



**To be opened on receipt
To be completed before 15 May 2014**

GCSE ART AND DESIGN

A120/01–A127/01/IT OCR-set Task

INSTRUCTIONS FOR TEACHERS

JUNE 2014



INSTRUCTIONS TO TEACHERS CONCERNING THE OCR-SET TASK

- 1** Teachers may have brief access to the Assessment Materials before the 1 January for preparation purposes only. This must take place in a secure area in the presence of the Examination Officer. Access is granted for a maximum of one hour which centres can break down as appropriate. Only brief notes may be taken and copying of the paper is not permitted.
- 2** The OCR-set Task paper must be given to candidates on **1 January** or as soon as possible after this date.
- 3** If candidates are taking the Art and Design Combined Areas of Study (A110/A120), they may show evidence of one or more areas of study in the preparatory work; the outcome(s) may focus on just **one** of the chosen areas of study. Candidates **must** choose a starting point from Section 1 or 2.
- 4** If candidates are taking an endorsed qualification (A121–A125), they must make **one** response to **one** of the ten starting points from Section 1 or 2. If candidates are taking Art and Design Critical and Contextual Studies (A126), they must choose **one** task from Section 3. If candidates are taking Applied Art and Design (A127) they must choose **one** brief from Section 4.
- 5** Candidate responses must match the endorsement entered ie if responding to the Textile Design (A124) the candidate will need to give a response appropriately. For Combined Areas of Study (A120) candidates may use one of the specialist areas of study they have selected within their Coursework Portfolio to produce a response.
- 6** Candidates should be encouraged to discuss their work with their teacher. It is the responsibility of the teacher to give guidance during the preparatory period so that candidates are able to demonstrate their true ability. Centres may determine the amount of time for preparatory study prior to candidates undertaking their supervised, ten hour set task.

- 7 During the OCR-set Task, candidates will have 10 hours supervised time period in which to realise their response(s). The 10 hours supervised time period may be arranged in sessions to suit the centre and the candidate, but at least **three hours** needs to be taken in one period.
- 8 The preparatory responses in support of the OCR-set Task must be the candidate's own and should be taken into the examination room and used to inform the final outcome(s). Once the 10 hours supervised time period has begun, candidates must not have access to the preparatory work or work in progress, outside the examination room set time period. Candidates may not continue to work on the preparatory work after the time period has expired.
- 9 During the 10 hours supervised time period and until the completion of Enquiries about Results process, the work must be retained in the centre under secure conditions.
- 10 All supporting studies are considered to be an integral part of the candidate's OCR-set Task and included in the final assessment.
- 11 Centres are reminded that the rules and regulations laid down by OCR and the JCQ concerning examinations must be complied with at all times during the 10 hours supervised time period.
- 12 The marking of the OCR-set Task must be completed and submitted to OCR and the moderator by **15 May**. The marking criteria are set out on pages 41–43 of the specification.
- 13 Copyright information is available below and on the OCR website at www.ocr.org.uk/qualifications/type/gcse/amlw/art_design/documents/index.html.

Image A	Gustave Doré (1833–1883), <i>Portrait of Dante Alighieri</i> , 1860. © Lebrecht Music and Arts Photo Library / Alamy. www.alamy.com .
Image B	Leonardo da Vinci (1452–1519), <i>Head of a Man Shouting in Profile to the Left</i> , ca 1503–04, located at Budapest, Museum of Fine Arts, Hungary. © The Print Collector / Alamy. www.alamy.com .
Image C	A stamp printed in the Soviet Union showing International Women's Day, ca 1967. © DariosStudio / Alamy. www.alamy.com .
Image D	David Adickes, <i>White Concrete Sculptures of US Presidents</i> , David Adickes Sculpturworx Studio, Houston, Texas, USA. © Anne Rippey / Alamy. www.alamy.com .
Image E	Detail of the walls of a Grave of the Noble Valley, Thebes, Eternal Egypt. © Le Desk / Alamy. www.alamy.com .
Image F	Diana Ong, <i>Faces in Profile</i> , 1992, computer graphics. © SuperStock / Alamy. www.alamy.com .
Image G	Concept Photography: <i>The Four Seasons Combined in One Image</i> . © nagelestock.com / Alamy. www.alamy.com .
Image H	Léopold Survage (1879–1968), <i>Composition with the Cock with the Faces and the Hands</i> , early 20th century, watercolour. © The Print Collector / Alamy. www.alamy.com .
Image I	Detail of mosaic work by Antoni Gaudí (1852–1926), Parc Güell, Barcelona, Spain. © Picture Contact BV / Alamy. www.alamy.com .
Image J	Robert Rauschenberg (1925–2008), <i>Retroactive 1</i> , 1964, oil and silkscreen ink on canvas, located at Wadsworth Athenueum, Hartford, Connecticut, USA © flab / Alamy. www.alamy.com .
Image K	Collage of 36 cat heads. © Life on white / Alamy. www.alamy.com .
Image L	Dough craft trees in pots. © John Prior Images / Alamy. www.alamy.com .
Image M	Steel Tree sculptures, 2000, located north of the west tower of Bankers Hall on Stephen Avenue, Calgary, Canada, © HP Canada / Alamy. www.alamy.com .
Image N	Flowering Trees Mosaic, Abu Dhabi, United Arab Emirates. © INSADCO Photography / Alamy. www.alamy.com .
Image O	Claude Monet (1840–1926), <i>Three Poplar Trees in the Autumn</i> , 1891, Oil on canvas, located at Philadelphia Museum of Art, USA. © World History Archive / Alamy. www.alamy.com .
Image P	Utagawa Hiroshige (1797–1858), <i>Twilight Hill At Meguro in the Eastern Capital</i> , 1858, from <i>Thirty Six Views of Mount Fuji</i> (series number: 10), colour woodblock print technique: Nishiki-e. Located at Honolulu Museum of Art, Hawaii. © World History Archive / Alamy. www.alamy.com .
Image Q	Vector tree designs in different seasons, © Vector / Alamy. www.alamy.com .
Image R	Circus Sculpture, located at Cirque du Soleil International Headquarters, Montreal, Canada. © Ros Drinkwater / Alamy. www.alamy.com .
Image S	Theatrical mask, ca 134 AD. Mosaic detail from Villa Adriana (or Hadrian's Villa), Rome, Italy, © The Art Archive / Alamy. www.alamy.com .
Image T	Red Grooms, <i>Jumbo</i> , 2001, sculpture enamel on aluminum, located at Nassau County Museum of Art, Roslyn Harbor, Long Island, New York, USA. © Ann E Parry / Alamy. www.alamy.com .
Image U	Glauco Cambon (1875–1930), <i>Ferruccio Benini, Italian actor performing the role of Don Marzio</i> , © The Art Archive / Alamy. www.alamy.com .
Image V	Art Installation, 2010, Madrid, Spain. Artist unknown. © Lou Yates / Alamy. www.alamy.com .

- 14 This document consists of 2 pages. Any blank pages are indicated.



Copyright Information

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series. If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.