

# teachers' handbook

Version 3 February 2012

## ENTRY LEVEL CERTIFICATE IN **ART AND DESIGN**

R300, R301, R302, R303, R304, R305, R306

For teaching from September 2010



## Why choose OCR Entry Level Art and Design?

This is an exciting, broad-based specification for you and your learners which aims to bring Art and Design to life, engage learners and encourage them to achieve more. The practical possibilities are 'limitless' and these specifications complement the OCR GCSE Art and Design Suite.

### More choice

The Entry Level Art and Design Certificate incorporates a range of creative Art and Design disciplines, through the integration of areas of study such as Fine Art and Three-dimensional Design. The dedicated specialist areas of study such as Photography and Textile Design now also includes Art and Design Appreciation. Learners are able to follow more than one specialist area of study in the same year.

## Straightforward progression

As our Entry Level Art and Design Certificate fits easily with our GCSE Art and Design, there is a clear progression route for your learners. Work produced for Entry Level can be used as a starting point teaching technical skills and understanding, which can then be developed and used as your learners work towards a GCSE.

### More flexibility

With this course, you have more freedom to structure your programme delivery to suit your learners' needs. There is also less work required for the assessment and no time constraints. The new, user-friendly assessment criteria is directly related to objectives, enabling direct progression to GCSE. Centres may now choose the period in which to hold the OCR-set Work assessment in the prescribed window.



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# Introduction

OCR is offering new Entry Level Certificate specifications for first teaching in September 2010.

We've taken this opportunity to improve the quality of our Entry Level Certificate courses for teachers and students alike.

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

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

The main changes in Entry Level Art and Design are:

- A revised and updated assessment criteria
- The opportunity has been taken to bring course content up to date
- An additional endorsement in Art and Design Appreciation
- All Entry Level Certificates will meet the requirements of the Disability Discrimination Act.

Our approach is to provide consistency across all our Entry Level by offering the additional flexibility that the new qualifications bring, allowing for improved accessibility for teaching and assessment.

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

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

# Subject specific guidance

Newly Qualified Teachers or those new to OCR should remember that the Entry Level Certificate in Art and Design specification for first teaching in September in 2010 is, of course, 'new' to everyone! Considered here are the questions that naturally arise: 'Why would I choose OCR?' and 'What advantages are there for teachers and learners?'

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

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

## Accessibility

As before the qualification comprises two components: Component 1: Art and Design Coursework Portfolio and Component 2: OCR-set Work. For the former 'candidates need to produce a portfolio of work for this component that demonstrates a personal response to starting points, briefs, scenarios or stimuli'. In essence this means that learners might simply produce one 'project' whereas the previous requirement for 'Coursework' was for two. Thus, quite intentionally, for teachers the assessment burden is reduced, whilst for learners a somewhat elongated period of coursework production has been replaced by more focused period of planning leading directly to outcomes. The inclusion of the Art and Design Appreciation endorsement and visual starting points in the paper for the OCR-set Work will be innovations welcomed by many teachers and candidates.

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

Teacher support is a vital aspect of sponsoring a smooth transition to teaching the new specification. Materials have been designed to save teachers' time when preparing for the new specification and offer continued support whilst delivering it. Free copies of the accredited specification together with specimen assessment material, lesson plans and guidance notes may be downloaded or ordered in paper or CD-ROM form from [www.GCSEchanges.com/subjectsandspecs](http://www.GCSEchanges.com/subjectsandspecs).

OCR's commitment extends beyond the provision of word-based resources to a nationwide programme of INSET training, details of which may be found by visiting [www.ocr.org.uk/training](http://www.ocr.org.uk/training).

## Flexibility

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

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

Coincidentally, the latter relaxation in terms of the volume of work required has made the Entry Level qualification even more accessible to learners. OCR anticipates that the 'Coursework Portfolio', which stresses 'quality rather quantity' and encourages candidates to be selective and active participants in the presentation of their work, will fully address the needs of all learners.

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

## Progression

Progression from Entry Level either directly to employment or to further study will depend on the number and nature of the levels achieved. Broadly, candidates who achieve mainly level 2 and 3 at Entry Level would be well prepared to study at Foundation Level within the National Qualifications Framework.

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

The ELC/GCSE Art and Design Suites also provide for continued progression to OCR GCE in Art and Design, OCR Applied GCE in Art and Design, and OCR Level 3 Nationals and Cambridge TECs in Art and Design.

## Moderation

All centres entering candidates are subject to visiting moderation of either all or a sample of candidates' work. Visiting moderation will take place in accordance with OCR procedures for Entry Level Art and Design subject to centre's submitting marks to OCR by the 15<sup>th</sup> May. An Assessment Summary Form (located on the OCR website), should be completed and show the marks awarded for each assessment objective. If any work is to be submitted in a digital format, it must be appropriately captioned or chaptered so that individual candidates can be easily identified at the moderation visit. Further information and guidance on amount of work to be seen per candidate will be available to view on the OCR website.

## **Photographing Work**

It is suggested that all candidates, where appropriate, should keep a photographic record or e-portfolio of their work which can be used for reference purposes. This encourages the development for GCSE and can be a resource used by the teacher, suitably acknowledged, as an in-house resource to encourage and inform future cohorts.

# Resources

## A resource list for teachers of Entry Level Art and Design

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### Bibliography:

#### General

Butler A, Van Cleave, C & Stirling, S, 1994 *The Art Book* London, Phaidon  
Brigstocke H (Ed) 2001 *The Oxford Companion to Western Art* Oxford, OUP  
Collings M 1999 *This is Modern Art* London, Weidenfeld and Nicholson  
Cumming E & Kaplan W 1991 *The Arts and Crafts Movement* London, Thames & Hudson  
Dormer P. 1993 *Design since 1945* London, Thames and Hudson  
Duncan A 1988 *Art Deco* London, Thames and Hudson  
Duncan A 1994 *Art Nouveau* London, Thames and Hudson  
Ferrier J-L (Ed) 1988 *Art of Our Century* New York, Prentice Hall  
Gombrich E H 1950 *The Story of Art* London, Phaidon Press  
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Lawson S 1999 *The 20<sup>th</sup> Century Art Book* London, Phaidon Press  
McDermott C 1997 *Design Museum: 20<sup>th</sup> Century Design* London, Carlton Books  
Murray P & L 1959 *A Dictionary of Art and Artists* Harmondsworth, Penguin  
Phaidon Editors 1997 *The Art Book* London Phaidon Press

#### Fine Art

Ades D 1995 *Dali* London, Thames and Hudson  
Anfam D 1990 *Abstract Expressionism* London, Thames and Hudson  
Alexandrian S 1985 *Surrealism Art* London, Thames and Hudson  
Becks-Malorny U 2005 *Cezanne* Cologne, Taschen  
Bott G C 2008 *Still Life* Cologne, Taschen  
Craven R C 1997 *Indian Art: A Concise History* London, Thames and Hudson  
Feist P H 2006 *Impressionism* Cologne, Taschen  
Gablik S 1985 *Magritte* London, Thames and Hudson  
Gantefuhrer-Trier A 2005 *Cubism* Cologne, Taschen  
Ganz N 2004 *Graffiti World* London, Thames and Hudson  
Gibson M 1996 *Symbolism* Cologne, Taschen  
Gowling C 1979 *Matisse* London, Thames and Hudson  
Hendrickson J 2000 *Lichtenstein* Cologne, Taschen  
Hillenbrand R 1999 *Islamic Art and Architecture* London, Thames and Hudson  
Hilton T 1976 *Picasso* London, Thames and Hudson  
Hodin J 1972 *Edvard Munch* London, Thames and Hudson  
Honnef K 2000 *Warhol* Cologne, Taschen  
Honnef K 2004 *Pop Art* Cologne, Taschen  
Kasfir S L 2000 *Contemporary African Art* London, Thames and Hudson  
Kemp M 2006 *Leonardo da Vinci: Experience, Experiment, Design* London, V & A Publications  
Martin S 2005 *Futurism* Cologne, Taschen  
Metzger R 2006 *Van Gogh*. Cologne, Taschen  
Messenger L M 2001 *Georgia O'Keeffe* London, Thames and Hudson  
Neret G 2000 *Leonardo* Cologne, Taschen  
Paquet M 2000 *Michelangelo* Cologne, Taschen  
Poupeye V 1998 *Caribbean Art* London, Thames and Hudson  
Powell R J 2002 *Black Art: A Cultural History* London, Thames and Hudson  
Rebel E 2008 *Self Portraits* Cologne, Taschen  
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Restany P 2001 *Hundertwasser* Cologne, Taschen  
Seibler M 2007 *Greek Art* Cologne, Taschen  
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Stanley-Baker J 2000 *Japanese Art* London, Thames and Hudson  
Stremmel K 2004 *Realism* Cologne, Taschen  
Thomson B 2000 *Impressionism* London, Thames and Hudson  
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Walther I F 2005 *Gauguin* Cologne, Taschen  
Whitfield S 1991 *Fauvism* London, Thames and Hudson  
Wilton A 2002 *Five Centuries of British Painting* London, Thames and Hudson  
Wolf D 2007 *Egyptian Art* Cologne, Taschen  
Wolf N 2004 *Expressionism* Cologne, Taschen  
Wundram M 2006 *Renaissance* Cologne, Taschen  
Zollner F 2000 *Leonardo* Cologne, Taschen

### **Graphic Communication**

Ackley C S 2005 *British Prints from the Machine Age* London, Thames and Hudson  
Barnicoat J 1972 *Posters: A Concise History* London, Thames and Hudson  
Bridgewater P 1996 *An Introduction to Graphic Design* London, Grange Books  
Greene R 2004 *Internet Art* London, Thames and Hudson  
Hewitt J (Intro) 1998 *The Shell Poster Book* London, Profile Books  
Hollis J 1994 *Graphic Design: A Concise History* London, Thames and Hudson  
Paul C 2008 *Digital Art* London, Thames and Hudson  
Stoltze C 2008 *1000 Music Graphics* Beverly, M A Rockport

### **Photography – Lens and Light-based Media**

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

Beaney J 1991 *The Art of the Needle: Designing in Fabric and Thread*. London, A & C Black  
Beward C 2003 *Fashion* Oxford, OUP  
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### **Three-dimensional Design**

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

### **Periodicals and Journals**

#### **General**

*Artists and Illustrators*. Monthly. [www.artistsandillustrators.co.uk](http://www.artistsandillustrators.co.uk)  
*Art Review*. Monthly. [www.artreview.com/magazine](http://www.artreview.com/magazine)  
*Art Monthly*. Monthly. [www.artmonthly.co.uk](http://www.artmonthly.co.uk)  
*Art Quarterly*. Quarterly. [www.artfund.org](http://www.artfund.org)  
*Craft and Design*. Bi-monthly. [www.craftanddesign.net](http://www.craftanddesign.net)  
*Crafts*. Bi-monthly. [www.craftscouncil.org.uk/crafts-magazine](http://www.craftscouncil.org.uk/crafts-magazine)  
*Design Week*. Weekly. [www.designweek.co.uk](http://www.designweek.co.uk)  
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*R A Magazine*. Quarterly. [www.royalacademy.org.uk](http://www.royalacademy.org.uk)  
*Surface*. Bi-monthly. [www.surfacemag.com](http://www.surfacemag.com)

#### **Fine Art**

*Leisure Painter*. Monthly. [www.painters-online.co.uk](http://www.painters-online.co.uk)  
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#### **Graphic Communication**

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

#### **Photography – Lens and Light-based Media**

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*British Journal of Photography*. Weekly. [www.bjp-online.com](http://www.bjp-online.com)  
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*Digital Photo*. Monthly. [www.photoanswers.co.uk](http://www.photoanswers.co.uk)  
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#### **Textiles Design**

*Cloth Paper Scissors*. Bi-monthly. [www.quiltingarts.com](http://www.quiltingarts.com)  
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*Handwoven*. Bi-monthly. [www.interweave.com](http://www.interweave.com)  
*Stitch*. Bi-monthly. [www.embroiderersguild.com](http://www.embroiderersguild.com)  
*Textile Fibre Forum*. Quarterly. [www.qgcreations.com.au](http://www.qgcreations.com.au)

*The Journal (The Association of Guilds of Weavers, Spinners and Dyers)*. Quarterly.

[www.thejournalforwsd.org.uk](http://www.thejournalforwsd.org.uk)

*Quilting Arts*. Bi-monthly. [www.quiltingarts.com](http://www.quiltingarts.com)

### **Three-dimensional Design**

Ceramic Review. Bi-monthly. [www.ceramicreview.com](http://www.ceramicreview.com)

### **Websites:**

#### **General**

Artchive, The. [www.artchive.com](http://www.artchive.com) Constantly changing gallery, art criticism excerpts and CD-ROM reviews.

Artcyclopedia. [www.artcyclopedia.com](http://www.artcyclopedia.com)

Art and Design encyclopaedia, portal for museums and galleries worldwide.

Artlex Visual Arts Dictionary. [www.artlex.com](http://www.artlex.com)

Art and Design Dictionary with definitions for more than 3,600 terms used in discussing art and visual culture.

Art Guide. [www.artguide.org](http://www.artguide.org)

A comprehensive guide to the art collections of the British Isles.

National Society for Education in Art and Design, The (NSEAD). [www.nsead.org](http://www.nsead.org)

Virtual Library Museums Pages (VLmp). [icom.museum/vlmp](http://icom.museum/vlmp) A comprehensive directory of museums and galleries worldwide.

World Wide Art Resources. [www.wwar.com](http://www.wwar.com) A substantial site for contemporary art, art news, art history, contemporary artist and gallery portfolios.

#### **Galleries and Museums**

Courtauld Gallery, The. [www.courtauld.ac.uk](http://www.courtauld.ac.uk)

Barbican Art Gallery, The. [www.barbican.org.uk](http://www.barbican.org.uk)

British Museum, The. [www.britishmuseum.org](http://www.britishmuseum.org)

Design Museum, The. [www.designmuseum.org](http://www.designmuseum.org)

Hayward Gallery, The. [www.southbankcentre.co.uk](http://www.southbankcentre.co.uk)

National Gallery, The. [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

National Portrait Gallery, The. [www.npg.org.uk](http://www.npg.org.uk)

Royal Academy, The. [www.royalacademy.org.uk](http://www.royalacademy.org.uk)

Saatchi Gallery, The. [www.saatchi-gallery.co.uk](http://www.saatchi-gallery.co.uk)

Tate Galleries, The. [www.tate.org.uk](http://www.tate.org.uk)

Victoria and Albert Museum, The. [www.vam.ac.uk](http://www.vam.ac.uk)

#### **Graphic Communication**

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

#### **Photography – Lens and Light-based Media**

Masters of Photography. [www.masters-of-photography.com](http://www.masters-of-photography.com) Predominantly pre-digital practitioners with access to articles, images and other resources.

#### **CD-ROM**

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

*Buildings of England, The*. Cambridge, The Pevsner Index

*Collection of the National Gallery, The*. London, Microsoft

*Impressionism*. Manhattan Beach CA, TDC Interactive

*Masters of Photography*. San Antonio TX, Masters of Photography  
*Picasso: the man, his works, the legend*. Danbury CT, Grolier Interactive  
*Great Artists*. Oxford, Attica Cybernetics  
*Renaissance Masters (Vol. I and II)*. Manhattan Beach CA, TDC Interactive  
*Survey of Western Art, A*. Manhattan Beach CA, TDC Interactive  
*Tate Gallery: Exploring Modern Art*. Oxford, Attica Cybernetics  
*Vincent van Gogh: The Complete Works*. Toronto, The Vincent van Gogh Gallery.

# Other forms of Support

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

## Published Resources

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### Approved publications

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OCR still endorses other publisher materials, which undergo a thorough quality assurance process to achieve endorsement. By offering a choice of endorsed materials, centres can be assured of quality support for all OCR qualifications.



## Endorsement

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OCR endorses a range of publisher materials to provide quality support for centres delivering its qualifications. You can be confident that materials branded with OCR's "Official Publishing Partner" or "Approved publication" logos have undergone a thorough quality assurance process to achieve endorsement. All responsibility for the content of the publisher's materials rests with the publisher.

These endorsements do not mean that the materials are the only suitable resources available or necessary to achieve an OCR qualification. Any resource lists which are produced by OCR shall include a range of appropriate texts.

## OCR Training

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

### Get Ready...

An overview of new OCR specifications.

## **Get Started...**

For teachers preparing to deliver or already delivering OCR specifications.

## **Get Ahead...**

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

## **Lead the way...**

To encourage creativity and innovation.

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

## **e-Communities**

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

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

## **Interchange**

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

# Frequently Asked Questions

## Art and Design Coursework Portfolio Component 1:

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

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There is **no longer** a demand for a specific number 'units of coursework' or 'projects'. The new specification intentionally offers Centres optimum flexibility in producing the 'Coursework Portfolio', consisting of **'a sustained project, theme or course of study'**. Clearly some endorsements: Art and Design (R300), Fine Art (R301) and Art and Design Appreciation (R306) may require a 'multi-disciplinary' approach but the achievement of this is entirely at the discretion of individual Centres.

### Do I need to produce a written brief?

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**No.** Centres must set their own 'starting points, briefs, scenarios or stimuli' are Centre and should provide opportunity for all candidates to successfully meet the Assessment Objectives however there is no specific guidance to issue a written brief. Centres responding to the ideas of candidates, may wish to develop generic guidance that can readily be adapted, to reflect individual needs. Well-conceived Centre devised materials will not only promote good practice by candidates but also greatly facilitate moderators in the execution of their duties.

### What is 'Controlled Assessment'?

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These controls have been integrated into GCSE specifications in accordance with QCA instructions and are common to all GCSE's in Art and Design irrespective of examining body. **Controlled Assessment does not apply to Entry Level qualifications.**

### Are there time restrictions for the Art and Design Coursework Portfolio in the context of the overall programme?

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**No.** Centres may organise the 'taught time' for Component 1 in any way they choose. However, candidates must present work for assessment that is cohesive, relevant to the set theme, and shows a clear journey from conception to realisation. Should the delivery of this unit become too fragmented there is a danger of candidates' work becoming an ill assorted collection rather than a coherently unified portfolio.'

## Art and Design Component 2: OCR set Work

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### What is a 'high level of control'?

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A 'high level of control' is applicable to the ten-hour period of the **Component 2: OCR set Work**, which must be conducted under *formal supervision*. This requires teachers to ensure conditions are suitable, candidates are under direct supervision at all times.

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

### If my candidates are taking 'Art and Design Appreciation' can they respond to any part of the 'paper'?

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**No.** Candidates undertaking this area of study must respond to Section 3 of the paper respectively.

### Can I open the 'paper' on receipt?

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

### What resources can I prepare?

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

## General

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### Is 'Entry Level' intended for candidates with particular educational needs?

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**No.** The Entry Level Art and Design Certificate is aimed at a wide range of learners. It is an exciting, broad-based specification that offers teachers flexibility in programme delivery and learners opportunities to become engaged and achieve more in a wide range of creative Art and Design disciplines. Moreover, because the Certificate complements the OCR GCSE Art and Design Suite, the qualification has the potential to form the foundation of a pre-GCSE programme - and thus should offer opportunities for Year 9 learners.

## What is 'Art and Design Appreciation'?

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This area of study gives candidates opportunity to make a personal response to works of art and design through the understanding, analysis, and critical appreciation of historical and contemporary practitioners, movements or cultural, ethnic or religious themes. The approach is not purely 'theoretical' and candidates are encouraged to produce both practical and written work.

Art and Design Appreciation also offers a progression pathway to Critical and Contextual Studies, which is now offered at GCSE.

## What opportunities are there for 'Gifted and Talented'?

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There is no prohibited combination of entry to the OCR suite of Entry Level Art and Design qualifications. Therefore, opportunity exists for 'Gifted and Talented' candidates to undertake more than one endorsement. The addition of 'Art and Design Appreciation' enhances opportunities for dual entry.

## Will moderation be the same?

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**No.** Moderation will be undertaken using a postal moderation system. Certainly many of the practices associated with the legacy moderation process will be retained. Work selected by the moderator will still be assessed in rank order by unit. Similarly, moderators will continue to provide Centres with feedback on their evaluation of the work in relation to the agreed standard. Centres will be informed of moderation recommendations.

To facilitate the moderation of Component 1: Art and Design Coursework Portfolio it is anticipated that Centres would make available assessment materials and photographic evidence of the candidates' Coursework Portfolio/OCR set Work display as an exhibition.

## When is the 'new' specification first assessed?

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

## Will exemplar material be produced?

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**Yes.** For the Component 1: Art and Design Coursework Portfolio OCR-produced exemplar material is available to assist Centres design and set their own starting points, briefs, scenarios or stimuli. Similarly, for the Component 2: OCR-set Work a specimen paper has also been prepared and circulated. Free copies of the accredited specification together with sample assessment material may be downloaded or ordered in paper or CD-ROM form from [www.GCSEchanges.com/subjectsandspecs](http://www.GCSEchanges.com/subjectsandspecs). Colleagues' attention is also drawn to an extensive INSET training programme available from Spring 2010.

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

## Will the standards change?

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

## Administration

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### What is 'Authentication'?

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

### When do I make entries?

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

### Will candidates be able to re-take Entry Level?

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**Yes.** Candidates may enter for the qualification an unlimited number of times.

### Can candidates re-take a Component more than once?

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**No.** Entry Level is not a 'unitised' qualification

### Where are my 'exam papers'?

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



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