



# Expressive Arts

GCSE

**Expressive Arts J367**

Teacher's Handbook

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# INTRODUCTION

Expressive Arts is a specification that provides an opportunity for students to experience working across several arts disciplines integrating the strengths and advantages of each to produce atmospheric and exciting outcomes that are imaginative and full of impact.

Using the framework of Areas of Study, it identifies common traits of great art works from practitioners, and uses this framework for the investigation of existing works, and then for the application of what has been learnt to the devising of the students' own work.

These are the Areas of Study applied to the artworks by practitioners and to students' own work in all three units:

- Atmosphere
- Audience
- Structure and Shape
- Narrative
- Motif
- Genre
- Symbol
- Social, Political, Historical and Cultural Contexts

There is no in-depth study of a single discipline but provides an opportunity to explore artworks across five disciplines. The precise content of the course will be determined by centres, but students will contribute to work from at least three artforms from:

- Art and Design (including textiles)
- Creative Writing
- Dance
- Drama
- Music

With a focus on practical work, the evidence needed is not in the format of essays, but a reflection of the processes needed to create artworks, often reflecting the way practitioners create their own work. A final examination assesses students' work in the context of a community, responding to one of ten commissions.

**The qualification is structured into 3 units:**

**A691 Working in response to the study of artworks by practitioners** - Controlled assessment 30%

**A692 Working in response to a stimulus** - Controlled assessment 30%

**A693 Working in response to a commission in a community context** - Examination 40%

Units A691 and A692 are both internally assessed and externally moderated by postal moderation; Unit A693 is externally examined by visiting examiner.

In Unit A691, students will have the opportunity to work in groups, pairs or individually in response to the study of artworks by three or more practitioners.

In Unit A692, students will work individually in response to a stimulus chosen by the teacher within the context of OCR set themes.

Students will plan and shape their ideas, considering genre and style and will produce a final product or performance.

Students must keep a portfolio of evidence and the completed realisation(s) will be included in the evidence.

Unit A693 is externally set and examined and is a practical examination based on a question paper, which takes the form of a brief and ten commissions, provided by OCR. Students will have up to six weeks preparation time and must choose one of the ten commissions to explore in depth in a 12-hour supervised Test, producing a realisation as a response related to a defined community. Students must prepare documentation to accompany their realisation.

In Units A691 and A692, students must work in at least two artforms and no one artform may contribute more than 50% to the overall assessment of any student across the two units.

In Unit A693, students must work in at least three artforms and no one artform may contribute more than 50% to the final realisation.

Study will also be made of at least three works from artforms which should be published or established works of art or pieces of music, dance, drama, literature or other performing art. Use must be made of three artworks in each of the units A691 and A692. In Unit A693, there is a need to refer to influences either from the artworks studied in A691 and A692 or from new artworks. As the specification does not indicate a number for A693 there is no minimum of maximum number of artworks by practitioners to be studied, as long as there is at least one. Clearly, portfolios will be less effective if there is scant reference to the influence of artworks.

# CONTROLLED ASSESSMENT UNITS A691 AND A692

In unit A691, students can work in groups or pairs, or they may work on their own. In unit A692 students must work individually.

The specification indicates that each unit will reflect approximately 20 hours of assessed work. What does this mean? It means that the work that students carry out that is going to be assessed must represent about 20 hours work. It means it is not necessary to do more than this to attain the highest of grades. It is also indicative of a lower level of commitment too, so students cannot get away with superficial or simple solutions and expect to obtain good marks.

It is important to remember that this is for the controlled assessment. Teachers must be very careful not to mix together work for the unit and work that may have been carried out as preparatory workshops, or work done to help students understand practitioners or explore Areas of Study.

The specifications says that each unit 'provides opportunities to work across traditionally separate disciplines' and at least two disciplines from Art and Design; Music; Drama; Dance; Creative Writing must be evidenced in the work of the students. The question is often asked about the part played by Media. Can it be one of the disciplines or art forms contributing to the minimum of two required? The answer is no, it cannot. If media is to be used it must be as a tool to support one of the other disciplines, so still and moving images, for example, will contain a record of drama, music, art and design and dance and the way they are working together. A cartoon animation will reflect art and design in the drawing and creation of the characters; the voices of the characters will represent drama, and the scripts spoken by the characters will represent creative writing. It is these that will attract the marks, the animation itself is a medium, a vehicle for integrating the artforms.

Putting what the specification wants into plainer language gives us the following list. Your students must:

- shape their ideas, experience and feelings
- develop knowledge of techniques and processes through focused exploration of the Areas of Study
- study at least three pieces of artwork by different practitioners
- apply the skills and techniques of the practitioners to their own work
- understand how artforms connect with each other to produce a unified whole
- communicate their ideas
- develop a sensitive and perceptive response to a stimulus, which for this unit must be based on the work of practitioners
- demonstrate critical skills through the evaluation of their own work and that of others.

So what does the Student actually have to do? How is their learning assessed?

What the Specification says	Commentary
<p>Respond to the work of three or more practitioners by choosing and using ideas relating to the content, style or performance/realisation techniques explored (A691).</p> <p>Respond to a stimulus chosen by the centre from a set context (A692).</p>	<p>The essential requirement is for three practitioners (it can be more but not less) and the intention is that each of the three be from different disciplines.</p>
<p>Work collaboratively in a group, in a pair or individually, devising work that reflects the Areas of Study.</p>	<p>It is important for the teacher to recognise that different students learn in different ways. There is no advantage in working in any particular way. It is recommended that if students are to work in groups for A691 that the teacher decides upon them. When working in pairs or groups each student must make sure that the work they do for assessment is individually produced and identified. This is essential.</p>
<p>Make a plan and refine ideas; consider alternatives and available resources; make appropriate choices.</p>	<p>So many students jump straight in and try to develop their outcome without properly thinking the steps through. This is where planning comes in. The different steps outlined here: planning; then refining; then looking at the resources available to the student; then looking at what alternative solutions there are; and only then making a final choice, is the way to attract marks. The evidence for each of these needs to be explicit and well signposted.</p>
<p>Work in at least two artforms, exploring, experimenting and developing skills.</p>	<p>This seems simple. There is no requirement to have an equally balanced representation of two artforms. What must be avoided though is producing an outcome that is predominantly in one artform, and then having a second 'bolted on', just there to satisfy the requirement for two. Remember the purposes listed earlier – artforms working together to produce a unified whole.</p>
<p>Apply appropriate skills, processes and/or techniques.</p>	<p>The secret here is to identify the skills, processes and techniques that are being applied. Signpost them carefully during the planning and development stages.</p>
<p>Consider genre and style and be able to give reasons for the selection made.</p>	<p>Often done badly, this is something students should get into the habit of thinking about. It is best carried out deliberately at the outset, when the initial idea has been chosen and the student is starting to think about how the idea will be realised. What genre or style might be used? Marks will be attracted if there is consideration of the genre or style and what that might mean for the way the work is then devised and presented.</p>
<p>Understand something of the cultural and historical influences from the practitioners studied on the ideas for realisation.</p>	<p>This seems more complicated – but it isn't really. In one of the examples used below where 'identity' has been chosen as a common idea running through the works studied, the idea of identity in each of the works is fixed firmly within the cultural background of the characters in the practitioners' works, and this has a strong link with the history of the times in which each practitioner was working.</p>

What the Specification says	Commentary
Refer to, evaluate and make connections with one or more works seen, heard or experienced, which may be from any source.	Many centres cover far more than the three practitioners studied, and expose students to many arts works. This might be a workshop with a practitioner; a visit to a theatre, concert or gallery; a film of a dance; or looking at art works in books or otherwise available in the centre. It could also include involvement in a production. So what is it that is used to make connections? It could be the techniques and skills seen in the work of the three practitioners; the structure, shaping, genre or style that has similarities with or contrasts to work the student is devising; or examples in practice of areas of study.
Explore the potential offered by new and developing technologies across artforms.	There is so much to refer to here. The most obvious examples relate to the use of digital images, whether still or moving. Less obvious but just as effective are examples such as YouTube, where the style of work exhibited on it has more to do with genre and style growing from the new technology.
Identify his or her individual contribution.	Everything the moderator sees must be able to be identified as being the work of one student. It is not acceptable to say that they shared the work. They need to identify which bits of a script for example were actually devised by each person, which parts of a mural were painted by which person. This is an essential requirement, and gone are the days of common sheets of A4 copied into the folders of several students.
Communicate using relevant skills and with a clear sense of intended audience.	There are several really important elements here. 'Communicate using relevant skills...' means that the student must have selected the right techniques and methods for communicating ideas. There should also be some consideration of the level of difficulty. For example, a simple disco dance to a very repetitive beat with a small number of repetitive actions is unlikely to attract marks. Sometimes students excuse simple outcomes by referring to the simple demands of an audience. Well, it is an exam, and students need to demonstrate their skills at the highest possible level. The other element of this section is 'intended audience'. The intention of the piece should be clearly stated at the outset, once ideas for a realisation have been firmed up. Who is the realisation for? What is the impact intended on the intended audience? Students need to be deliberate and explicit in answering this and showing how it affects the design of the outcome.
Reflect critically on the activities undertaken.	Many see this as an addendum at the end of a portfolio- the dreaded 'evaluation'. This is not what is intended. Creative people are constantly evaluating what they do as the process develops, and this is what students should be doing, discussing the way things are developing, what are the choices, what might work best and why, and whether it worked the way it was intended. Of course there needs to be some sort of final reflection on the finished product, and whether it met its intention, how an audience responded. Did it work? The more that can be reflected on as the process develops the better, as long as the evidence is signposted.

## Delivering Unit A691

First the teacher must select a stimulus. It must stem directly from the study of works of art by at least three different practitioners that have formed part of the teaching in the course so far. The practitioners must be different from the ones that will be used in Unit A692.

The stimulus might be:

- **a genre** – for example, the teacher may set something as a documentary
- **a social context** – taking the information provided by the work of art, or perhaps the conditions under which the practitioner created the work
- **an era** – a period of time, which could be short, and could cover a specific event such as the miner's strike, or the Falkland's or Iraq war, or the Suffragette movement
- **a political comment** – which would need to be specific so it avoids becoming a theme
- **an aspect of style or technique** – physical theatre, the use of motif, use of shape and colour, tumbling, might be examples here.

The stimulus must grow from the study of the practitioners' works of art and be set by the teacher.

It could be that the three practitioners and the chosen works might have features in common or show a contrast in providing the stimulus.

The link must be clear and not a theme.

Don't pick something complicated; there are no marks for the selection of the stimulus!

All the students can have the same stimulus, or different one for each group (A691), or even a different one for each person if they working individually.

The specification requires an outcome that has a very clear and unbroken link with the stimulus, and so with the work of the practitioners studied in A691; and with the set theme in A692.

## Delivering Unit A692

This Unit is distinct from A691 in a number of ways.

First of all, students must only work individually. This means completely on their own with their assessed work being identified as completely theirs.

It should be possible for students to access a range of grades that represent their ability within approximately 20 hours of assessed work.

The students respond to a contextualised starting point, not something that is set without any explanation or randomly. This

will impact on the use of the areas of study as students explore and apply them and as they look at how they impact upon their ideas.

Students must be exposed to or study three new practitioners. These must be different to the ones used in Unit A691 and students should consider the influence of the ideas, intention, skills and techniques of their practitioners, cross referencing to areas of study as appropriate.

A range of skills should be used, some of which have been learnt through exposure to or study of practitioners. Practitioners will not drive the response and outcome as they do in Unit A691, but may:

- impact upon the way areas of study are reflected
- influence the type of response. It may be that the style of one practitioner in a particular context and with a specific type of audience is seen as very effective, and something the student would like to replicate with their own idea
- allow students to apply what is learnt about ideas and intention from works by practitioners, and reflect this in the development of their own skills in a realisation. The practitioners chosen could be nothing whatsoever to do with the nature of the stimulus chosen.
- allow students to develop their own individual styles and techniques by integrating aspects from practitioners with the student's own unique skills and interpretation. Remember that sometimes a choice may be made following the rejection of an idea. So in considering, for example, atmosphere and its use by a practitioner studied, the student may refer to how it was used and then decide that the approach would not be appropriate for the ideas chosen. If the student can say why, this is likely to attract higher marks.

The specification states that the context will suggest and then define the nature of the audience. This is very important for this unit and intention and audience must be considered very carefully.

It is essential to note that there is not a free choice in this unit. The stimulus selected by the teacher must be from one of the following contexts:

- An emotive word, such as 'Fear'
- A theme, such as 'The Four Seasons'
- An historical context, such as 'The Gunpowder Plot'
- A photograph
- A newspaper or magazine article.

Students must not be allowed to choose their own stimulus.

All the students can have the same stimulus or a different one for each person.

The specification requires an outcome that has a very clear and unbroken link with the set theme.

## Evidence

The specification requires students to keep a portfolio of evidence. What they must do is to show in the portfolio that they have:

- Planned, thinking things through, working out the possibilities and what each might mean
- Contributed to the devising process, whether on their own, in a pair or in a group, showing evidence of the ideas they have had and where each idea could lead, and ensured that the evidence is of their individual contribution, identifying clearly what they have done
- Explored skills and techniques, not just taken the first idea they had, but looked at alternatives and provided a simple solution, and explored different ways of achieving an outcome
- Selected genre and style with their thoughts and ideas on shaping and overall design, recognising that each genre has its own demands and that the outcome needs to represent the genre chosen through elements in the outcome
- Considered each Area of Study in their study across the works of art by the different practitioners, either referencing them as the work progresses, or by having specific sections in which each Area of Study is considered
- Communicated using the artforms, recognising and understanding their interaction, and recognising that the act of communicating means there will be an audience and an intention, both of which must be identified
- Used this understanding to help them plan, explore and develop processes, giving a cyclical aspect to the whole process, and with the review process feeding back into their work at every stage
- Created their realisation ensuring it is a stand-alone outcome fit for purpose, and is demanding not simple
- Reflected on their final realisation with ideas on future development, and that these ideas are not woolly platitudes but realistic possibilities, possibly by considering the use of different artforms.

Some students make the big mistake of performing one element or work from one discipline first, followed by the other in an artificial way and that will not attract high marks. The specification says very clearly that it does not intend this to be a demonstration of individual pieces of work in separate artforms but an holistic realisation encompassing two or more artforms.

In each of the above options, students should include views and ideas of self and others, as appropriate, and must make detailed reference to the three contrasting works studied, showing what knowledge or skills have been transferred to the work in progress. It may be that the influence is a negative one, that the student has been pushed into doing something in a very

different way to the method used by a practitioner, but because of what they have studied about the work of the practitioner. This is an acceptable way of using the work of practitioners and should be included in the same way as if the style or techniques were used.

The completed realisation itself is also included in the evidence.

There is another very important part of the evidence process. Teachers will observe the process of devising, planning, experimenting, rehearsing or drafting, performance or completion during the assessed 20 hours (approximately), and will keep notes on evidence that meets assessment objectives, and the level of attainment reached. This is particularly important where the evidence is transitory and difficult to keep in permanent form. Teachers could use witness statement to assist in this process ensuring that the activity, the assessment objective being met, the level of difficulty and the level of success are all indicated clearly. It is essential that teachers signpost the evidence so that moderators can see very clearly which assessment objectives are being supported by which pieces of work.

The evidence that forms the portfolio must have been prepared and undertaken by the student in the presence of the teacher within a dedicated 20-hour period of time. Material that has been prepared at home or outside of the direct supervision of the teacher, may inspire or support the learning process, but may only be used as evidence for meeting assessment criteria if the teacher is able to authenticate the work and sources are acknowledged and referenced.

The table on the following page is provided as a Quick Check Guide for A691 and A692.

## Quick Check Guide for A691 and A692

A691	A692
Students work in groups, pairs, or individually	Students work individually
20 hours of assessed work	20 hours of assessed work
All submitted work must be supervised by the centre	All submitted work must be supervised by the centre
No one art form may contribute more than 50% of the total assessment across units A691 And A692	No one art form may contribute more than 50% of the total assessment across units A691 And A692
Students respond to at least three practitioners (different to those in A692) by choosing and using ideas relating to the style content, performance, realisation techniques explored. Practitioners' artworks drive the response.	Students respond to a stimulus set within a context and apply their knowledge of the Areas of Study. Practitioners do not drive the response but may influence it. Students are exposed to the work of 3 practitioners each representing three different art forms (different to those used in A691)
Students devise work reflecting the Areas of Study, linked to the artworks of practitioners	Students devise a final outcome that has developed from the stimulus
Plan, refine ideas; consider alternatives and available resources; make choices.	Plan, refine ideas; consider alternatives and available resources; make choices.
Work in at least two art forms	Work in at least two art forms
Demonstrate, explore and develop skills	Demonstrate, explore and develop skills
Apply appropriate skills and or techniques	Apply appropriate skills and or techniques
Consider genre and style	Consider genre and style
Give reasons for selecting techniques style etc.	Give reasons for selecting techniques style etc.
Understand the cultural and historical influences from the practitioners studied on the ideas for realisation	Understand the cultural and historical influences from the practitioners studied on the ideas for realisation
Refer to, evaluate and make connections with one or two of the art works studied	Refer to, evaluate and make connections with one or two of the art works studied
Explore the potential of new technologies across the art forms	Explore the potential of new technologies across the art forms
Clearly identify his or her own contribution	Students develop their own style using influence from studied artworks
Communicate using relevant skills with a clear sense of intended audience	Communicate using relevant skills with a clear sense of intended audience
Reflect critically on activities undertaken	Reflect critically on activities undertaken
Students record how: <ul style="list-style-type: none"> <li>they have considered the Areas of Study</li> <li>how they have used their understanding to help them plan, explore and develop skills,</li> <li>the way in which they created their realisation</li> <li>their evaluation process</li> <li>their intended audience</li> <li>historical and cultural understanding and the influence on the studies art works</li> <li>Refer to Page 12 of the specification for information on assessment</li> </ul>	Students record how: <ul style="list-style-type: none"> <li>they have considered the Areas of Study</li> <li>how they have used their understanding to help them plan, explore and develop skills,</li> <li>the way in which they created their realisation</li> <li>their evaluation process</li> <li>their intended audience</li> <li>historical and cultural understanding and the influence on the studies art works</li> <li>Refer to Page 16 of the specification for information on assessment</li> </ul>

## EXAMINED UNIT A693

This unit is assessed through a terminal practical examination and is based on a question paper set by OCR. This is pre-released and is made available to centres in the January prior to the summer assessment. For this unit, an examiner will visit to mark the portfolio and mark the final realisations of all students.

The first section of the examination paper consists of a student brief. There are three parts to the brief: preparation, realisation and evidence.

Ten different commissions follow this. The commissions will be in a variety of forms and may include examples of the following:

- A painting, piece of pottery or statue
- An extract from a play or musical
- A photo of a dance piece or information about a company
- The title of a piece of contemporary or classical music
- A poem
- An extract from a story or novel, or the title of a novel
- A song, extract from the lyrics, or a song's name
- Something of cultural interest
- An atmospheric photograph
- A story from a newspaper or magazine.

All of these may not all be present in every paper. Sometimes one or two of the commissions may be unusual or invite very imaginative responses.

During the preparation period, students should consider all of the commissions. This should be seen in the same way as a student in a written examination reading the paper and looking at all of the questions offered as a choice before selecting one to answer. In the same way that there are no marks for this process in a written examination, there are no marks for the consideration of the ten commissions. Students need to consider them all and to select the one that interests them most. The one they select will then be developed in depth. They should not spend a lot of time on this selection process.

One thing that might influence students' choices is the availability of resources. Teachers may open the paper on receipt, before the date when the paper is given to the students. This is to enable teachers to look at the art works represented and gather any resources that might be needed or might enable students to access the material.

Students should explore and research the commission they have chosen and consider how different artforms might be used within a possible realisation. The student must ensure that the final realisation contains evidence of the commission. Realisations will be able to attract high marks only if the examiner can see evidence of the commission in the final realisation. There must be a clear audit trail from the commission, and the research into it, through exploration and development, and into the realisation.

All the commissions must be available from which the students may select one. Although a centre may wish students to carry out research on several in preparation for a final selection, this is not required and no marks are available for such additional work. It follows that evidence of research for commissions apart from the one selected should not be included in the portfolio.

It is important that students should also consider:

- the resources that are available in their centre
- possible communities
- how the practitioners studied in Unit A691 or Unit A692 might influence the content, style or structure of the outcome.

Although there is no requirement to use practitioners in addition to the ones studied in the coursework units, there is no regulation preventing students from doing so. The important point is that they make use of three practitioners.

In the 2014 examination the following list gives examples of some of the practitioners actually used by students as influences on their work.

- Michael Jackson's Thriller
- The Beatles - Leaving Home
- Paintings of William Turner
- Billy Elliot
- Blood Brothers
- Slave ship
- Paintings of Lowry
- A.A. Milne: Winnie the Pooh and Christopher Robin
- Jackson Pollock: Autumn Rhythm, Blue Poles
- Brightness for childhood memories, poetry writing
- Robin Williams: Goodwill Hunting
- Bob Fosse
- Sharon Rooney – Rae Earl (E4 TV series)

- Tom Bidwell: Screenwriter - My Mad Fat Diary
- Tyler Joseph: Car Radio, Rap
- Angelin Preljocaj: choreography for British Airways/Air France advert
- Quentin Blake
- Banksy
- Salvador Dali
- Diana Vishneva: Don Quixote & Swan Lake
- Marianela Nunez: Don Quixote & Swan Lake
- Renee Zellweger
- Michael Rosen: poems
- Barbara Sala: Naïve Art, scenes from childhood
- Brecht
- Stanislavski
- DV8
- Gordon Steel
- Joan Littlewood
- Motion House Theatre
- Edward Braithwaite
- Alan Bennett
- Grease
- Steven Spielberg
- Kay Jay Simmons
- Christopher Bruce
- Harry Brown film
- Alfred Hitchcock
- Dennis Oppenheim – Yorkshire Sculpture Park
- Lea Anderson: Cross Channel
- Stomp
- Merce Cunningham: Chance choreography
- John Godber
- Willy Russell
- Christopher Bruce
- Bridget Riley: optical art
- Beryl Cook: themed prints
- Pop Music of the 80's
- Henry Hill – film Goodfellas
- Documentary on serial killer Ed Gein
- 

Whilst the specification requires only one practitioner per student for A693, many students used more than one, which is quite acceptable and sometimes helped a student to cover the areas of study more thoroughly.

The strongest and most interesting realisations often occur as a result of the student becoming fascinated by the work of a practitioner. Where a student refers to practitioners in relation to their own work and explains how they adopted some of the

researched techniques and processes, the portfolio make for interesting reading. Weak submissions are when students simply print information from the Internet and submit it as research without any annotation or explanation (or any obvious interest or connection).

Students carry out preparatory work in a period of up to six weeks before the examination. This period does not assume a set number of hours per week, but it is likely that the preparation needed could not be covered adequately in fewer than six hours in total.

The specification says that the term 'community' should be understood in its widest sense, in that the Arts serve, create, reflect, bind, mark and celebrate communities of many types and sizes.

These may be:

- Communities defined by people – such as social and interest clubs, religious and ethnic groups
- Communities defined by spaces – such as shopping centres, parks, village halls and leisure complexes
- Communities defined by issues – such as action groups, campaigns and residents' associations
- Communities defined by institutions – such as schools, residential or nursing homes, hospitals, prisons and work places
- Communities defined by events – such as funerals, carnivals, fetes and festivals.

Sometimes students with strong realisations do not access high marks. This is usually because their chosen community is weak or woolly and so general that it has no impact on the way their realisation has been prepared. The nature and needs of their community, and the appropriate audience, will influence the realisation produced and this should be made clear in students' evidence.

In a recent examination series there were many examples of different communities, some often involving social issues, including:

- Homelessness
- Bullying
- Domestic violence
- Drug abuse
- Various charity appeals
- Campaigns
- Rehabilitation Centre for Drink Drivers
- Citizenship, Women's Groups
- Green Peace
- Gay and Lesbians who suffer violence
- Post Natal Depression Surgeries
- Gap Year Students, ME Campaign Group
- Hyde Park

- Recycling Centre
- Aspiring Magicians
- Shopping Malls
- Speed Dating
- Fashion Show
- Airports
- Comic and Super Hero Enthusiast
- Driving Schools
- Cocktail Bar
- Hospitals
- Prison Officers education group
- Fantasy convention
- Thrill seekers

More unusual locations have included an ice-skating rink, a public swimming baths and the middle of a traffic island. One pair of students produced an installation commemorating the death of a fellow student, taking over a small seminar room and providing a multi-media experience using all five artforms.

During the preparation period, students must research their chosen commission, remembering that all work that may be used for assessment must be done under the supervision of a teacher and must remain securely in the centre.

This does not stop research being undertaken outside the centre. If such research results in something tangible being produced such as an internet printout out, then this may be brought into the supervised situation in the centre as long as it has not been annotated or added to by the student. Any annotation or addition to it is valid if it is completed under the supervision of the teacher and may then be carried forward into their portfolio.

Students must offer for external assessment their planning, which will have occurred within the way they have explored and developed their work; their demonstration of practical skills through the way they have communicated their intention to their chosen audience and for their community; and ongoing evaluation throughout the process. These are all incorporated within the two assessment objectives tested by the examination paper for this unit.

Styles and movements in the Arts offer indications of shared understandings between artists in different fields. Forms and structures in the Arts can offer ready starting points for perception and application across the areas. Specific arts presentation modes such as Music Theatre, Performance Art and Documentary can provide bridges between traditional areas.

Following the preparation period, there is a 12-hour supervised examination, spread over a maximum of seven sessions, during which students work on one of the commissions in the context

of the community they have chosen. Students work individually, in a pair or in a group of no more than five. It is essential that when working in a group students ensure they have their own individual evidence to go into their portfolio. It is also essential that groups ensure each of their members have equal exposure.

Working in at least three artforms of their choice, with no one artform representing more than 50% of the outcome, students produce a realisation as their response to the commission in a defined community they have chosen for a specific audience. The community and the audience may be the same, but it may be different depending upon the nature of the response to the commission. Students must prepare documentary evidence to accompany their realisation. It is essential that:

- the chosen commission is reflected clearly in the realisation so that the examiner can see a clear audit trail back from the final outcome to the original commission
- each area of study is considered. This does not have to be in detail for all of them, and may be a 'negative' response, eg, it may be that one of the areas of study is not relevant to what the student is doing. In this instance, the area of study would be mentioned, possibly some reference to a practitioner and the way it was used in the work looked at, and an explanation of how and why it is not relevant to the work being undertaken. In this way, the student will be demonstrating a knowledge and understanding of the area of study without being forced to use it artificially.
- students think about how the artforms work together. This should show the outcome using them in a way that may be, but does not have to be, integrated, but where the art forms are clearly related in the way the support an holistic outcome, not separate pieces representing separate artforms.
- students show how they have been influenced by the work of practitioners studied during the course previously or as part of the research and development for this unit
- the community chosen is reflected clearly in the style and content of the realisation.

The centre must supervise all work completed during both the preparation period and the 12-hour period. Students should use the 12-hour period to interpret their plan, and to develop and complete the realisation. Evidence must be in a permanent form.

The question paper contains clear instructions. If students follow each step carefully they will not miss any essential component required for assessment.

## The day of the examination

Centres must complete the 12-hour test between the first Monday in March and the first Friday in May each year. Visits could be made from early March but no visits should be later than the first Friday in May. In exceptional circumstances a request may be made by a centre for a visit after this date. Such requests should be made directly to OCR and not to the examiner in the first instance.

A visiting examiner attends the centre to examine the realisation and to take away the portfolio for marking.

After the standardisation meeting, the examiner allocated will contact the centre to agree a date for the visit and the arrangements for the day

Up to 60 candidates could be examined in a day.

For those centres with a large entry, live performance work should be arranged so that there is the minimum of gap between each, just allowing sufficient time for teacher and examiner to write up marks and comments. The examining of non-performance work may be done whilst groups are changing, or after all performance work is finished.

In a 12-hour examination it is not expected that there will be large outcomes. The emphasis is on quality reflecting the assessment objectives. An individual performer is likely to achieve this in no more than 2 minutes with perhaps other evidence for other art forms on display if appropriate. In a group setting of, for example, 5 candidates who may be performing, it is likely that this will not exceed 10 minutes at the very most, and probably less because candidates may well be providing evidence by performing at the same time.

It is expected that outcomes/realisations will be marked at the centre. Centres must record realisations (DVD) and make copies available to the examiner, either on the day of the visit or by post. There should be an individual DVD for each assessed candidate.

This examination allows some input from the centre. The centre assessor should have looked at the completed portfolios in advance of the visit by the examiner. The centre assessor must then provide an indicative assessment taking into account what has been seen during the preparation period, and there is a space on the mark sheet for each candidate where the teacher can indicate additional evidence. The centre assessor must then highlight the appropriate statement for each of the assessment criteria on the form. The examiner will take this into account when marking the portfolios.

The examination is at the end of the twelve hours and does not count against the 12 hours limit. The centre is responsible for organising and making the arrangements for the candidates to present their realisations, whether that be by performance or by artefact or installation. The teacher carries out the same task as for the portfolios, completing the mark sheet with an indicative

assessment of the criteria achieved. Again, there are comment boxes to enable the centre assessor to describe any additional evidence not immediately available to the examiner.

At the conclusion of the examination of each realisation, the centre assessor completes the mark sheet and then hands it to the examiner, who will allocate marks and make notes supporting those marks. The examiner takes the mark sheets and the portfolios away and they are not returned.

It is important for centres to remember this is a formal examination and to ensure there is quiet and that there are no interruptions. All candidates to be examined should be present, even if their realisation is an artefact and they are not performing.

# RESOURCES

Resources for this qualification are as diverse as the artforms that may be used in its teaching. It is intended that individual centres will draw on resources suggested by their location, their background and their teaching strengths, allowing students access to a wide range of stimuli that can be re-visited as resources for future examination series.

The Commissions provided for the practical examination, A693 have been used as a resource by many centres for each of the controlled assessment units.

Visits by practitioners, visits to the theatre and other performance and display venues, exploration of arts works on YouTube and other media have all provided a rich source of material. Centres can also use local practitioners who may not be nationally recognised, but who make a significant impact within their own community, or make a living out of the practice of their craft.

An excellent resource is the report on the examination each year. This report gives an overview of how the examination went in the previous year, and provides examples of common mistakes and successes. For all units there is also an extensive list of the practitioners used and for A693 a detailed commentary on each of the commissions. This often gives an insight as to how other centres have approached the final unit.

Another rich source of advice is within the specification where there is detailed information about each of the five artforms and how they might be interpreted and used, with some exemplars.

Hodder Education has produced the following resources for OCR GCSE Expressive Art, which is currently available.

## DVD-ROM

*OCR Expressive Arts for GCSE Teacher's Resource*  
DVD-ROM Christopher Reynolds

ISBN: 978 0340 98507 6

Published: 25/06/2010

## OCR resources:

### Parent/Teacher Factsheet

*A Parent/Teacher Factsheet is available from:*

[www.ocr.org.uk/qualifications/gcse-expressive-arts-j367-from-2012/](http://www.ocr.org.uk/qualifications/gcse-expressive-arts-j367-from-2012/)

### FAQ for Expressive Arts

*Answers to frequently asked questions is available from:*

[www.ocr.org.uk/qualifications/gcse-expressive-arts-j367-from-2012/](http://www.ocr.org.uk/qualifications/gcse-expressive-arts-j367-from-2012/)

## FREQUENTLY ASKED QUESTIONS

### **Q** *For how long is an assessment of a unit valid?*

**A:** Assessment tasks may be undertaken and internally assessed at any point between release of the task by the centre and the examination series for which the task must be submitted. Each assessment task will be valid for submission in a single examination series only.

### **Q** *Are re-sits available?*

**A:** Candidates are only able to re-take a qualification in its entirety. It is no longer possible to re-sit individual units.

### **Q** *How is the course assessed?*

**A:** The controlled assessment units, A691 and A692, are internally marked and externally moderated. Unit A693 is externally assessed by an examiner who marks the portfolios and also marks the realisations and outcomes by visiting the centre.

### **Q** *What does controlled assessment mean?*

**A:** All work submitted for assessment in Units A691 and A692 will have to be done in the centre, under the supervision of the teacher/tutor. Recordings of performances will have to be made under the teacher's control.

### **Q** *Does this mean the candidates cannot leave the classroom?*

**A:** They may leave the classroom but any work they produce for assessment outside the classroom must have been observed by a member of staff so the centre can authorize the work as being that of the candidate.

### **Q** *How are assessments recorded?*

**A:** OCR recognises that in a subject of this sort there is a great deal of practical application of the skills, and that sometimes evidence can be ethereal. This provides a challenge for a public examination. In trying to meet the needs of the subject OCR has developed an assessment strategy that uses a series of bullet points. For the controlled assessments the teacher highlights the bullet points that apply, and then make a judgement taking into account the evidence provided. There is a box on the assessment form that teachers can use to indicate other evidence such as their own notes of discussions or video that may be available. This is a best fit approach, but the mark must be supported by evidence in whatever format the evidence may be.

### **Q** *Do centres have any input into the examined unit?*

**A:** As this unit is externally set and marked, there is no formal recording of teachers' marks. However, the teacher will have seen the development of the work over an extensive period

and the examiner just gets the summation of all that work, and so there is an opportunity for the centre to indicate their view of the criteria that have been met based on the evidence. This follows the same format as the controlled assessments, and teachers highlight the comments within each criterion that they feel is appropriate.

### **Q** *How do the three units work?*

**A:** The first unit, A691, is concerned with the work of practitioners and their works across the art forms. This is done by the application of Areas of Study so that candidates understand how and why practitioners have created work. This leads to the candidate devising work inspired by the work of practitioners.

The second unit, A692, is concerned with candidates considering a theme, and applying the skills and techniques learnt from unit A691, along with the influences of three further practitioners that they would have studied as part of this unit. Once again, the method used is by applying the Areas of Study to the work of practitioners and their own work, but this time the focus is on producing a realisation to fulfill the demands of a theme. There are several topics set that can be found listed in the specification.

The third unit, A693, is an examination. A paper contains ten commissions. The candidate selects one and then has a six-week period during which research can take place into the topic of the commission itself; selecting a community and intended audience; considering possible ways of realising an outcome; exploring possible practitioner influences on their ideas; and making a plan of how the examination time will be used. The examination is for a twelve-hour period.

### **Q** *Must the two controlled assessments be carried out in the published order?*

**A:** They may be done in any order but the recommendation is that Unit 1 is completed first as the specification is designed for Unit 2 to follow on from Unit 1.

### **Q** *What evidence is needed for the A693 examination?*

**A:** There are two pieces of evidence that must be provided. Each candidate must produce a portfolio during the 12 hours, and a realisation. The portfolio should record the planning and process of devising, how the areas of study have been applied, the community the realisation is for, and the intended audience. Each candidate must also provide a realisation of his or her ideas in an outcome.

**Q** *Is the portfolio an essay?*

**A:** No. It can be a collection of writings, notes, drawings, sketches, diagrams, photos – in fact anything that provides evidence of the process the candidate has gone through to develop and produce the outcome. It must contain some continuous writing.

**Q** *How does the portfolio have to be presented?*

**A:** The style of presentation is up to the candidate. Any format is allowed as long as it can be easily taken away by the examiner for marking.

**Q** *Does the realisation or outcome have to be a performance?*

**A:** No. It can be a performance, but may also be an installation, an artefact or artwork, a book or contain some film and photographs. The outcome and its form should be appropriate to the community for which it was developed, and the audience for which it is intended. The specification contains a list of possible ways a realisation can be demonstrated.

**Q** *There is a lot for the candidate to remember. How can the candidate be helped?*

**A:** The examination paper contains very clear instructions as to what the candidate must consider.

**Q** *The students really enjoyed using one of the practitioners in Unit A691. Can we use this practitioner again in Unit A692?*

**A:** No. Different practitioners must be used. Students will be able to choose their practitioners from those studied in both units when they respond to the commission in Unit A693 so they will have the opportunity to use that practitioner again then.

**Q** *Do the students choose the practitioners?*

**A:** This is the responsibility of the teacher in the centre. It is recommended the teacher makes the choice. Students can of course select and use additional practitioners, or a centre may set their course up in such a way that student selection of practitioners follows the way the course is being taught.

**Q** *Is there any advice about which practitioners should be chosen?*

**A:** One approach is to select practitioners to match the Areas of Study. Some practitioners will demonstrate a particular area of study more successfully than others.

**Q** *If students are working in a group, do they all have to do the same art forms?*

**A:** No. Each candidate can contribute through different art forms as long as it is not contrived or the art forms do not appear bolted on without any real connection with the outcome. It may be that students have different talents and so it would be sensible to utilise these to the maximum in developing an outcome.

**Q** *Can candidates use more than three practitioners in the coursework units?*

**A:** Candidates can use as many as they like as long as they use a minimum of three.

**Q** *How many art forms must I use in my realisation?*

**A:** In the coursework units candidates must use at least two artforms. In the examination candidates must use at least three. Any number over the minimum may be used.

**Q** *When using the practitioners to explore and understand the areas of study, do I have to use every area of study with each practitioner?*

**A:** The focus is on the candidates understanding and using the areas of study. How many areas of study a practitioner demonstrates is up the candidate and centre. To have a different practitioner of each area of study would be unmanageable

As long as all the areas of study are covered across the three practitioners as a whole, the requirement is met. It is best to select areas of study that are best represented so that students get strong examples to help their understanding.

**Q** *Do I have to use new practitioners for Unit A693, the externally examined component?*

**A:** No. You may do if you want but it is fine to use any three or more of the six practitioners you have used in Units A691 and A692.

**Q** *Can candidates do work at home and bring it in to add to their portfolio?*

**A:** Only work completed under the supervision of your teacher can be used as assessed work. This does not mean candidates cannot carry out research at home, and centres experienced in this subject find this is a very useful way of enriching the context for ideas generation.

**Q** *Candidates had a great time in the introduction to the course and had some wonderful ideas. Can this be used in work for either of the controlled assessment units?*

**A:** Controlled assessment rules mean that the material used in the coursework units must be new and not worked on before. It is like doing a test – albeit a rather long one.

**Q** *In the past some centres have used writing frames to help the weaker candidates. Is this appropriate?*

**A:** Writing frames are not allowed as they direct the candidates to what they should produce. General guides that mirror the format of the examination paper are acceptable. Experience has shown that writing frames actually restrict the more able candidate, and narrow responses by the weaker candidate.

**Q: *Can photography or film be used as an art form?***

**A:** This is not a media course and photography and film are not one of the five artforms this specification covers. Photographs and film can be used as part of the outcome, but the focus must be on the elements that make up the medium. It may be the dramatic construction of an event in a photo or a scene in a film; or it may be the artistic construction of a photo for effect; or it may be creative storytelling through the medium of animation or IT.

**Q: *Can Q-base and other music making programs be used?***

**A:** It is not the use of the programme that is important, it is how it is used to create candidates' own work. The same applies to an animation program. If all you do is use what is provided by the programme you are unlikely to achieve good marks.

Technology should be used in the same way that a painter uses a brush, an actor a voice or a musician an instrument, as a tool for creativity.

**Q: *What about music mixes?***

**A:** This is an area that needs care. Music mixes use existing music, but often create something very original out of the combination of sounds. If what is produced is something new and deliberate, and perhaps has a little of the candidate's own composition as well, then it is likely to be acceptable.

**Q: *Is it safer to do something simple as an outcome and make it really good?***

**A:** The key is in the word 'safe'. It is likely that such work will have a low level of difficulty and so there will be less opportunity for the candidate to demonstrate skill. Teachers must take the level of difficulty into account when assessing work. On the other hand, candidates should not attempt things that are so hard that they are unable to demonstrate any real level of skill.

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Telephone 01223 553998

Facsimile 01223 552627

Email [PerformingArts@ocr.org.uk](mailto:PerformingArts@ocr.org.uk)

