

## Art and Design

OCR Entry Level Certificate in Art and Design	R300
OCR Entry Level Certificate in Art and Design: Fine Art	R301
OCR Entry Level Certificate in Art and Design: Graphic Communication	R302
OCR Entry Level Certificate in Art and Design: Photography - Lens and Light-based Media	R303
OCR Entry Level Certificate in Art and Design: Textile Design	R304
OCR Entry Level Certificate in Art and Design: Three-dimensional Design	R305
OCR Entry Level Certificate in Art and Design: Art and Design Appreciation	R306

**December 2011**

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# 1 Introduction to Entry Level Certificate in Art and Design

## 1.1 Overview of OCR Entry Level Certificate in Art and Design

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### Entry Level Certificate in Art and Design (R300-R306)

Component 1: <i>Art and Design Coursework Portfolio</i>	Candidates produce a portfolio of work developed from personal and/or centre-devised starting points, or centre devised briefs/projects/assignments.
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Component 2: <i>Art and Design OCR-set Work</i>	<p>Candidates select <b>one</b> question from an early release question paper to which they produce a personal response.</p> <p>Candidates will be given <b>ten</b> hours of controlled time in which to work on realising their ideas to outcome(s).</p>
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## 1.2 What's new in OCR Entry Level Certificate in Art and Design?

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This section is intended for teachers who currently use OCR Entry level Art and Design. It highlights the differences between the current Entry level Art and Design and the new version for first teaching in September 2009 included here.

	<b>What stays the same?</b>	<b>What changes?</b>
<b>Structure</b>	<ul style="list-style-type: none"><li>• It still has a similar structure and key features to the legacy Entry Level qualification.</li></ul>	
<b>Content</b>	<ul style="list-style-type: none"><li>• It updates and aligns the qualifications to complement the new GCSE Art and Design specification suite.</li></ul>	<ul style="list-style-type: none"><li>• Art and Design Appreciation has been added.</li><li>• The terminal examination is now OCR-set work in line with the GCSE OCR-set work</li><li>• It can be taught along-side the new GCSE specifications or as an additional/progression route.</li></ul>
<b>Assessment</b>	<ul style="list-style-type: none"><li>• The coursework portfolio is still set, guided and marked by your centre.</li><li>• OCR-set work will still be set by OCR and internally marked by the centre.</li></ul>	<ul style="list-style-type: none"><li>• The Assessment Objectives will align with the new GCSE Art and Design.</li><li>• It can also be used as an extra qualification for candidates expected to gain a GCSE at lower grades.</li><li>• Visiting Moderation.</li></ul>

## 1.3 Guided learning hours

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There are no specified guided learning hours for this course but typically the course could take between 60 and 120 guided learning hours depending on the ability of the candidates and the delivery approach adopted.

# 2 Content of Entry Level Certificate in Art and Design

## 2.1 Specified content

Areas of content/Topics		
<b>OCR Entry Level in Art and Design (R300)</b>	Component 1: Art and Design Coursework Portfolio	Component 2: Art and Design OCR-set Work
<b>OCR Entry Level in Art and Design: Fine Art (R301)</b>	Component 1: Art and Design Coursework Portfolio	Component 2: Art and Design OCR-set Work
<b>OCR Entry Level in Art and Design: Graphic Communication (R302)</b>	Component 1: Art and Design Coursework Portfolio	Component 2: Art and Design OCR-set Work
<b>OCR Entry Level in Art and Design: Photography – Lens- and Light-based Media (R303)</b>	Component 1: Art and Design Coursework Portfolio	Component 2: Art and Design OCR-set Work
<b>OCR Entry Level in Art and Design: Textile Design (R304)</b>	Component 1: Art and Design Coursework Portfolio	Component 2: Art and Design OCR-set Work
<b>OCR Entry Level in Art and Design: Three-dimensional Design (R305)</b>	Component 1: Art and Design Coursework Portfolio	Component 2: Art and Design OCR-set Work
<b>OCR Entry Level in Art and Design: Art and Design Appreciation (R306)</b>	Component 1: Art and Design Coursework Portfolio	Component 2: Art and Design OCR-set Work

## 2.2 Unit content

Candidates should be encouraged and guided to carefully select work that addresses their chosen starting point, or centre devised starting point, brief, scenario or stimuli, and evidences all assessment objectives.

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

All components are internally marked by centres and moderated by visit by OCR.

Once marked, all work must be retained by the centre for moderation. **Once submitted for moderation, all other 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 Component 1: *Art and Design Coursework Portfolio*

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Candidates need to produce a portfolio of work for this component that demonstrates a personal response to starting points, briefs, scenarios or stimuli. **Centres must set their own starting points, briefs, scenarios or stimuli or allow candidates to choose appropriate personal starting points.** 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, or personal starting points chosen by a candidate. 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, 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, scale models or written work.

## 2.4 Component 2: *Art and Design OCR-set Work*

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### **OCR-set Work**

For this component, an early release question 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 work

The OCR-set Work will give candidates a choice of questions in the form of written and/or visual starting points, briefs, scenarios or stimuli. From this paper, candidates are expected to choose **one** question for which they will generate an appropriate personal response for assessment and moderation. It is recognised that teachers will arrange support appropriate to the candidates' requirements.

**It is stressed, however, that such arrangements should not advantage nor disadvantage a particular candidate.**

Please see the Specimen Assessment Material for an example of the OCR-set Work.

### **Planning and Preparation**

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

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

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

### **Realising intentions**

Candidates will have up to ten hours in which to realise their personal response. The ten hours can be divided into a number of sessions and timetabled to suit the centre. Centres should ensure that the most appropriate approach to these supervised periods of sustained focus is adopted. 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 one outcome or a finished piece.

### **Presenting the personal response**

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

Candidates must observe certain procedures in the production of their personal response for the OCR -set Work

- 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 and name
  - Candidate number and name
  - Unit code
  - Title of candidate's work indicating the starting point, brief, scenario or stimulus chosen
  - Outcome(s) clearly identified.

## 2.5 Assessment and Moderation Information: *Components 1 and 2*

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### Authentication

In order to assess personal responses produced for the supervised OCR-set work and the coursework portfolio, assessors must be able to authenticate candidates' work. All Entry Level centres are advised to ensure that candidates have been informed about the avoidance of plagiarism and completion of work in accordance with specification requirements and procedures.

Assessors 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 authenticate a candidate's work.

Candidates' work for *component 1: coursework portfolio* and *component 2: Art and Design OCR-set Work*, should be marked by the centre assessor according to the marking criteria, using a 'best fit' approach. The award of marks **must** be directly related to the marking criteria. Centre assessors use their professional judgement in selecting the descriptor that best describes the work of the candidate to place them within the appropriate band for each assessment objective strand. Marks should then be awarded as outlined below.

Where the candidate's work:

- *convincingly* meets the descriptor, the highest mark within the band should be awarded
- *adequately* meets the descriptor, the most appropriate mark in the middle range of the band should be awarded
- *just* meets the descriptor, the lowest mark in the band should be awarded
- *fails* to meet any aspect of the descriptor within the lowest band then zero marks should be awarded.

The candidate's final mark is out of a total of 100 for each component and is arrived at by totalling the marks awarded for each assessment objective.

Assessment and internal standardisation needs to be completed in time to submit marks to OCR by the deadline of 15 May. Once marked, and internally standardised, selected candidate work will be externally moderated by a visiting moderator. **All other candidate work must be retained securely within the centre until candidates' results are issued and the centre is certain that no Result Enquiry or Appeal process is required.**

## 2.5 Standard Procedure

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Assessors should ensure that candidates are aware that they must not submit work for assessment that is not their own or lend their work to other candidates. 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. Candidates may refer to research, quotations or evidence. Candidates and centres may list their sources, visits and artist links made on behalf of the candidate.

**Please note:** Centres must confirm to OCR that the evidence produced by candidates is authentic. The Centre Authentication Form, which can be downloaded from the OCR website ([www.ocr.org.uk](http://www.ocr.org.uk)), includes a declaration for assessors to sign. It is a requirement of the QCA Common Criteria for all Qualifications that proof of authentication is received. If confirmation of authentication is not received during the external moderation process, OCR may set candidates' marks to zero.

### Internal standardisation

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It is important that all internal assessors work to a common application of the marking criteria. Centres must ensure that the internal standardisation of marks across assessors takes place using an appropriate procedure.

This can be done in a number of ways. For example:

- Candidates' work is marked by one internal assessor.
- Centres could hold an assessors' meeting to compare standards through cross-marking a small sample of work.
- Centres could use an internal standardisation assessor/moderator to sample all other assessors' marking.

## 2.6 Endorsements – Entry Level Certificate in Art and Design

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### About the endorsements

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

For both *component 1: Art and Design Coursework Portfolio* and *component 2: Art and Design OCR-set Work*, 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.

The Coursework Portfolio 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, 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.

### Use of New Media

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Any of OCR's Entry Level Art and Design Certificates can be approached using traditional media, new media or a combination of both, providing all assessment objectives are met. Candidates may explore the possibilities of using new media in any area of study and use new media where appropriate within the work they develop and produce.

## Art and Design

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This OCR Art and Design (R300) Entry Level requires 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 *component 1: Art and Design Coursework 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

At least two areas of study must be evident in a candidate's outcome(s), as well as their 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.

Candidates may produce and submit practical work for *component 2: Art and Design OCR-set Work* that shows evidence of their work in one (or more) of their chosen areas of study.

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.

## Fine Art

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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.

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

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

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

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

**Lens-based imagery:** 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.

**Other forms of two-dimensional or three-dimensional imagery:** Using traditional or new media, candidates can also produce work for assessment in any other 2D or 3D form such as collage, assemblage, or textiles. Candidates may employ mixed media or use of improvised or waste materials for collage or constructional purposes to create work.

## Graphic Communication

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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.

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

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

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

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

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

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

Work by candidates should show the relationship between preparatory work, research and their final outcome, 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.

## Photography – Lens- and Light-based Media

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

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

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
- experimenting with media, processes and techniques
- 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. Candidates should demonstrate an understanding and control of any equipment used in order to create personal work. They could use a range of methods, techniques and processes such as developing and printing films, the use of camera equipment, digital technology and alternative processes. All imagery must be the candidate's own work.

Candidates may develop their own photographs using dark room facilities, although commercially processed photographs are also acceptable. Where candidates use digital lens-based media, their work should evidence the manipulation and presentation of images using a computer. Candidates could use a range of methods, techniques and processes offered by digital cameras and image manipulation within computer programmes. Candidates may present their work as printed images, or may choose to present work electronically for example as a slideshow installation using PowerPoint (or similar), on a CD-ROM, or via a website. Sound and lighting may also be used.

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

## Textile Design

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

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

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

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

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

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



## Three-dimensional Design

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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.

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

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

**Product Design:** Candidates should demonstrate how they can problem solve by designing or creating products which have a decorative or functional role. Candidates should work with a range of materials such as clay, wood, metal, plastic and glass. Candidates could demonstrate how the design process results in a variety of possible solutions, in which the use of maquettes is acceptable. It is not necessary for candidates to produce final full-scale pieces but an understanding of manufacturing processes and constraints should be shown in preparatory work. Design briefs should be attached to all work and the process of designing from initial ideas and sketches through to the final solution should be recorded in a sketchbook, journal or as an appropriate presentation to a client.

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

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

## Art and Design – Art and Design Appreciation

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For *component 2: Art and Design OCR-set Work*, candidates will be required to respond to the relevant Art and Design Appreciation brief contained within the question paper. Art and Design Appreciation is based upon the active and individual response 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 and man-made objects
- Buildings and structures
- Machinery and moving parts
- New media and contemporary art
- Culture and society
- Entertainment.

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.

**Art and Design Appreciation 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, artifacts or design at first hand. Candidates must work with art, artifacts or items they have seen.

**Art and Design Appreciation through practical artwork:** Candidates should explore in practical ways a chosen theme, genre or practitioner in a manner that shows understanding, analysis and research.

**Critical analysis through annotation or written work:** Candidates should demonstrate in their written response, interpretation of the textual material using appropriate research and source material.

**Art and Design Appreciation through cultural analysis:** Candidates should study the artwork, artifacts 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.

# 3 Assessment of Entry Level Certificate in Art and Design

## 3.1 Overview of the assessment in Entry Level Certificate in Art and Design

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Entry Level Art and Design	
<b>Component 1</b>	<b>Coursework Portfolio</b>
60% of the total marks 100 marks	Component will be internally marked by centres and externally moderated by OCR
<b>Component 2</b>	<b>OCR-set Work</b>
40% of the total marks 100 marks	Component will be internally marked by centres and externally moderated by OCR

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## 3.2 Assessment availability

There is one assessment series each year in June.

## 3.3 Assessment Objectives

Candidates are expected to demonstrate the following in the context of the content described:

<b>AO1</b>	<b>Develop Ideas</b>  Develop their ideas through investigations informed by the work of others and relevant sources, demonstrating contributions to the making of practical work.
<b>AO2</b>	<b>Refine Ideas</b>  Refine and explore their ideas through experimenting and using resources, media, materials, techniques and processes.

<b>AO3</b>	<b>Record ideas</b> Record ideas, observations and imagination relevant to their intentions in visual and/or other forms.
<b>AO4</b>	<b>Present a response</b> Present a personal and informed response, showing understanding of the work of others, reaching conclusions that relate intentions to purpose.

### 3.4 Assessment Objective weightings – Entry Level Certificate in Art and Design

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The relationship between the components and the assessment objectives of the scheme of assessment is shown in the following grid:

<b>Components</b>	<b>% of Entry Level</b>				<b>Total</b>
	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>	
Component 1: <i>Art and Design Coursework Portfolio</i>	12	18	12	18	60%
Component 2: <i>Art and Design OCR-set Work</i>	8	12	8	12	40%
<b>Total</b>	<b>20%</b>	<b>30%</b>	<b>20%</b>	<b>30%</b>	<b>100%</b>

### 3.5 Awarding of grades

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The grades awarded for the Entry Level Certificate will be at three levels: Entry 1, Entry 2 and Entry 3.

All mark schemes have been written to address the following targeted thresholds:

<b>Specification Grade</b>	<b>Entry 3</b>	<b>Entry 2</b>	<b>Entry 1</b>
Target	80%	60%	40%

## 4 Regulations for internally assessed work

### 4.1 Art and Design Coursework Portfolio

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Candidates produce a portfolio of work developed from personal or centre devised starting points, or centre devised briefs, projects or assignments.

### 4.2 Supervision and authentication of internally assessed work

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OCR expects teachers to supervise and guide candidates who are undertaking work that is internally assessed. The degree of teacher guidance will vary according to the kind of work being undertaken. It should be remembered, however, that candidates are required to reach their own judgments and conclusions.

When supervising internally assessed work, teachers are expected to:

- offer candidates advice about how best to approach such work;
- exercise supervision of the work in order to monitor progress and to prevent plagiarism;
- ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified mark descriptions and procedures.

Work should, wherever possible, be carried out under supervision. However, it is accepted that some tasks may require candidates to undertake work outside the centre. Where this is the case, the centre must ensure that sufficient supervised work takes place to allow the teachers concerned to authenticate each candidate's work with confidence.

### 4.3 Production and presentation of internally assessed work

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Candidates must observe certain procedures in the production of assessment tasks.

- Any copied material must be suitably acknowledged.
- Quotations must be clearly marked and a reference provided wherever possible.

- Work submitted for moderation or marking must be marked with the:
  - centre number;
  - centre name;
  - candidate number;
  - candidate name;
  - component code and title;
  - assignment title.

Work submitted in digital format (CD, internal file systems etc.) must be in a suitable file structure as detailed in Appendix A at the end of this specification.

## 4.4 Marking of candidates' work

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### The OCR approach

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Component 1: *Art and Design Coursework Portfolio* and component 2: *OCR-set work* will be marked by the centre assessor(s) using awarding body marking grids and guidance. Postal moderation will take place by an OCR-appointed Moderator. More detailed information on task marking and moderation 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 each component as these records facilitate final assessment.

Candidates' work for component 1: *Art and Design Coursework Portfolio* and component 2: *OCR-set work* should be marked by the centre assessor according to the marking criteria, using a 'best fit' approach. The award of marks **must** be directly related to the marking criteria. Centre assessors use their professional judgement in selecting the descriptor that best describes the work of the candidate to place them within the appropriate band for each assessment objective strand. Marks should then be awarded as outlined below.

Where the candidate's work:

- *convincingly* meets the descriptor, the highest mark within the band should be awarded
- *adequately* meets the descriptor, the most appropriate mark in the middle range of the band should be awarded
- *just* meets the descriptor, the lowest mark in the band should be awarded
- *fails* to meet any aspect of the descriptor within the lowest band then 0 marks should be awarded.

The candidate's final mark is out of a total of 100 for each component and is arrived at by totalling the marks awarded for each assessment objective.

**Component 1: Art and Design Coursework Portfolio & Component 2 Art and Design OCR-set Work**

	<b>AO1 Develop Ideas</b>	<b>AO2 Refine Ideas</b>	<b>AO3 Record Ideas</b>	<b>AO4 Present a Response</b>
<b>0 marks</b>	Develop their ideas through investigations informed by the work of others and relevant sources, demonstrating contributions to the making of practical work	Refine and explore their ideas through experimenting and using resources, media, materials, techniques and processes	Record ideas, observations and imagination relevant to their intentions in visual and/or other forms	Present a personal and informed response, showing understanding of the work of others, reaching conclusions that relate intentions to purpose
	Reflects that work has been produced but is below Entry Level standard.			
<b>Band 1</b> <b>Instinctive</b> <b>Attempted</b> <b>Uneven</b>	Evidence is provided, through collected material, of an attempted response to the work of others from differing times and places through a range of styles and approaches. Relevance or purpose of time and place, or style and approach may not always be apparent  Demonstrates a limited understanding of source material used for research showing attempted cultural understanding. Practical work is uneven in application	Shows attempted refinement of ideas in simple forms  Demonstrates an attempt to experiment with media, materials, techniques and processes  Shows limited ability to select resources independently; choice of resources is minimal and often vary in quality of application and control	Demonstrates an uneven ability to record observations and insights  Demonstrates attempted understanding through observations and insights that are disconnected from intentions  The application of differing ideas is explored instinctively with attempts made to vary purpose.  Secondary source material and other research may be in evidence intending to support ideas.	Demonstrates instinctive ability to present an informed and meaningful personal response, showing minimal critical and analytical understanding  Demonstrates attempted realisation of intentions  The presentation of a conclusion may not relate fully to initial ideas or to purpose.
	Mark Range 1-6	Mark Range 1-10	Mark Range 1-6	Mark Range 1-10

**Component 1: Art and Design Coursework Portfolio & Component 2 Art and Design OCR-set Work**

	<b>AO1 Develop Ideas</b>	<b>AO2 Refine Ideas</b>	<b>AO3 Record Ideas</b>	<b>AO4 Present a Response</b>
	Develop their ideas through investigations informed by the work of others and relevant sources, demonstrating contributions to the making of practical work	Refine and explore their ideas through experimenting and using resources, media, materials, techniques and processes	Record ideas, observations and imagination relevant to their intentions in visual and/or other forms	Present a personal and informed response, showing understanding of the work of others, reaching conclusions that relate intentions to purpose
<b>Band 2</b> <b>Responsive</b> <b>Purposeful</b> <b>Coherent</b>	<p>Undertakes purposeful investigations that provide relevant links to the development of informed ideas</p> <p>Evidence of a response to the work of others through a range of styles and approaches is recorded. Some relationships positively inform the development of practical work.</p> <p>Demonstrates some purposeful understanding of source material used for research and shows responsive cultural understanding</p>	<p>Shows a coherent refinement of ideas</p> <p>Demonstrates some ability to experiment with a range of media, materials, techniques and processes</p> <p>An attempt is made to develop a relationship and sense of purpose between materials, ideas and potential outcomes</p> <p>Shows some ability to select resources independently; choice of resources is purposeful and usually appropriate</p>	<p>Demonstrates responsive ability to record observations and insights</p> <p>Ideas and observations for different purposes are expressed imaginatively and boldly with a sense of purpose</p> <p>Demonstrates basic understanding through obvious and predictable observations and insights that show some connection to intentions</p> <p>Secondary source material and other research may be in evidence and used in a coherent way</p>	<p>Demonstrates ability to present an informed and appropriate personal response, showing some critical and analytical understanding</p> <p>Demonstrates a purposeful realisation of intentions</p> <p>The presentation of a conclusion that relates to purpose and initial ideas</p>
	Mark Range 7-13	Mark Range 11-20	Mark Range 7-13	Mark Range 11-20



**Component 1: Art and Design Coursework Portfolio & Component 2 Art and Design OCR-set Work**

	<b>AO1 Develop Ideas</b>	<b>AO2 Refine Ideas</b>	<b>AO3 Record Ideas</b>	<b>AO4 Present a Response</b>
	Develop their ideas through investigations informed by the work of others and relevant sources, demonstrating contributions to the making of practical work	Refine and explore their ideas through experimenting and using resources, media, materials, techniques and processes	Record ideas, observations and imagination relevant to their intentions in visual and/or other forms	Present a personal and informed response, showing understanding of the work of others, reaching conclusions that relate intentions to purpose
<b>Band 3 Confident Control Positive</b>	Undertakes confident investigations that provide relevant links to the development of informed ideas  Evidence of a positive response to the work of others through a range of styles and approaches is recorded. Some significant relationships positively inform the development of practical work  Demonstrates a good understanding of a range of source material used for research and shows sound cultural understanding	Shows effective and confident refinement of ideas  Demonstrates sound ability to experiment with a range of media, materials, techniques and processes A well-considered attempt is made to develop a relationship and sense of purpose between materials, ideas and potential outcomes Selects resources independently; choice of resources is informed, and used with purpose and control	Demonstrates a confident ability to record observations and insights  Demonstrates strong understanding through informed and relevant observations and insights that show effective connections to intentions Additional research informs and contributes to the development of practical work	Demonstrates a confident ability to present an informed and meaningful personal response, showing good critical and analytical understanding  Demonstrates an effective realisation of intentions The presentation of a well-developed conclusion that relates effectively to purpose and initial ideas
	Mark Range 14 - 20	Mark Range 21 - 30	Mark Range 14 - 20	Mark Range 21 - 30

## 4.5 Moderation

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All centres entering candidates are subject to quality control via moderation of a sample of candidates' work towards the end of the course. It is the responsibility of OCR to select the sample of candidates' own work to be made available for moderation.

All internally assessed work is marked by the teacher and internally standardised by the centre. Marks are then submitted to OCR, after which moderation takes place in accordance with OCR procedures. The purpose of moderation is to ensure that the standard of the award of marks for work is the same for each centre and that each teacher has applied the standards appropriately across the range of candidates within the centre.

Assessment and internal standardisation needs to be completed in time to submit marks to OCR by 15 May.

The **Moderator will** select the sample and contact the centre to arrange the moderation visit. The sample of work which is presented for moderation must show how the marks have been awarded in relation to the marking criteria.

An Assessment Summary Form (located on our website), should be completed with the marks awarded for each assessment objective.

If any work is to be submitted in digital format (CD), this must be appropriately captioned or chaptered so that the individual candidate, whose work is being presented, can be easily identified.

Once submitted for assessment, all candidates' work must be retained securely within the centre until results are issued and it is certain that no Enquiries About Results or Appeal procedures are required.

More details can be found on the OCR website within the Entry Level Certificate page for Art and Design.

## 4.6 Minimum requirements for internally assessed work

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If a candidate submits no work for an internally assessed component, then the candidate should be indicated as being absent from that component on the mark sheets submitted to OCR. If a candidate completes any work at all for an internally assessed component, then the work should be assessed according to the criteria or mark scheme and the appropriate mark awarded, which may be zero.

# 5 Support for Entry Level Certificate in Art and Design

## 5.1 Free resources available from the OCR website

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The following materials will be available on the OCR website [www.ocr.org.uk](http://www.ocr.org.uk) :

- Entry Level Certificate in Art and Design Specification;
- Teacher's Handbook.

## 5.2 Training

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- For more information go to <http://www.ocr.org.uk/training/>

## 5.3 OCR support services

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

## 6 Access arrangements for Entry Level Certificate in Art and Design

Arrangements for candidates with special needs for Entry Level Certificate specifications are based on the principle that the centre is best able to assess the needs of the candidate and the appropriateness of the arrangement required. Arrangements for candidates with special needs should not advantage nor disadvantage a particular candidate, nor should they reduce the reliability and validity of the assessment. As practical skills are being assessed in this subject, a practical assistant may set up or hand equipment to the candidate but must not perform any of the skills for which marks are credited.

The arrangements for candidates with special needs are more flexible than those currently available at GCSE and as such it should not be assumed that any arrangements made at Entry Level Certificate Level will automatically be available at GCSE or GCE Level. Please consult the JCQ booklet *Access Arrangements, Reasonable Adjustments and Special Consideration*. Entry Level Forms are available on the JCQ website (Forms 11-13).

The following arrangements can be made for candidates without permission being sought:

- mechanical and technological aids may be used by candidates who are physically dependent on them; (screen readers must not be used in reading texts);
- instructions regarding the conduct of any In-Course tests may be simplified;
- language support staff may provide linguistic help; (please see regulations relating to readers and scribes, sign language and oral language modifiers);
- bilingual and word exchange lists may be used.

For information relating to permission to use the following special arrangements, please consult the JCQ booklet *Access Arrangements, Reasonable Adjustments and Special Consideration*.

Under certain circumstances:

- the teacher may act under the candidate's instructions to perform simple physical actions which the candidate is unable to undertake; (please see regulations on the use of practical assistants);
- mechanical and technological aids may be used by candidates who generally use them in their normal work; (for screen readers, please see regulations relating to readers);
- communicators or signers may be used;
- readers and amanuenses may be used;
- the tests may be modified as necessary for visually impaired candidates. It is the responsibility of the centre to Braille or enlarge the tests.

It is expected that, generally, the candidate's own teacher will act as a communicator, a signer, a reader or an amanuensis.

Further clarification of any special arrangements may be obtained by consulting the JCQ booklet *Access Arrangements, Reasonable Adjustments and Special Consideration* or by contacting OCR Special Requirements Team.

# 7 Administration of Entry Level Certificate in Art and Design

## 7.1 Registration and entries

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Centres must be registered with OCR in order to make any entries, including estimated entries. It is recommended that centres apply to OCR to become a registered centre well in advance of making their first entries.

**Both estimated and final entries must be made in the certification year.** Estimated entries, giving estimated numbers only, are needed for the appointment of the centre Moderators **and** the despatch of early pre-release items. Final entries provide the necessary individual candidate details.

Candidates should be entered for the qualification code R301-R307

**It is essential** that entry codes are quoted in all correspondence with OCR.

Centres must enter all of their candidates for BOTH components for the Entry Level Certificate Art and Design ie Coursework Portfolio AND OCR-set work. It is possible for centres to offer both components within the same series.

Entry option code	Submission method
OCR Entry Level in Art and Design R300	<i>Visiting moderation</i>
OCR Entry Level in Art and Design: Fine Art R301	<i>Visiting moderation</i>
OCR Entry Level in Art and Design: Graphic Communication R302	<i>Visiting moderation</i>
OCR Entry Level in Art and Design: Photography – Lens- and Light-based Media R303	<i>Visiting moderation</i>

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**OCR Entry Level in Art and Design: Textile Design R304**

*Visiting moderation*

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**OCR Entry Level in Art and Design: Three-dimensional Design R305**

*Visiting moderation*

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**OCR Entry Level in Art and Design: Art and Design Appreciation R306**

*Visiting moderation*

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## 7.2 Entry deadlines

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**Provisional entries must** be made by date as published on the website in order to receive the the OCR-set Work question paper.

Candidate **final entries must** be made by date as published on the website for the June session.

## 7.3 Grading and award of certificates

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Final certification is available from OCR on a three-point scale of grades: Entry 1, Entry 2 and Entry 3, where Entry 3 is the highest grade available.

## 7.4 Qualification re-sits

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

## 7.5 Enquiries about results

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Under certain circumstances, a centre may wish to query the result issued to one or more candidates. Enquiries about Results must be made immediately following the series in which the relevant qualification was taken (by the Enquiries about Results deadline).

Please refer to the *JCQ Post-Results Services* booklet and the *OCR Admin Guide* for further guidance about action on the release of results. Copies of the latest versions of these documents can be obtained from the OCR website.

## 7.6 Restrictions on candidates entries

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There are no restrictions to candidate entries. For example candidates may take two or more specifications ie Fine Art and Photography in the same series

**They may**, however, also enter for any GCSE or NVQ and OCR National.



# 8 Other information about Entry Level Certificate in Art and Design

## 8.1 Overlap with other qualifications

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There is some overlap of content with the OCR GCSE in Art and Design, although the assessment requirements will be different.

## 8.2 Progression from this qualification

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This Entry Level qualification is a general qualification designed to enable candidates to progress either directly to employment or to Foundation Level courses.

The progress of some candidates during the course might be sufficient to allow their transfer to a Art and Design GCSE course.

## 8.3 Avoidance of bias

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OCR has taken great care in preparation of this specification and assessment materials to avoid bias of any kind.

## 8.4 Regulatory Requirements

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This specification complies in all respects with *The Statutory Regulation of External Qualifications 2004*.

## 8.5 Language

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This specification and associated assessment materials are in English only.

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

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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

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These specifications support these issues, consistent with current EU agreements, in the following topics:

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

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This specification provides opportunities for the development of the Key Skills of *Communication, Application of Number, Information Technology, Working with Others, Improving Own Learning and Performance* and *Problem Solving* at Level 1. 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 Level 1 for each unit.

Component	C	AoN	ICT	WwO	IoLP	PS
	1	1	1	1	1	1
Component R300-R306	✓	✓	✓	✓	✓	✓
Component R300-R306	✓	✓	✓	✓	✓	✓

# Appendix A: Guidance for the production of electronic internal assessment

## Structure for evidence

An internal assessment portfolio is a collection of folders and files containing the candidate's evidence. Folders should be organised in a structured way so that the evidence can be accessed easily by a teacher or moderator. This structure is commonly known as a folder tree. It would be helpful if the location of particular evidence is made clear by naming each file and folder appropriately and by use of an index called 'Home Page'.

There should be a top level folder detailing the candidate's centre number, candidate number, surname and forename, together with the relevant entry code, so that the portfolio is clearly identified as the work of one candidate.

Each candidate produces an assignment for internal assessment. The evidence should be contained within a separate folder within the portfolio. This folder may contain separate files.

Each candidate's internal assessment portfolio should be stored in a secure area on the Centre's network prior to submitting the internal assessment portfolio to OCR.

## Data formats for evidence

In order to minimise software and hardware compatibility issues it will be necessary to save candidates' work using an appropriate file format.

Candidates must use formats appropriate to the evidence that they are providing and appropriate to viewing for assessment and moderation. Open file formats or proprietary formats for which a downloadable reader or player is available are acceptable. Where this is not available, the file format is not acceptable.

Electronic internal assessment is designed to give candidates an opportunity to demonstrate what they know, understand and can do using current technology. Candidates do not gain marks for using more sophisticated formats or for using a range of formats. A candidate who chooses to use only word documents will not be disadvantaged by that choice.

Evidence submitted is likely to be in the form of word processed documents, PowerPoint presentations, digital photos and digital video.

To ensure compatibility, all files submitted must be in the formats listed below. Where new formats become available that might be acceptable, OCR will provide further guidance. OCR advises against changing the file format that the document was originally created in. It is the centre's responsibility to ensure that the electronic portfolios submitted for moderation are accessible to the moderator and fully represent the evidence available for each candidate.

## Accepted File Formats

### Movie formats for digital video evidence

MPEG (\*.mpg)

QuickTime movie (\*.mov)

Macromedia Shockwave (\*.aam)

Macromedia Shockwave (\*.dcr)

Flash (\*.swf)

Windows Media File (\*.wmf)

MPEG Video Layer 4 (\*.mp4)

### Audio or sound formats

MPEG Audio Layer 3 (\*.mp3)

### Graphics formats including photographic evidence

JPEG (\*.jpg)

Graphics file (\*.pcx)

MS bitmap (\*.bmp)

GIF images (\*.gif)

### Animation formats

Macromedia Flash (\*.fla)

### Structured markup formats

XML (\*.xml)

### Text formats

Comma Separated Values (.csv)

PDF (.pdf)

Rich text format (.rtf)

Text document (.txt)

### Microsoft Office suite

PowerPoint (.ppt)

Word (.doc)

Excel (.xls)

Visio (.vsd)

Project (.mpp)





