

AS LEVEL

Moderators' report

ART AND DESIGN

H200-H205

For first teaching in 2015

H200-H205/01 Summer 2024 series

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Introduction

Our moderators' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

Online courses

We have created online courses to build your confidence in delivering, marking and administering internal assessment for our qualifications. Courses are available for Cambridge Nationals, GCSE, A Level and Cambridge Technicals (2016).

Cambridge Nationals

All teachers delivering our redeveloped Cambridge Nationals suite from September 2022 are asked to complete the Essentials for the NEA course, which describes how to guide and support your students. You'll receive a certificate which you should retain.

Following this you can also complete a subject-specific Focus on Internal Assessment course for your individual Cambridge Nationals qualification, covering marking and delivery.

GCSE, A Level and Cambridge Technicals (2016)

We recommend all teachers complete the introductory module Building your Confidence in Internal Assessment, which covers key internal assessment and standardisation principles.

Following this you will find a subject-specific course for your individual qualification, covering marking criteria with examples and commentary, along with interactive marking practice.

Accessing our online courses

You can access all our online courses from our teacher support website [Teach Cambridge](#).

You will find links relevant to your subject under Assessment, NEA/Coursework and then Online Courses from the left hand menu on your Subject page.

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email support@ocr.org.uk.

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If you do not have access to Acrobat Professional there are a number of **free** applications available that will also convert PDF to Word (search for PDF to Word converter).

This is a text-only version of this moderators' report. To see the full version with images, please visit [Teach Cambridge](#).

General overview

Entry numbers for AS Art and Design are increasing, especially in Three-Dimensional Design, and the standard of work produced remains comparable to levels achieved in previous sessions.

Some centres continue to offer AS Art and Design as a stand-alone qualification, while others use the opportunity to submit candidates for an AS Level to ensure recognition for their work, should they not be continuing to study this subject at A Level.

The production of a Personal investigation component, rather than Externally set task, is now firmly established. Candidates were able to extensively explore their individually selected ideas using resources both in and outside of the Art and Design department before presenting their work, according to both moderators and teachers. In addition, individually selected themes, often result in work that is both more personal and better resourced through the Assessment Objectives.

Skill, knowledge and understanding is a 'Core Component' of this AS Level qualification and should underpin all the work produced by candidates. Skill, knowledge and understanding also extends to cross-curricular teaching, sharing transferable skills across subjects and the opportunity for candidates to gain skill-based knowledge and understanding in expanded ways.

Visits to galleries or museums, often paired with the GCE level, continue to see a resumption, potentially aiding candidates in their contextual knowledge and understanding.

To provide first-hand experiences and relevant research materials, many candidates undertook self-arranged visits to relevant locations, galleries or museums, often in local areas.

The candidates responded in a variety of ways to the personal or organised excursions, using these experiences to enhance and extend their ideas, where visits had been possible.

For candidates, the experience of seeing art, photography, craft or design first-hand, or having the dedicated experience of a practitioner in person was hugely impactful and helped them to convey personal, informed and independent projects in direct ways.

Once again, a significant number of moderators reported that the most successful submissions unfailingly provided evidence of a cohesive creative journey which was **carefully selected** before **presentation for assessment**.

The AS course provided many candidates with the opportunity to work from a centre-set theme. Other candidates responded to contemporary issues such as climate change, equality and well-being concerns within their own selected and researched themes.

Other 2024 themes included: Time and Memory; Self-Portraiture or Identity; Noteworthy Events; Dreams; Machinery or Technology; Surrealism; Fantasy Art and Cultures.

Administration

Established administration at AS Level is universal to that used for GCE.

All centres had uploaded the marks through Interchange and received a confirmation email with a list of the candidates required for moderation. Many centres forwarded the relevant documentation to moderators by the 31st May deadline however in several cases this was not done. **The 'non exam assessment – centre marks form: NEA/AS/H200-H206' must be sent to the moderator in advance of the moderation visit.**

The majority of centres continue to use the Interactive Assessment Summary Form and it is strongly encouraged as this assists in the avoidance of arithmetical error.

Full instructions are to be found on the reverse of this '**NEA/AS/H200-H206**' form.

Digital files should be labelled to remove candidate names, ensuring clear and consistent identification of files. Candidate names should also be removed from within the presentation.

The format this should take is:

Centre Number / Specialism / Component / Candidate Number / Mark, e.g.:

62007_H201_PI_0413_85.

This should be completed in advance of the moderation in 2025.

Moderation

Moderation for AS Level often combines with the GCE A Level moderation visit.

Moderators again reported in 2024 that centres take considerable satisfaction in 'guaranteeing that candidates' work is displayed to the best advantage for moderation'. Moderators once again universally praised the time and effort that centres invest in this vital aspect of the assessment process. Typically, submissions were exhibited vertically on walls or display boards with sketchbooks or other supporting studies at hand. Often the work was carefully labelled, thoughtfully 'mapped' and, **of vital importance, in rank order.**

Centres are reminded that each candidate must be presented in rank order for moderation purposes.

During moderation, a member of staff responsible for the department should be available at any time to deal with administration or submission related queries.

For digital submissions, centres must facilitate appropriate access by which the moderator can readily make comparisons between the performances of individual candidates. **Invariably more than one monitor/screen is required for moderation.**

Centres are asked to provide a table for the moderator.

In addition, the supporting work of candidates, including sketchbooks or journals should not be placed on the floor.

A parking space should also be reserved for moderators travelling by car.

AS Personal investigation

The work submitted for AS Level this year showed that most candidates possessed the self-assurance, independence of thinking and awareness of visual elements that would strengthen individual reactions to the selected topic or subject matter.

There was a small number of candidates whose effort or working methods were inadequate and subsequently they did not realise their potential or take full advantage of the opportunities on offer.

Again in 2024, a small number of submissions had a marked imbalance in terms of meeting the requirements of the Assessment Objectives and did not culminate in appropriately resolved outcome(s).

The continuing and steady increase in the volume of work undertaken using digital applications across all specialisms is noteworthy, but centres must facilitate appropriate access by which the moderator can easily compare the results of individual candidates.

Teachers should be mindful of safeguarding practices and the appropriateness of content, both visual and written, for entry into a public qualification when considering themes and content.

It was commendable to see in the work submitted that some candidates had made direct connections and applied successfully the 'formal elements' in art and design. This was shown in the exploration of line, colour, composition and viewpoint.

Many different and evolving approaches continue to be seen by moderators. Traditional themes such as portraiture continue to have a strong following however the study of 'still life' and 'landscape' are increasing. Candidates' own photographs continue to be used as a basis for further developments. Many candidates were supported in their individual journey through the creative process by inspiration and ideas gained from the abundance of material available on the internet, available on platforms such as Pinterest, Instagram or X.

Less successful submissions tend to be descriptive rather than show sustained critical analysis. To provide insights into their intentions and progress, candidates should pay attention to the analysis of their own work and that of others. Reviewing and selecting is important in producing a portfolio that represents the 'best of achievement'.

Candidates should provide evidence of all the Assessment Objectives through the **careful selection and presentation** of their work.

Teachers are reminded that the work produced in response to this AS Art and Design specification, as specified in the '**Core Content**' section, indicates clearly that the aims which the qualification set out have been achieved in terms of candidates being able to show:

- *intellectual, imaginative, creative and intuitive capabilities*
- *investigative, analytical, practical, technical and expressive skills, aesthetic understanding and critical judgement*
- *independence of mind in developing, refining and communicating their own ideas, their own intentions and their own personal outcomes*
- *an understanding of the inter-relationships between art, craft and design processes and an awareness of the contexts in which they operate*
- *knowledge and understanding of art, craft, design and media and technologies in contemporary and past societies and cultures*
- *an interest in, enthusiasm for and enjoyment of art, craft and design.*

Assessment Objectives

AO1: Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

Knowledge and research are driving forces in AS Level Art and Design, with contextual understanding a crucial element across the submissions to support a journey of concepts; from the initial planning stages to the final refinement of work in achieving/producing intended outcomes.

Traditional practitioners, craftspeople, installation artists and film directors were among the contextual sources across the specialisms. The themes were kept current through references to popular culture with television programmes, film and social media all cited. There continues to be a resurgence of research into classical works in art and literature this year.

In some instances, candidate understanding of context was varied in analysis or achievement. Practical skills were consistent with previous sessions, and most candidates were able to demonstrate good levels of abilities when using selected materials throughout the supporting studies and final outcomes.

AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

Generally, candidates 'explored' with confidence and used resources, materials or techniques with self-assurance. Drawing in a variety of media, paint in oils and acrylics, collage, and digitally produced art and design were all seen, as well as use of animation and product design. In Photography, for some, exploration became somewhat recurring, with multiple test strips and re-creations of existing photographs, not leading to personal or meaningful improvement or enhancement.

Many candidates used Adobe Photoshop, Illustrator, InDesign and Procreate to manipulate and modify images or composition.

Where exploration was less extensive, the output appeared repetitive rather than advancing the growth of the theme. In addition, lack of detail and accuracy in 'transposition' resulted in much potential not being realised.

AO3: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

As with GCE A Level, recording took many forms in this series, including a large amount of drawing in many centres. In many submissions, written ideas communicated truly personal and fascinating insights into the candidates' work and clearly communicated their understanding of the role of art and design in our society.

Recording through photography continues to be commonplace and enhancement using digital manipulation the norm.

When recording, candidate awareness of the 'formal elements' continues to see a new renaissance, with work showing an awareness of foreshortening, considered viewpoints and illusionistic compositions. Placement of images, the nuances of different types of mark-making in conjunction with line, form and colour allowed candidates to record and resolve their work with a high level of technical skill.

A range of media, appropriate to the specialism entered, had been utilised and for many candidates, directly connected to intentions.

AO4: Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

For many candidates, outcomes have moved beyond a singular item and are often entwined with other media, such as projections and audio, as well as installation spaces. Where candidates had carefully considered the display of their work, they were able to showcase a sophisticated response to 'final pieces'.

Increasingly candidates in Textiles are taking work off the wall, off the mannequin and into the environment to create installations, reflecting the contemporary practice in galleries.

Many teachers commented that most candidates were proud of their responses and felt that they had selected and presented to the best of their ability. Some candidates presented the full body of work because they did not appreciate this was unnecessary and the mixture of work of an inconsistent standard submitted was potentially disadvantageous.

Moderators commented again in 2024 that most candidates had made the most of their abilities in all the specialisms and those who had 'organised, selected and presented', most effectively submitted work that truly represented the best of their ability.

There is rightfully a clear focus on final outcomes and/or extended pieces, but for some candidates these did not always reflect the skills, ambitions or potential demonstrated in earlier studies.

Digital technologies across the specialisms

This section is generic at both AS and GCE Level Art and Design
Art, Craft and Design (H200/01)

Combinations of 'areas of study' are considerable with Fine Art and Textiles, Printmaking and Photography, 3D reliefs and installations, Fashion and Graphics all employed to explore a variety of ideas incorporating digital technologies. Moderators highlighted digital sketchbooks, cloud-based files and in-tablet camera technology which capture practical work and enables placement into digital sketchbooks, or further editing with mobile applications.

Fine Art (H201/01)

Fine Art is far from being the solely 'painting and drawing' biased discipline of the past, it is by no means unusual for moderators to witness submissions that incorporate:

- digital drawing, including the use of Procreate on tablet devices
- graphic tablets for drawing straight into Illustrator and Photoshop on a desktop device
- possibilities to animate illustrations and timelapse recording a workflow
- exploration of projection including projection mapping content to objects.

Graphic Communication (H202/01)

Moderators noted that candidates increasingly use:

- InDesign for desktop publishing and e-publications containing moving image and linked content
- digital tablets with mobile versions of adobe products and applications such as procreate, connect seamlessly with desktop edits.

Photography (H203/01)

In this specialism moderators continue to note:

- digital imaging, sophisticated in camera technologies, user-friendly interfaces, high-quality output, and more versatility in one-camera technologies, including moving image at 4k and above and in slow motion. Premiere for moving image editing and Adobe Audition for sound editing. Greater emphasis was seen in audio recording for still and moving image works including soundtracks to films, computer games and podcasts
- in studio technologies including software such as Capture 1 to view images as they are shot on a screen or projector, supporting sophistication in quality of the recording
- Photoshop editing, Lightroom editing, editing the code of an image to distort or modify
- portable lighting systems for internal and external use, LED panel lights to support high-quality image recording. Light modifiers including colour gel photography and wider use of polarisers and on-camera filters
- 360 cameras for recording for VR experiences, editing capabilities in Premiere and After Effects
- drone technology, for aerial moving and still image record. Small-scale lightweight drone technology with higher output quality, licences not needed and free to use
- camera stabilisers coinciding pocket technology for recording stabilised footage on a phone
- AR triggering, of still and moving image on location and location mapped content capabilities.

Textile Design (H204/01)

Responses to this specialism continue to split into two main pathways: Textile Design and Fashion. The former is shown in many forms, specifically, constructed, dyed, expressive and/or printed Textiles. Commonality is found in the employment of processes and techniques which include free machine embroidery, screen and photo-transfer printing, to name but a few. Digital applications included:

- the use of Illustrator and Procreate for digital drawings.

Three-Dimensional Design (H205/01)

The increasing uptake in this specialism is, in part, due to the continuing merger and mutuality between Art, Design and Technology Departments. Once again moderators reported the growth in the use of:

- CAD modelling including Blender, Sketch-up, Fusion 360, Cinema 4d, Vector works and applications on tablet technology including Shapr 3d and the use of Lidar technology on mobile devices for 3D scanning objects and spaces resulting in rendered 2D images to 3D printed and 3D milled objects.

Critical/Contextual Studies (H206/01)

Critical and Contextual Studies continues to attract a dedicated following that is clearly aware of new digital approaches:

- handwriting recognition software such as Nebo, enables tablet handwriting to be transformed to type.
- speech to text is more sophisticated and more widely used and Grammarly for high-quality grammar checking
- digitally printed documents, pamphlets, magazines and books.

The specialisms

H200: Art, Craft and Design

In Art, Craft and Design – combined specialisms candidates must work in two or more specialisms from those listed in bold below. Candidates may work in an area or areas of study within and/or across specialisms.

H201: Fine Art

Candidates are required to choose one or more area(s) of study, such as: Portraiture; Landscape; Still Life; Human Form; Abstraction; Experimental Imagery; Narrative; Installation or Working in a Genre.

H202: Graphic Communication

Candidates are required to choose one or more area(s) of study, such as: Image and Typography; Illustration; Advertising; Layout Design; Packaging; Editorial Design; Experimental Imagery; Signage or Abstract approaches.

H203: Photography

Candidates are required to choose one or more area(s) of study, such as: Portraiture; Landscape Photography; Commercial Photography; Still Life Photography; Documentary Photography; Experimental Imagery; Editorial Photography; Photographic Installation; The Photographic Process; Moving image; Animation.

H204: Textile Design

Candidates are required to choose one or more area(s) of study, such as: Garments/Fashion; Accessories; Soft Furnishings; Printed and/or Dyed Textiles; Constructed Textiles; Textile Installation; Expressive Textiles; Digital Textiles.

H205: Three-Dimensional Design

Candidates are required to choose one or more area(s) of study, such as: Craft or commercial ceramics; Commercial sculptures or sculptural commissions; Commercial three-dimensional design, working for a client to create a three-dimensional item such as an item of jewellery; Design and/or construction for television, games or film; Stage, environmental or architectural design and/or construction; Experimental three-dimensional design (construction/montage/assemblage); Body ornament (jewellery, fashion accessories, body painting and film or TV prosthetics); Product design and realisation; Construction in a range of materials.

H206: Critical and Contextual

Candidates are required to choose one or more area(s) of study, such as: Fine art and sculpture; Design; Craft; Art theory; The human form; Landscape and natural forms; Still life and designed objects; Architecture and the built environment; Art movements, styles and genres; Curating exhibitions; Art management and art in the community; Cultural representations within art and design; Multimedia, emerging technologies and their use in art.

Common misconceptions

First-hand observational drawing is not a requirement for a high level of achievement. Recording should be appropriate for the specialism undertaken.

Moderators are not involved in marking work, rather they make a comparison to national standards to discern if centre assessment is accurate. The internal marking and moderation process is in place to ensure consistency of marking within the centre, whereas moderation by the awarding body ensures that centre marking is in line with national standards.

Moderators are unable to amend the rank order of the work displayed and it is therefore the responsibility of the centre to ensure the order is correct. Centres are reminded that each component and specialism should be displayed separately.

The quality of work submitted is crucial rather than the quantity. The specification requires candidates to organise, select and present work for submission, thus a concise portfolio of high-quality studies is far more desirable. Moderators do not need to see the course, or indeed candidate improvement, but clear evidence of achievement.

Candidates are required to explore their theme or topic rather than experiment; Assessment Objective 2.

Common misconceptions 2024

The following as reported by moderators during the 2024 session:

Moderators to be able to moderate work in corridors and open spaces, which often become populated or are prone to interruptions.

Teacher assessment can include giving weight to 'creative risk-taking' or the candidate's journey, neither of which are in the Assessment Objectives.

That it is appropriate for noisy activities to be taking place in nearby spaces/locations during the moderation being facilitated.

Candidates' work can be presented on the floor or combined with teaching and learning exercises produced as part of the general GCE course.

Moderators can view candidate submissions in very tight, confined spaces with poor lighting.

Moderators do not need a desk with a power supply nearby. The moderator requires a suitable clear surface on which a laptop/paperwork will be used.

Avoiding potential malpractice

The integrity of candidate work must be always maintained, with no third-party involvement in either supporting pieces or final outcomes. For example, AI content creation tools such as Chat GTP may have been used to generate written analysis. Evidence for this may include, incomplete referencing, where a candidate has not acknowledged the source of a piece of writing or varying quality of content or style of writing, dated expressions and references to past events as being current, use of American expressions and contexts, inconsistent use of font or format (if the document is typed).

It is also possible for candidates' own work to be plagiarised if made available, via online technology, on social media or online forums. Candidates posting their work online, in part or full, before an assessment session is complete, including the period for Review of Results, should be avoided.

Online platforms where work is stored must be secure.

Centres are reminded that candidates' submissions must not include inappropriate, offensive or disturbing material including obscenities, lewd comments or drawings, offensive comments aimed at others, and sexist or racist remarks.

Helpful resources

See OCR's [Teach Cambridge](#) website for a range of resources, guidance and information on: teaching activities, schemes of work, teacher guides, sample assessment material, candidate exemplars, OCR Train, Switching to OCR, summary brochures.

OCR wishes to thank teachers for their encouragement and assistance during moderation visits. The support materials available for both candidates and teachers were greatly influenced by this and the suggestions made.

A small selection of AS work displayed for moderation in 2024 is shown in the exemplar photographs in this report. OCR would like to express our gratitude to all the candidates, teachers, and moderators who made this possible.

For further information regarding professional development for this specification 2024-2025, visit the [professional development area of OCR's website](#) or contact OCR Professional development training on 02476 496398 or email professionaldevelopment@ocr.org.uk.

Supporting you

Teach Cambridge

Make sure you visit our secure website [Teach Cambridge](#) to find the full range of resources and support for the subjects you teach. This includes secure materials such as set assignments and exemplars, online and on-demand training.

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We've made it easier for Exams Officers to download copies of your candidates' completed papers or 'scripts'. Your centre can use these scripts to decide whether to request a review of marking and to support teaching and learning.

Our free, on-demand service, Access to Scripts is available via our single sign-on service, My Cambridge. Step-by-step instructions are on our [website](#).

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You will need an Interchange account to access our digital products. If you do not have an Interchange account please contact your centre administrator (usually the Exams Officer) to request a username, or nominate an existing Interchange user in your department.

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