



# Art and Design

**GCSE 2012**

## Art and Design

### Specifications

J160 – Combined Areas of Study

J161 – Fine Art

J162 – Graphic Communication

J163 – Lens and Light-Based Media

J164 – Textile Design

J165 – 3D Design

J166 – Critical and Contextual Studies

J167 – Applied

Version 1

April 2012



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## 1.1 Overview of GCSE Art and Design

GCSE Art and Design is made up of **two** units.

<p>Unit 1: [A110 – A117] <i>Art and Design Portfolio</i></p> <p>For this unit a candidate needs to produce a portfolio of work showing their personal response to either a starting point, brief, scenario, or stimulus devised and provided by the centre.</p>	<p>Controlled assessment Approx 45 hours to complete the portfolio 100 marks 60% of the qualification This unit is internally assessed and externally moderated by OCR.</p>
+	
<p>Unit 2: [A120 – A127] <i>Art and Design OCR-set Task</i></p> <p>The early release paper will be issued in January and will provide candidates with a range of written and visual starting points, briefs, scenarios and stimuli. From these, <b>one</b> must be selected upon which to base their personal response.</p>	<p>The early release paper is issued to candidates on or after 1 January Unlimited preparatory period 10 hours supervised OCR-set Task 100 marks 40% of the qualification This unit is internally assessed and externally moderated by OCR.</p>

The GCSEs in Art and Design are organised into **one** combined areas of study (unendorsed) route and **seven** specialist focused areas of study (endorsements) as follows:

- Fine Art
- Graphic Communication
- Photography – Lens and Light-based Media
- Textile Design
- Three-dimensional Design
- Critical and Contextual Studies
- Applied.

Candidates can take the combined areas of study (unendorsed) route if they want to submit work for more than one endorsed area of study. However candidates can choose one specialist focused endorsement if they want to restrict their research and outcome(s) to one area of study.

Candidates may be entered for one or more Art and Design GCSEs. For example a candidate might choose to do two GCSEs such as the GCSE in Art and Design: Applied and the GCSE in Art and Design: Textile Design. Where candidates choose to take two separate GCSEs, they must submit separate supporting evidence and separate outcome(s) for each unit within each of the different GCSEs.

## 1.2 Guided learning hours

GCSE Art and Design requires 120–140 guided learning hours in total.

## 1.3 Aims and Learning Outcomes

The aims of these specifications are to encourage candidates to:

- actively engage in the process of art and design in order to develop as effective and independent candidates and as critical and reflective thinkers with enquiring minds
- develop creative skills, through learning to use imagination and intuition when exploring and creating images and artefacts. Become confident in taking risks and learning from their experience/mistakes when exploring and experimenting with ideas, materials, tools and techniques
- develop competence, with increasing independence, in refining and developing ideas and proposals, and personal outcomes or solutions. Learning to actively engage with the experience of working with a broad range of media, materials and techniques including, where appropriate, traditional and new media and technologies
- develop cultural knowledge, understanding and application of art, craft, design, media and technologies in historical and contemporary contexts, societies and cultures. Also, develop an understanding of the different roles, functions, audiences and consumers of art, craft and design practice
- develop critical understanding through investigative, analytical, experimental, interpretive, practical, technical and expressive skills
- develop personal attributes including self-confidence, resilience, perseverance, self-discipline and commitment.

These specifications further provide opportunities for candidates to gain:

- a personal interest in why art and design matters and be inspired, moved and changed by studying a broad, coherent, satisfying and worthwhile course of study
- experience of working within real and relevant frameworks
- experience of the work practices of individuals, organisations and creative and cultural industries
- understanding of art, craft and design processes and associated equipment and technologies and safe working practices.

GCSE Art and Design conforms to the regulations laid down within the Art and Design subject criteria (Ofqual 2011).

## 1.4 Prior Learning/Attainment

Candidates entering this course should have achieved a general educational level equivalent to National Curriculum Level 3, or an Entry 3 at Entry Level within the National Qualifications Framework.

## 2.1 GCSE Units

The units contained within each GCSE Art and Design specification are listed below. For each GCSE, candidates will be required to achieve two units Unit 1: *Art and Design Portfolio* and Unit 2: *Art and Design OCR-set Task*. Each unit must contain work that is appropriate to the chosen endorsement or combined appropriately for the J160 mixed areas of study (unendorsed) specification.

Qualification and unit titles	Entry codes
<b>OCR GCSE in Art and Design</b>	<b>J160</b>
Unit 1: <i>Art and Design Portfolio</i>	A110
Unit 2: <i>Art and Design OCR-set Task</i>	A120
<b>OCR GCSE in Art and Design: Fine Art</b>	<b>J161</b>
Unit 1: <i>Fine Art: Art and Design Portfolio</i>	A111
Unit 2: <i>Fine Art: Art and Design OCR-set Task</i>	A121
<b>OCR GCSE in Art and Design: Graphic Communication</b>	<b>J162</b>
Unit 1: <i>Graphic Communication: Art and Design Portfolio</i>	A112
Unit 2: <i>Graphic Communication: Art and Design OCR-set Task</i>	A122
<b>OCR GCSE in Art and Design: Photography – Lens and Light-based Media</b>	<b>J163</b>
Unit 1: <i>Photography – Lens and Light-based Media: Art and Design Portfolio</i>	A113
Unit 2: <i>Photography – Lens and Light-based Media: Art and Design OCR-set Task</i>	A123
<b>OCR GCSE in Art and Design: Textile Design</b>	<b>J164</b>
Unit 1: <i>Textile Design: Art and Design Portfolio</i>	A114
Unit 2: <i>Textile Design: Art and Design OCR-set Task</i>	A124
<b>OCR GCSE in Art and Design: Three-dimensional Design</b>	<b>J165</b>
Unit 1: <i>Three-dimensional Design: Art and Design Portfolio</i>	A115
Unit 2: <i>Three-dimensional Design: Art and Design OCR-set Task</i>	A125
<b>OCR GCSE in Art and Design: Critical and Contextual Studies</b>	<b>J166</b>
Unit 1: <i>Critical and Contextual Studies: Art and Design Portfolio</i>	A116
Unit 2: <i>Critical and Contextual Studies: Art and Design OCR-set Task</i>	A126
<b>OCR GCSE in Art and Design: Applied</b>	<b>J167</b>
Unit 1: <i>Applied: Art and Design Portfolio</i>	A117
Unit 2: <i>Applied: Art and Design OCR-set Task</i>	A127

## 2.2 Unit Content

Candidates should be encouraged to carefully select work that addresses the chosen starting point, brief, scenario or stimuli, and evidences all assessment objectives. When they are happy with their selection it can be presented for assessment.

Each unit should be seen as a discrete activity in which all the assessment objectives (AOs) are tested and met.

All units are internally marked by centres and externally moderated by OCR.

Once marked, all work must be retained by the centre for moderation. **Once submitted for assessment, all candidate work must be retained securely within the centre until candidates' results are issued and the centre is certain that no Result Enquiries or Appeals processes will be required.**

## 2.3 Unit 1 (A110 – A117): Art and Design Portfolio

Candidates need to produce a portfolio of work for this unit that demonstrates a personal response to starting points, briefs, scenarios or stimuli. **Centres must set their own starting points, briefs, scenarios or stimuli.** OCR-produced exemplar material is provided to help centres design and set their own starting points, briefs, scenarios or stimuli but this material must **not** be used for assessment purposes.

A portfolio is formed from work that is produced in response to the centre-set starting point, brief, scenario or stimuli chosen by a candidate. The portfolio should be produced using the controlled assessment conditions outlined in Section 4. Candidates' work within the portfolio should provide evidence of meeting all assessment objectives; this includes research, preparatory and developmental studies, and their outcome(s).

For the purposes of assessment, candidates will provide evidence of all the assessment objectives through the **careful selection and presentation** of their work. The portfolio should be viewed as a whole and judgements regarding the extent to which all of the assessment objectives have been met should be made across the portfolio as a whole.

The portfolio will consist of a sustained project(s), theme or course of study. It may be presented in an appropriate format for the area of study using, for example, annotated sketchbooks, mounted sheets, maquettes, prototypes, digital presentations, animation, scale models or written work.

## 2.4 Unit 2 (A120 – A127): Art and Design OCR-set Task

### The OCR-set Task

For this unit, an early release paper will be dispatched to centres based on provisional entries made, and will also be available on the OCR website in January. This paper can be given to candidates at the discretion of centres any time on or after 1 January. Centres may determine the amount of time for preparatory study prior to candidates undertaking their supervised, ten hour set task.

The OCR-set Task will give candidates a choice of starting points in the form of written and/or visual starting points, briefs, scenarios or stimuli. From this paper, candidates are expected to choose **one** starting point for which they will generate an appropriate personal response for assessment and moderation. Please see the [Specimen Assessment Material](#) for an example of the OCR-set Task.

### 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 limited guidance. Guidance should be given to candidates about availability and choice of materials, health and safety, avoidance of plagiarism and completion of work in accordance with specification requirements and procedures. 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.

All work must be completed by the designated finishing time set by the centre. This deadline, along with dates and deadlines for preparatory work and the supervised ten hour OCR-set Task, must be set by centres in order to facilitate the completion of marking and internal standardisation by the **deadline of 15th May**.

### Realising intentions

Candidates will have up to ten hours in which to independently realise their personal response. The ten hours can be divided into a number of sessions and timetabled to suit the centre; **at least one of the timetabled sessions must last for a minimum of three hours**. Centres should ensure that the most appropriate approach to these supervised periods of sustained focus is adopted. Very short sessions should be avoided. Candidates must not have access to their work between sessions, nor once the ten hours of timed assessment have been completed. For regulations governing examinations, centres should consult the *OCR Administration Guide for General Qualifications*, or the JCQ document, *General and Vocational Qualifications: Instructions for Conducting Examinations*.

Candidates are required to provide evidence of all assessment objectives in response to their chosen starting point, brief, scenario or stimulus, within a supervised ten hour time limit. It is expected that during this supervised ten hour period, candidates will realise their intentions to an outcome; this may be a potential solution, a maquette or prototype, or a finished piece. **All selected** work produced for the OCR-set Task, including the research, planning and development work produced in the preparatory period must be submitted for assessment and moderation.

## 2.5 GCSE Art and Design endorsements

Candidates should demonstrate personal responses relevant to their chosen GCSE Art and Design endorsement(s) that are appropriate to a given starting point, brief, scenario or stimulus.

For both Unit 1 (A110 – A117): *Art and Design Portfolio* and Unit 2 (A120 – A127): *Art and Design OCR-set Task*, it is expected that candidates produce outcomes that reflect the endorsement that they are entered for. However, their preparatory work could contain work in other media. For example, where a candidate is entered for Textile Design, the expectation is that they will produce textile-based outcomes for both units but preparatory work might contain other media such as photographs and/or 2D drawings. For Art and Design (combined areas of study) the expectation is that candidates produce preparatory work that combines at least two areas of study, but candidates could focus on one of their chosen areas of study for their outcome in Unit 2 (A120).

Candidates may present a range of experiences and breadth of coverage through a portfolio that must comprise of a sustained project, theme or course of study. It may be presented in an appropriate format for the relevant area of study using, for example, annotated sketchbooks, mounted sheets, maquettes, prototypes, scale models, digital presentation, written work etc.

Whichever approach is taken, candidates' portfolios should be presented in an appropriate format and must have sufficient work to satisfy each of the assessment objectives.

### 2.5.1 Use of new media

Any of OCR's Art and Design GCSEs can be approached using traditional or new media, e.g. digital technology including computer art, or a combination, providing all assessment objectives are met. Candidates may explore the possibilities of using new media and use this within the development, production and realisation of their work.

Many artists and designers now use new media, e.g. digital technology and computer art equipment and software, to develop ideas and produce work. Such artists and designers, along with the media, processes and techniques they use, might be usefully explored by candidates. This might be achieved by accessing online galleries, artists' and designers' websites, having access to appropriate hardware and software, exploring the possibilities of e-portfolio use, visits to commercial art and design studios or by inviting visiting speakers such as local artists and designers or representatives from local art, craft and design companies.

### 2.5.2 Art and Design

This GCSE enables candidates to develop and produce personal responses that reflect a broad exploration of art, craft and design. Candidates should take the combined areas of study route if they want to submit work for assessment from at least two areas of study. To do this, candidates must produce and submit practical work for Unit A110: *Art and Design Portfolio* that shows evidence of them working from at least **two** of the following areas of study:

- Fine Art
- Graphic Communication
- Photography – Lens and Light-based Media
- Textile Design
- Three-dimensional Design

Candidates should produce and submit practical work for Unit A120: *Art and Design OCR-set Task* that shows evidence of their work in two or more of their chosen areas of study. However the final outcome(s) may include only one area of study if desired.

Candidates taking the combined areas of study route should be encouraged to explore processes, materials and techniques that are appropriate to the chosen areas of study, in a range of practical ways. Candidates could work in a multi-disciplinary way: for example, their portfolio could reflect the relationship between figurative drawing and painting and graphic design (combining Fine Art and Graphic Communication), or photographic portraits and fabric design (combining Photography – Lens and Light-based Media with Textile Design).

For Unit A110: Art and Design (combined areas of study) at least **two** areas of study must be evident in a candidate's preparatory work. A candidate could submit one outcome that incorporates two different areas of study. Alternatively, a candidate could submit two or more final outcomes each focusing on one of their chosen areas of study, linked by a common theme or stimulus.

### 2.5.3 Fine Art

In response to their chosen activities in Fine Art, candidates will be expected to demonstrate skills through their response to their 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.

Candidates should demonstrate an expressive and personal response in their work, appropriate for the given task or stimuli, from **two or more** of the activities listed below.

<b>Painting</b>	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.
<b>Drawing</b>	Candidates should be encouraged to work from direct observation to explore drawing using line and tone. They should be encouraged to use a wide variety of drawing materials using different surfaces. Drawing materials might include pastel, pencil, pen and ink, paint, charcoal or other media.
<b>Printmaking</b>	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.
<b>Sculpture</b>	Candidates should explore form, space, mass and volume. They should use a range of processes and materials such as carving, modelling, casting, or constructing.
<b>Lens-based imagery</b>	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 media.
<b>Other forms of two-dimensional or three-dimensional imagery</b>	Using traditional or new media, candidates can also produce work for assessment in any other 2D or 3D form such as collage or assemblage. Candidates may employ mixed media or use improvised or waste materials to create work.

### 2.5.4 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 an expressive and personal response in their work, appropriate for the given task or stimuli, from these activities.

<b>Illustration</b>	Candidates should demonstrate how the creation of imagery can enhance and re-interpret text. Candidates should produce visual solutions that communicate the role and context of text to a defined audience. The context of the illustration may include, for example, magazines, books or posters.
<b>Advertising</b>	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.
<b>Packaging</b>	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.
<b>Multi-media</b>	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 or 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 should 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 make 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, 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.

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

Candidates can use traditional and/or new media e.g. digital, 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.

In responding to their chosen activities in Photography – Lens and Light-based Media, 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
- exploring media, processes and techniques
- motion outcomes, video, static and moving images
- abstracting, designing, illustrating, documenting.

Candidates should demonstrate an expressive and 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 and 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 or 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, 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, CDs and interactive websites may be used. For animation candidates could produce 2D computer-generated and/or stop-frame/motion outcomes.

### 2.5.6 Textile Design

Candidates should demonstrate an expressive, decorative or functional response through the use of fabrics, fibres and dyes, or a variety of other suitable materials. 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.

<b>Fashion</b>	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 or surface decoration.
<b>Printed and/or Dyed</b>	Candidates should show an understanding of a variety of different media, such as commercial fabric paints and crayons, fabric printing inks or other application methods. Candidates using printed application are expected to demonstrate a range of techniques for transferring image to fabric, such as block, screen and discharge printing. Candidates using 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.
<b>Constructed</b>	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 knit, weave, felt, embroidery, or appliqué. Candidates could explore stagecraft, theatre and costume design, textile sculpture, textile technology and other forms of textile imagery.
<b>Expressive Textiles</b>	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 such as representation of the body or gender, or wider social issues.
<b>Installed Textiles</b>	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.

### 2.5.7 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 an expressive and personal response in their work, appropriate for the given task or stimuli, from the list below.

<b>Ceramics</b>	Candidates should show understanding of the processes involved in making, drying, firing, decorating and glazing. Candidates 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.
<b>Theatre Design</b>	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.
<b>Product Design</b>	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.
<b>Environmental / Architectural Design</b>	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.
<b>Jewellery</b>	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.

### 2.5.8 Critical and Contextual Studies

Critical and Contextual Studies are based upon the active and individual response(s) to works of art and design. This could be approached through the study of one or more themes such as those exemplified in the list below, or appropriate artists, designers, craftspeople or art movements:

- People and portraits
- Natural world and landscape
- Still life
- Designed objects
- Buildings and structures
- Machinery and moving parts
- New media and contemporary art
- Digital art and design
- War and conflict
- Culture and society
- Entertainment.

Candidates' work in response to starting points, brief, scenarios or stimuli for this endorsement **must contain a piece or pieces of practical artwork (2D or 3D) and a written piece of critical and evaluative work**. Candidates should be encouraged where possible to link the practical and written work in an appropriate way. For example, the production of an exhibition catalogue that could include their 2D work in the form of illustrations or photographs, along with relevant explanatory and critical text.

Candidates are expected to develop their skills of analysis in looking at, and interpreting, works of art and design. This should be undertaken through both practical and theoretical approaches to study. Candidates should demonstrate an expressive and personal response in their work, appropriate for the given task or stimuli, from one or more of the activities listed below.

**Critical analysis through first-hand visits to galleries or exhibitions**

Candidates should record and respond to gallery visits or exhibitions. This should take the form of viewing and interpreting works of art, artefacts or design at first hand. Candidates must work with art, artefacts or items they have seen.

**Critical analysis through practical artwork**

Candidates should explore in practical ways a chosen theme, genre or practitioner in a manner that shows understanding, analysis and critical appreciation. Practical applications should be appropriate to the theme undertaken and show a range of techniques, materials or processes.

**Critical analysis through written work**

Candidates should demonstrate in their written response interpretation of the textual material using appropriate research and source material. Candidates are not permitted to copy out any written text or website material. Candidates must combine analysis of work with reference to information gathered from their research.

**Cultural analysis**

Candidates should study the artwork, artefacts or craft from a chosen cultural or ethnic or religious theme. Research may also highlight culture, society, lifestyle, traditions, heritage and values of the selected topic.

**Historical analysis**

Candidates should demonstrate knowledge of how ideas, styles and subject matter have developed over time. Candidates could study selected artists or compare work from two different periods or practitioners. Candidates may place works of art, individual artists, different styles and art movements within an appropriate historical, social or cultural context.

**Understanding of materials and techniques**

Candidates should research and analyse the way in which artists, architects and designers work, how materials are used and techniques employed for effective outcomes. This should be a practical process with annotation and show an understanding of craftsmanship, skills or processes used.

**For Unit 2 (A126): *Art and Design OCR-set Task*, candidates will be required to respond to one of the Critical and Contextual questions contained within the relevant section of the question paper.**

### 2.5.9 Applied

The Applied endorsement is explicitly vocational in nature and content, requiring a broad understanding of art, craft and design and the associated knowledge and skills applied within a work-related, client-orientated context. **Candidates must produce both 2D and 3D work for this endorsement.**

The Applied endorsement involves exploring the application of techniques and processes of art, craft and design based on vocational or commercial practices. This allows the candidate to encounter a range of disciplines and associated skills that professional practitioners use, including consideration for health and safety, copyright, intellectual property rights, etc.

For Unit 2 (A127): *Art and Design OCR-set Task*, candidates will be required to respond to the relevant Applied brief contained within the early release paper. For Unit 1 (A117): *Art and Design Portfolio*, centres must devise appropriate client-focused briefs based on commercial scenarios. Candidates taking this endorsement should have opportunities to develop traditional and new media skills in one, or a combination of, discipline(s) such as:

- **Fine Art:** painting, drawing, printmaking, sculpture, digital, lens-based media, mural painting and portraiture
- **Graphic Communication:** typography, illustration, information, packaging, advertising, multimedia, web design
- **Photography:** Lens and Light-based Media: dark room, digital, film and TV, documentary, studio, commercial photography, animation, video, static and moving images
- **Textile Design:** fashion, fabric design, costume design
- **Three-dimensional Design:** ceramics, theatre design, product design, interior design, jewellery.

These should be applied to solving briefs set in client-related contexts. These briefs will give candidates the opportunity to research, explore and develop ideas, solve problems or fulfil requirements, communicate and present solutions. They will do this by:

- developing their ideas through sustained and focused investigations informed by context and other sources demonstrating analytical and critical understanding
- experimenting with and selecting appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops
- recording in visual and/or other forms; ideas, observations and insights relevant to their intentions; demonstrating an ability to reflect on their work and progress
- presenting an informed and meaningful solution to the client's brief. Demonstrating critical understanding, realising intentions and where appropriate, making functionally valid connections between visual, written, oral or other elements.

## 3.1 Overview of the assessment in GCSE Art and Design

## GCSE Art and Design J160 to J167

Unit 1 (A110 – A117): *Art and Design Portfolio*

60% of the total GCSE marks  
 Controlled assessment  
 Approximately 45 hours to complete the portfolio  
 100 marks

For this unit a candidate needs to produce a portfolio of work showing their personal response to either a starting point, brief, scenario, or stimulus devised and provided by the centre.

Candidates have approximately 45 hours in which to produce their portfolio.

This unit is internally assessed and externally moderated by OCR.

Unit 2 (A120 – A127): *Art and Design OCR-set Task*

40% of the total GCSE marks  
 Paper issued to candidates on or after 1 January  
 Unlimited preparatory period  
 10 hours supervised OCR-set Task  
 100 marks

The early release paper will be issued in January and will provide candidates with a range of written and visual starting points, briefs, scenarios and stimuli. From these, **one** must be selected upon which to base their personal response.

Candidates will have a preparatory period determined by the centre, followed by a supervised ten hour period in which to complete their personal response outcome(s). One timetabled session must last for at least 3 hours.

This unit is internally assessed and externally moderated by OCR.

## 3.2 Assessment Objectives (AOs)

Candidates are expected to demonstrate their ability to:

AO1	Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding
AO2	Explore and refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes
AO3	Record ideas, observations and insights relevant to their intentions in visual and/or other forms
AO4	Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements

### 3.2.1 AO weightings – GCSE Art and Design

Unit	% of GCSE				Total
	AO1	AO2	AO3	AO4	
Unit 1: <i>Art and Design Portfolio</i>	15	15	15	15	60%
Unit 2: <i>Art and Design OCR-set Task</i>	10	10	10	10	40%
Total	25%	25%	25%	25%	100%

### 3.3 Grading and awarding grades

GCSE results are awarded on the scale A\* to G. Units are awarded a\* to g. Grades are indicated on certificates. However, results for candidates who fail to achieve the minimum grade (G or g) will be recorded as *unclassified* (U or u) and this is **not** certificated.

Most GCSEs are now linear schemes. OCR uses a Uniform Mark Scale to calculate the correct grade for each candidate.

A candidate's uniform mark for each unit is calculated from the candidate's raw mark on that unit. The raw mark boundary marks are converted to the equivalent uniform mark boundary. Marks between grade boundaries are converted on a pro rata basis.

When unit results are issued, the candidate's unit grade and uniform mark are given. The uniform mark is shown out of the maximum uniform mark for the unit, e.g. 80/120.

The specification is graded on a Uniform Mark Scale. The uniform mark thresholds for each of the assessments are shown below:

(GCSE) Unit Weighting	Maximum Unit Uniform Mark	Unit Grade								
		a*	a	b	c	d	e	f	g	u
60%	120	108	96	84	72	60	48	36	24	0
40%	80	72	64	56	48	40	32	24	16	0

A candidate's uniform marks for each unit are aggregated and grades for the specification are generated on the following scale:

Qualification	Max Uniform Mark	Qualification Grade								
		A*	A	B	C	D	E	F	G	U
GCSE	200	180	160	140	120	100	80	60	40	0

Unit 1 (A110 - A117): *Art and Design Portfolio* controlled assessment has a weighting of 60% and Unit 2 (A120 - A127): *Art and Design OCR-set Task* a weighting of 40%.

A candidate's uniform mark for Unit 2 (A120 – A127): *Art and Design OCR-set Task* will be combined with the uniform mark for the controlled assessment Unit 1 (A110 – A117): *Art and Design Portfolio* to give a total uniform mark for the specification. The candidate's grade will be determined by the total uniform mark.

### 3.4 Grade descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the assessment may be balanced by better performance in others.

The grade descriptors have been produced by the regulatory authorities in collaboration with the awarding bodies.

#### 3.4.1 Grade F

Candidates develop and explore ideas through experimentation. They make an attempt to analyse and evaluate images, artefacts and products, and in their responses show evidence of a modest understanding of culture and context.

They make an attempt to refine and modify their work as it progresses. They use media, material, techniques and processes with some control and understanding. They demonstrate some ability to combine the knowledge, skills and understanding they have developed.

They select and record observations in a direct way and draw upon their experiences.

They present ideas with a basic understanding of the links between form and intention. They make a personal response, endeavouring to realise intentions, and seek to make connections between their own work and that of others.

#### 3.4.2 Grade C

Candidates effectively develop and explore ideas through considered investigations. They analyse and evaluate images, artefacts and products with a clear sense of purpose. They demonstrate a suitably broad understanding of context and culture, which inform developing responses.

They refine their ideas and select and employ a range of resources, media, material, techniques and processes appropriately. They combine their knowledge, skills and understanding in a generally appropriate and accomplished manner. They understand the relationship between process and product, and demonstrate growing ability to review, modify and refine their work as it progresses.

They demonstrate the necessary skills to effectively record and respond to observations and experiences.

They present ideas and the results of their research and enquiry competently in forms that are consistent with intentions. They make connections with the work of others, which inform personal responses and support the realisation of intentions.

### 3.4.3 Grade A

Candidates creatively develop and explore ideas through investigations. They sustain related activity perceptively and effectively analyse and evaluate images, artefacts and products. Responses, interpretations and subsequent developments are thoughtfully informed by an understanding of culture and context.

They thoughtfully develop and refine their ideas through experimentation, confidently manipulating and exploiting a wide range of relevant resources, media, material, techniques and processes. They combine their knowledge, skills and understanding in resourceful, discriminating and purposeful ways. Significant relationships are established between process and product through continuing evaluation, planning and modification as their work progresses.

They sensitively and skilfully record ideas and interpret observations and experiences.

They present imaginative and personal responses, communicating the results of thorough research and enquiry in appropriate forms that clearly relate to and facilitate the realisation of intentions. They make perceptive and informed connections between personal lines of enquiry and the work of others.

### 3.5 Quality of written communication

*Quality of written communication* is assessed when candidates present written evidence.

Candidates are expected to:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- present information in a form that suits its purpose
- use an appropriate style of writing and, where applicable, specialist terminology.

Further guidance can be found in the Teachers' Handbook.

## 4 Controlled assessment in GCSE Art and Design

Unit A110 – A117: *Art and Design Portfolio* is a centre-set and centre-assessed unit that is externally moderated by OCR.

This section provides general guidance on controlled assessment: what controlled assessment tasks are, when and how they are available; how to plan and manage controlled assessment and what controls must be applied throughout the process. More support can be found on the [OCR website](#).

### Teaching and Learning

Controlled assessment is designed to be an integral part of teaching and learning. Activities which develop skills take place regularly in the classroom, using a variety of appropriate resources (as chosen by the teacher). These opportunities allow candidates to practise a wide range of tasks, and teachers can discuss and comment on performance as appropriate. There are no restrictions regarding time or feedback to individual learners.

When all necessary teaching and learning has taken place and teachers feel that candidates are ready for assessment, candidates can be given the controlled assessment task.

Candidates may have up to 45 hours in which to complete Unit 1 (A110 – A117): *Art and Design Portfolio*. It is anticipated that this time will equate to between 15 and 18 school weeks. This unit can be done at any time during the course; the start date and final deadline can be set and timetabled to suit centres' needs. However, centres must note that marking and internal standardisation must be completed in time to submit marks to OCR by the **15 May** deadline.

### 4.1 Controlled assessment tasks

OCR has produced exemplar starting points, briefs, scenarios and stimuli; this is intended to be used as guidance for centres on production of their own controlled assessment material. **Centres must devise their own assessment material for live assessment purposes.** Centre-devised material can be set by the tutor or alternatively can be based on a candidate's own idea for a starting point, brief, scenario or stimulus. Assessment material should contain suggested activities or tasks for candidates to undertake and should also outline any advice, direction and guidance that centres wish to give to candidates.

Any controlled assessment material devised by centres must be designed to meet the full assessment requirements of the unit including the chance for candidates to gain marks at the highest level.

The same controlled assessment material must **not** be used as practice material and then again for live assessment purposes.

## 4.2 Planning and managing controlled assessment

Centre set controlled assessment tasks should be available at an early stage to allow planning time. It is anticipated that candidates will spend a total of approximately 45 hours in producing the work for this unit. Candidates should be allowed sufficient time to complete the tasks.

Suggested steps are included below, with guidance on regulatory controls at each step of the process. Teachers must ensure that the control requirements indicated below are met throughout the process.

For GCSEs in Art and Design OCR will require candidates to produce work for Unit A110 – A117: *Art and Design Portfolio* under informal supervision. **Informal supervision** ensures that the work of the individual candidates is recorded accurately and that plagiarism does not take place. Questions/tasks are outlined, the use of resources is not tightly prescribed and assessable outcomes may be informed by group work, but must be an individual response. The supervisor may provide limited guidance to candidates. When supervising tasks, teachers are expected to exercise continuing supervision of practical work to ensure essential compliance with Health and Safety requirements.

### 4.2.1 Preparation and research time

#### Research, preparation and practice

Candidates may complete research, preparation and practice under informal supervision, as described above. However, centres may also choose to allow candidates to complete their work under limited supervision. **Limited supervision (low level of control)** ensures requirements are clearly specified, but some work may be completed without direct supervision and will not contribute directly to assessable outcomes.

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

During the research, preparation and practice phase candidates can be given support and guidance.

#### Teachers can

- explain the task
- advise on how the task could be approached
- advise on resources
- alert the candidate to key things that must be included in the final piece of work.

#### Teachers must not

- comment on or correct the work
- practise the task with the candidates.

Research material can include internet or paper-based research, audio and video files etc. Candidates must be guided on the use of information from other sources to ensure that confidentiality and intellectual property rights are maintained at all times. It is essential that any material directly used from a source is appropriately and rigorously referenced.

## Resource

Centres must ensure that candidates have access to relevant and appropriate resources, which will facilitate their achievement of the Art and Design GCSE that they are entered for.

## Feedback

It is expected that teaching staff will supervise and guide candidates who are undertaking work which is internally assessed. During this time candidates should work independently but teachers may advise, guide and direct candidates to appropriate resources. Guidance should be given to candidates about availability and choice of materials, health and safety, avoidance of plagiarism and completion of work in accordance with specification requirements and procedures. Advice can also be given to candidates to aid their research, for example guidance to relevant artist/designer/craftsperson links, processes and techniques, or taking candidates on visits to galleries, businesses, museums and workshops. However, it should be remembered that candidates are required to reach their own judgements and conclusions and produce their own work. Advice, direction and guidance given to candidates should be recorded and form part of the centre-produced assessment material for this unit.

## Collaboration

Candidates' work may be informed by working with others, for example working with artists in residence or visiting galleries and museums. Where working in groups, each candidate's contribution to group activities must be clearly identified. Each candidate must provide their own individual personal response for assessment that can be identified, authenticated and evidenced.

### 4.2.2 Presentation of work

#### Presentation of work (informal supervision)

**Informal supervision** ensures that the work of the individual candidates is recorded accurately and that plagiarism does not take place. Questions/tasks are outlined, the use of resources is not tightly prescribed and assessable outcomes may be informed by group work,

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

Candidate work may be presented in an appropriate format for the area of study using for example annotated sketchbooks, mounted sheets, maquettes, prototypes, scale models, written work, digital processes etc.

Candidates must observe the following procedures when producing their controlled assessment portfolio:

- any source material must be suitably acknowledged
- quotations must be clearly marked and a reference provided wherever possible
- work submitted for assessment and moderation should be labelled clearly with:
  - centre number
  - centre name
  - candidate number
  - candidate name
  - unit code
  - title of candidate's work indicating the starting point, brief, scenario or stimulus chosen
  - outcome(s) clearly identified.

### 4.3 Marking and moderating controlled assessment

For GCSEs in Art and Design OCR will assume a medium level of control in relation to the marking of tasks. Unit 1 (A110 - A117): *Art and Design Portfolio* will be marked by the centre assessor(s) using OCR marking criteria and guidance, and moderated by an OCR-appointed Visiting Moderator. More detailed information on marking will be contained within teacher support materials for this qualification.

Centre assessors are advised to keep records of their ongoing assessment of candidates' progress through this unit as these records will facilitate final assessment at the end of the approximately 45 hour period.

#### 4.3.1 Applying the marking criteria

The starting point for marking the tasks is the marking criteria (see section 4.3.4 *Marking criteria* below). The criteria identify levels of performance for the skills, knowledge and understanding that the candidate is required to demonstrate. Before the start of the course, and for use at INSET training events, OCR will provide exemplification through real or simulated candidate work which will help to clarify the level of achievement the assessors should be looking for when awarding marks.

#### 4.3.2 Use of 'best fit' approach to marking criteria

Candidates' work for Unit 1 (A110 – A117): *Art and Design Portfolio* should be marked by the centre assessor according to the marking criteria, using a 'best fit' approach.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must** be directly related to the marking criteria.

Teachers use their professional judgement in selecting the band descriptor that best describes the work of the candidate to place them within the appropriate band for each assessment objective strand.

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

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

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

Only one mark per assessment objective/criteria will be entered. The final mark for the candidate for the controlled assessment unit is out of a total of 100 and is found by totalling the marks for each of the marking objective/criteria strands.

There should be clear evidence that work has been attempted and some work produced. If a candidate submits no work for the internally assessed unit(s), then the candidate should be indicated as being absent from that unit. If a candidate completes any work at all for an internally assessed unit, then the work should be assessed according to the marking criteria and the appropriate mark awarded, which may be zero.

### 4.3.3 Annotation of candidates' work

Each piece of internally assessed work should show how the marks have been awarded in relation to the marking criteria.

The writing of comments on sheets to be attached to candidates' work, and coversheet, provides a means of communication between teachers during the internal standardisation and with the moderator if the work forms part of the moderation sample.

### 4.3.4 Marking criteria

The Marking Criteria are based on an incremental system from partial to confident. The following criteria are designed to indicate how marks are to be awarded.

<b>Unit 1 (A110 – A117): Art and Design Portfolio and Unit 2 (A120 – A127): Art and Design OCR-set Task</b>				
	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
	Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding	Explore and refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes	Record ideas, observations and insights relevant to their intentions in visual and/or other forms	Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements
<b>0 marks</b>	Reflects that work has been produced but is below GCSE standard.			
<b>Band 1 Partial 1 – 5 marks</b>	Undertakes limited investigations that provide literal links to simplistic ideas Demonstrates a limited understanding of source material used for research showing minimal cultural understanding	Shows limited and minimal refinement of ideas Demonstrates minimal ability to experiment with few media, materials, techniques and processes Shows limited ability to select resources independently; choice of resources is minimal and weak	Demonstrates a limited ability to record observations and insights Demonstrates weak understanding through observations and insights that are disconnected from intentions	Demonstrates limited ability to present an informed and meaningful personal response, showing minimal critical and analytical understanding Demonstrates minimal realisation of intentions Makes simplistic and literal connections between visual, written, oral and other elements
	The quality of written work is limited; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.			
<b>Band 2 Basic 6 – 10 marks</b>	Undertakes basic investigations that provide some superficial links to obvious and predictable ideas Demonstrates some superficial understanding of source material used for research and shows some cultural understanding	Shows basic and superficial refinement of ideas Demonstrates some ability to experiment with a small range of media, materials, techniques and processes Shows some ability to select resources independently; choice of resources is predictable and sometimes inappropriate	Demonstrates some ability to record observations and insights Demonstrates basic understanding through obvious and predictable observations and insights that show some connection to intentions	Demonstrates some ability to present an informed and meaningful personal response, showing basic critical and analytical understanding Demonstrates a basic realisation of intentions Makes obvious and predictable connections between visual, written, oral and other elements
	The quality of written work is basic and its meaning is often unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.			

**Unit 1 (A110 – A117): Art and Design Portfolio and Unit 2 (A120 – A127): Art and Design OCR-set Task**

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
	Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding	Explore and refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes	Record ideas, observations and insights relevant to their intentions in visual and/or other forms	Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements
<b>Band 3 Competent 11-15 marks</b>	Undertakes sound investigations that provide relevant links to the development of informed ideas Demonstrates a good understanding of a range of source material used for research and shows sound cultural understanding	Shows effective and relevant refinement of ideas Demonstrates sound ability to experiment with a range of media, materials, techniques and processes Selects most resources independently; choice of resources is informed and usually appropriate	Demonstrates a sound ability to record observations and insights Demonstrates good understanding through informed and relevant observations and insights that show effective connections to intentions	Demonstrates a sound ability to present an informed and meaningful personal response, showing good critical and analytical understanding Demonstrates an effective realisation of intentions Makes informed and relevant connections between visual, written, oral and other elements
	The quality of written work is generally sound and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains minor errors of spelling, punctuation and grammar.			
<b>Band 4 Coherent 16-20 marks</b>	Undertakes a range of purposeful investigations that provide appropriate and meaningful links to the development of independent and imaginative ideas Demonstrates a strong and consistent understanding of a wide variety of source material used for research and shows strong cultural understanding through personal and independent responses	Shows purposeful and considered refinement of ideas Demonstrates strong and consistent ability to experiment with a wide range of media, materials, techniques and processes Selects resources independently and thoughtfully; choice of resources is appropriate	Demonstrates a strong and consistent ability to record observations and insights Demonstrates strong understanding through considered and meaningful observations and insights that show purposeful connections to intentions	Demonstrates a strong and consistent ability to present an informed and meaningful personal response, showing thoughtful and consistent critical and analytical understanding Demonstrates a strong and imaginative realisation of intentions Makes considered and meaningful connections between visual, written, oral and other elements
	The quality of written work is good, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.			

**Unit 1 (A110 – A117): Art and Design Portfolio and Unit 2 (A120 – A127): Art and Design OCR-set Task**

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
	Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding	Explore and refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes	Record ideas, observations and insights relevant to their intentions in visual and/or other forms	Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements
<b>Band 5 Confident 21-25 marks</b>	Undertakes a wide range of in-depth investigations that provide well-considered, focused and insightful links to the development of sophisticated, expressive and imaginative ideas Demonstrates an excellent understanding of a wide variety of source material used for research and shows perceptive cultural understanding through independent, well-informed responses	Shows decisive, focused and well-considered refinement of ideas Demonstrates a very strong and sustained ability to experiment with a wide range of media, materials, techniques and processes Selects resources perceptively and imaginatively; choice of resources is clearly appropriate	Demonstrates a very strong, sustained and focused ability to record detailed observations and insights Demonstrates excellent understanding through well-considered and perceptive observations and insights that show sophisticated and imaginative connections to intentions	Demonstrates a very strong and sustained ability to present an informed and meaningful personal response, showing focused, in-depth and well-considered critical and analytical understanding Demonstrates an expressive, imaginative and sophisticated realisation of intentions Makes perceptive and insightful connections between visual, written, oral and other elements
The quality of written work is excellent, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.				
<i>The following is intended to help Assessors for the GCSE in Art and Design: (Applied) where there are strong links to vocational and professional practice.</i>				
	<i>Purpose, meaning and related context refers to the constraints and requirements of the brief.</i>	<i>Experimentation should be relevant to an exploration of the brief.</i>	<i>'Intentions, meaning and related contexts' refers to stated constraints and appreciation of the client and/or the task requirements.</i>	<i>An effective client focus should constitute a key feature of the presentation.</i>

### 4.3.5 Authentication of work

Candidates must complete all work being submitted for assessment under informal supervision as described in 4.2.1. This may relate to work produced within the centre, or any other appropriate supervised learning environment (for example, work done during a visit to a gallery or local business). The only possible exception to this is research.

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

Wherever possible, the teacher should discuss work-in-progress with candidates. This will not only ensure that work is underway in a planned and timely manner but will also provide opportunities for assessors to check authenticity of the work and provide general feedback.

Candidates must not plagiarise. Plagiarism is the submission of another's work as one's own and/or failure to acknowledge the source correctly. Plagiarism is considered to be malpractice and could lead to the candidate being disqualified. Plagiarism sometimes occurs innocently when candidates are unaware of the need to reference or acknowledge their sources. It is therefore important that centres ensure that candidates understand that the work they submit must be their own and that they understand the meaning of plagiarism and what penalties may be applied. Candidates may refer to research, quotations or evidence but they must list their sources. The rewards from acknowledging sources, and the credit they will gain from doing so, should be emphasised to candidates as well as the potential risks of failing to acknowledge such material. Candidates may be asked to sign a declaration to this effect. Centres should reinforce this message to ensure candidates understand what is expected of them.

**Please note:** Centres must confirm to OCR that the evidence produced by candidates is authentic. The Centre Authentication Form includes a declaration for assessors to sign and is available from the [OCR website](#) and [OCR Interchange](#).

Candidates must sign and return to centre the Candidate Authentication form. A candidate/parent/guardian signature is also required allowing OCR to collect/photograph candidate work for training and educational purposes.(now an OfQual requirement for all awarding bodies.)

### 4.3.6 Internal standardisation

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

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

### 4.3.7 Visiting Moderation

The purpose of external moderation is to ensure that the standard of marking is the same for each centre and to ensure that internal standardisation has taken place.

Assessment and internal standardisation needs to be completed in time to submit marks to OCR by the **deadline date of 15 May**. Once marked, and internally standardised, all work must be retained by the centre for the external moderation visit. Once submitted for assessment, **all candidates' work must be retained securely within the centre until results are issued and it is certain that no Result Enquiry or Appeal procedure is required.**

Internal Assessors' marking must show how the marks have been awarded in relation to the marking criteria and assessment objectives; all work must be clearly labelled with candidate and centre details.

**Work chosen by the Visiting Moderator as their initial sample must be displayed in rank order, by unit, to allow moderation to take place. Ideally this should be done using vertical display surfaces (panels, walls, boards) for flat work, and appropriate horizontal display (tables, window ledges etc) for 3D work.** All work not chosen for initial sampling by the Visiting Moderator must be available to the moderator during their visit should they need to extend their sample.

The Visiting Moderator will provide centres with feedback on their moderation of the sampled work in relation to the agreed standard and marking criteria. Please refer to the Teachers Handbook (Frequently Asked Questions) section for further guidance.

All candidate work must be retained securely within the centre until candidates' results are issued. In the event that centres would like a Result Enquiry post-results issue, all candidates' work must be retained securely within the centre until the Enquiry about results and appeals processes have reached a conclusion.

Further information on how to access Enquiries about results is given in Section 7.6 of this specification.

OCR will require centres to release work for awarding and training purposes; this is an Ofqual requirement. The co-operation of the centres is most appreciated in these instances. For further information please refer to section 4.3.5 of this specification.

**5.1 Free resources available from the OCR website**

The following materials will be available on the OCR website:

- GCSE Art and Design Specification
- [Specimen assessment materials](#) for each unit
- [Guide to controlled assessment](#)
- [Teachers' Handbook](#)
- [Teachers' resources](#)
- [Sample schemes of work and lesson plans](#).

**5.2 Training**

OCR will offer a range of support activities for all practitioners throughout the lifetime of the qualification to ensure they have the relevant knowledge and skills to deliver the qualification.

Please see [Event Booker](#) for further information.

**5.3 OCR support services****5.3.1 Active Results**

Active Results is available to all centres offering OCR's GCSE Art and Design specifications.

The logo for Active Results, featuring the word 'active' in blue and 'results' in orange, with a checkmark symbol integrated into the 'i' of 'active'.

Active Results is a free results analysis service to help teachers review the performance of individual candidates or whole schools.

Data can be analysed using filters on several categories such as gender and other demographic information, as well as providing breakdowns of results by question and topic.

Active Results allows you to look in greater detail at your results:

- Richer and more granular data will be made available to centres
- You can identify the strengths and weaknesses of individual candidates and your centre's cohort as a whole
- Our systems have been developed in close consultation with teachers so that the technology delivers what you need.

Further information on Active Results can be found on the [OCR website](#).

### 5.3.2 OCR Interchange

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 and free access to candidate information at your convenience. Sign up on the [OCR website](#).

## 6 Equality and Inclusion in GCSE Art and Design

### 6.1 Equality Act information relating to GCSE Art and Design

GCSEs often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised GCSE qualification and subject criteria were reviewed by the regulators in order to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments and to demonstrate what they know and can do. For this reason, very few candidates will have a complete barrier to the assessment. Information on reasonable adjustments is found in *Access Arrangements, Reasonable Adjustments and Special Consideration* by the Joint Council [www.jcq.org.uk](http://www.jcq.org.uk).

Candidates who are unable to access part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award based on the parts of the assessment they have taken.

The access arrangements permissible for use in this specification are in line with Ofqual's GCSE subject criteria equalities review and are as follows:

	Yes/No	Type of Assessment
Readers	Y	Centre set starting points & OCR-set Task
Scribes	Y	Written requirements as necessary (Critical and contextual studies and Applied only)
Practical assistants	Y	All assessments
Word processors	Y	Written requirements as necessary (Critical and contextual studies and Applied only)
Transcripts	N/A	
Oral language modifiers	Y	Centre set starting points & OCR-set Task
BSL signers	Y	Centre set starting points & OCR-set Task
Modified question papers	Y	Centre set starting points & OCR-set Task
Extra time	Y	Centre set starting points & OCR-set Task

We do not foresee any part of the assessment forming a barrier to any student. However, some subject endorsements will have barriers for certain candidates. Candidates with a visual impairment will have difficulty in preparing for the assessments, as there is a requirement to record experiences and observations, mainly in visual form (AO3). Those with a physical disability will be restricted as to which media they may work in (AO2).

It is important to note that where access arrangements are permitted they must not be used in a way that undermines the integrity of the assessment. For example, practical assistants can be used to help learners set up but cannot help perform skills which are assessed, such as the ability to take pictures or physically manipulate images in photography or sculpt materials within 3D design. It is therefore important that teachers advise candidates to select the most appropriate area of study.

## **6.2 Arrangements for candidates with particular requirements (including Special Consideration)**

All candidates with a demonstrable need may be eligible for access arrangements to enable them to show what they know and can do. The criteria for eligibility for access arrangements can be found in the JCQ document *Access Arrangements, Reasonable Adjustments and Special Consideration*.

Candidates who have been fully prepared for the assessment but who have been affected by adverse circumstances beyond their control at the time of the examination may be eligible for special consideration. As above, centres should consult the JCQ document *Access Arrangements, Reasonable Adjustments and Special Consideration*.

### 7.1 Availability of assessment

In December 2011 the GCSE qualification criteria were changed by Ofqual. As a result, all GCSE qualifications have been updated to comply with the new regulations.

The most significant change for all GCSE qualifications is that, from 2014, all specifications require that 100% of the assessment is terminal ie. submitted for certification in the same year.

Please note that there are no changes to the terminal rule and re-sit rules for the June 2013 examination series:

- At least 40% of the assessment must be taken in the examination series in which the qualification is certificated.
- Candidates may re-sit each unit once before certification, i.e. each candidate can have two attempts at a unit before certification.

For full information on the assessment availability and rules that apply in the June 2013 examination series, please refer to the previous version of this specification [GCSE Art and Design \(September 2011\)](#) available on the website.

The sections below explain in more detail the rules that apply from the June 2014 examination series onwards.

### 7.2 Availability of assessment from 2014

There is one examination series available each year in June (all units are available each year in June).

GCSE Art and Design certification is available in June 2014 and each June thereafter.

	Unit A110-A117	Unit A120-A127	Certification availability
June 2014	✓	✓	✓
June 2015	✓	✓	✓

### 7.3 Certification rules

For GCSE Art and Design, from June 2014 onwards, a 100% terminal rule applies. Candidates must enter for all their units in the series in which the qualification is certificated.

## 7.4 Rules for re-taking a qualification

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

Where a candidate re-takes a qualification, **all** units must be re-entered and the OCR-set Task unit must be re-taken in the same series as the qualification is re-certificated. The new results for these units will be used to calculate the new qualification grade. Any results previously achieved cannot be re-used.

For each of the controlled assessment units, candidates who are re-taking a qualification can choose either to re-take that controlled assessment unit or to carry forward the result for that unit that was used towards the previous certification of the same qualification.

- Where a candidate decides to re-take the controlled assessment, the new result will be the one used to calculate the new qualification grade. Any results previously achieved cannot be re-used.
- Where a candidate decides to carry forward a result for controlled assessment, they must be entered for the controlled assessment unit in the re-take series using the entry code for the carry forward option (see section 7.5).

## 7.5 Making entries

### 7.5.1 Unit entries

Centres must be approved to offer OCR qualifications before they can make any entries, including estimated entries. It is recommended that centres apply to OCR to become an approved centre well in advance of making their first entries. Centres must have made an entry for a unit in order for OCR to supply the appropriate forms, administrative materials or moderator details.

It is **essential** that correct unit entry codes are used when making unit entries.

Candidates submitting controlled assessment must be entered for the appropriate unit entry code from the table over page. For June 2013 Candidates who are re-taking the qualification and who want to carry forward the controlled assessment should be entered using the unit entry code for the carry forward option.

Centres should note that controlled assessment tasks can still be completed at a time which is appropriate to the centre/candidate.

Unit entry code	Component code	Assessment method	Unit titles
A110	01	Visiting Moderation	Art and Design Portfolio
A110C	80	Carried forward	
A120	01	Visiting Moderation	Art and Design OCR-set Task
A111	01	Visiting Moderation	Fine Art: Art and Design Portfolio
A111C	80	Carried forward	
A121	01	Visiting Moderation	Fine Art: Art and Design OCR-set Task
A112	01	Visiting Moderation	Graphic Communication: Art and Design Portfolio
A112C	80	Carried forward	
A122	01	Visiting Moderation	Graphic Communication: Art and Design OCR-set Task
A113	01	Visiting Moderation	Photography – Lens and Light-based Media: Art and Design Portfolio
A113C	80	Carried forward	
A123	01	Visiting Moderation	Photography – Lens and Light-based Media: Art and Design OCR-set Task
A114	01	Visiting Moderation	Textile Design: Art and Design Portfolio
A114C	80	Carried forward	
A124	01	Visiting Moderation	Textile Design: Art and Design OCR-set Task
A115	01	Visiting Moderation	Three-dimensional Design: Art and Design Portfolio
A115C	80	Carried forward	
A125	01	Visiting Moderation	Three-dimensional Design: Art and Design OCR-set Task
A116	01	Visiting Moderation	Critical and Contextual Studies: Art and Design Portfolio
A116C	80	Carried forward	
A126	01	Visiting Moderation	Critical and Contextual Studies: Art and Design OCR-set Task
A117	01	Visiting Moderation	Applied: Art and Design Portfolio
A117C	80	Carried forward	
A127	01	Visiting Moderation	Applied: Art and Design OCR-set Task

### 7.5.2 Certification entries

Candidates must be entered for qualification certification separately from unit assessment(s). If a certification entry is **not** made, no overall grade can be awarded.

Centres must enter candidates for:

- OCR GCSE in Art and Design – J160
- OCR GCSE in Art and Design: Fine Art – J161
- OCR GCSE in Art and Design: Graphic Communication – J162
- OCR GCSE in Art and Design: Photography – Lens and Light-based Media – J163
- OCR GCSE in Art and Design: Textiles Design – J164
- OCR GCSE in Art and Design: Three-dimensional Design – J165
- OCR GCSE in Art and Design: Critical and Contextual Studies – J166
- OCR GCSE in Art and Design: Applied – J167.

## 7.6 Enquiries about results

Under certain circumstances, a centre may wish to query the result issued to one or more candidates. Enquiries about results for GCSE units must be made immediately following the series in which the relevant unit was taken and by the relevant enquiries about results deadline for that series.

In the event that centres would like a Result Enquiry post-results issue, all candidates' work must be retained securely within the centre until the Result Enquiry and Appeals processes have reached a conclusion. For GCSEs in Art and Design, the Result Enquiry process involves a review of moderation of the original sample, which must be appropriately displayed. The Result Enquiry process cannot be carried out for one individual candidate; the outcome of review of moderation must apply to the centre's entire cohort.

Please refer to the *JCQ Post-Results Services* booklet and the *OCR Admin Guide: 14–19 Qualifications* for further guidance on enquiries about results and deadlines. Copies of the latest versions of these documents can be obtained from the OCR website at [www.ocr.org.uk](http://www.ocr.org.uk).

## 7.7 Prohibited qualifications and classification code

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification codes for OCR GCSE Art and Design are:

Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

3510	Art and Design
3690	Art and Design: Fine Art
3550	Art and Design: Graphic Communication
3570	Art and Design: Photography – Lens and Light-based Media
3650	Art and Design: Textile Design
3670	Art and Design: Three-dimensional Design
3680	Art and Design: Critical and Contextual Studies
0001	Art and Design: Applied

Centres may wish to advise candidates that, if they take two specifications with the same classification code, colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap in content. Candidates who have any doubts about their subject combinations should seek advice, either from their centre or from the institution to which they wish to progress.

**8.1 Overlap with other qualifications**

There is no significant overlap between the content of these specifications and that for other GCSE specifications outside the GCSE Art and Design suite. For further information please refer to section 7.7.

**8.2 Progression from this qualification**

GCSE qualifications are general qualifications which enable candidates to progress either directly to employment, or to proceed to further qualifications. However, it is not envisaged that candidates would progress directly into employment within an art and design vocational context, but that they would be better able to make valid choices regarding progression into further study.

Progression to further study from GCSE will depend upon the number and nature of the grades achieved. Broadly, candidates who are awarded mainly Grades D to G at GCSE could either strengthen their base through further study of qualifications at Level 1 within the National Qualifications Framework or could proceed to Level 2. Candidates who are awarded mainly Grades A\* to C at GCSE would be well prepared for study at Level 3 within the National Qualifications Framework.

These specifications provide progression to the following OCR qualifications:

- OCR GCE in Art & Design
- OCR Applied GCE in Art & Design.

**8.3 Avoidance of bias**

OCR has taken great care in preparation of this specification and assessment materials to avoid bias of any kind. Special focus is given to the 9 strands of the Equality Act with the aim of ensuring both direct and indirect discrimination is avoided.

**8.4 Regulatory requirements**

This specification complies in all respects with the current: *General Conditions of Recognition; GCSE, GCE, Principal Learning and Project Code of Practice; GCSE Controlled Assessment regulations* and the *GCSE subject criteria for Art and Design*. All documents are available on the [Ofqual website](#).

**8.5 Language**

This specification and associated assessment materials are in English only. Only answers written in English will be assessed.

## 8.6 Spiritual, moral, ethical, social, legislative, economic and cultural issues

Spiritual, moral, ethical, social, legislative, economic and cultural concerns are centrally linked in art and design. Candidates have many opportunities to explore and evaluate these ideas in their own work and through works produced by practitioners of the past and present.

There is ample opportunity to investigate issues raised by different cultures and religions, as many works of art, architecture and design relate directly to the spiritual in conception. Many are religious objects in their own right.

Other aspects of the subject deal with how different artists have viewed themselves as a part of the human condition. This in turn is relative to the values and beliefs held at specific times. These investigations can relate closely to the working practices of individual candidates, informing and influencing them in their work as part of wider issues of self-awareness and the formation of their views of others.

Candidates may have the opportunity to investigate the legislative and economic aspects of art and design if looking at issues relating to copyright, intellectual property rights, working to commission and sale of work.

## 8.7 Sustainable development, health and safety considerations and European developments, consistent with international agreements

This specification supports these issues, consistent with current EU agreements, as outlined below.

OCR acknowledges the European dimension of the specifications and has taken account of the 1988 Resolution of the Council of the European Community in the preparation of these specifications and associated assessment materials.

OCR has also taken account of the 1988 Resolution of the Council of the European Community and the Report "Environmental Responsibility: An Agenda for Further and Higher Education" 1993, in preparing these specifications and associated assessment materials.

These specifications allow opportunities for candidates to explore health and safety issues relating to art and design.

## 8.8 Key Skills

These specifications provide opportunities for the development of the Key Skills of *Communication*, *Application of Number*, *Information and Communication Technology*, *Working with Others*, *Improving Own Learning and Performance* and *Problem Solving* at Levels 1 and/or 2. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit.

The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Levels 1 and/or 2 for each unit.

Unit	C		AoN		ICT		WwO		IoLP		PS	
	1	2	1	2	1	2	1	2	1	2	1	2
Unit A110 – A117	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓
Unit A120 – A127	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓

## 8.9 ICT

In order to play a full part in modern society, candidates need to be confident and effective users of ICT. This specification provides candidates with a wide range of appropriate opportunities to use ICT in order to further their study of art and design.

The assessment of this course allows candidates to use ICT if appropriate. Where candidates have used ICT they are expected to:

- present evidence that clearly shows any appropriate use of ICT for research purposes, such as visiting gallery websites and the use of CDs
- provide clear evidence of the use of ICT to further develop their own work through use of commercial software, for activities such as:
  - computer art and animation
  - image creation (still and moving image)
  - image manipulation (still and moving image)
  - digital photography (still and moving image)
  - electronic storage and retrieval.

Where candidates have not created the initial source material themselves, clear reference should be made as to its original source, for example:

- clip art
- imagery downloaded from the internet or other sources
- scanning from suitable sources.

## 8.10 Citizenship

From September 2002, the National Curriculum for England at Key Stage 4 includes a mandatory programme of study for Citizenship.

Parts of this programme of study may be delivered through an appropriate treatment of other subjects.

This section offers guidance on opportunities for developing knowledge, skills and understanding of citizenship issues during the course, although these opportunities are limited.

The study of art and design may offer opportunities to contribute to the candidates' understanding of citizenship issues by participating in a community activity of awareness raising or through using practical applications to, for example, draw attention to issues such as the environment or homelessness.

All areas of study in the specification content could be appropriate vehicles for expression of social or moral responsibility in a two-dimensional or three-dimensional format.



## YOUR CHECKLIST

Our aim is to provide you with all the information and support you need to deliver our specifications.

- ✓ Bookmark [www.ocr.org.uk/gcse2012](http://www.ocr.org.uk/gcse2012)
- ✓ Be among the first to hear about support materials and resources as they become available. Register for email updates at [www.ocr.org.uk/updates](http://www.ocr.org.uk/updates).
- ✓ Book your inset training place online at [www.ocreventbooker.org.uk](http://www.ocreventbooker.org.uk)
- ✓ Learn more about active results at [www.ocr.org.uk/activeresults](http://www.ocr.org.uk/activeresults)
- ✓ Join our art and design social network community for teachers at [www.social.ocr.org.uk](http://www.social.ocr.org.uk)

## NEED MORE HELP?

Here's how to contact us for specialist advice:

Phone: **01223 553998**

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

Online: <http://answers.ocr.org.uk>

Fax: **01223 552627**

Post: **Customer Contact Centre, OCR, Progress House,  
Westwood Business Park, Coventry CV4 8JQ**

## WHAT TO DO NEXT

Become an approved OCR centre – if your centre is completely new to OCR and has not previously used us for any examinations, visit [www.ocr.org.uk/centreapproval](http://www.ocr.org.uk/centreapproval) to become an approved OCR centre.

## Contact us

Keep up to date with the latest news by registering to receive e-alerts at [www.ocr.org.uk/updates](http://www.ocr.org.uk/updates)

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