



# Expressive Arts

GCSE 2012

**Expressive Arts**

Specification

J367

Version 1

April 2012



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## 1.1 Overview of GCSE Expressive Arts

GCSE Expressive Arts is made up of **three** mandatory units.

Unit: A691 <i>Expressive Arts: Working in Response to the Study of Artworks by Practitioners</i>	Controlled assessment 60 marks 30% of the qualification Approximately 20 hours of controlled assessment This unit is internally assessed and externally moderated by post
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Unit: A692 <i>Expressive Arts: Working in Response to a Stimulus</i>	Controlled assessment 60 marks 30% of the qualification Approximately 20 hours of controlled assessment This unit is internally assessed and externally moderated by post
+	
Unit: A693 <i>Expressive Arts: Working in Response to a Commission in a Community Context</i>	Practical Exam 80 marks 40% of the qualification 12 hours The practical examination is based on a question paper set by OCR This unit is externally assessed by a Visiting Examiner

## 1.2 Guided learning hours

GCSE Expressive Arts requires 120–140 guided learning hours in total.

## 1.3 Aims and learning outcomes

The aims of this specification are to enable the candidate to:

- engage actively in the processes of expressive arts to develop as effective and independent learners
- develop their own interests and skills, extend their understanding of different artforms and explore relationships between them, and evaluate their own and others' work
- participate in the arts from a variety of cultures, both independently and interdependently
- develop their creativity and imagination
- develop their cultural understanding of historical and contemporary contexts and societies and cultures across their chosen artforms
- work with a range of media, including new media and emerging technologies, where appropriate
- develop personal attributes including self-confidence, resilience, perseverance, self-discipline and commitment.

## 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 underpinning content

The specification takes as its core the process of planning, exploring and developing, communicating and evaluating in which communication of meaning is central.

The core process is explored through three social contexts and acknowledges that the candidate will bring to the course some previous experience and skills in the expressive arts, which need space and time to be addressed, ordered and developed. The type of realisation undertaken should reflect the true combination that is possible within the expressive arts today. Musical Theatre has long been an obvious way of the expressive arts working together. Physical Theatre often has presentations that incorporate drama, music, dance and digital projection, where the footage contains images, photographs and art representation.

Children's games, books and toys also demonstrate the interactive possibilities for many forms of art and design, creative writing, music, and perhaps still or moving image. Candidates should be helped to recognise how many of the skills in one artform can be transferred to another. Through their work and in their application of practical skills, candidates will be expected to demonstrate an understanding of the areas of study (Section 2.2) within their planning, the process leading to realisation, the realisation itself, and within their evaluation. They should demonstrate the selection or use of the areas of study in the artforms chosen in each unit.

Candidates work in three contexts, exploring and applying the work of practitioners, using as a framework the areas of study, and developing realisations in at least three artforms across the whole specification. The contexts are:

*Expressive Arts: Working in Response to the study of Artworks by Practitioners*

*Expressive Arts: Working in Response to a Stimulus*

*Expressive Arts: Working in Response to a Commission in a Community Context*

Courses must permit candidates to engage in a variety of expressive artforms. These experiences should:

- encourage an understanding of the processes that underpin the artforms
- enable communication using relevant skills, and, where appropriate, in a cultural, historical or social context
- give opportunities to make connections within and between artforms and the work of others.

A successful outcome can be achieved only by experimenting, exploring, actively contributing and developing skills in a number of subject areas.

Realisations must have an intention with an audience defined by the candidate. The definition of audience is wide. It could, for example, range from a group of children in a primary school looking at road safety material in their school library, to passers-by looking at a sculpture and accompanying Creative Writing in a market place, to a formal audience in an Arts Centre watching an integrated performing arts piece.

## Artforms

Candidates may choose from the following artforms according to the requirements of each unit:

- Art and Design
- Music
- Drama
- Dance
- Creative Writing.

Media-related skills such as those with still and moving images should be seen as tools that operate within any of the above artforms as appropriate (see Section 8.9).

Units A691 and A692 each require the use of at least **two** artforms and **no one artform may contribute more than 50%** to a candidate's overall assessment across the two units.

Unit A693 requires the use of at least **three** artforms and **no one artform may contribute more than 50%** to the final realisation.

Guidance on the use of individual artforms can be found in the Appendix.

## 2.2 Areas of Study

*There are eight areas of study, listed below.*

Atmosphere

Audience

Structure and Shape

Narrative

Motif

Genre

Symbol

Social, Political, Historical, and Cultural Contexts.

These areas of study should be:

- applied to the work of the practitioners in Unit A691 so candidates will develop understanding of their meaning and impact
- applied to a stimulus in Unit A692 so candidates will understand how they may be used as a toolkit to devise, explore and develop their own work
- applied to a commission in Unit A693 so candidates can demonstrate their knowledge of the use of them so far as they are used for the devising and presentation of a polished realisation.

### Atmosphere

Definition	Exemplars
<p>This is a feeling, tone or mood generated by the realisation to achieve a desired effect.</p> <p>It will have an impact upon the emotions of the audience, and may well impact on several senses.</p>	<p>Music such as The Planets, or the fragment of notes from Beethoven's 5th; the pleasing aesthetic effect of ballet and 'graph of the heart', a blueprint of the soul of Martha Graham.</p>

### Audience

Definition	Exemplars
<p>Those who are to experience the realisation. This will link with purpose and intention. Some audiences may be educated, entertained, changed, or all three.</p>	<p>The drama of Brecht and Ayckbourn; the art of Gustav Klimt.</p> <p>The Musical Theatre of Gilbert and Sullivan.</p>

### Structure and Shape

Definition	Exemplars
<p>Whole constructed unit; the way a piece of expressive arts is put together; the connections between a series of sections; a framework; a definite or proper arrangement of a piece of expressive arts work; a form which has some meaning; the total effect.</p>	<p>Play form, symphony, opera and musical theatre, pop albums and mixed media presentations, conventions of plot and time, scores and notation, sketches and scripts, devices for closure, school paintings and forms of sculpture.</p>

### Narrative

Definition	Exemplars
<p>A sense of story or having something to say; being told; what is communicated.</p>	<p>Dance: Nikolais, 'the medium is the message'; music programme notes; Rock Album: Journey to the Centre of the Earth (Wakeman); the art of storytelling in authors such as Dickens.</p>

### Motif

Definition	Exemplars
<p>A distinctive feature or dominant idea in dance, drama, music and creative writing; can also apply in the same way to art, and to decorative designs and patterns.</p>	<p>Dance work of DV8 and Stomp, plays of Ibsen and Godber, music of Sibelius and Queen, art of Picasso and Joseph Wright.</p>

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**Genre**


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**Definition**

A kind of style of arts activity, usually characterised by the nature of its subject matter or its style of presentation or performance. May be linked to an historical period, or to a particular company or group of practitioners. Implicit agreement of understanding between Deviser, Performer and Audience on the conventions and codes to be used.

**Exemplars**

Comedy, Tragedy, Melodrama, Baroque, Blues, Romanticism, Musical Theatre, Documentary, Mixed Media, Ballet, Physical Theatre.

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**Symbol**


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**Definition**

Something conventionally regarded as typifying, representing or recalling something, such as an idea or quality; a thing or character that is taken as the conventional sign for an object, idea, function or process.

**Exemplars**

The paintings of Dali; the semiotics of theatre; the use of theme or extract in music as sign; the use of the body in the dance work of Nikolais, Bruce, Bourne and Graham.

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**Social, Political, Historical and Cultural Contexts**


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**Definition**

The circumstances, influences, restrictions, messages that a context can bring both to the nature of the work and the situation of the practitioner.

**Exemplars**

Blue Blouse Theatre in Russia, Bob Dylan's folk music, protest songs, graffiti and street poetry, censorship affecting form.

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Taking genre as an example, the expectation is not that candidates will have a depth of knowledge about each different example of genre, in each artform. It is that they will understand the concept of genre, have some experience of genre within the artforms used, and because of this knowledge, be able to research, consider and select appropriate genre for the realisation being undertaken. Reference may also be made to practitioners studied during the course.

The following terms may act as a useful vocabulary for candidates to use when describing what they are doing and why:

Catharsis	Focus	Melody	Pitch	Status
Colour	Form	Mood	Register	Style
Contrast	Gesture	Notation	Rhythm	Tempo
Dialogue	Harmony	Pace	Role	Tension
Dynamics	Levels	Pause	Space	Texture

### 2.3 Unit A691: *Expressive Arts: Working in Response to the study of Artworks by Practitioners*

In this unit, candidates will have the opportunity to work in groups, pairs or individually.

This unit will reflect approximately 20 hours of assessed work.

The unit encompasses all Visual, Language, Media and Performance Arts and provides opportunities to work across traditionally separate disciplines. The precise content of the unit will be determined by centres but candidates will be expected to contribute work in at least two artforms from: Art and Design; Music; Drama; Dance; Creative Writing. Media-related skills such as those with still and moving images and digital media including new technologies should be explored and seen as tools that operate within any of the above artforms as appropriate.

No one artform may contribute more than 50% to the total assessment of the candidate across Units A691 and A692 taken as a whole.

#### The purpose of this unit is to:

- stimulate, encourage and sustain candidates' confidence and foster curiosity, ingenuity and imagination in the shaping of ideas, experience and feelings, by providing opportunities for active participation in the arts
- give candidates knowledge of techniques and processes through focused exploration of the areas of study as they relate to the study of at least three pieces of artwork by different practitioners, applying the skills and techniques of the practitioners to their own work
- provide direct experience of creative process, and to encourage awareness of the arts through the areas of study, thus fostering the understanding of how the artforms are developed and how they may connect with each other to produce a unified whole
- provide an opportunity for the communication of ideas and for a sensitive and perceptive response to stimulus based on the work of practitioners in the arts
- promote the development of candidates' critical skills through evaluation of their work and that of others.

This unit assesses candidates' knowledge and understanding of the expressive arts process in relation to the context set out below.

#### Each candidate will learn to:

- respond to the work of **three** or more practitioners by choosing and using ideas relating to the content, style or performance/realisation techniques explored
- work collaboratively in a group, in a pair or individually, devising work that reflects the areas of study
- make a plan and refine ideas; consider alternatives and available resources; make appropriate choices
- work in at least two artforms, exploring, experimenting and developing skills
- apply appropriate skills, processes and/or techniques
- consider genre and style and be able to give reasons for the selection made
- understand something of the cultural and historical influences from the practitioners studied on the ideas for realisation
- refer to, evaluate and make connections with one or more works seen, heard or experienced, which may be from any source

- explore the potential offered by new and developing technologies across artforms
- identify his or her individual contribution
- communicate using relevant skills and with a clear sense of intended audience
- reflect critically on the activities undertaken.

### How the candidate should be prepared

Prior to the beginning of this unit, centres should ensure that candidates have the opportunity to engage in a variety of expressive artforms. These experiences should:

- encourage an understanding of the processes that underpin the artforms through exploration of the areas of study
- enable communication using relevant skills and processes acquired through an understanding of the areas of study
- give opportunities to make connections within and between the artforms and the work of others.

At the beginning of the unit, the teacher should select a stimulus that stems directly from the study of works of art by at least three different practitioners **who must be different** from the ones used in Unit A692. This stimulus might be a genre, a social context, an era or a political comment. It might be an aspect of style or technique. The three practitioners and the chosen works might have features in common or show a contrast in providing the stimulus. The link must be clear and not a theme.

The teacher should lead candidates to explore each work of art using the areas of study. Candidates should be encouraged to understand that skills in one artform can be transferred to another.

Candidates should be shown how an understanding of the areas of study can be demonstrated in their planning, in their exploration and development of the skills and processes, in the realisation itself, and in reflection and evaluation.

In order to make creative choices for their realisation, candidates should be given the opportunity to work as a group, a pair or an individual to explore and experiment in at least two artforms.

Candidates should produce a final outcome which stems from, and has clear links with, skills and techniques of the practitioners' works that have been explored.

Using the areas of study as a basis, candidates should be taught how to evaluate their work and the work of other people. They should also suggest ideas for further development.

Throughout the unit, the teacher should encourage the candidate to keep a record of:

- how they have considered each area of study in their study of any works of art by practitioners
- how they have used this understanding to help them plan, explore and develop processes
- the way in which they created their realisation
- their evaluation of the process.

## How the candidate will be assessed

Candidates must produce a final realisation which integrates at least **two** artforms.

Candidates must also keep a portfolio of evidence. The portfolio must show how candidates have:

- planned
- contributed to the devising process
- explored skills, techniques
- selected genre and style, with their thoughts and ideas on shaping and overall design
- considered each area of study in their study of works of art by the different practitioners
- communicated using the artforms, recognising and understanding their interaction
- used this understanding to help them plan, explore and develop processes
- created their realisation
- reflected on their final realisation with ideas on future development.

Candidates must provide evidence to show they have considered each of the Areas of Study, and how the minimum demands have been met.

Portfolio evidence from the candidate will be in one of the following forms:

- about 700 words of continuous prose

or

- a 'compendium', containing continuous writing, which may include notes or jottings, and any of the following as appropriate:

Artefacts	Models	Paintings and drawings	Sculptures	Storyboards
Computer-aided designs	Moving Image recordings	Photographs and still images	Sketches	Textiles
Diagrams	Other 3D work	Scenarios	Sound recordings	Writing

or

- between eight and ten minutes of CD or DVD commentary and visual evidence with some accompanying explanation in continuous writing, which may include notes or jottings

or

- a mixture of elements from the above.

The portfolio should support the final realisation and it is therefore essential that any of the above used in the portfolio are integrated with the realisation.

For example, a candidate may produce a piece of dance that is performed to a backdrop of a recording of moving image or a candidate may have produced a children's educational book and produced storyboards which are accompanied by music the candidate has devised to enhance the child's learning experience.

The outcomes and evidence must reflect that the artforms are integrated into a unified whole.

In each of the above options, candidates should include views and ideas of self and others, as appropriate, and must make detailed reference to the three contrasting works studied, showing what knowledge or skills have been transferred to the work in progress. In addition, the completed realisation(s) will be included in the evidence.

Teachers will observe the process of devising, planning, experimenting, rehearsing or drafting, performance or completion during the assessed 20 hours (approximately), and will keep notes on evidence that meets assessment objectives, and the level of attainment reached.

The evidence that forms the portfolio must have been prepared and undertaken by the candidate in the presence of the teacher within a dedicated 20-hour period of time. Material that has been prepared at home or outside of the direct supervision of the teacher, may inspire or support the learning process, but may only be used as evidence for meeting assessment criteria if the teacher is able to authenticate the work, and sources are acknowledged and referenced.

#### **Summary of evidence for Unit A691:**

- the practical work of the candidates in the whole process
- the portfolio
- teacher evidence to support objectives and attainment for both process and final outcomes
- the realisation or a photograph or recording of it
- the scheme of study for the unit showing the practitioners chosen and how the demands of the unit have been met.

Teachers will use all of the above evidence in coming to their conclusions on the marks to be awarded for each objective. They will record and summarise their evidence on assessment forms provided by OCR, for each candidate.

### **2.4 Unit A692: *Expressive Arts: Working in Response to a Stimulus***

In this unit, candidates must work individually.

This unit will reflect approximately 20 hours of assessed work.

This unit assesses candidates' knowledge and understanding of the expressive arts process as they respond to a contextualised starting point, explore the areas of study and how they impact upon their ideas; and consider the influence of the ideas, intention, skills and techniques of existing practitioners.

In this unit, candidates will have to respond to a stimulus set within a context and apply their knowledge of the areas of study. They will use a range of skills, some of which have been learnt through exposure to or study of practitioners. Practitioners will not drive the response and outcome as they do in Unit A691, but may:

- impact upon the way areas of study are reflected
- influence the type of response
- allow candidates to apply what is learnt about ideas and intention from works by practitioners, and reflect this in the development of their own skills in a realisation
- allow candidates to develop their own individual styles and techniques by integrating aspects from practitioners with the candidate's own unique skills and interpretation.

The context will suggest and then define the nature of the audience, which must be considered carefully in this unit.

The unit encompasses all Visual, Language, Media and Performance Arts and provides opportunities to work individually across traditionally separate disciplines. The precise content of the unit will be determined by centres but candidates will be expected to contribute work in at least two artforms from: Art and Design; Music; Drama; Dance; Creative Writing. Media-related skills such as those with still and moving images and digital media including new technologies should be explored and seen as tools that operate within any of the above artforms as appropriate.

**No one artform may contribute more than 50% to the total assessment** of any candidate across Units A691 and A692 taken as a whole.

**The purpose of this unit is to:**

- stimulate, encourage and sustain candidates' confidence and foster curiosity, ingenuity and imagination in the shaping of ideas, experience and feelings, by providing opportunities for active participation in the arts
- give candidates knowledge of techniques and processes through exploration of the areas of study as they relate to responding to the stimulus in a given contextualised starting point
- apply what is learnt about ideas and intention from at least three pieces of artwork by practitioners, and reflect this in the development of their own skills in a realisation
- provide direct experience of the creative process, and to encourage awareness of the arts through the areas of study thus fostering the understanding of how the artforms are developed and how they may connect with each other to produce a unified whole
- provide an opportunity for the communication of ideas and for a sensitive and perceptive response to stimulus informed by the work of practitioners in the arts
- promote the development of candidates' critical skills through evaluation of their work and that of others.

This unit assesses candidates' knowledge and understanding of the expressive arts process in relation to the context set out below.

**Each candidate will learn to:**

- respond to a stimulus chosen by the centre from a defined context
- work individually devising work that reflects the areas of study
- produce individual and independent work reflecting the areas of study
- make a plan and refine ideas; consider alternatives and available resources; make appropriate choices
- work in at least two artforms, exploring, experimenting and developing skills
- apply appropriate skills, processes and/or techniques
- consider genre and style and make the most appropriate selection for artforms used
- understand something of the cultural and historical influences on the artforms chosen
- refer to, evaluate and make connections with works seen, heard or experienced, within the artforms chosen
- explore the potential offered by new and developing technologies across artforms

- communicate ideas and purpose using relevant skills and with a clear sense of intended audience
- reflect critically on the activities undertaken.

### How the candidate should be prepared

Prior to the beginning of this unit, centres should ensure that candidates have the opportunity to engage in a variety of expressive artforms. These experiences should:

- encourage an understanding of the processes that underpin the artforms through exploration of the areas of study
- enable communication using relevant skills and processes acquired through an understanding of the areas of study
- give opportunities to make connections within and between the artforms and the work of others.

At the beginning of the unit, the teacher must select a stimulus from one of the following contexts:

- an emotive word, such as 'Fear'
- a theme, such as 'The Four Seasons'
- an historical context, such as 'The Gunpowder Plot'
- a photograph
- a newspaper or magazine article.

Candidates should be exposed to three works of art by practitioners, each representing a different artform, and **which should be different** from those studied in Unit A691. These should help candidates see how ideas and intention are reflected in the creation and communication of artworks, and how they might be applied to the development of their own skills and techniques within a defined context.

The teacher should lead candidates to explore the contextualised stimulus and the potential for works of art to contribute to their thinking through using the areas of study. Candidates should be encouraged to understand that skills in one artform can be transferred to another.

Candidates should be shown how an understanding of the areas of study can be demonstrated in their planning; in their exploration and development of the skills and processes; in the realisation itself; and in their reflection and evaluation.

In making creative choices for their realisation, candidates must work as an individual to explore and experiment in at least two artforms.

Candidates should produce a final outcome that has developed from the stimulus.

Using the areas of study as a basis, candidates should be taught how to reflect upon their work and the work of other people. They should also suggest ideas for further development.

Throughout the unit, candidates must keep a record of:

- how they have considered each area of study in their study of any works of art by practitioners
- how they have used this understanding to help them plan, explore and develop processes
- the way in which they created their realisation
- how the context has influenced the development of their work and identification of intention and audience

- their evaluation of the process.

### How the candidate will be assessed

Candidates must produce a final realisation that integrates at least **two** artforms.

Candidates must also keep a portfolio of evidence. The portfolio must show how candidates have:

- planned
- contributed to the devising process
- explored skills, techniques
- selected genre and style, with their thoughts and ideas on shaping and overall design
- considered each area of study in response to the chosen stimulus
- determined their ideas, intention and audience, reflecting the artworks considered
- communicated using the artforms, recognising and understanding their interaction
- used this understanding to help them plan, explore and develop processes
- created their realisation
- reflected on their final realisation with ideas on future development.

Portfolio evidence from the candidate will be in one of the following forms:

- about 700 words of continuous prose

or

- a 'compendium', containing continuous writing, which may include notes or jottings, and any of the following as appropriate:

Artefacts	Models	Paintings and drawings	Sculptures	Storyboards
Computer-aided designs	Moving Image recordings	Photographs and still images	Sketches	Textiles
Diagrams	Other 3D work	Scenarios	Sound recordings	Writing

or

- between eight and ten minutes of CD or DVD commentary and visual evidence with some accompanying explanation in continuous writing, which may include notes or jottings

or

- a mixture of elements from the above.

The portfolio should support the final realisation and it is therefore essential that any of the above used in the portfolio are integrated with the realisation.

For example, a candidate may devise a piece of drama and make the properties (props) to enhance the performance.

The outcomes and evidence must reflect that the artforms are integrated into a unified whole.

In each of the above options, candidates should include views and ideas of self and others, as appropriate, and must make detailed reference to the **three** contrasting artworks studied showing what knowledge or skills have been transferred to the work in progress. In addition the completed realisation(s) will be included in the evidence.

Teachers will observe the process of devising, planning, experimenting, rehearsing or drafting, performance or completion during the assessed 20 hours (approximately), and will keep notes on evidence that meets assessment objectives, and the level of attainment reached.

The evidence that forms the portfolio must have been prepared and undertaken by the candidate in the presence of the teacher within a dedicated 20-hour period of time. Material that has been prepared at home or outside the direct supervision of the teacher may be used as evidence for meeting assessment criteria if the teacher is able to authenticate the work and sources are acknowledged and referenced.

### Summary of evidence for Unit A692:

- the practical work of the candidates in the whole process
- the portfolio
- teacher evidence to support objectives and attainment for both process and final outcomes
- the realisation or a photograph or recording of it
- the scheme of study for the unit, showing the stimulus chosen and how the demands of the unit have been met.

Teachers will use all of the above evidence in coming to their conclusions on the marks to be awarded for each objective. They will record and summarise their evidence on assessment forms provided by OCR, for each candidate.

## 2.5 Unit A693: *Expressive Arts: Working in Response to a Commission in a Community Context*

Unit A693 is a terminal practical examination based on a question paper set by OCR and made available to centres in the January prior to the end of the course. A Visiting Examiner will mark the documentation and the final realisation.

The question paper consists of a candidate brief followed by ten different commissions. There are three parts to the brief: preparation, realisation and evidence. During a preparation period, candidates consider all of the commissions, and then select one to develop in depth. They should explore and research it and consider how different artforms might be used within a possible realisation and ensure that the final realisation contains evidence of the commission. They will be able to attract high marks only if the Visiting Examiner can see evidence of the commission in the final realisation. They should also consider resources available, possible communities, and how practitioners studied might influence the content, style or structure of the outcome. Candidates carry out this work in a period of up to six weeks before the examination.

The term 'community' should be understood in its widest sense in that the arts serve, create, reflect, bind, mark and celebrate communities of many types and sizes. These may be:

- communities defined by people – such as social and interest clubs, religious and ethnic groups
- communities defined by spaces – such as shopping centres, parks, village halls and leisure complexes
- communities defined by issues – such as action groups, campaigns and residents' associations

- communities defined by institutions – such as schools, residential or nursing homes, hospitals, prisons and work places
- communities defined by events – such as funerals, carnivals, fêtes and festivals.

Alongside the demonstration of practical skills in the exploring, developing and communicating and ongoing evaluation throughout the process, candidates must be in a position to offer for external assessment their planning and development.

Styles and movements in the arts offer indications of shared understandings between artists in different fields. Forms and structures in the arts can offer ready starting points for perception and application across the areas. Specific arts presentation modes such as Music Theatre, Performance Art and Documentary can provide bridges between traditional areas.

Following the preparation period, there is a 12-hour supervised examination, spread over a maximum of seven sessions, during which candidates work on one of the commissions in the context of the community they have chosen. Candidates work individually, in a pair or in a group of no more than five.

Working in at least three artforms of their choice, **no one artform representing more than 50% of the outcome**, candidates produce a realisation as their response to the commission in a defined community they have chosen. Candidates must prepare documentary evidence to accompany their realisation. It is essential that:

- the chosen commission is reflected clearly in the realisation
- each area of study is considered
- candidates think about how the artforms work together
- candidates show how they have been influenced by the work of practitioners studied during the course previously or as part of the research and development for this unit
- the community chosen is reflected clearly in the style and content of the realisation.

The centre must supervise all work completed during both the preparation period and the 12-hour examination. The 12-hour period should be used to plan, develop and complete the realisation. There should be planning and process evidence, which should be in a permanent form. The evidence must include some writing, which may be notes or jottings and may also take the form of one or more of the following:

Artefacts	Models	Paintings and drawings	Sculptures	Storyboards
Computer-aided designs	Moving Image recordings	Photographs and still images	Sketches	Textiles
Diagrams	Other 3D work	Scenarios	Sound recordings	Writing

The portfolio will be marked by the Visiting Examiner using the mark scheme for assessment of AO2. Additional evidence should be supplied to the Visiting Examiner by the teacher, and should include evidence to support objectives and attainment for both process and final realisation.

The Visiting Examiner will see the realisation presented to its audience. This may involve a performance, or an exhibition being completed and 'opened', or other types of work being available for assessment in its finished form. All candidates must be present to explain their realisation, the commission selected, artforms used, practitioner influences, community chosen and intended

audience to the Visiting Examiner.

Realisations will be marked by a Visiting Examiner. The Realisation will assess AO3.

### Candidates' Documentary Evidence

This will be prepared during the 12-hour supervised session, and will present evidence of:

- planning and selection of artforms, cultural and historical influences, and the community context (AO2)
- use of skills, processes, techniques, genre and style, shaping and structuring (AO2)
- the application of the areas of study to the work in progress and its realisation (AO2)
- communicating and demonstrating interaction of the artforms (AO3).

The evidence should explain:

- how the work of arts-practitioners has been used or has influenced the candidate's work
- what has been considered, used and rejected
- why decisions were made with reference to the areas of study
- the way the realisation meets the intention in its community context.

Documentary evidence prepared by the candidate will be in one of the following forms:

- about 600 words of continuous prose

or

- a 'compendium', containing continuous writing, which may include notes or jottings, and any of the following as appropriate:

Artefacts	Models	Paintings and drawings	Sculptures	Storyboards
Computer-aided designs	Moving Image recordings	Photographs and still images	Sketches	Textiles
Diagrams	Other 3D work	Scenarios	Sound recordings	Writing

or

- between six and eight minutes of CD, or DVD commentary and visual evidence with some accompanying explanation in continuous writing, which may be notes or jottings

or

- a mixture of elements from the above.

The completed realisation will be included in the evidence. It is essential that the final realisation and portfolio evidence reflect the integration of at least **three** artforms, and the various elements of the portfolio evidence support the final outcome.

For example, sculptures and photographs created by the candidate and evidenced in the portfolio must have been used in an integrated way in the final realisation.

The outcomes and evidence must reflect that the artforms are integrated into a unified whole.

Teachers will observe the process of devising, planning, experimenting, rehearsing or drafting, performance or completion, and will keep notes on evidence that meets assessment objectives, and the level of attainment reached.

**Summary of evidence for Unit A693:**

- the practical work of the candidates in the whole process
- the documentary evidence
- teacher evidence to support objectives and attainment for both process and final realisation
- the realisation.

Sketches and diagrams, when used, should communicate clearly their intention, be labelled correctly, and use colour or an indication of colour where appropriate.

The examination takes place between March and May with the documentary evidence and teacher evidence being given to the Visiting Examiner at the visit.

**Teacher Evidence**

The teacher is to provide evidence to assist the Visiting Examiner with aspects that may be inappropriate to film and may have been an important part of the process during the 12 hours, but not reflected clearly in the final realisation.

For each candidate, teachers must provide notes on observed evidence during the process that contributes to the assessment of objectives AO2 and AO3. Teachers should refer to the relevant descriptors in the marking criteria, completing the evidence form provided.

The OCR Visiting Examiner will utilise this evidence along with all of the available candidate evidence to arrive at a mark for each candidate.

## 3.1 Overview of the assessment in GCSE Expressive Arts

GCSE Expressive Arts is made up of **three** mandatory units. Units A691 and A692 are internally assessed via controlled assessment and Unit A693 is externally assessed by a Visiting Examiner.

### GCSE Expressive Arts: J367

#### Unit A691: *Expressive Arts: Working in Response to the Study of Artworks by Practitioners*

30% of the total GCSE marks  
Controlled assessment  
Approximately 20 hours  
60 marks

The task is for candidates to produce an outcome and a portfolio of evidence in response to the study of artworks.

Candidates will be expected to contribute work in at least **two** artforms.

This unit is internally assessed and externally moderated.

#### Unit A692: *Expressive Arts: Working in Response to a Stimulus*

30% of the total GCSE marks  
Controlled assessment  
Approximately 20 hours  
60 marks

The task is for candidates to produce an outcome and a portfolio of evidence on response to a stimulus.

Candidates will be expected to contribute work in at least **two** artforms.

This unit is internally assessed and externally moderated.

#### Unit A693: *Expressive Arts: Working in Response to a Commission in a Community Context*

40% of the total GCSE marks  
12 hours practical exam  
80 marks

Candidates complete a practical examination based on a question paper set by OCR.

The question paper will offer ten different commissions. There will be a brief that must be responded to as part of the realisation process. Candidates consider all of the commissions, then select one to develop in depth.

This unit is externally assessed by a Visiting Examiner.

### 3.2 Assessment Objectives (AOs)

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

<b>AO1</b>	Recall, select, use and communicate their knowledge and understanding of the work of practitioners and the connections between their works, demonstrating an understanding of contextual influences.
<b>AO2</b>	Apply skills, processes and techniques, and shape and structure ideas, reviewing, modifying and refining their work as it progresses.
<b>AO3</b>	Communicate ideas through chosen artforms, applying knowledge and understanding of how artforms relate and interact with each other, using relevant skills, techniques and compositional elements.
<b>AO4</b>	Analyse and evaluate the effectiveness of their work at all stages, in relation to the work of others, their intentions and the intended audience.

#### 3.2.1 AO weightings – GCSE Expressive Arts

Unit	% of GCSE				Total
	AO1	AO2	AO3	AO4	
Unit A691: <i>Expressive Arts: Working in Response to the Study of Artworks by Practitioners</i>	10	10	5	5	30%
Unit A692: <i>Expressive Arts: Working in Response to a Stimulus</i>	10	10	5	5	30%
Unit A693: <i>Expressive Arts: Working in Response to a Community Context</i>	0	10	30	0	40%
<b>Total</b>	<b>20%</b>	<b>30%</b>	<b>40%</b>	<b>10%</b>	<b>100%</b>

### 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 unitised schemes. When working out candidates' overall grades OCR needs to be able to compare performance on the same unit in different series when different grade boundaries may have been set, and between different units. OCR uses a Uniform Mark Scale to enable this to be done.

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. 41/60.

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								u
		a*	a	b	c	d	e	f	g	
30%	60	54	48	42	36	30	24	18	12	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								U
		A*	A	B	C	D	E	F	G	
GCSE	200	180	160	140	120	100	80	60	40	0

The practical examination will have a total weighting of 40% and controlled assessment a weighting of 60%.

A candidate's uniform mark for the practical examination will be combined with the uniform marks for the controlled assessments 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 recall, select, use and communicate basic knowledge and understanding of artworks. They demonstrate some understanding of artworks, recognise basic connections, the connections between them and some recognition of the cultural, historical, political and/or social contextual influences on their creation and presentation.

They use this knowledge and understanding to develop their ideas. They experiment and apply some appropriate skills, processes and techniques of the chosen artforms, but with little control or expression. They make some modifications to move the work forward.

Through chosen artforms, their practical work communicates simply to an audience. They use some of the skills and techniques of the chosen artforms and make basic connections between the artforms.

They describe and comment upon the effectiveness of their own work and its relationship to the artworks studied and the connections between them at a basic level.

#### 3.4.2 Grade C

Candidates recall, select, use and communicate sound knowledge and understanding of artworks. They analyse artworks, the connections between them and the cultural, historical, political and/or social contextual influences on their creation and presentation.

They use this knowledge and understanding to develop imaginative responses to the artworks studied. They experiment and apply some appropriate skills, processes and techniques of the chosen artforms, with some accuracy and control. They make appropriate selections and apply and use compositional elements effectively. They review and make some appropriate modifications determined by the need to realise intentions.

Through chosen artforms, their practical work communicates successfully to an audience. They use appropriate skills and techniques to make use of specific styles, conventions and traditions, demonstrating understanding of the chosen artforms and integrating them into a unified whole so that they complement and support each other.

They make and support some specific critical judgements about the effectiveness of their own work, their intentions and the intended audience.

### 3.4.3 Grade A

Candidates recall, select, use and communicate detailed knowledge and thorough understanding of artworks. They make perceptive analyses of artworks, of the connections between them and of the cultural, historical, political and/or social contextual influences on their creation and presentation.

They experiment and apply skills, processes and techniques of the chosen artforms with a high degree of precision and control to shape and structure ideas. They make perceptive selections, apply them in a refined and innovative way, and use all appropriate compositional elements effectively. They develop innovative and imaginative responses to the artworks studied. They review, modify and refine work in an appropriate, perceptive and creative way, clearly defined by the need to realise intentions.

Through chosen artforms, their practical work communicates to an audience with flair and imagination. They use a range of skills and techniques effectively to make skilful use of specific styles, conventions and traditions, demonstrating a high level of understanding of the chosen artforms and integrating them into a unified whole so that they complement and support each other.

They demonstrate a perceptive critical appreciation in reflecting on, analysing and evaluating the effectiveness of their own work, their intentions and the intended audience at all stages.

### 3.5 Quality of written communication

*Quality of written communication* is assessed in all units and is integrated in the marking criteria.

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.

## 4 Controlled assessment in GCSE Expressive Arts

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. 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.

### 4.1 Controlled assessment tasks

The criteria and parameters for setting the task are set by OCR and the centre sets the task according to these criteria. The structure of the tasks has been designed to meet the full assessment requirements of the unit.

Centres will choose the practitioners and stimulus material for the tasks and can make use of local resources available to any centre. The tasks may be set within overarching scenarios more relevant to centres' own environment and targeted at their particular cohorts of candidates.

Controlled assessment tasks may be adapted by centres in ways which will not put at risk the opportunity for candidates to meet the Assessment Criteria, including the chance to gain marks at the highest level. Centres should devise their own practice material using the OCR specimen controlled task as guidance.

### 4.2 Planning and managing controlled assessment

It is anticipated that candidates will spend a total of approximately 20 hours in producing the work for unit A691 and approximately 20 hours for unit A692. Candidates should be allowed sufficient time to complete the tasks.

Suggested steps and timings 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.

#### 4.2.1 Preparation and research time

##### Preparation (informal supervision)

**Informal supervision ensures that the work of the individual candidates is recorded accurately and that plagiarism does not take place. Assessable outcomes may be informed by group work, but must be an individual response.**

##### Research (limited supervision)

**Limited supervision means that candidates can undertake this part of the process without direct teacher supervision and outside the centre as required. Candidates are also able to work in collaboration during this stage. However, when producing their final piece of work, candidates must complete and/or evidence all work individually.**

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 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
- provide templates, model answers or feedback on drafts.

#### 4.2.2 Producing the final piece of work

**Producing final piece of work (formal supervision)**

**Formal supervision means under direct teacher supervision: teachers must be able to authenticate the work and there must be acknowledgement and referencing of any sources used. If writing up is carried out over several sessions, work must be collected in between sessions.**

**Unit A691:**

**For full details of how candidates will be assessed see section 2.3.**

Candidates must produce a final realisation which integrates at least **two** artforms.

Summary of evidence for Unit A691:

- the practical work of the candidates in the whole process
- the portfolio which could be about 700 words of continuous prose or one of the alternative forms identified in section 2.3
- teacher evidence to support objectives and attainment for both process and final outcomes
- the realisation or a photograph or recording of it
- the scheme of study for the unit showing the practitioners chosen and how the demands of the unit have been met.

**Unit A692:**

**For full details of how candidates will be assessed see section 2.4.**

Candidates must produce a final realisation which integrates at least **two** artforms.

Summary of evidence for Unit A692:

- the practical work of the candidates in the whole process
- the portfolio which could be about 700 words of continuous prose or one of the alternative forms identified in section 2.4
- teacher evidence to support objectives and attainment for both process and final outcomes
- the realisation or a photograph or recording of it
- the scheme of study for the unit, showing the stimulus chosen and how the demands of the unit have been met.

When supervising tasks, teachers are expected to:

- exercise continuing supervision of work in order to monitor progress and to prevent plagiarism
- exercise continuing supervision of practical work to ensure essential compliance with Health and Safety requirements
- ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures.

Candidates must work independently to produce their own final piece of work.

### **4.2.3 Presentation of the final piece of work**

Candidates must observe the following procedures when producing their portfolio and final outcome for the controlled assessment tasks:

- designs, diagrams, sketches, photographs, moving images, animations, PowerPoint and other presentation modes may be produced using appropriate ICT, new media and technologies
- 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
  - unit code and title.

Work submitted in digital format (CD or DVD) for moderation or marking must be in a suitable file structure with each file clearly named with the unit code. Work submitted on paper must be secured by treasury tags or in artbook/portfolio.

### 4.3 Marking and moderating controlled assessment

All controlled assessment units are marked by the centre assessor(s) using OCR marking criteria and guidance and are postal moderated by the OCR-appointed moderator.

#### 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 for controlled assessment tasks* below). The criteria identify levels of performance for the skills, knowledge and understanding that the candidate is required to demonstrate. OCR provides exemplification through real 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

The assessment task(s) for each unit should be marked by teachers according to the given marking criteria within the relevant unit using a 'best fit' approach. For each of the assessment criteria, teachers select one of the five band descriptors provided in the marking grid that most closely describes the quality of the work being marked.

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 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 each of the controlled assessment units A691 and A692 is out of a total of 60 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 candidates' work, and cover sheet, 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 for controlled assessment tasks

Mark	AO1
Accomplished 17–20	<ul style="list-style-type: none"> <li>• Demonstrates depth in the understanding of the role played by contextual influences on ideas, their development and the use of skills, making connections wherever appropriate.</li> <li>• Chooses ideas and artforms after thought and thorough review, with a sense of clear intention. There is a deep understanding of the artforms used, and extensive application of the areas of study to the work of practitioners. There is strong and consistent focus and clarity.</li> <li>• There is evidence of detailed understanding and use of contexts and influences of the work of practitioners in the development of ideas.</li> <li>• Produces creative, imaginative, detailed and workable ideas with deliberate and effective refinement, reflecting a sophisticated response to the influences from the practitioners' works studied, which provides an excellent basis for future exploration and development. Subject-specific vocabulary is embedded throughout, with accurate spelling, punctuation and grammar.</li> </ul>
Skilful 13–16	<ul style="list-style-type: none"> <li>• Has a clear understanding of the role played by contextual influences on ideas, their development and the use of skills, with some reference to connections between them.</li> <li>• Chooses ideas and artforms after thought and in a deliberate way, demonstrating sound knowledge and confidence in applying the areas of study to the work of practitioners. There is consistent focus and clarity.</li> <li>• References to contexts and influences of the work of practitioners are thorough and made use of in the development of ideas.</li> <li>• Produces workable and detailed ideas with deliberate and effective refinement, reflecting clearly influences from the practitioners' works studied. The use of subject-specific vocabulary is apparent with mostly accurate spelling, punctuation and grammar.</li> </ul>
Competent 9–12	<ul style="list-style-type: none"> <li>• Recognises with some understanding contextual influences and their purpose on ideas and the development of the skills involved.</li> <li>• Chooses ideas and artforms after thought and in a deliberate way, demonstrating areas of study and how they apply to the work of practitioners. Focus and clarity are sometimes present.</li> <li>• There is some use made of their response to the work of practitioners and its impact.</li> <li>• Produces workable ideas with some refinement, reflecting some influences from the work of practitioners. The use of subject-specific vocabulary when used is applied with clear understanding with only occasional inaccuracies in spelling, punctuation and grammar.</li> </ul>

Basic 5–8	<ul style="list-style-type: none"> <li>• Basic recognition of contextual influences and their purpose in developing ideas.</li> <li>• Choose ideas and artforms in a simplistic way, demonstrating some knowledge of areas of study.</li> <li>• The response to the work of practitioners and its potential impact is superficial.</li> <li>• Produces ideas that are simple, meeting the minimum needs of the assignment, with little, if any, evidence of refinement, and the briefest of references to the influences of the work of practitioners. There is some use of subject-specific vocabulary and a number of inaccuracies in spelling, punctuation and grammar.</li> </ul>
Limited 1–4	<ul style="list-style-type: none"> <li>• Understanding of contextual influences occurs spontaneously as a reaction and as a simplistic response.</li> <li>• The first idea is taken and the easy option looked for in choice of artforms and use of areas of study.</li> <li>• The requirement to select, use and communicate their response to practitioners is recognised.</li> <li>• Produces rudimentary ideas, without refinement, and with no reference to the influence of the work of practitioners, with little or no subject-specific vocabulary, and inaccuracies in spelling, punctuation and grammar are intrusive.</li> </ul>
0	<ul style="list-style-type: none"> <li>• No response or no response worthy of credit</li> </ul>

Mark	AO2
Accomplished 17–20	<ul style="list-style-type: none"> <li>• Creative, imaginative and accomplished exploration and application using the skills, processes and techniques involved in the artforms chosen.</li> <li>• Detailed knowledge of a wide range of genres and styles underpins a creative and imaginative selection, entirely appropriate to the way the ideas are developing.</li> <li>• Creative and imaginative development leads to a strong and sophisticated structure, which is likely to be very effective, and which makes accomplished use of skills, processes and techniques, drawing extensively on the areas of study.</li> <li>• (Unit A693 only) Creative and consistent attempt to interpret the commission with originality without any superficiality or predictability.</li> </ul>
Skilful 13–16	<ul style="list-style-type: none"> <li>• Competent exploration and application with some interesting outcomes, using a satisfactory variety of the skills, processes and techniques involved in the artforms chosen.</li> <li>• Considers a range of genre and styles, and makes a thoughtful selection taking full account of the ideas developing.</li> <li>• Some interesting ideas in a competent development, which leads to sound structures which should work well, and that use a range of skills, processes and techniques, confidently accessing the areas of study.</li> <li>• (Unit A693 only) Imaginative attempt to interpret the commission with some originality and without cliché.</li> </ul>

Competent 9–12	<ul style="list-style-type: none"> <li>• Competent exploration using some of the skills, processes and techniques involved in the artforms chosen.</li> <li>• Considers more than one genre or style, and selects with some reference to development.</li> <li>• Some variety in development leads to a straightforward but competent structure which will work, and which uses some skills, processes and techniques, and draws upon knowledge of the areas of study.</li> <li>• (Unit A693 only) Clear and genuine attempt to interpret the commission with a little originality, possibly sometimes predictable or using cliché.</li> </ul>
Basic 5–8	<ul style="list-style-type: none"> <li>• Simple and basic exploration and application using one or two skills.</li> <li>• Selects one genre or style with little consideration of alternatives, and simple reference to development.</li> <li>• Simple development leads to a basic structure and shaping, using minimum skills, and minimum reference to areas of study, which might work.</li> <li>• (Unit A693 only) Links with the commission, but with little originality, often predictable or superficial.</li> </ul>
Limited 1–4	<ul style="list-style-type: none"> <li>• Simple use of one skill with little or no exploration.</li> <li>• A style is used but without any planning or knowledge or understanding. It just ‘happens’.</li> <li>• The structure is as a result of what has occurred rather than the deliberate intention of the candidate. If the ideas do work it will be by chance rather than design, with little reference to areas of study.</li> <li>• (Unit A693 only) Uncertain or no links with the commission, and those links that are there lack originality, and are predictable and superficial.</li> </ul>
0	<ul style="list-style-type: none"> <li>• No response or no response worthy of credit</li> </ul>

Mark	AO3
Accomplished 9–10	<ul style="list-style-type: none"> <li>• Creative and imaginative communication that is very effective and engaging, making a strong impression on its audience.</li> <li>• Makes imaginative, inventive and effective use of a wide range of the relevant skills, techniques and compositional elements needed for a successful realisation.</li> <li>• An excellent understanding of the interaction between the artforms and the areas of study is demonstrated by inventive, varied and complementary use within the realisation, giving a seamless, integrated outcome.</li> </ul>
Skilful 7–8	<ul style="list-style-type: none"> <li>• Communicates effectively with a sense of ‘having something to say’.</li> <li>• Makes effective use of a range of the relevant skills, techniques and compositional elements to develop a successful realisation.</li> <li>• Good understanding of the interaction between artforms, and of the areas of study, clearly demonstrated in their effective use within the realisation.</li> </ul>

Competent 5–6	<ul style="list-style-type: none"> <li>Communicates competently.</li> <li>Clear attempt to use some of the relevant skills, techniques and compositional elements needed for a successful realisation.</li> <li>Satisfactory understanding of the interaction between artforms, and of the areas of study, with some of this understanding reflected in their use within the realisation.</li> </ul>
Basic 3–4	<ul style="list-style-type: none"> <li>Communicates at a basic and simple level.</li> <li>Some indication of thought having gone into the use of a few of the relevant skills, techniques and compositional elements needed for a successful realisation.</li> <li>Demonstrates basic understanding of the interaction between the artforms used, referring to areas of study, but probably theoretically rather than through the realisation of ideas and planning.</li> </ul>
Limited 1–2	<ul style="list-style-type: none"> <li>There is an attempt at communication.</li> <li>Identifies, but with little use made of, a few of the relevant skills, techniques and compositional elements needed for a successful realisation.</li> <li>Understands something of the relationship between the arts, and of the need for the arts to work together, and how this relates to the areas of study.</li> </ul>
0	<ul style="list-style-type: none"> <li>No response or no response worthy of credit</li> </ul>

Mark	AO4
Accomplished 9–10	<ul style="list-style-type: none"> <li>Reflects with logic and insight in an accomplished way that shows clearly the developmental process, and how successfully the outcome met the original intention for the chosen audience.</li> <li>Consistently, critically and effectively evaluates the work of others, and of the areas of study, analysing links and influences.</li> <li>Creative, imaginative and perceptive ideas for the potential of the work undertaken, considering artforms other than those used in the candidate's original work.</li> </ul>
Skilful 7–8	<ul style="list-style-type: none"> <li>Reflects competently and consistently upon the work at all stages, reflecting on whether the original intention for the intended audience was successful.</li> <li>Provides an evaluative review that offers ideas on the work of others, linking it with the development of the candidate's own work and the areas of study.</li> <li>Produces perceptive ideas for future work, which link well with, and draw upon, the experience of the candidate's own work.</li> </ul>
Competent 5–6	<ul style="list-style-type: none"> <li>Is competent at making some reflective comment upon the work at all stages, including the impact on the chosen audience.</li> <li>Provides a straightforward review of the work of others and the areas of study.</li> <li>Identifies some avenues for follow-up work with simple developmental ideas.</li> </ul>

Basic 3–4	<ul style="list-style-type: none"> <li>• Gives a simple description of some stages of the work, mentioning chosen audience.</li> <li>• Provides a basic account of the work of others and areas of study.</li> <li>• Presents simple suggestions as to how the work would be better if repeated.</li> </ul>
Limited 1–2	<ul style="list-style-type: none"> <li>• Gives a short narrative of what has been done, but no reference to success regarding chosen audience.</li> <li>• Refers briefly to work others have undertaken and areas of study.</li> <li>• Short comments suggesting things would have been better with more time, better group members, and similar shallow statements.</li> </ul>
0	<ul style="list-style-type: none"> <li>• No response or no response worthy of credit</li> </ul>

If it is not clear within a portfolio of evidence, or through the candidate's own presentation of work, where the marks have been awarded, annotation must be carried out by the person marking the work.

A separate cover sheet containing reference to the criteria applied and their location within the unit is required.

For each candidate, the teacher must keep a record of evidence and a log of the work done, noting precise details of evidence for the awarding of marks, the context of the work and its difficulty. The format of the log is a matter for the centre; it may be based on the assessment sheets provided by OCR.

#### 4.3.5 Authentication of work

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, CCS160, includes a declaration for assessors to sign and is available from the [OCR website](#) and [OCR Interchange](#).

### 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 Moderation

All work for controlled assessment units A691 and A692 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: refer to the OCR website for submission dates of the marks to OCR. 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.

The moderator will moderate Units A691 and A692 by a sample of candidate work, chosen by the sample algorithm on receipt of the centre's marks. The centre will be notified of the sample by email and subsequently will post the sample to the moderator.

The sample of work which is sent to the moderator for moderation must show how the marks have been awarded in relation to the marking criteria defined in Section 4.3.4.

Each candidate's work should have a cover sheet attached to it with a summary of the marks awarded for the task. For each candidate the moderator must be presented with evidence of their realisation (performance/presentation) and portfolio.

Where evidence is provided on CD/DVD performances/presentations should be chaptered for each candidate in the sample submitted on a separate CD/DVD. At the beginning of each realisation, each candidate should clearly state his/her name and candidate number and the unit.

Realisations must be planned so that all candidates are visible to the camera and identifiable during the realisations.

### 5.1 Free resources available from the OCR website

The following materials will be available on the OCR website:

- GCSE Expression Arts specification
- [Specimen assessment materials](#) for unit A693
- [Guide to controlled assessment](#)
- [Teacher's handbook](#)
- [Sample schemes of work and lesson plans](#)

### 5.2 Other resources

OCR offers centres a wealth of high quality published support with a choice of 'Official Publisher Partner' and 'Approved Publication' resources, all endorsed by OCR for use with OCR specifications.

#### 5.2.1 Publisher partners

OCR works in close collaboration with publisher partners to ensure you have access to:

- published support materials available when you need them, tailored to OCR specifications
- high quality resources produced in consultation with OCR subject teams, which are linked to OCR's teacher support materials.



Hodder Education is the publisher partner for OCR GCSE Expressive Arts and produces the following resource.

*OCR Expressive Arts for GCSE DVD-ROM*

By Christopher Reynolds ISBN: 9780340985076

#### 5.2.2 Endorsed publications

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



These endorsements do not mean that the materials are the only suitable resources available or necessary to achieve an OCR qualification.

### 5.3 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.

### 5.4 OCR support services

#### 5.4.1 Active Results

Active Results is available to all centres offering OCR's GCSE Expressive Arts specifications.

## activeresults

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 including question level data available from e-marking
- 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](#).

#### 5.4.2 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 Expressive Arts

### 6.1 Equality Act information relating to GCSE Expressive Arts

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	All written assessment
Scribes	Y	All written assessment
Practical assistants	Y	Written and practical assessments
Word processors	Y	All written assessment
Transcripts	Y	All written assessment
Oral language modifiers	Y	All written assessment
BSL signers	Y	All written assessment
Modified question papers	Y	All written assessment
Extra time	Y	All written assessment

We do not foresee any part of the assessment forming a barrier to any student.

A wide range of options is available via this subject, such as poetry and dance. As a result students with disabilities, such as a visual impairment, should not be restricted in the options available to them.

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 that are assessed, such as the ability to physically manipulate equipment.

## 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 Administration of GCSE Expressive Arts

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, unitised specifications must require that 100% of the assessment is terminal.

Please note that there are no changes to the terminal rule and re-sit rules for the January 2013 and 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 January 2013 and June 2013 examination series, please refer to the previous version of this specification [GCSE Expressive Arts \(July 2009\)](#) available on the website.

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

### 7.1 Availability of assessment from 2014

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

GCSE Expressive Arts certification is available in June 2014 and each June thereafter.

	Unit A691	Unit A692	Unit A693	Certification availability
June 2014	✓	✓	✓	✓
June 2015	✓	✓	✓	✓

### 7.2 Certification rules

For GCSE Expressive Arts, 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.

### 7.3 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 all externally assessed units 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 7.4).

## 7.4 Making entries

### 7.4.1 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 and administrative materials.

**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 below. 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. However, where tasks change from year to year, centres would have to ensure that candidates had completed the correct task(s) for the year of entry.

Unit entry code	Component code	Assessment method	Unit titles
A691	01	Postal moderation	<i>Expressive Arts: Working in Response to the study of Artworks by Practitioners</i>
A691C	80	Carried forward	
A692	01	Postal moderation	<i>Expressive Arts: Working in Response to a Stimulus</i>
A692C	80	Carried forward	
A693	01	Visiting Examination	<i>Expressive Arts: Working in Response to a Community Context</i>

### 7.4.2 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:

- GCSE Expressive Arts certification code J367.

## 7.5 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.

Please refer to the JQC *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](#).

## 7.6 Prohibited qualifications and classification code

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this specification is 5330.

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.

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 of 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

Candidates may study this specification through a variety of artforms. There will be some overlap with individual specifications within the arts curriculum but the approach will be different with a focus on the artforms working together and looking for common ways of working in the expressive arts. In particular, the following OCR specifications may have overlaps of content depending upon how the course is approached:

GCSEs in Art and Design, Drama, English and Music.

### 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.

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.

### 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 Expressive Arts*. 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

Much expressive arts activity has its roots in situations, emotions and feelings instigated by these issues. areas of study include: social, political, historical and cultural contexts; atmosphere; audience; genre and symbol and they all provide opportunities for these aspects to be explored.

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

These specifications support these issues, consistent with current EU agreements. There are likely to be many occasions when European practitioners and creators of expressive arts are investigated and researched. There are examples of these in the areas of study. Also, there will be consideration of genre and style, which may also have a European dimension, for example Commedia dell'Arte. In considering audience, the context of the audience for which work was performed may also provide European considerations, for example Piscator, Political Theatre and the Blue Blouse Theatre of Russia in the early 1900s; Sibelius and his Nationalism in Finland.

Issues such as Road Safety, Harassment (bullying, racism or sexism), substance abuse and personal health are often used by candidates as issues upon which their work will be based.

Working within individual arts will allow an opportunity to consider safety issues such as the use of sharp implements and chemical substances in art and design, electrical safety in relation to lighting and sound in drama, and lifting and carrying in music, dance and drama.

### 8.8 Key Skills

This specification provides 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
A691	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓
A692	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓
A693	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓

### 8.9 ICT

#### ICT and New Media Technologies in Expressive Arts

In order to play a full part in modern society, candidates need to be confident and effective users of ICT. Where appropriate, candidates should be given opportunities to use ICT and work with new media and technologies in order to further their study of expressive arts.

The assessment of this course requires candidates to present their work using several artforms. It is possible for candidates to present material using new media and technologies, and for them to use the internet extensively in their research in all three units. There may also be opportunities in the use of light, sound and music technology.

Candidates may use:

- word processing in the presentation of evidence, for example when using creative writing and drama
- computer-aided design, for example when generating and developing designs and patterns

- music technology, for example to mix and record performances, or to affect the tempo, timbre or rhythms of a performance or composition
- computer graphics and animation, for example when creating posters, flyers or storyboards, and when using film photography and other lens-based media
- still and moving images, for example through the use of photography and the digital manipulation of images, filming, editing and titling work
- presentation software such as PowerPoint, for example when presenting elements of creative writing or design ideas.

### 8.10 Citizenship

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

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

Candidates may cover aspects of:

- social and moral responsibility, when using issues or newspaper or magazine articles as a starting point
- community involvement, in Unit A693, which is based upon a community context
- political literacy, in the use of issue-based themes
- roles of significant persons or movements in society when using historical contexts.

The following gives guidance on areas of the individual arts that might be used in the work undertaken. It is not intended as a blueprint for study within the individual arts, but provides pointers for those areas where aspects can usefully be considered. It may also provide a guide to the aspects of work by practitioners that might prove to be useful.

### Communication through Art and Design

There are different specialist fields of Art and Design practice. Each area has its own broad range of processes and techniques, use and application of which allows candidates to combine increasing knowledge with development of skills. In addition to specific knowledge and skills, there is a generic set of skills across all areas of Art and Design, which are worth considering in the context of expressive arts. These are:

- to make a visual record of observations, experiences and ideas from a primary stimulus in forms appropriate to the development of intentions in a chosen subject area
- to integrate critical, practical and theoretical study through investigating and reacting to art, craft and design, including first-hand experience of original work; to analyse and evaluate images, objects and artefacts, demonstrating an understanding of their social, historical and cultural context; to have knowledge of approaches, methods and intentions of practitioners from different times and cultures through traditional or contemporary response
- to develop and explore ideas using media, processes and resources, in two and/or three dimensions (including, where appropriate, new media and technologies) reviewing, modifying and refining as work progresses
- to present a personal response by realising intentions and making informed connections with the work of others.

Candidates can demonstrate they are able to:

- select appropriate forms relating to direct observation, personal experience, memory or imagination. Explore ideas and evaluate visual and other sources of information, analysing how codes and conventions are used to represent ideas, beliefs and values in different genres, styles and traditions and from a range of historical, social and cultural contexts
- record and analyse first-hand observations, selecting from both experience and imagination
- investigate and exploit the potential of materials and processes, including drawing, to develop ideas and meanings, and realise their intentions to the Expressive Arts unit.

Drawing is an important part of communication and can be undertaken in a variety of ways to explain ideas. For instance, they may be linear, tonal, textural, mechanical, diagrammatic or in any other form.

### Communication through Visual Arts

Examples of the activities that might be undertaken within Art and Design include:

- painting
- drawing
- illustration
- printmaking
- mural painting
- modelling
- casting

- carving
- constructing
- installation.

Other forms of two- or three-dimensional imagery employing mixed media might be used or use made of improvised or waste materials for collage or constructional purposes to create work where formal boundaries between subject areas are removed.

Candidates may use a variety of methods and media, with emphasis on visual elements such as line, tone, colour, form, structure and scale, such as:

- visual analysis; mask-making; experimenting with media; abstracting; designing; illustrating; exploring compositional or spatial arrangement.

Candidates should demonstrate the communication of the visual meaning through images in response to the part art is playing in the expressive arts realisation. Examples of the Art and Design activities that might be undertaken include:

- illustration
- computer graphics and animation
- lens-based media
- printing
- typography
- calligraphy
- poster/flyer and other forms of advertising
- storyboards.

Candidates may demonstrate Graphic Design through the use of:

- typography; calligraphy; photography; digital manipulation of imagery; painting and drawing
- printmaking and layout where appropriate within the expressive arts context.

Studies undertaken may include a broad approach to art, craft and design to demonstrate knowledge of artists, for instance. How painters have used colour, for example to express emotion or communicated ideas through symbolism and allegory, might be useful starting points for further development in expressive arts and lead into how these are used in other artforms.

### **Communication through Photography**

Candidates could demonstrate an interpretative response to imagery, achieved through lens-based media. Examples of the activities that might contribute to expressive arts include:

- photography
- film
- video
- animation
- other forms of photographic imagery.

Care should be taken to ensure that the practicalities of photography are not used as assessment evidence. It is how the medium is used in the expressive arts realisation that is important. Thus techniques such as:

- depth of field; shutter speed; film speed; lighting; exposure; viewpoint; developing and printing of films; use of camera equipment; format and lenses; darkroom practice (pin hole cameras, photograms, solarisation, multiple exposure, reversal printing); lighting and exposure techniques; alternative print processes (liquid emulsions, resist printing, toning, using specialist papers) and digital manipulation of images (image scanning, use of digital cameras), should not be assessed in their own right.

It is the outcome that has been produced and how it meets the assessment objectives that is the focus. It is appropriate to make a visual record of observations, experiences and ideas from a primary stimulus by drawing, using lens-based photography, film and video in a variety of methods, such as:

- visual analysis; mask-making; experimenting with media; abstracting; designing; illustrating; documenting; constructing and exploring imaging techniques. Some of the different applications of photography, for example documentary; expressive; reportage and portraiture; all provide potential for exploration and development within the expressive arts context.

### **Communication through Textiles**

Candidates should demonstrate an expressive, or decorative response through the use of fabrics, dyes and fibres. Examples of the activities that might be undertaken include:

- fashion studies
- body adornment, accessories
- domestic textiles
- stagecraft, theatre and costume design
- surface decoration
- textile sculpture
- printed and dyed
- or other forms of textile imagery.

Responses in Textiles/Fashion medium might include:

Visual analysis; mask-making; experimenting with media; abstracting; designing; illustrating; documenting; constructing; exploring repeat and other methods of expression in textile-related applications, such as:

- printing; weaving; dyeing; stitching; appliqué; batik; silk painting; quilt-making
- felting; papermaking; knitting; pattern-making; lace-making; spinning and use of computers.

Work should be presented to show the relationship of practical ideas that are developed by the candidate in a manner supportive to the development of their intentions within the Expressive Arts unit.

## Communication through Three-dimensional Design

Candidates should demonstrate expressive or decorative response to form and structure. Examples of the activities that might be undertaken include:

- ceramics
- sculpture
- jewellery
- product design
- theatre design
- interior and environmental design
- other forms of three-dimensional imagery.

Responses might include:

visual analysis; mask-making; model-making or maquettes; abstracting; experimenting with media; designing; illustrating; documenting; constructing; exploring spatial awareness and other means of expression in three-dimensional-related applications. Work should be presented to show the relationship of practical ideas that are developed by the candidate with other artforms used in a manner supportive to the development of their intentions in the Expressive Arts Unit.

Processes used might include:

modelling, throwing, casting, joining, forming, bending, assembling, pressing, slabbing, coiling, extruding, glazing and firing, surface colouring and texturing, through clay, wood, metal, plaster, plastics, card and fabric.

## Communication through Music

It is expected that candidates will show an awareness of how music can evoke moods, feelings and emotions within different cultures and styles. This awareness will come from an exploration of the expression created through the use of musical elements, devices, tonalities and structures within the context of different times, cultures and styles and bound by expectations, deviations and variations. This will result in an understanding of how music is used:

- for a specific purpose, e.g. a fanfare; a football supporters' chant; religious worship
- to support another artform, e.g. film; video; staged drama
- for relaxation or for therapy
- how and why it is effective in its communication.

Candidates may show some understanding of and the effects of:

- **pitch:** scales, modes, range and intervals (e.g. certain scales can evoke certain moods within different contexts)
- **duration:** rhythms – simple and complex, legato and staccato
- **dynamics:** differences in volume, changes in volume, accents, articulation, use of climax, sudden loudness, fade
- **tempo:** differences in speed, changes in speed
- **timbre:** including instrumental sounds, ways in which sound is changed, different qualities of sound, different sounds from the same instrument, e.g. muted, pizzicato

- **texture:** density of instrumentation, changes in density, harmony, polyphony, homophony
- **structure:** patterns (e.g. sequence, ostinato, use of repetition), phrasing, verse and chorus, call and response.

Candidates have a choice of how they use musical techniques within the specification. In using Performing, candidates may demonstrate one or more aspects of musicality (expression, interpretation, a sense of style, a sense of ensemble) through the technical control of an instrument. Their knowledge, aural perception and understanding of the musical elements, devices, tonalities, structures, conventions, processes, contextual influences and relevant notations may be demonstrated through these performances.

In using Composing, candidates may create and develop musical ideas using their knowledge, aural perception and understanding of the musical elements, devices, tonalities, structures, conventions, processes and relevant notations.

In achieving this, candidates should consider appropriate musical elements: pitch, duration, dynamics, tempo, timbre, texture and structure:

- appropriate tonalities
- appropriate devices
- use of resources and new media and technologies, where appropriate
- use of appropriate conventions.

Candidates may recognise how the musical elements contribute to the piece within the expressive arts context. They might show how the musical elements contribute to the style and context of the realisation, and recognise the significant features within a historical or cultural context.

### Communication through Drama

Candidates would consider working from the viewpoint of Deviser, Director, Designer and Performer. These may often merge into an holistic entity, which will make connections with other artforms very straightforward. The creation of Drama will match intention and communicate to an audience. Candidates might become aware of the difference between comedy and tragedy, and genres such as medieval, restoration, melodrama, documentary, political, TIE. Styles might include examples such as intimate studio, large-scale stage, masked, five act, open structures, didactic. Conventions could include an understanding of the range of devising conventions, which assist in a group's engagement with a drama, recognising that these are but a means to an end. There is likely to be a wealth of opportunity here for connections with other artforms, especially dance and music. Candidates could draw upon a range of theatrical conventions. Candidates should be aware of the historical, social and cultural influences on genres, conventions and styles.

Character, context, plot and tension are important elements in drama that might be covered, emphasising how they interact with other artforms. Creative writing would be an excellent example here of a good connection. Candidates might look at examples from contrasting professional playwrights using knowledge from this study to lead into work by artists in other artforms and so inform the planning of their expressive arts realisation.

Consideration can be given to the influence of historical, social and cultural influences on playwrights' work and on potential performances, from the consideration of texts. A basic knowledge of the different ways of staging for performance, and an awareness of the different approaches to theatre, such as didactic, dialectic, popular, empathetic, creating work to a set brief, could have an impact on the process of realisation in expressive arts. Candidates could be introduced to the idea of the semiotics of theatre, and examine how writers, directors, designers and performers signal meaning

to an audience. The way this varies in different cultures should be explored. This would provide an excellent way of looking at the 'symbol' Area of Study in the Expressive Arts specification.

Examples that might be considered include: status, class, focus, use of vocal tone, pitch, pace and accent; posture, gesture and physical attitude; proxemics and the definition of space; physical theatre; use of colour as a signifier in costume, lighting and language; properties and artefacts; costume; use of light; creation of character, mood and plot; use of sound and silence; use of allegory, metaphor, satire, irony, asides, narrator, the chorus, prologue, epilogue, alienation. Many of these have relevance to other artforms.

Candidates must be aware of what makes good drama, and how drama works as an artform engaging with an audience. They must be able to recognise the ways that the dynamics can shift within a working piece, and the effect that has upon those involved and those observing. There are ways that this can apply to other artforms. For example, the way tension can be established, developed, suspended, heightened and released is something relevant to all of the artforms available in this specification. By reflecting and analysing, candidates will then begin to transfer their knowledge into the deliberate planning and making of drama, which in turn contributes to the whole development of a realisation.

The importance and the impact of cultural, social and historic influences should be considered, with their contribution to other artforms used. This will be present both in the devising of candidates' own work and in reflecting upon existing work.

These skills can be practised at all levels of work, whether in role, in character, as director, and as audience. Articulating understanding of the way candidates have contributed to the drama in appropriate and relevant vocabulary will enhance expressive arts coursework and examination responses. The following examples are taken as being accepted definitions for Genre, Style and Convention for the use of drama in this specification. The list is not exclusive and there will be other examples that fall into the three categories.

**genre:** Comedy; Tragedy; Commedia dell'Arte; Melodrama; Political Theatre or Agitprop; Kitchen sink; Historical period such as Greek or Restoration.

**style:** Naturalistic; Non-naturalistic; Abstract; Representational; a kind of arts activity usually characterised by the nature of its subject matter or mode of presentation or performance.

**conventions:** Ritual Ceremony; Mimed Activities; Still Image; Narration; Interviews; Meetings; Re-enactments; Sound Tracking; Thought Tracking; Reportage; Giving Witness; Collective Drawing; Telephone Overheard; Simulations; Mantle of the Expert; Conversations; Diaries; Letters; Defining Space; Costuming Games; Role on the Wall; Analogy; Journals; Messages; Folk Forms; Noises Off; Making Maps; Caption Making; Role Reversal; Hot Seating; Prepared Roles; Interrogations; Marking the Moment.

**text:** this refers to published script, devised script, poem or other literary item, and would include a specific photographic stimulus.

### Communication through Dance

The different styles of dance beginning with its origins in an historical context, perhaps the Greeks, and its use in Ritual. Individual dance practitioners may be used as a way of exploring the range and changes of approaches to dance. Examples might include: Alvin Ailey, Lea Anderson, Christopher Bruce, Merce Cunningham, Diaghilev's Ballets Russes, Isadora Duncan (relating movement to emotion), Martha Graham (and her combination of emotion and intellect), Lloyd Newson and DV8 (leading into the whole Physical Theatre movement, which uses a variety of artforms), Stomp (where music and dance blend into something that is almost a living sculpture).

Candidates may learn about notation, and the basics of movement. The use of levels, contraction, balance, extension, line, and other techniques and concepts will often relate to skills that may transfer to other artforms.

### **Dance Music**

It is expected that candidates using music with dance will show an awareness of the main features of dance music from different times, within different cultures and styles. This could include one of:

- an understanding of the basic characteristics of all dance music
- a general historical understanding of dance music in the western classical tradition – court dances; staged dance; nationalism
- folk dance music of the British Isles
- carnival music
- dance music of recent years and the impact of new media and technologies.

Candidates will be expected to have an understanding, which could include some of:

- **pitch:** the use of memorable melodic phrases
- **duration:** the differences of duple and triple time, rhythmic features of dance forms, the importance of a strong pulse
- **dynamics:** the balance of a clear beat and decoration
- **tempo:** precision of tempo to support dance
- **timbre:** instruments that are appropriate for the location and style of dance, sounds made by dancers (footwear, sticks, clapping), effects used in a disco
- **texture:** correct texture to support type of dance movements
- **structure:** patterns to support patterns in the dance, clear structure, repetition to mirror repetition in dance, verse and chorus, call and response.

### **Communication through Creative Writing**

The use of the written word to communicate within the arts is very established. For this specification it should be taken that the focus is on original work, which might be in the form of continuous writing, story, fragments to help create an image, script, monologue or poetry.

Candidates would be expected to select and employ appropriate techniques in the use of imagery, construction and vocabulary. Although correct grammar, punctuation and spelling is expected, the assessment will not be on the standard of the English alone, but rather on its 'fitness for purpose' in contributing to the overall intention of the realisation. The process of drafting is one which might be used extensively and is reflected in other artforms, perhaps akin to rehearsing and improvising. The sketching out of possible outcomes is also valuable.

Candidates may well refer to periods of literature, or to a particular genre. The application of historical, cultural and social contexts would relate closely to published works, and candidates may well wish to cross reference this to other artforms.

**In all artforms candidates will be expected to:**

- evaluate the contexts of their own and others' work, appreciating similarities and differences in their views and practices
- show how images and artefacts relate to their social, historical and cultural context
- adapt and refine their work and plan and develop this further, in the light of their own and others' evaluations
- show how the work of others informs and makes connections with their own work.



## 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 expressive arts 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**

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