple rhymes. Has a steady beat in a simple structure. The assessed part fits easily with any other parts. Has simple demands.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- pitch: addition of a hook line being sung
- duration: more complicated rhythmically with syncopation including breaks
- dynamics: dynamic contrasts
- tempo: faster pieces requiring technical dexterity in order to articulate faster movement of words
- timbre: longer words
- structure: addition of contrasting sections

An example of the 7 - 10 mark band: a faster piece using long words, including syncopation. The inclusion of a hook line being sung. A longer piece requiring constant rapping.

5.3.23 Piano and organ

An example of the 1 - 3 mark band: a part in an easy key, with a melody using step movement, with easy leaps and minimal changes in hand position. Melody using mainly pulse notes, with perhaps a little easy quicker movement. Little independent movement of hands and/or the left hand moves steadily. For organ, no use of pedals. Basic in its use of dynamics and tempo. The part has a simple structure. The style is simple in its demands. The assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- pitch: a more difficult key; more difficult melody in range and/or leaps
- duration: rhythmically more difficult; use of staccato/legato
- dynamics: dynamic contrasts including gradations in volume
- tempo: use of tempo requiring more control and/or dexterity
- timbre: registration (organ); sensitivity of touch; use of pedal(s) (piano)
- texture: addition of polyphony and/or homophony and consideration of its complexity e.g. independence of hands and/or feet
- structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts
- style: more complex in its requirements.

An example of the 7 - 10 mark band: a part in a more difficult key e.g. B flat major, B minor, with a wider range of notes, and more difficult leaps; some changes in hand position; use of dynamic contrast; some simple independence of parts; challenges posed by the speed of the part.

5.3.24 Sequencing

Needs to have at least **three** sequenced parts. A copy of the given starting point (melody or score) must be provided for moderation. The piece must be all the candidates own work - no use of pre-programmed loops or samples are allowed.

An example of the 1 - 3 mark band; a simple 12-16 bar melody with two suitable accompanying parts. Basic in its use of dynamics and tempo. The style is simple in its demands. The three parts fit together in a simple way.

To achieve a higher mark, the piece would require one or more of the following in addition to the above;

- techniques: balancing of different parts; use of panning (stereo placing); use of reverb/chorus/other effects
- duration: use of quantisation and editing of note values; use of staccato/legato notes
- dynamics: use of volume changes including gradual changes; changes in individual note velocity (if using mouse input)
- tempo: use of tempo changes
- timbre: inventive choice/use of sound sources
- texture: addition of more parts
- structure: addition of contrasting accompaniment ideas
- style: more complex in its requirements

An example of the 7 - 10 mark band: a longer piece using 7/8 different parts with obvious structural changes with tempo and dynamic changes. Uses quantising carefully and has a sense of stereo placement.

5.3.25 Composing

Each composition or arrangement is awarded a mark out of 15 using the core criteria and a mark out of 5 using the Area of Study criteria.

The core criteria take into account the quality of ideas, the way that they are manipulated, and the structure. The overarching outcome statement should be used to define the band of marks into which the composition is placed. A mark should then be selected within the band to reflect the degree to which the piece meets the rest of the criteria.

The lowest band of marks should be used only for pieces that demonstrate little real positive achievement, and the top mark for pieces which are outstanding in all respects.

Core criteria for compositions in Units B351 and B352

0-2	<p>Outcome: a piece which is either ambiguous or lacking in musical meaning.</p> <p>The piece has a basic creative idea, which is either limited in scope or lacking musical shape. There are a few simple musical devices used and there is minimal evidence of any structural consideration. For a mark of zero in this band the piece will not be worthy of credit.</p>
3-5	<p>Outcome: a piece which has a little coherence.</p> <p>The piece has simple creative ideas which draw on a small range of musical elements. It uses some musical devices, which enable the piece to be extended within a simple structure.</p>
6-8	<p>Outcome: a piece which has some coherence and consistency.</p> <p>The piece has creative ideas, which use some musical elements successfully in combination. There is some development using appropriate devices. The structure is well defined and appropriate to the musical materials.</p>
9-11	<p>Outcome: a piece which is musically coherent with some stylistic consistency.</p> <p>The piece has creative musical ideas, which have been shaped using a range of musical elements. There is development of ideas, which is appropriate to the style showing understanding of several compositional techniques. The structure supports a balance of unity and variety.</p>
12-14	<p>Outcome: A piece which is musically successful demonstrating a strong sense of style.</p> <p>The piece has imaginative musical ideas, which are conceived through the effective combination of all of the musical elements appropriate to the style. There is development using an advanced range of compositional techniques. The piece demonstrates good understanding of stylistic and structural conventions.</p>
15	<p>Outcome: a piece which is memorable and musically compelling in its impact.</p> <p>The piece has highly imaginative and original musical ideas, which demonstrate a high level of musical understanding. Advanced compositional techniques are applied in a craftsman like way and the structural framework supports the impact of the piece.</p>

Core criteria for arrangements in Unit B352

0-2	<p>Outcome: an arrangement which is either ambiguous or lacking in musical meaning, or which makes little change from the original.</p> <p>The piece states the given materials. There are some changes, which make little positive impact. There is either minimal structural consideration or no change to the structure provided by the original. For a mark of zero in this band, the piece will not be worthy of credit.</p>
3-5	<p>Outcome: an arrangement where the changes to the materials provide a little coherence.</p> <p>The piece contains simple changes to the materials drawing on a small range of musical elements. The materials are extended and placed within a simple structure.</p>
6-8	<p>Outcome: an arrangement whereby changes to the original provide some coherence and consistency.</p> <p>The piece has some creative changes to the materials, using some musical elements successfully in combination. There is some development using appropriate devices. The materials have been placed within a well-defined and appropriate structure.</p>
9-11	<p>Outcome: an arrangement whereby changes to the original provide musical coherence and some stylistic consistency.</p> <p>The materials have been reshaped in a musical way, using a range of musical elements. There is development, which is appropriate to the style showing understanding of several compositional techniques. The materials have been placed within a structure, which supports a balance of unity and variety.</p>
12-14	<p>Outcome: an arrangement which is musically successful and demonstrates a strong sense of style.</p> <p>The arrangement reworks the materials imaginatively, through the effective combination of all of the musical elements. It shows consistency in its use of figurations, textures and other conventions.</p> <p>The piece demonstrates good understanding of stylistic and structural conventions.</p>
15	<p>Outcome: a piece which is memorable and musically compelling in its impact.</p> <p>The piece reworks the materials in a highly imaginative and original way, demonstrating a high level of musical understanding. Advanced arranging techniques are applied in a craftsman like way and the structural framework supports the impact of the piece.</p>

5.3.26 Area of Study Criteria

Unit B351

Area of Study 1 – Composition for the candidate’s instrument.

0	There is no compositional brief and therefore there is nothing to credit.
1	The piece attempts to use the instrument but is impractical to perform.
2	The piece uses the instrument in a basic way and is performable.
3	The piece successfully uses some of the instrument’s capabilities.
4	The piece uses the instrument effectively, employing a range of performing techniques.
5	The piece makes imaginative use of the instrument, employing a wide range of performing techniques.

Unit B352

Area of Study 2 – Composition or arrangement for 2 or more instruments.

0	There is no compositional brief and therefore there is nothing to credit.
1	The piece attempts to use the resources but is impractical to perform.
2	The piece uses the resources in a basic way showing some understanding of their combined effect.
3	The piece uses the resources and shows some understanding of their roles within the group.
4	The piece uses the resources effectively in combination and shows good understanding of their roles in the group.
5	The piece uses the resources imaginatively in an effective combination.

Unit B352

Area of Study 3 – A piece of dance music.

0	There is no compositional brief and therefore there is nothing to credit.
1	The piece attempts to model itself on a dance style but the outcome does not communicate the character of the dance.
2	The piece uses some characteristics of the dance style in a mechanical way.
3	The piece uses a range of features of the dance in a musical way with some success.
4	The piece combines a range of features of the dance style, communicating the spirit of the dance in an effective way.
5	The piece combines features of the dance style in an inventive and imaginative way creating a compelling effect.

Unit B352

Area of Study 4 – A programmatic piece.

0	There is no compositional brief and therefore there is nothing to credit.
1	The piece attempts to convey the mood/story with little success.
2	The piece partly conveys the mood/story using basic effects.
3	The piece conveys the mood/story with some success.
4	The piece conveys the mood/story effectively and consistently.
5	The piece is imaginative and powerful in conveying the mood/story.

5.3.27 Commentary (Unit B351)

The following criteria should be applied to the Commentary (Unit B351).

Commentaries are marked using a single set of criteria. Assessors should select the band which best fits the quality of the commentary, then select a mark within the band which reflects the extent to which the work meets the criteria.

0	<i>Commentaries in this band have no positive worth.</i>
1-2	Statements are made about the piece performed, with reference to context, techniques and the quality of the performance. There is a simple composition brief. There is little or no technical language used and the quality of spelling punctuation and grammar is weak. <i>Commentaries in this band make simple, general statements.</i>
3-5	The context of the piece is stated, and performing techniques used in it are listed. The judgement on the quality of the performance is accurate and the composition brief refers to a purpose and lists techniques to be used. Simple technical terms are used coherently; spelling punctuation and grammar have some inaccuracies. <i>Commentaries in this band list appropriate techniques and features.</i>
6-8	There is understanding of why and how the instrument is used in the piece in relation to its context. Performing techniques are described clearly with understanding of their effect. The performance evaluation refers to some of the performance details, and the composition brief states reasons for the selection of techniques to be used. Technical language is used accurately and spelling punctuation and grammar are broadly accurate. <i>Commentaries in this band show understanding of the impact of techniques and features.</i>
9-10	There are musical insights into the use of the instrument in the piece in relation to its context. The subtleties of a range of performing techniques are described. The evaluation of the performance shows musical understanding, and the composition brief shows that musical decisions have been made about the techniques to be used. The commentary is written accurately and concisely using a wide range of technical language confidently. Spelling, punctuation and grammar are accurate. <i>Commentaries in this band show a high level of musical understanding.</i>

5.3.28 Log and Evaluation (Unit B352)

The following criteria should be applied to the Log and Evaluation (Unit B352). The log and evaluation is marked using a single set of criteria. Assessors should select the band which best fits the quality of the log and evaluation, then select a mark within the band which reflects the extent to which the work meets the criteria.

0	<i>Work in this band has no positive worth.</i>
1-2	There is a simple intention. Statements are made about the process, and there is a simple judgement about the effectiveness of the outcome. <i>Work in this band makes simple, general statements.</i>
3-5	The intention describes features of the content of the piece. The progress of the work is clearly documented and there is an accurate judgement on the effectiveness of the outcome. <i>Work in this band contains some detail and makes accurate statements.</i>
6-8	The intention contains detail which is supported by musical reasoning. The log demonstrates that musical decisions have been taken as the piece has progressed, and the evaluation shows an understanding of the effectiveness of the outcome. <i>Work in this band additionally shows musical thinking.</i>
9-10	The intention is musically conceived and detailed. The log demonstrates understanding of the musical impact of the piece as it progresses, and the evaluation provides perceptive insights relating to the effectiveness of the outcome. <i>Work in this band shows a high level of musical understanding.</i>

5.4 Authentication of Controlled Assessment outcomes

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

Wherever possible, the teacher should discuss work-in-progress with candidates. These discussions should form part of the candidate's regular entries in the Log for Unit B352. This will not only ensure that work is underway in a planned and timely manner but will also provide opportunities for assessors to check authenticity of the work and provide general feedback.

Candidates must not plagiarise or copy work. Plagiarism is the submission of another's work as one's own and can be caused by failure to acknowledge the source correctly. Plagiarism and copying are 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.

Please note: Centres must confirm to OCR that the evidence produced by candidates is authentic. It is a requirement of the QCA Common Criteria for all Qualifications that proof of authentication is received by OCR.

5.5 Internal Standardisation of Controlled Assessment

It is important that all internal assessors, working in the same subject area, work to common standards. Centres must ensure that the internal standardisation of marks across assessors and teaching groups takes place using an appropriate procedure.

This can be done in a number of ways. In the first year, reference material and OCR training meetings will provide a basis for centres' own standardisation. In subsequent years, this, or centres' own archive material, may be used. Centres are advised to hold preliminary meetings of staff involved to compare standards through cross-marking a small sample of work. After most marking has been completed, a further meeting at which work is exchanged and discussed will enable final adjustments to be made.

5.6 Moderation of Controlled Assessment

All work for Units B351 and B352 is marked by the teacher and internally standardised by the centre. Marks are then submitted to OCR, after which moderation takes place in accordance with OCR procedures: refer to the OCR website for submission dates of the marks to OCR. The purpose of moderation is to ensure that the standard of the award of marks for work is the same for each centre and that each teacher has applied the standards appropriately across the range of candidates within the centre.

The sample of work which is presented to the moderator for moderation must show how the marks have been awarded in relation to the marking criteria defined in Appendix B of the Specification.

Each candidate's work should have a Candidate Assessment Form attached to it with a summary of the marks awarded for each task. This cover sheet should be submitted electronically within each candidate's portfolio.

All work must be submitted either in CD format, postally, or in digital format via the OCR e-repository. If submitting work postally, one CD per candidate per unit must be used. This CD will normally contain the candidate's recordings for their performances and compositions, their word processed commentary and log (or, if hand-written, scanned PDF files) and, where appropriate, scanned PDF files of hand-written compositional manuscripts.

Details of how to prepare and submit e-portfolios can be found in Appendix E of the Specification.

The following must be submitted to the moderator by the teacher:

5.6.1 Performing/realising:

- Recordings of pieces performed
- Title and composer/arranger of all pieces performed
- Name of instrument being played and, in the case of ensemble performance, clear identification of the part assessed. Where the part may not be clearly identifiable throughout the recording, a score should be supplied
- Reference to any affecting factors which impact on the mark awarded and which may not be evident from the recording
- The nature of any electronic equipment used, including full details of automatic facilities
- The use made by the candidate of any additional technology to enhance the performance.

5.6.2 Composing/arranging

- Compositions/arrangements must be presented in recorded form. They should be accompanied by a score or detailed annotation
- Precise information about any starting points or musical ideas given by others must be provided (including recording or score of original materials if an arrangement)
- Information about any technology used, giving full specification, must be provided
- Where others are involved in a performance, **evidence** of what the performers are using as the basis for their realisation **must** be provided.

5.6.3 Commentary (Unit B351) and Composition Log (Unit B352)

- These may be submitted using the *pro forma* in Appendix D of the Specification (also available in electronic form on the OCR website), or in a format provided by the centre
- The teacher may annotate the candidate's work, as part of their marking process, provided the annotations are clearly defined and do not mask the candidate's work
- Information about any support given by the teacher must be provided.

5.6.4 CD Submissions

Each CD and case should be clearly labelled with the centre name and number and the candidate name and number. CDs must be accompanied by a track list identifying clearly where each piece is located. It is not necessary to make announcements on the CDs.

Advancements in recording technology during the lifetime of this specification may mean that other methods of recording will become acceptable. OCR will provide updates on this.

5.6.5 E-repository Submissions

Candidates' work must be saved in the appropriate file format on the centre's hard drive. The work must be organised in a structured way so that it can be accessed easily to be transferred to the OCR e-repository when a sample is requested by the Moderator. (See Appendix E of the Specification)

5.6.6 Sending work to the moderator (Units B351 and B352)

Centres will receive notification of the name and address of the moderator during the spring. The same moderator will receive work for both Units B351 and B352. The following rules apply to the submission of work to the moderator:

- Controlled Assessments will be internally assessed
- Where there is more than one centre-based marker, internal standardisation and comparability must be achieved before external moderation can take place
- The marks for all candidates must be entered on the computer generated mark sheet MS1, the top copy of which must be sent to OCR by **the published deadline**.
- All work must be submitted either:
 - In CD format, by means of a postal system or
 - In digital format via the OCR e-repository
- There are separate entry codes for these two methods of submission (see Section 6.1)

- Centres with ten or fewer candidates should send to the moderator or submit to the e-repository all candidates' work, with the MS1 forms **and** Candidate Assessment Forms, by **the published deadline**.
- Centres with 11 or more candidates should send to the moderator or submit to the e-repository **all** Candidate Assessment Forms with the MS1 forms by **published deadline**. The moderator will request a minimum sample of ten plus, on a pro-rata basis, one in every ten candidates thereafter, up to a maximum sample size of twenty
- The Creative Task should **not** be sent with the Controlled Assessments to the moderator; this will be sent to an examiner.

Candidate's work sent postally, with the exception of the Candidate Assessment Forms, will be returned to centres at the conclusion of the moderation period. OCR reserves the right to retain some work for archive purposes.

5.7 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.

5.8 Submission date for Controlled Assessment

Candidates marks must be despatched to the Moderator and to OCR. Please refer to the OCR website for details of submission dates relevant to the current series of examinations.

6 FAQs

When can Controlled Assessment be taken?

Controlled Assessment is a form of internal assessment and as such there isn't a specified date in which Controlled Assessment has to be taken.

It is up to the centre to decide when Controlled Assessment will be taken: guidance on this can be found in Section 5: Controlled Assessment of all revised GCSE Specifications (first teaching in September 2009).

When can teachers and candidates access the material?

There are no OCR set Controlled Assessment tasks for this subject. The Controlled Assessment tasks will be devised by the centre from information provided in the subject specification. The Controlled Assessment information will also be provided as downloads from the Controlled Assessment area of Interchange.

Can any preparation work be done out of the classroom?

Yes. Controls are set at the level of tasks setting, task taking and task marking. Preparation work comes into the task taking level, under Research and Data Collection, which has a limited level of control i.e. work can be carried out without direct supervision. More guidance on this can be found in Section 5: Controlled Assessment of all revised GCSE Specifications (first teaching in September 2009).

Is there a minimum or maximum time that can be spent on the assessments?

There are suggested time limits given in Section 5: Controlled Assessment of all revised GCSE (first teaching in September 2009).

How long is each assessment valid for, ie, can we use last year's assessment this year?

Tasks will remain the same for the duration of the specification: Controlled Assessment tasks will be devised by the centre from information provided in the subject specification. The Controlled Assessment information will also be provided as downloads from the Controlled Assessment area of Interchange.

Where can the Mark Schemes be accessed?

Mark Schemes are included in the specifications and can also be accessed from the OCR website: Mark Schemes are attached at the end of each Sample Assessment Material.

Do we have to take the Controlled Assessment under exam conditions/teacher supervision?

Yes, but only for task taking, i.e. the last part of Controlled Assessment when candidates are producing their final piece of work – note that this can be over more than one supervised session. More guidance on this can be found in Section 5: Controlled Assessment of all revised GCSE Specifications (first teaching in September 2009).

Are the Controlled Assessments the same as written examinations, can we resit?

Yes, candidates can resit Controlled Assessed units but as with any other unit, candidates can only resit once. Also, the 40% terminal rule means that 40% of the assessment has to be taken in the examination series in which the qualification has to be awarded.

Centres have the responsibility to ensure that the correct tasks are used for a Controlled Assessment resit.

Do we mark the tasks or do OCR ?

Controlled Assessment tasks are internally marked by centres and externally moderated by OCR.

Can I devise my own Tasks?

Only the tasks available in the Specification can be used for assessment purposes.

What does the change to Controlled Assessment mean?

All work submitted for assessment in Units B351 and B352 will have to be done in the centre, under the supervision of the teacher/tutor. There will be a log to record the progress of one of the composing tasks. Recordings of performances or compositions will have to be made under the teacher's control.

7 Guidance on downloading Controlled Assessment task from Interchange

Before you start

Controlled Assessment materials will be available to download from OCR Interchange from June 2009.

In order to use Interchange for the first time, you just need to register your centre by returning the Interchange Agreement. This can be downloaded from the OCR website at <http://www.ocr.org.uk/interchange>

If your centre already has an Interchange user account, you will need to be assigned the 'Tutor / teacher' Interchange role to access Controlled Assessment materials. Your Interchange Centre Administrator can assign this for you.

Step 1 – Log into Interchange

Click on the following link <https://interchange.ocr.org.uk>

Enter your log in details



Welcome

You can use Interchange to securely access candidate information and online services for all OCR qualifications, 24 hours a day.

New features will be added over the coming months. Please check the [OCR website](#) and your email for information.

Login

Login ID: **(for centre users this will be your centre number)**

Username:

Password: **(case sensitive)**

[Forgotten Your Password?](#)

New User

To sign up please complete and return the [OCR Interchange Agreement \(118kb\)](#) to receive your login details.

Step 2 – Navigate to Controlled Assessment materials area

Click on 'Coursework and tests'

Click on 'Controlled Assessment materials'

** If you are unable to see either of these menu items then it is likely that you do not have the 'Tutor / teacher' role assigned to you.

The screenshot shows the OCR Interchange website. At the top left is the OCR logo with the tagline 'RECOGNISING ACHIEVEMENT' and the word 'interchange' in a stylized font. On the top right, there are links for 'Help' and 'Log out'. Below the header, a breadcrumb trail reads 'You are here: Home'. On the left side, there are two main navigation menus: 'By task' and 'By qualification'. The 'By task' menu includes items like 'Entries', 'Coursework and tests', 'e-assessment', 'Certification claims', 'Results', 'Post results', 'Centre information', 'Assessors', 'Search', 'Resources', and 'Admin'. The 'By qualification' menu includes 'GCE, GCSE, Principal Learning...', 'OCR Nationals', 'Functional Skills', 'Skills for Life', 'NVQ', 'Vocationally related', and 'CLAIT and iPro'. The main content area is titled 'Welcome to Interchange' and features a 'What's new?' section. This section has three sub-sections: 'Support material' with links for 'Controlled assessment materials' and 'Science co-ordinator materials'; 'Tests' with a link for 'Key Skills test invoices'; and 'Moderation' with a link for 'OCR Repository'. Below this is a 'Tell us what you think' section with a link to provide feedback. The page also has a 'Print page' link at the bottom right.

Step 3 – Search for materials

You can search for materials by unit code. Enter the unit code and click on the 'search' button.

Or, you can search for materials by subject information by selecting from the 'drop down' options.

All available documents will be displayed below the search.

The screenshot shows the OCR Interchange website interface. At the top, the logo for OCR (Recognising Achievement) and Interchange is displayed. Navigation links for Help and Log out are visible. A breadcrumb trail indicates the user is in the 'Controlled assessment materials' section. A sidebar menu on the left lists various categories under 'By task' and 'By qualification'. The main content area is titled 'Controlled Assessment Materials' and features a 'Notices' section with an information icon and a message about GCSE specifications. Below this, a search form includes a 'Unit Code' input field, a 'Search' button, and three dropdown menus for 'Select qualification type' (set to GCSE), 'Select subject' (set to Art and Design), and 'Select subject detail' (set to 3D Design). The search results show two PDF documents: 'A266 - Controlled Assessment' and 'A266 - Resource Booklet', both 254KB. A 'Page notes' section at the bottom provides instructions on how to extract zip files using Windows XP/Vista or external software like WinZip or PKZip. The footer contains links for downloading Adobe Acrobat software, accessibility information, terms of use, and a copyright notice for 2000-2009 OCR.

Step 4 – Open materials

Click on the document link, the document will open in your browser

Click on 'Save As' to save to a location of your choice.

The screenshot shows a web browser window displaying a PDF document. The browser's address bar shows the URL <https://interchange>. The PDF content is as follows:

OCR
RECOGNISING ACHIEVEMENT

SPECIMEN

General Certificate of Secondary Education
Geography B
Unit B562: Geographical Enquiry
Specimen Controlled Assessment Material

B562 CA

INFORMATION FOR TEACHERS

- The enclosed task is an example of possible areas of study
- Please refer to Section 3.3 and Section 5 of the Geography specification for further information concerning the task

This unit consists of two tasks, one is a fieldwork investigation of a hypothesis or question and the other is an issue investigation linked to one of 9 topics. Each candidate's submission should be no more than about 2000 words in total (approximately 1200 words for 'Fieldwork Focus' and 800 words for 'Geographical Investigation').

The maximum mark for these tasks is a total of 60.

This document consists of 7 printed pages and 1 blank page.
SP (SLM) T12103 © OCR 2008 500/4538/6 OCR is an exempt Charity

[Turn over

Step 5 – Troubleshooting

If you search for an invalid unit code, the following error message will be displayed.

The screenshot shows the OCR Interchange website interface. At the top, the logo for OCR (Recognising Achievement) and Interchange is displayed. Navigation links for Help and Log out are visible. A breadcrumb trail indicates the user is in the 'Controlled assessment materials' section. A left-hand navigation menu lists various categories: 'By task' (Entries, Coursework and tests, e-assessment, Certification claims, Results, Post results, Centre information, Assessors, Search, Resources, Admin) and 'By qualification' (GCE, GCSE, Principal Learning..., OCR Nationals, Functional Skills, Skills for Life, NVQ, Vocationally related, CLAIT and iPro). The main content area is titled 'Controlled Assessment Materials' and contains a 'Notices' section. Below this, a search form is shown with the following fields: 'Unit Code (eg, F123)' containing 'Bq6et', 'Select qualification type' set to '-Please Select-', 'Select subject' set to '-Nothing to Select-', and 'Select subject detail' set to '-Nothing to Select-'. A red error message box states 'Invalid Unit Code entered'. A 'Search' button is located below the unit code field. Below the search form is a 'Page notes' section with the text: 'Windows XP and Windows Vista have a built in zip extractor. If you use Windows 95, 98, 2000, ME, or NT, use a zip program such as WinZip or PKZip to extract the files.' At the bottom of the page, there are links for 'Download Adobe Acrobat software', 'Accessibility', 'Terms of use', and a copyright notice '© 2000-2009 OCR'.

If you search for a valid unit code but there is no document currently available, the following message will be displayed.

Help Log out
Print page

You are here: Home » Controlled assessment materials

By task

- Entries
- Coursework and tests
- e-assessment
- Certification claims
- Results
- Post results
- Centre information
- Assessors
- Search
- Resources
- Admin

By qualification

- GCE, GCSE, Principal Learning...
- OCR Nationals
- Functional Skills
- Skills for Life
- NVQ
- Vocationally related
- CLAIT and IPro

Controlled Assessment Materials

Notices

Use the drop-down menus below to select the controlled assessment material you require or search by unit code.

Unit Code (eg, F123) Select qualification type:
 Select subject:
Select subject detail:

No document available. Please check the unit code.

Page notes

Windows XP and Windows Vista have a built in zip extractor.
If you use Windows 95, 98, 2000, ME, or NT, use a zip program such as WinZip or PKZip to extract the files.

If you search via the 'drop down' menus but there is no document currently available, the following message will be displayed.

Help Log out
Print page

You are here: Home » Controlled assessment materials

By task

- Entries
- Coursework and tests**
- e-assessment
- Certification claims
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- Search
- Resources
- Admin

By qualification

- GCE, GCSE, Principal Learning...
- OCR Nationals
- Functional Skills
- Skills for Life
- NVQ
- Vocationally related
- CLAIT and iPro

Controlled Assessment Materials

Notices

Controlled Assessment materials for GCSE specifications will be available to download from June 2009

Use the drop-down menus below to select the controlled assessment material you require or search by unit code.

Unit Code (eg, F123)

Select qualification type:

Select subject:

Select subject detail:

No document available. Please check the search details.

Page notes

Windows XP and Windows Vista have a built in zip extractor.
If you use Windows 95, 98, 2000, ME, or NT, use a zip program such as WinZip or PKZip to extract the files.

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8 Guidance for the production of electronic Controlled Assessment

The Controlled Assessments of Units B351 and B352 each consist of three elements. For each candidate, the three elements for each unit together form a Controlled Assessment portfolio, stored electronically.

Structure for evidence

A Controlled Assessment portfolio is a collection of folders and files containing the candidate's evidence. Folders should be organised in a structured way so that the evidence can be accessed easily by a teacher or moderator. This structure is commonly known as a folder tree. It would be helpful if the location of particular evidence is made clear by naming each file and folder appropriately and by use of an index, called 'Home Page.'

For each Controlled Assessment unit there should be a top level folder detailing the candidate's centre number, candidate number, surname and forename, together with the unit code B351 or B352, so that each portfolio is clearly identified as the work of one candidate.

Each candidate produces evidence for the three Controlled Assessment elements; Performance, Composition and Commentary or Log. The evidence for each element should be contained within a separate folder within the portfolio. Each of these folders is likely to contain separate files.

Each candidate's Controlled Assessment portfolio should be stored in a secure area on the centre network. Prior to submitting the Controlled Assessment portfolio to OCR, the centre should add a folder to the folder tree containing Controlled Assessment and summary forms.

Data formats for evidence

In order to minimise software and hardware compatibility issues it will be necessary to save candidates' work using an appropriate file format.

Candidates must use formats appropriate to the evidence that they are providing and appropriate to viewing for assessment and moderation. Open file formats or proprietary formats for which a downloadable reader or player is available are acceptable. Where this is not available, the file format is not acceptable.

Electronic Controlled Assessment is designed to give candidates an opportunity to demonstrate what they know, understand and can do using current technology. Candidates do not gain marks for using more sophisticated formats or for using a range of formats. Evidence submitted is likely to be in the form of word processed documents, scanned manuscript documents, outputs from composing software and digital recordings.

To ensure compatibility, all files submitted must be in the formats listed below. Where new formats become available that might be acceptable, OCR will provide further guidance. OCR advises against changing the file format that the document was originally created in. It is the centre's responsibility to ensure that the electronic portfolios submitted for moderation are accessible to the moderator and fully represent the evidence available for each candidate.

Accepted File Formats

Movie formats for digital video evidence

MPEG (*.mpg)

QuickTime movie (*.mov)

Macromedia Shockwave (*.aam)

Macromedia Shockwave (*.dcr)

Flash (*.swf)

Windows Media File (*.wmf)

MPEG Video Layer 4 (*.mp4)

Audio or sound formats

MPEG Audio Layer 3 (*.mp3)

Graphics formats including photographic evidence

JPEG (*.jpg)

Graphics file (*.pcx)

MS bitmap (*.bmp)

GIF images (*.gif)

Animation formats

Macromedia Flash (*.fla)

Structured markup formats

XML (*.xml)

Text formats

PDF (.pdf)

Comma Separated Values (.csv)

Rich text format (.rtf)

Text document (.txt)

Microsoft Office suite

PowerPoint (.ppt)

Word (.doc)

Excel (.xls)

Visio (.vsd)

Project (.mpp)

www.ocr.org.uk

OCR customer contact centre

General qualifications

Telephone 01223 553998

Facsimile 01223 552627

Email general.qualifications@ocr.org.uk

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