

OCR Entry Level Certificate in Art and Design R310

Teacher's handbook

Version 2: First assessment 2018

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1 Introduction

1a. What is the purpose of this handbook?

The purpose of this handbook is to offer additional guidance on different elements of the OCR Entry Level Art and Design (R310) course.

OCR is offering a redesigned Entry Level Certificate in Art and Design for first teaching from September 2017. R310 has been designed specifically designed to be co-teachable with GCSE (9–1) in Art and Design, to offer a coherent package for centres and candidates.

This is an accessible specification which aims to engage candidates, build their creative, innovative and artistic problem solving skills and give them the confidence to proceed to further qualifications.

The main changes in Entry Level Art and Design are:

- the Assessment Objectives in this specification will align with the new GCSE (9–1) Art and Design
- a variety for delivery of all tasks, including the option to cover different areas of study
- digital and/or postal submission of assessments.

It is important to make the point that this Teacher's Handbook plays a secondary role to the specification itself. The Entry Level Certificate in Art and Design (R310) 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's 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.

1b. Learner profile

The OCR Entry Level Art and Design (R310) specification has been written with a wide range of users in mind. It is specifically designed to be flexible, accessible and relevant, and provides candidates with recognition for their achievements. The specification enables candidates to progress at their own pace. They can be entered for assessment whenever they are ready.

This qualification is suitable for the following types of candidates:

- candidates who are working below a Grade 1 at GCSE (9–1) level or candidates who will not easily achieve a secure grade at GCSE
- candidates with special educational needs

- candidates on taster courses
- candidates at non-school centres such as young offender institutions, Pupil Referral Units or hospital schools
- adult returners.

Our Entry Level Certificate in Art and Design exists as a qualification in its own right but it can also be used to build confidence within the subject and be the gateway to further qualifications. The qualification is linked to the GCSE (9–1) in Art and Design and would allow for a natural progression to a higher level of study.

1c. Overview of OCR Entry Level Certificate in Art and Design

The Entry Level Art and Design assessment is made up of two tasks; one Portfolio task and one Externally set task. All tasks are non-examined assessment and are internally assessed by the centre and externally moderated by OCR.

For the Portfolio task learners' responses are to centre set themes/briefs/starting points/stimuli.

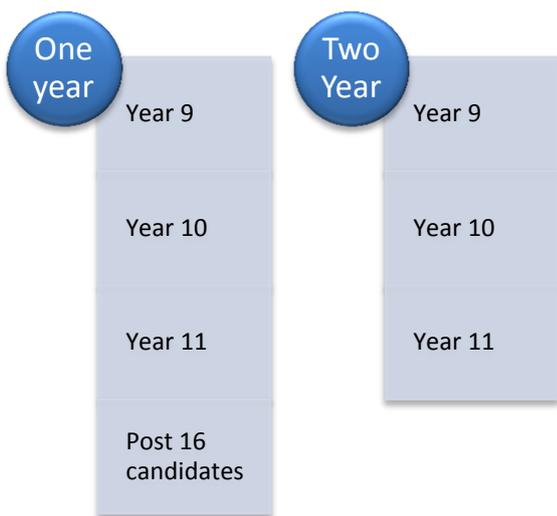
The Externally set task is a response to one from a choice of 24 themes set by OCR. The booklet of themes will remain live for the lifetime of the specification and can be accessed via OCR Entry Level Certificate Art and Design R310 [web page](#), under 'Assessment materials':

The assessment for the Entry Level Art and Design is out of 100 marks in total, with three levels of award available: Entry 1, Entry 2 and Entry 3. For more information please refer to section 5a of the OCR Entry Level Certificate Art and Design specification available on the [OCR website](#).

2 Curriculum guidance

2a. Guidance on course delivery

The Entry Level Certificate in Art and Design is flexible and can be delivered in a variety of approaches:



Candidates who are targeting the lower grades at GCSE (9–1) level may benefit from taking the Entry Level Certificate in Art and Design simultaneously. There is considerable freedom in how to organise the course.

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 candidates will automatically follow.

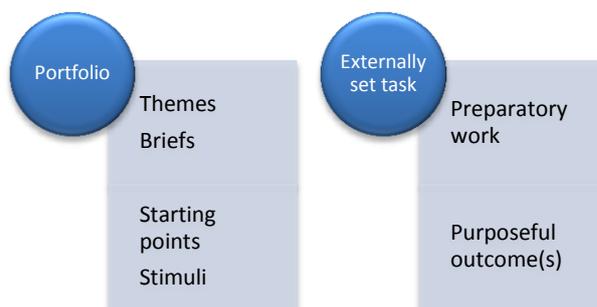
The qualification comprises two tasks:

Task 1: Portfolio

Task 2: Externally set task

In the Portfolio task, candidates need to produce a portfolio of work that demonstrates a personal response to centre set briefs, starting points, scenarios or stimuli.

For teachers, the assessment and delivery becomes more flexible, while candidates see a flexible and focused approach to delivery leading directly to their outcome(s).



2b. Task 1: Portfolio

Candidates produce a portfolio of work that displays their personal response to centre set starting points, demonstrating the progression from concept to final outcome(s), demonstrating their ability to research including contextual considerations.

Candidates must also display their experimentation with process and techniques with evidence of contextual influence

Annotation is recommended as good practice to enable the journey to be conveyed easily and allow candidates the experience in preparation for progression to GCSE (9 -1) Art and Design. This can be through written notes or supporting audio or visual files.

2c. Task 2: Externally set task

The Externally set task is a more sustained task, designed to give the learner experience of a GCSE (9–1) Art and Design project.

OCR has produced a booklet of 25 themes for

centres, in order to offer candidates a variety of starting point to respond to. These themes will remain the same for the life of the qualification. This booklet is available on the [OCR website](#):

2d. Planning and Preparation

The amount of time given to candidates for the preparation period should be determined by centres. Candidates must be given a preparatory period during which they will research, plan and develop ideas for their own personal response to the starting point or brief they have chosen. During this time teachers may give guidance. Guidance should be given to candidates about availability and choice of materials, health and safety, and avoidance of plagiarism.

However, it should be remembered that candidates are required to reach their own judgements and conclusions and must work independently to produce their own personal response. The majority of work should be carried out in the centre during normal teaching time.

Preparatory studies should contribute to the development and conclusion of work presented for assessment.

All work must be completed by the designated finishing time set by the centre. The Externally set task can be delivered by centres at any time in the academic year.

Centres must facilitate the completion of marking and internal standardisation of all the tasks by the **15 May deadline**.

2e. Realising ideas

Candidates require a 10-hour supervised time period in which to realise their personal response. The 10-hours supervised time period can be divided into a number of sessions and timetabled to suit the centre.

Centres should ensure that the most appropriate approach to these supervised time periods of sustained focus is adopted.

Candidates are required to provide evidence of all assessment objectives in response to their

chosen starting point, brief, scenario or stimulus, within a recommended supervised ten-hour time period. It is expected that during this supervised 10-hour supervised time period, candidates will realise their ideas to one outcome(s) or a finished piece. However, teachers may use their discretion as to the timing, depending on the needs of individual learners.

2f. Presenting the personal response

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

Candidates must observe certain procedures in the production of their personal responses for tasks:

- any source material must be suitably acknowledged
- quotations must be clearly marked and a reference provided wherever possible.

When submitting work for moderation via a storage device CD/DVD/USB it should be clearly labelled with Centre Name and Number.

Each candidate should have a separate folder labelled Candidate Name and Number, with sub-folders with the appropriate Task stated.

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.

3 Areas of Study

This section demonstrates the areas of study and in particular techniques in each area of study.

Candidates should experience a range of techniques in order to enable them to respond in a meaningful and personal manner when completing the required tasks.

3a. Areas of study

There are five areas of study available to candidates:

- Fine Art
- Graphic Communication
- Photography
- Textile Design
- Three-Dimensional Design.

3b. Fine Art

Candidates should demonstrate their skills in the exploration of experimental, imaginative and creative ways of working through their response to a chosen starting point, scenario or stimulus. A variety of processes and techniques can be explored when using differing approaches to making images and/or objects.

A personal response should be demonstrated in their work, appropriate for the given task or stimuli, from the activities listed below.

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

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

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

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

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

Other forms of two-dimensional or three-dimensional imagery: Using traditional or new media, candidates can also produce work for assessment in any other 2D or 3D form such as collage, assemblage or textiles.

Candidates may employ mixed-media or use of improvised or waste materials for collage or constructional purposes to create work.

3c. Graphic Communication

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

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

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

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

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

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

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

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

- typography, calligraphy, computer-generated typefaces, printing
- photography, digital manipulation of imagery, film, video, animation
- painting and drawing applications
- printmaking.

3d. Photography

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

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

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

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

Candidates may develop their own photographs using dark room facilities, although commercially processed photographs are also acceptable. Where candidates use digital lens-based media, their work should evidence the manipulation and presentation of images using a computer. Candidates could use a range of methods, techniques and processes offered by digital cameras and image manipulation within computer programmes.

Candidates may present their work as printed images, or may choose to present work electronically, for example, as a slideshow installation using PowerPoint (or similar), on a CD-ROM, or via a website. Sound and lighting may also be used.

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

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

- visual analysis through exploring imaging techniques such as composition, framing, depth of field, film speed, shutter speed, lighting, exposure, viewpoint
- experimenting with media, processes and techniques
- abstracting, designing, illustrating, documenting.

3e. Textile Design

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

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

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

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

Constructed:

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

Expressive textiles:

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

Installed textiles:

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

3f. Three-Dimensional Design

Candidates should create visual meaning through three-dimensional art by expressing functional and/or decorative responses to a starting point, brief, scenario or stimulus. Where possible, candidates should be encouraged to explore a range of available techniques and processes such as traditional approaches, use of ICT etc. Candidates should show an understanding of working practices, techniques such as building, constructing, coiling, slabbing, modelling, and an understanding of role, function and location.

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

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

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

Product design: Candidates should demonstrate how they can problem-solve by designing or creating products which have a decorative or functional role. Candidates should work with a range of materials such as clay, wood, metal, plastic and glass. Candidates could

demonstrate how the design process results in a variety of possible solutions, in which the use of maquettes is acceptable. It is not necessary for candidates to produce final full-scale pieces but an understanding of manufacturing processes and constraints should be shown in preparatory work.

Design briefs should be attached to all work and the process of designing from initial ideas and sketches through to the final solution should be recorded in a sketchbook, journal or as an appropriate presentation to a client.

Environmental /Architectural design:

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

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

4 Assessment

Programme delivery of OCR Entry Level Art and Design (R310) can begin from September 2017, with first assessment of the new specification commencing in summer 2018.

The final assessment opportunity for OCR Entry Level Art and Design (R300–R306) will be in summer 2018. A resit series will be available in summer 2019.

4a. Conducting the internal assessment

The Entry Level tasks are designed to provide accessible assessment targets that can be attempted when the candidates are ready.

The tasks may be conducted in normal lesson time, supervised by the centre and

the set task can be facilitated at time convenient to the centre.

Candidates may have support from the centre to enable them to complete the tasks independently.

4b. Interim assessment

The OCR Entry Level Art and Design R310 specification provides the opportunity for interim assessment.

Centres may decide to set interim assessments throughout the course in

order to monitor and track assessment for learning.

Interim assessment is not a compulsory aspect of the specification.

4c. Guidance on external moderation

The OCR Entry Level Certificate in Art and Design is 100% internally assessed. All the candidates' work is marked by the centre and then sent to OCR for moderation.

The marking criteria for the portfolio tasks and the Externally set task can be found in the specification from Section 3f onwards.

Centres must ensure that they carry out internal standardisation with all teachers that are involved with marking the Entry Level assessments. All marking and

internal standardisation must be completed in good time.

After internal standardisation, the final marks need to be submitted to OCR and the moderator. The deadline for submitting marks is 15 May on an annual basis.

Moderation cannot begin until we have received all the marks. If a candidate did not produce work, the candidate should be submitted as absent. If we do not receive your centres marks, we will contact you.

4d. Guidance on preparing work for Repository submission

If work is being submitted for moderation via the OCR Repository, then all work will need to be photographed and presented in a format that is accessible by the moderator (see Section 5e in the Entry Level Art and Design specification or details of file formats).

Photographs should be of an appropriate quality that enables the moderator to clearly see and understand the evidence being presented. Whole boards of work should be photographed as one photograph. The individual elements on the board should then be photographed as whole pieces. When photographing text you should ensure that it is legible. When photographing 3D outcomes, please ensure that the photographs effectively

capture the three-dimensional nature of the work.

We expect the photographs to be clearly divided into 'Portfolio' and 'OCR set task' and that these photographs are grouped together in an appropriate format. For ease of compilation and moderation, we strongly recommend using PowerPoint to collate the images. We suggest that no more than 20 slides be submitted per element. These slides should represent the best of the candidate's achievement and cover all of the Assessment Objectives.

The images submitted for moderation must not be manipulated in anyway.

4e. Submitting marks to the moderator

Marks must either be posted to the OCR moderator or uploaded to the OCR Repository.

If you are posting marks to your moderator, you will be informed of the name and address of the moderator. This will usually go to your Exams Officer.

4f. Sample request

Once you have submitted your marks to OCR and your moderator, you will receive a moderation sample request. This request will come via email from no-reply@ocr.org.uk, and will usually come to the Exams Officer.

For each candidate in the sample, the Portfolio and Externally set task evidence must be submitted along with the candidate coversheet.

Centres must declare that the work submitted for assessment is the candidate's own work by completing a centre authentication form (CCS160) for the all tasks.

When necessary, the moderator may request a further sample of work. Centres should respond to this request with a minimum of delay.

A report on the outcome of the moderation will be sent to centres at the time results are issued.

5 Resources and support

5a. Teaching and learning resources

The OCR Entry Level Art and Design R310 specification and specimen assessment materials along with teaching and learning support materials can be found on the OCR website using the following link:

<http://www.ocr.org.uk/qualifications/entry-level-art-and-design-r310-from-2016/>

For further information or support contact one of our Subject Specialists:

Email: Art&design@ocr.org.uk

Customer Contact Centre: 01223 553998

Twitter: [@OCR_ArtDesign](https://twitter.com/OCR_ArtDesign)