



The final first teach date for GCSE Art and Design: Critical and Contextual Studies (J176) is **September 2026**. The final assessment opportunity for this qualification will be **Summer 2028**. There is no resit opportunity.

## Specification

GCSE

# Art and Design

Cambridge OCR Level 1/Level 2 GCSE  
(9-1) in Art and Design (Art, Craft and  
Design/Fine Art/Graphic Communication/  
Photography/Textile Design/  
Three-Dimensional Design/Critical and  
Contextual Studies)

J170–J176

For first assessment in 2018





## About our new name

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**As of September 2025, our name is Cambridge OCR.**

Students who sat an exam **in summer 2025** will receive a Cambridge OCR branded exam certificate (our new brand), which will be the same for all future exam series.

You'll continue to see the OCR or Oxford Cambridge and RSA Examinations name while we work to update our material to our new name, Cambridge OCR. This will take some time, and you can still access all up-to-date qualification resources and materials via [Teach Cambridge](#).

**Important:** We'll keep the OCR/Oxford Cambridge and RSA name on existing teaching resources while the content of these remains applicable to the specification being taught. **New and refreshed** resources will be produced using the Cambridge OCR name/logo.

## Are you using the latest version of this specification?

The latest version of our specifications will always be on [our website](#) and may differ from printed versions. We will inform centres about changes to specifications.

## Tell us what you think

Your feedback plays an important role in how we develop, market, support and resource qualifications now and into the future. We want you and your students to enjoy and get the best out of our qualifications and resources, but to do that we need your honest opinions to tell us whether we're on the right track or not.

You can email your thoughts to [support@ocr.org.uk](mailto:support@ocr.org.uk) or visit our [feedback page](#) to learn more about how you can help us improve our qualifications.



Designing and testing in [collaboration with teachers](#) and students



Helping young people develop an [ethical view of the world](#)



Equality, diversity, inclusion and belonging (EDIB) are [part of everything we do](#)

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## Support and Guidance

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Introducing a new specification brings challenges for implementation and teaching, but it also opens up new opportunities. Our aim is to help you at every stage. We are working hard with teachers and other experts to bring you a package of practical support, resources and training.

### Subject Advisors

OCR Subject Advisors provide information and support to centres including specification and non-exam assessment advice, updates on resource developments and a range of training opportunities.

Our Subject Advisors work with subject communities through a range of networks to ensure the sharing of ideas and expertise supporting teachers and students alike. They work with developers to help produce our specifications and the resources needed to support these qualifications during their development.

You can contact our Art & Design Subject Advisors for specialist advice, guidance and support:

01223 553998  
[art@ocr.org.uk](mailto:art@ocr.org.uk)  
[@OCR\\_ArtDesign](#)

### Teaching and learning resources

Our resources are designed to provide you with a range of teaching activities and suggestions that enable you to select the best activity, approach or context to support your teaching style and your particular students. The resources are a body of knowledge that

will grow throughout the lifetime of the specification, they include:

- Delivery Guides
- Transition Guides
- Topic Exploration Packs
- Lesson Elements.

We also work with a number of leading publishers who publish textbooks and resources for our specifications. For more information on our publishing partners and their resources visit: [ocr.org.uk/qualifications/resource-finder/publishing-partners](https://ocr.org.uk/qualifications/resource-finder/publishing-partners)

### Professional development

Our improved Professional Development Programme fulfils a range of needs through course selection, preparation for teaching, delivery and assessment. Whether you want to look at our new digital training or search for training materials, you can find what you're looking for all in one place at the CPD Hub: [cpdhub.ocr.org.uk](https://cpdhub.ocr.org.uk)

### An introduction to new specifications

We run training events throughout the academic year that are designed to help prepare you for first teaching and support every stage of your delivery of the new qualifications.

To receive the latest information about the training we offer on GCSE and A Level, please register for email updates at: [ocr.org.uk/updates](https://ocr.org.uk/updates)

## Assessment Preparation and Analysis Service

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Along with subject-specific resources and tools, you'll also have access to a selection of generic resources that

focus on skills development, professional guidance for teachers and results data analysis.



### Subject Advisor Support

Our Subject Advisors provide you with access to specifications, high-quality teaching resources and assessment materials.



### Skills Guides

These guides cover topics that could be relevant to a range of qualifications, for example communication, legislation and research. Download the guides at [ocr.org.uk/skillsguides](https://ocr.org.uk/skillsguides)



### Active Results

Our free online results analysis service helps you review the performance of individual students or your whole cohort. For more details, please refer to [ocr.org.uk/activeresults](https://ocr.org.uk/activeresults)



# 1 Why choose an OCR GCSE (9–1) in Art and Design?

## 1a. Why choose an OCR qualification?

Choose OCR and you've got the reassurance that you're working with one of the UK's leading exam boards. Our new OCR GCSE (9–1) in Art and Design course has been developed in consultation with teachers, employers and Higher Education to provide learners with a qualification that's relevant to them and meets their needs.

We're part of the Cambridge Assessment Group, Europe's largest assessment agency and a department of the University of Cambridge. Cambridge Assessment plays a leading role in developing and delivering assessments throughout the world, operating in over 150 countries.

We work with teachers, employers, and universities to create qualifications that support the needs of all students and help them prepare for their future. We offer A levels, GCSEs, vocational courses, and other academic options to schools, colleges, workplaces, and other organisations.

### Our Specifications

We believe in developing specifications that help you bring the subject to life and inspire your learners to achieve and progress through art and design and gain transferrable skills.

We've created teacher-friendly specifications based on extensive research universities, representatives of the creative industries and engagement with the teaching community. They're designed to be straightforward and accessible so that you can tailor

the delivery of the course to suit your needs. We aim to encourage students to become responsible for their own learning, confident in discussing ideas, innovative and engaged.

We provide a range of support services designed to help you at every stage, from preparation through to the delivery of our specifications. This includes:

- A wide range of high-quality creative resources including:
  - Delivery Guides
  - Transition Guides
  - Topic Exploration Packs
  - Lesson Elements
  - . . . and much more.
- Access to Subject Advisors to support you through the transition and throughout the lifetime of the specification.
- CPD/Training for teachers to introduce the qualifications and prepare you for first teaching.
- Active Results – our free results analysis service to help you review the performance of individual learners or whole schools.

All GCSE (9–1) qualifications offered by OCR are accredited by Ofqual, the Regulator for qualifications offered in England. The accreditation number for OCR's GCSE (9–1) in Art and Design specifications is QN: 601/8086/9.

## 1b. Why choose an OCR GCSE (9–1) in Art and Design?

This specification builds the knowledge, skills and understanding for all art, craft and design specification titles and is designed to contribute to the quality, breadth of choice and coherence of national provision.

It is designed to encourage learners to develop knowledge, skills, and understanding along with creativity and imagination. Learners show this through their responses to a range of visual and written stimuli.

This specification provides an opportunity for learners to take a personal interest in why Art and Design matters and to be inspired and changed by studying an exciting and stimulating course of study. Learners have the opportunity to gain insight into the practices of individuals, organisations and creative and cultural industries.

This specification offers an opportunity for centres to develop a variety of approaches to support the teaching, learning and assessment of learners.

It provides an opportunity for learners to experiment and take risks with their work whilst developing their own style.

OCR's Art and Design suite offers seven specification titles for centres to choose from. These cover the depth and breadth of Art and Design and include the use of traditional methods and digital technology.

The OCR GCSE (9–1) in Art and Design is designed to support centres in managing the diversity of different skills, knowledge and understanding required within the specification titles and areas of study offered.

### Aims and learning outcomes

OCR's GCSE (9–1) in Art and Design will encourage learners to:

- actively engage in the creative process of art, craft and design in order to develop as effective and independent learners, and as critical and reflective thinkers with enquiring minds
- develop creative, imaginative and intuitive capabilities when exploring and making images, artefacts and products
- become confident in taking risks and learn from experience when exploring and experimenting with ideas, processes, media, materials and techniques
- develop critical understanding through investigative, analytical, experimental, practical, technical and expressive skills
- develop and refine ideas and proposals, personal outcomes or solutions with increasing independence
- acquire and develop technical skills through working with a broad range of media, materials, techniques, processes and technologies with purpose and intent
- develop knowledge and understanding of art, craft and design in historical and contemporary contexts, societies and cultures
- develop an awareness of the different roles and individual work practices evident in the production of art, craft and design in the creative and cultural industries
- develop an awareness of the purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to learners' own work
- demonstrate safe working practices in art, craft and design.

## 1c. What are the key features of this specification?

The key features of OCR's GCSE (9–1) in Art and Design for you and your learners are:

- there is a choice of seven specification titles to choose from. Each is made up of two components: a Portfolio (60%) and an Externally set task (40%)
- learners are expected to develop artefact(s)/ product(s)/personal outcome(s) in relation to their chosen title and area(s) of study
- the Portfolio is made up of practical work, which explores the skills, knowledge and understanding in the learner's chosen practical area(s) of study
- this specification provides clear marking criteria common to both the Portfolio and the Externally set task for all titles
- this specification is 100% non-exam assessment, all components are internally marked and externally moderated by visit
- the Externally set task offers learners the opportunity to respond to a choice of themes, written and visual starting points and stimuli
- the Externally set task gives learners an opportunity to provide an extended practical response(s). This will allow learners to demonstrate their ability to construct and develop a sustained line of reasoning which is of sufficient length to be coherent, relevant, substantiated and logically constructed
- this specification is designed to offer a flexible approach to teaching and learning to a broad range of learners
- learners may work entirely in digital media or entirely in non-digital media or a combination of both
- this specification encourages learners to **select**, **organise** and **present** work that represents the best of their achievement in response to the assessment objectives.

## 1d. How do I find out more information?

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If you are already using OCR specifications you can contact us at: [www.ocr.org.uk](http://www.ocr.org.uk)

If you are not already a registered OCR centre then you can find out more information on the benefits of becoming one at: [www.ocr.org.uk](http://www.ocr.org.uk)

Find out more?

Ask a Subject Advisor:

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

Customer Contact Centre: 01223 553998

Twitter: [@OCR\\_ArtDesign](https://twitter.com/OCR_ArtDesign)

Teacher support: [www.ocr.org.uk](http://www.ocr.org.uk)

News: [www.ocr.org.uk](http://www.ocr.org.uk)

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## 2 The specification overview

### 2a. OCR's GCSE (9–1) in Art and Design (J170–J176)

Learners take both components 01 and 02 to be awarded the OCR GCSE (9–1) in Art and Design.

Content Overview	Assessment Overview	
<p><b>There are seven specification titles available for study.</b></p> <p>The titles are:</p> <ul style="list-style-type: none"><li>• Art, Craft and Design (J170)</li><li>• Fine Art (J171)</li><li>• Graphic Communication (J172)</li><li>• Photography (J173)</li><li>• Textile Design (J174)</li><li>• Three-Dimensional Design (J175)</li><li>• Critical and Contextual Studies (J176)</li></ul> <p>The GCSE (9–1) has TWO components.</p> <p><b>Component 01: Portfolio</b></p> <p>Learners should produce:</p> <ul style="list-style-type: none"><li>• a portfolio of practical work showing their personal response to either a centre- or learner-set starting point, brief, scenario or stimulus.</li></ul> <p><b>Component 02: Externally set task</b></p> <ul style="list-style-type: none"><li>• The early release paper will be issued on 2 January each year and will provide learners with five themes, each with a range of written and visual starting points and stimuli.</li><li>• A response should be based on one of these options.</li></ul>	<p>Portfolio (01) 120 marks non-exam assessment (internally assessed and externally moderated)</p>	<p><b>60%</b> of total GCSE</p>
	<p>Externally set task (02) 80 marks 10 hours non-exam assessment (internally assessed and externally moderated)</p>	<p><b>40%</b> of total GCSE</p>

#### Withdrawal of GCSE Art and Design: Critical and Contextual Studies (J176)

We are withdrawing GCSE Art and Design: Critical and Contextual Studies (J176). We will continue to support and assess this qualification up to the conclusion of the final assessment series in **Summer 2028**.

The final first teach date for GCSE Art and Design: Critical and Contextual Studies (J176) is **September 2026**. The final assessment opportunity will be Summer 2028. There is no resit opportunity.

## 2b. Content of GCSE (9–1) in Art and Design (J170–J176)

### Component 01: Portfolio

This component comprises of a portfolio of work.

This is a portfolio of work produced to a centre- or learner-set starting point leading to final artefact(s)/ product(s)/personal outcome(s).

This portfolio will consist of a project, theme or course of study. It may be presented in appropriate format(s) for the specification title and area(s) of study chosen. For example, sketchbooks, digital presentations, mounted sheets, maquettes, prototypes, animated work, scale models or illustrated written work.

There is no restriction on the scale of work produced or the timeframe for undertaking the work but learners should carefully **select, organise and present** work to ensure that they provide evidence of meeting all four assessment objectives.

Learners must show they have:

- developed ideas through investigations and demonstrated critical understanding of sources from a given starting point

- produced material informed by context that is relevant to the development of their ideas
- refined work by exploring ideas, selecting and experimenting with media appropriate to their chosen specification title and area(s) of study
- recorded ideas, observations and insights relevant to intentions as work progresses
- presented a personal and meaningful response that realises intentions.

The practical portfolio should be viewed as a whole and judgements regarding the extent to which all of the assessment objectives have been met should be made across the submission as a whole.

OCR-produced exemplar material is provided to help centres design and set their own starting points, briefs, scenarios and stimuli but this material must not be used for summative assessment. This is available on the [OCR website](#).

**The Portfolio is marked using the relevant marking criteria for the Portfolio in Section 3f.**

## Component 02: Externally set task

For this component, an early release paper will be despatched to centres based on estimated entries made and will also be available on the [OCR website](#) from 2 January.

This paper can be given to learners at the discretion of centres any time on or after 2 January in the year of certification. Centres may determine the amount of time for preparatory study prior to learners undertaking their 10-hour supervised time period.

The paper will give learners a choice of five themes, each with a choice of written and/or visual starting points or stimuli. From this paper, learners are expected to choose **one** option for which they will generate an appropriate personal response of one or more artefact(s)/product(s)/personal outcome(s) within a 10-hour supervised time period. The paper will also give the learner an opportunity to develop an extended response. Please see Section 3e for further details.

### Planning and preparation

The amount of time given to learners for the preparation period should be determined by centres. Learners must be given a preparatory period during which they will research, plan and develop ideas for their own response to the option they have chosen. Guidance should be given to learners about availability and choice of materials, health and safety, avoidance of plagiarism and completion of work in accordance with specification requirements and procedures. However, it should be remembered that learners are required to reach their own judgements and conclusions and must work independently to produce their own personal response.

All work must be completed by the designated finishing time set by the centre. Dates and deadlines for preparatory work and the 10-hour supervised time, must be set by centres in order to facilitate the completion of marking and internal standardisation by the OCR-set deadline. See Section 4: Admin: what you need to know.

Learners can continue to work on their preparatory work until the first period of supervised time commences, after which, preparatory work **must not** be amended or developed further. Learners must refer to their preparatory work during the 10-hour supervised time period.

Following the commencement of the 10-hour supervised time period:

- each learner's preparatory materials/work are stored securely by a centre
- a learner may not alter his or her preparatory materials/work
- each learner is allowed to access his or her preparatory materials/work only while taking the assessment. Learners must not do additional work between the supervised sessions
- no learner is allowed access to any other learner's preparatory materials/work.

### Realising intentions

Learners will have up to 10 hours in which to independently realise their response(s) through the production of one or more artefact(s)/product(s)/personal outcome(s). Within the 10-hour supervised time period, learners are required to provide evidence of all assessment objectives in response to their chosen starting point or stimulus.

The 10-hour supervised time period can be divided into a number of sessions and timetabled to suit the centre. At least one session should be at least 2 hours in duration. Centres should ensure that short sessions are avoided. All work must be kept securely between sessions. Learners **must not** do or bring any additional work into any of the supervised sessions.

The 10-hour supervised time period should be conducted under formal examination conditions. For regulations governing examinations, centres should consult the OCR website and the JCQ Instructions for conducting examinations.

**All selected** work produced for the component, including the research, planning and development work produced in the preparatory period must be submitted for assessment.

**The Externally set task is marked using the relevant marking criteria for the Externally set task in Section 3f.**

## 2c. Core content of GCSE (9–1) in Art and Design

The following core content outlines the scope, context, approaches, skills and knowledge and understanding which underpin all Art and Design specification titles within the suite of qualifications. This needs to be used in conjunction with the detailed content provided for each specification title.

<b>2</b> <b>Scope and Context</b>	<p>The specification is designed to encourage, enable and inspire learners to:</p> <ul style="list-style-type: none"><li>• actively engage with the creative processes of art, craft and design in their chosen title(s) and area(s) of study</li><li>• develop, through the course of study, to be reflective thinkers with enquiring minds</li><li>• become effective and independent learners through the study of art, craft and design</li><li>• develop their creative, imaginative and intuitive capabilities when exploring, creating and producing their images, artefacts and products</li><li>• become confident in taking risks, learning from their experiences through exploring and experimenting with ideas, processes, materials, techniques, digital and non-digital media</li><li>• develop critical understanding through their chosen area(s) of study, using personal interpretation, considered selection of sources and independent judgements through an active investigation process</li><li>• develop and refine their ideas, supported by an understanding of their context and what has informed them</li><li>• work through purposeful engagement with an appropriate range of media, materials, techniques, processes and technologies with the purpose and intent to impact on the progress of work</li><li>• develop knowledge and understanding of art, craft and design in historical and contemporary contexts, societies and cultures appropriate to their chosen area(s) of study</li><li>• develop through the course of study, an awareness of the different work practices and roles of the creative and cultural industries in the production of art, craft and design</li><li>• show an understanding of the purpose, intentions and functions of art, craft and design, and how this impacts on their own work</li><li>• identify and acknowledge all sources used during their research which should be in the form of a bibliography of books, journals and websites</li><li>• demonstrate safe working practices in art, craft and design.</li></ul>
<b>Approaches</b>	<ul style="list-style-type: none"><li>• Learners use a range of materials and techniques along with a variety of approaches to produce work.</li><li>• Learners may use any chosen digital and non-digital media or a combination of both.</li><li>• Learners use critical and contextual understanding to support practical work.</li><li>• Learners may take an applied approach when working to a brief or stimuli.</li><li>• There is a need for all learners to develop understanding and skills in forms of drawing that are appropriate to their chosen specification title and the context in which the drawing is undertaken. Learners are not expected to demonstrate technical mastery of drawing skills, but should use drawing skills for different needs and purposes, to support the development process appropriate to their specification title and area(s) of study.</li></ul>

	<ul style="list-style-type: none"> <li>Drawing may take different forms. For example, it could be shown through the use of mark-making as a way of recording ideas, observations or insights. Other ways of drawing may include two- and three-dimensional designs, storyboarding, stitch and collage. It may be approached through traditional or digital media and emerging technologies, or a combination. Examples of specific forms of drawing can be found in the individual specification titles.</li> </ul>
<b>Core Skills</b>	<p>All learners engaging with these specifications must demonstrate the ability to:</p> <ul style="list-style-type: none"> <li>develop their ideas through investigations informed by selecting and critically analysing sources</li> <li>apply an understanding of relevant practices in the creative and cultural industries to their work</li> <li>refine their ideas as work progresses through experimenting with media, materials, techniques and processes</li> <li>record their ideas, observations, insights and independent judgements, visually and through written annotation, using appropriate specialist vocabulary, as work progresses</li> <li>use visual language critically as appropriate to their own creative intentions and chosen area(s) of study through effective and safe use of: <ul style="list-style-type: none"> <li>media</li> <li>materials</li> <li>techniques</li> <li>processes</li> <li>technologies</li> </ul> </li> <li>use drawing skills for different needs and purposes, appropriate to the context in which it is used</li> <li>realise personal intentions through the sustained application of the creative process.</li> </ul>
<b>Core Knowledge and Understanding</b>	<p>Learners are required to show knowledge and understanding through practical skills in the development of ideas. This may include:</p> <ul style="list-style-type: none"> <li>the work and approaches of artists, craftspeople or designers from contemporary and/or historical contexts, periods, societies and cultures</li> <li>contemporary and/or historical environments, situations or issues</li> <li>other relevant sources researched by the learner in the chosen qualification title and area(s) of study</li> <li>the ways in which meanings, ideas and intentions can be communicated through visual, sensory and tactile language, using formal elements, including: <ul style="list-style-type: none"> <li>colour</li> <li>line</li> <li>form</li> <li>tone</li> <li>texture</li> </ul> </li> <li>the characteristics, properties and effects of using different media, materials, techniques and processes, and the ways in which they can be used in relation to learners' own creative intentions and chosen area(s) of study</li> <li>the different purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to learners' own work.</li> </ul>

## 2c. Summary of Titles and related Areas of Study

OCR Art and Design Titles	OCR Art and Design Areas of Study
Art, Craft and Design (J170)	<p>In Art, Craft and Design, learners must work in <b>two or more</b> titles from those listed in bold below. Learners may work in an area(s) of study within and/or across titles.</p> <ul style="list-style-type: none"> <li>• <b>Fine Art:</b> areas of study such as drawing, painting, printmaking or sculpture</li> <li>• <b>Graphic Communication:</b> areas of study such as illustration, packaging or advertising</li> <li>• <b>Photography:</b> areas of study such as location or studio, the moving image</li> <li>• <b>Textile Design:</b> areas of study such as printed and digital textiles, fashion design or stitched and/or embellished textiles</li> <li>• <b>Three-Dimensional Design:</b> areas of study such as ceramics, product design or jewellery</li> <li>• <b>Critical and Contextual Studies:</b> areas of study such as artistic movements, popular culture, natural forms</li> </ul>
Fine Art (J171)	<p>Learners are required to choose one or more area(s) of study:</p> <ul style="list-style-type: none"> <li>• Drawing</li> <li>• Installation</li> <li>• Lens-/Light-based media</li> <li>• Mixed-media</li> <li>• Land art</li> <li>• Printing</li> <li>• Painting</li> <li>• Sculpture</li> </ul> <p>Work is not limited to one area of study.</p>
Graphic Communication (J172)	<p>Learners are required to choose one or more area(s) of study:</p> <ul style="list-style-type: none"> <li>• Advertising</li> <li>• Communication graphics</li> <li>• Design for print</li> <li>• Illustration</li> <li>• Interactive design (including web, app and game design)</li> <li>• Multi-media</li> <li>• Package design</li> <li>• Signage</li> <li>• Typography</li> </ul> <p>Work is not limited to one area of study.</p>

Photography (J173)	<p>Learners are required to choose one or more area(s) of study:</p> <ul style="list-style-type: none"> <li>• Documentary photography</li> <li>• Photo-journalism</li> <li>• Studio photography</li> <li>• Location photography</li> <li>• Experimental imagery</li> <li>• Installation</li> <li>• Moving image: film, video and animation</li> </ul> <p>Work is not limited to one area of study.</p>
Textile Design (J174)	<p>Learners are required to choose one or more area(s) of study:</p> <ul style="list-style-type: none"> <li>• Constructed textiles</li> <li>• Digital textiles</li> <li>• Dyed fabrics</li> <li>• Printed fabrics</li> <li>• Fashion design</li> <li>• Installed textiles</li> <li>• Soft furnishings</li> <li>• Stitched and/or embellished textiles</li> </ul> <p>Work is not limited to one area of study.</p>
Three-Dimensional Design (J175)	<p>Learners are required to choose one or more area(s) of study:</p> <ul style="list-style-type: none"> <li>• Architectural design</li> <li>• Interior design</li> <li>• Product design</li> <li>• Exhibition design</li> <li>• Environmental/landscape design</li> <li>• Sculpture</li> <li>• Design for theatre, film and television</li> <li>• Jewellery and body adornment</li> <li>• Ceramics</li> <li>• Design and communication</li> </ul> <p>Work is not limited to one area of study.</p>
Critical and Contextual Studies (J176)	<p>Learners are required to choose one or more area(s) of study:</p> <ul style="list-style-type: none"> <li>• Artists, craftspeople and designers</li> <li>• Genres</li> <li>• Movements</li> <li>• Themes, concepts and ideas in art, craft and design</li> <li>• Contemporary art, craft and design</li> <li>• Popular culture</li> <li>• The human form</li> <li>• Still life</li> <li>• Designed objects</li> <li>• Landscape</li> <li>• Natural forms</li> </ul> <p>Work is not limited to one area of study.</p>

## 2c(i). Content of Art, Craft and Design: Combined Titles (J170)

The content shown below must be used in conjunction with the Art and Design Core Content section and the content for the specification titles chosen.

<p><b>Overview</b></p>	<ul style="list-style-type: none"> <li>• Art, Craft and Design: Combined Titles is defined as a broad-based course promoting learning through various processes, tools, techniques, materials and resources to generate different kinds of evidence of working and artefact(s)/product(s)/personal outcome(s).</li> <li>• Learners must explore, acquire and develop skills, knowledge and understanding through the application of traditional and or digital techniques and processes specific to <b>two or more</b> chosen specification titles.</li> <li>• The emphasis is on an increased breadth of approach commensurate in demand with the other titles.</li> <li>• Learners must explore practical and relevant critical and contextual sources such as the work of historical and contemporary practitioners and the different purposes, intentions and functions of art, craft and design as appropriate to their own work.</li> <li>• Learners must demonstrate the knowledge, skills and understanding through area(s) of study relevant to <b>two or more</b> chosen specification titles.</li> </ul>
<p><b>Titles and related Areas of Study</b></p>	<p>Learners are required to work in <b>two or more</b> specification titles from those listed below:</p> <ul style="list-style-type: none"> <li>• Fine Art</li> <li>• Graphic Communication</li> <li>• Photography</li> <li>• Textile Design</li> <li>• Three-Dimensional Design</li> <li>• Critical and Contextual Studies</li> </ul> <p>Learners may choose one area of study and produce work appropriate to <b>two or more</b> specification titles such as Still Life in Fine Art and Photography.</p> <p>Alternatively, learners may choose different area(s) of study such as Typography or Product Design from <b>two or more</b> specialisms and combine them in a complementary way.</p> <p><b>Techniques</b></p> <p>Learners undertaking the Art, Craft and Design specification title should explore techniques relevant to the chosen area(s) of study as outlined for each chosen specification title.</p>
<p><b>Skills</b></p>	<p>Learners will be expected to demonstrate skills, as defined in the Art and Design Core Content section of this specification, in the context of their chosen areas of art, craft and design.</p> <p>In addition, learners will be required to demonstrate skills relevant to <b>two or more</b> of their chosen specification titles in the following:</p> <ul style="list-style-type: none"> <li>• develop their ideas through investigations informed by selecting and critically analysing sources</li> <li>• apply an understanding of relevant art, craft and design practices in the creative and cultural industries to their work</li> <li>• refine their art, craft and design ideas as work progresses through recording, researching, selecting, editing and presenting artefact(s)/product(s)/personal outcome(s)</li> </ul>

	<ul style="list-style-type: none"> <li>• record their ideas, observations, insights and independent judgements, in ways that are appropriate to the Art, Craft and Design title, such as recording through drawing and creating images with mixed media</li> <li>• use appropriate specialist vocabulary through either visual communication or written annotation, or both, appropriate to art, craft and design</li> <li>• use visual language critically as appropriate to their own creative intentions and chosen titles and area(s) of study through effective and safe use of: <ul style="list-style-type: none"> <li>○ media</li> <li>○ materials</li> <li>○ techniques</li> <li>○ processes</li> <li>○ technologies</li> </ul> </li> <li>• use drawing skills for different needs and purposes, appropriate to the titles and area(s) of study used</li> <li>• realise personal intentions in Art, Craft and Design, through the sustained application of art, craft and design processes.</li> </ul>
<p><b>Knowledge and Understanding</b></p>	<p>Learners are required to demonstrate the knowledge and understanding listed below through practical application of skills to realise personal intentions relevant to their chosen titles and area(s) of Art, Craft and Design.</p> <p>Learners are required to know and understand how sources inspire the development of their ideas.</p> <p>Reference should be made to the following:</p> <ul style="list-style-type: none"> <li>• the work and approaches of artists, craftspeople or designers from contemporary and/or historical contexts, periods, societies and cultures</li> <li>• contemporary and/or historical environments, situations or issues</li> <li>• other relevant sources researched by the learner in the chosen specification title and area(s) of study from art, craft and design</li> <li>• the ways in which meanings, ideas and intentions can be communicated through visual, sensory and tactile language, using formal elements, including: <ul style="list-style-type: none"> <li>○ colour</li> <li>○ line</li> <li>○ form</li> <li>○ tone</li> <li>○ texture</li> </ul> </li> <li>• the characteristics, properties and effects of using different media, materials, techniques and processes, and the ways in which they can be used in relation to learners' own creative intentions and chosen area(s) of study in art, craft and design</li> <li>• the different purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to learner's work.</li> </ul>

## 2c(ii). Content of Art and Design: Fine Art (J171)

The content shown below must be used in conjunction with the Art and Design Core Content section.

<b>Overview</b>	<ul style="list-style-type: none"><li>• Fine Art is defined here as the practice of creating work that is primarily for aesthetic, intellectual or purely conceptual purposes, rather than purposes that have a necessarily practical function.</li><li>• Learners must explore, acquire and develop skills, knowledge and understanding through the application of techniques and processes specific to their chosen area(s) of study of Fine Art.</li><li>• Learners must explore practical and relevant critical and contextual sources such as the work of historical and contemporary fine artists and the different purposes, intentions and functions of fine art as appropriate to their own work.</li><li>• Learners must demonstrate the knowledge, skills and understanding through area(s) of study relevant to Fine Art.</li></ul>
<b>Areas of Study</b>	<p>Learners are required to work in <b>one or more</b> area(s) of Fine Art, such as those listed below. Combinations of these areas are also possible:</p> <ul style="list-style-type: none"><li>• Drawing</li><li>• Installation</li><li>• Lens-/Light-based Media</li><li>• Mixed-media</li><li>• Land art</li><li>• Printing</li><li>• Painting</li><li>• Sculpture</li></ul> <p><b>Techniques</b></p> <p>Learners must demonstrate the ability to work creatively with processes and techniques appropriate to the chosen area(s) of study such as: painting (various media), drawing (various media), printing (e.g. screen printing, etching, aquatint, lithography, block printing), stencils, carving, modelling, constructing, mosaic, mobiles, environmental art, graffiti, kinetic media, light based media, digital media, mixed-media.</p>

<p><b>Skills</b></p>	<p>Learners are required to demonstrate the knowledge, skills and understanding as defined in the Art and Design Core Content section of this specification in the context of their chosen area(s) of Fine Art.</p> <p>In addition, learners will be required to demonstrate skills in the following:</p> <ul style="list-style-type: none"> <li>• develop their ideas through investigations informed by selecting and critically analysing sources</li> <li>• apply an understanding of relevant fine art practices in the creative and cultural industries to their work</li> <li>• refine their ideas as work progresses through recording, selecting, editing and presenting fine art artefact(s)/product(s)/personal outcome(s)</li> <li>• record their ideas, observations, insights and independent judgements, in ways that are appropriate to the Fine Art title such as, drawing or photographing</li> <li>• use appropriate specialist vocabulary through either visual communication or written annotation, or both, within Fine Art</li> <li>• use visual language critically as appropriate to their own creative intentions and chosen area(s) of study through effective and safe use of: <ul style="list-style-type: none"> <li>○ media</li> <li>○ materials</li> <li>○ techniques</li> <li>○ processes</li> <li>○ technologies</li> </ul> </li> <li>• use drawing skills for different needs and purposes, appropriate to the area(s) of study used. Drawing may take the form of mark-making, sketching or linear representations using appropriate media and materials</li> <li>• realise personal intentions in Fine Art, through the sustained application of the fine art process.</li> </ul>
<p><b>Knowledge and Understanding</b></p>	<p>Learners are required to demonstrate the knowledge and understanding listed below through practical application of skills to realise personal intentions relevant to their chosen area(s) of Fine Art.</p> <p>Learners are required to know and understand how sources inspire the development of their ideas.</p> <p>Reference should be made to the following:</p> <ul style="list-style-type: none"> <li>• the work and approaches of fine artists from contemporary and/or historical contexts, periods, societies and cultures</li> <li>• contemporary and/or historical environments, situations or issues</li> <li>• other relevant sources researched by the learner in their chosen area(s) of fine art</li> <li>• the ways in which meanings, ideas and intentions can be communicated through visual and tactile language, using formal elements, including: <ul style="list-style-type: none"> <li>○ colour</li> <li>○ line</li> <li>○ form</li> <li>○ tone</li> <li>○ texture</li> </ul> </li> <li>• the characteristics, properties and effects of using different media, materials, techniques and processes, and the ways in which they can be used in relation to learners' own creative intentions and chosen area(s) of Fine Art</li> <li>• the different purposes, intentions and functions of Fine Art in a variety of contexts and as appropriate to learners' own work.</li> </ul>

## 2c(iii). Content of Art and Design: Graphic Communication (J172)

The content shown below must be used in conjunction with the Art and Design Core Content section.

<b>Overview</b>	<ul style="list-style-type: none"><li>• Graphic Communication is defined here as the practice of creating work to convey information, ideas and emotions through the use of graphic elements such as colour, icons, images, typography and photographs.</li><li>• Learners must explore, acquire and develop skills, knowledge and understanding through the application of techniques and processes specific to their chosen area(s) of study of Graphic Communication.</li><li>• Learners must explore practical and relevant critical and contextual sources such as the work of historical and contemporary graphic designers and the different purposes, intentions and functions of graphic communication as appropriate to their own work.</li><li>• Learners must demonstrate the knowledge, skills and understanding through area(s) of study relevant to Graphic Communication.</li></ul>
<b>Areas of Study</b>	<p>Learners are required to work in <b>one or more</b> area(s) of Graphic Communication, such as those listed below. Combinations of these areas are also possible.</p> <ul style="list-style-type: none"><li>• Typography</li><li>• Communication graphics</li><li>• Design for print</li><li>• Advertising</li><li>• Multi-media</li><li>• Illustration</li><li>• Interactive design (including web, app and game design)</li><li>• Package design</li><li>• Signage</li></ul> <p><b>Techniques</b></p> <p>Learners must demonstrate the ability to work creatively with processes and techniques appropriate to the chosen area(s) of study such as: computer aided design, web design, apps and games, letterforms, typography, drawing, book illustration, print, photography and package design.</p>

<p><b>Skills</b></p>	<p>Learners will be expected to demonstrate skills, as defined in the Art and Design Core Content section of this specification, in the context of their chosen area(s) of Graphic Communication.</p> <p>In addition, learners will be required to demonstrate skills in all of the following:</p> <ul style="list-style-type: none"> <li>• develop ideas through investigations informed by selecting and critically analysing sources</li> <li>• apply an understanding of relevant graphic communication practices in the creative and cultural industries to their work using image and typography</li> <li>• refine their ideas as work progresses through researching, selecting, editing and presenting graphic communication artefact(s)/product(s)/personal outcome(s)</li> <li>• record their ideas, observations, insights and independent judgements, in ways that are appropriate to the Graphic Communication title such as, drawing, photographing or applying collected material</li> <li>• use appropriate specialist vocabulary through either visual communication or written annotation, or both, within Graphic Communication</li> <li>• use visual language critically as appropriate to their own creative intentions and chosen area(s) of study through effective and safe use of: <ul style="list-style-type: none"> <li>○ media</li> <li>○ materials</li> <li>○ techniques</li> <li>○ processes</li> <li>○ technologies</li> </ul> </li> <li>• use drawing skills for different needs and purposes, appropriate to the area(s) of study used. Drawing may take the form of illustrations, layout and typography using appropriate media and materials</li> <li>• realise personal intentions in Graphic Communication, through the sustained application of the graphic communication process.</li> </ul>
<p><b>Knowledge and Understanding</b></p>	<p>Learners are required to demonstrate the knowledge and understanding listed below through practical application of skills to realise personal intentions relevant to their chosen area(s) of Graphic Communication.</p> <p>Learners are required to know and understand how sources inspire the development of their ideas. Reference should be made to the following:</p> <ul style="list-style-type: none"> <li>• the work and approaches of graphic communication from contemporary and/or historical contexts, periods, societies and cultures</li> <li>• contemporary and/or historical environments, situations or issues</li> <li>• other relevant sources researched by the learner in their chosen area(s) of graphic communication</li> <li>• the ways in which meanings, ideas and intentions can be communicated through visual and tactile language, using formal elements, including: <ul style="list-style-type: none"> <li>○ colour</li> <li>○ line</li> <li>○ form</li> <li>○ tone</li> <li>○ texture</li> </ul> </li> <li>• the characteristics, properties and effects of using different media, materials, techniques and processes, and the ways in which they can be used in relation to learners' own creative intentions and chosen area(s) of Graphic Communication</li> <li>• the different purposes, intentions and functions of Graphic Communication in a variety of contexts and as appropriate to learners' own work.</li> </ul>

## 2c(iv). Content of Art and Design: Photography (J173)

The content shown below must be used in conjunction with the Art and Design Core Content section.

<b>Overview</b>	<ul style="list-style-type: none"><li>• Photography is defined here as the practice of creating durable static or moving images by recording light with light-sensitive materials such as photographic film or digitally by means of an image sensor.</li><li>• Learners must explore, acquire and develop skills, knowledge and understanding through the application of traditional and or digital techniques and processes specific to their chosen area(s) of study of Photography.</li><li>• Learners must explore practical and relevant critical and contextual sources such as the work of historical and contemporary photographers and the different purposes, intentions and functions of photography as appropriate to their own work.</li><li>• Learners must demonstrate the knowledge, skills and understanding through area(s) of study relevant to Photography.</li></ul>
<b>Areas of Study</b>	<p>Learners are required to work in <b>one or more</b> area(s) of Photography, such as those listed below. Combinations of these areas are also possible:</p> <ul style="list-style-type: none"><li>• Documentary photography</li><li>• Photo-journalism</li><li>• Studio photography</li><li>• Location photography</li><li>• Experimental imagery</li><li>• Installation</li><li>• Moving image</li></ul> <p><b>Techniques</b></p> <p>Learners must demonstrate the ability to work creatively with processes and techniques appropriate to the chosen area(s) of study such as: photograms, pin hole cameras, film (chemical) processes, digital processes, time-lapse photography, stop-frame animation, installation, film, video, animation, photomontage, digital manipulation of images.</p>

<p><b>Skills</b></p>	<p>Learners are required to demonstrate the knowledge, skills and understanding as defined in the Art and Design Core Content section of this specification in the context of their chosen area(s) of Photography.</p> <p>In addition, learners will be required to demonstrate skills in the following:</p> <ul style="list-style-type: none"> <li>• develop ideas through investigations informed by selecting and critically analysing sources</li> <li>• apply an understanding of relevant photographic practices in the creative and cultural industries to their work</li> <li>• refine their ideas as work progresses through taking, selecting, editing and presenting image(s)/artefact(s)/personal outcome(s)</li> <li>• record their ideas, observations, insights and independent judgements, in ways that are appropriate to the Photography title such as, recording still and moving images with lens-based media</li> <li>• use appropriate specialist vocabulary through either visual communication or written annotation, or both, within Photography</li> <li>• use visual language critically as appropriate to their own creative intentions and chosen area(s) of photography through effective and safe use of: <ul style="list-style-type: none"> <li>○ media</li> <li>○ materials</li> <li>○ techniques</li> <li>○ processes</li> <li>○ technologies</li> </ul> </li> <li>• use drawing skills for different needs and purposes, appropriate to the area(s) of study used. Drawing may take the form of recording in light, storyboarding and image manipulation for using appropriate media and materials</li> <li>• realise personal intentions in Photography, through the sustained application of the photographic process.</li> </ul>
<p><b>Knowledge and Understanding</b></p>	<p>Learners are required to demonstrate the knowledge and understanding listed below through practical application of skills to realise personal intentions relevant to their chosen area(s) of Photography.</p> <p>Learners are required to know and understand how sources inspire the development of their ideas.</p> <p>Reference should be made to the following:</p> <ul style="list-style-type: none"> <li>• the work and approaches of photographers from contemporary and/or historical contexts, periods, societies and cultures</li> <li>• contemporary and/or historical environments, situations or issues</li> <li>• other relevant sources researched by the learner in their chosen area(s) of photography</li> <li>• the ways in which meanings, ideas and intentions can be communicated through visual and tactile language, using formal elements, including: <ul style="list-style-type: none"> <li>○ colour</li> <li>○ line</li> <li>○ form</li> <li>○ tone</li> <li>○ texture</li> </ul> </li> <li>• the characteristics, properties and effects of using different media, materials, techniques and processes, and the ways in which they can be used in relation to learners' own creative intentions and chosen area(s) of Photography</li> <li>• the different purposes, intentions and functions of photography in a variety of contexts and as appropriate to learners' own work.</li> </ul>

## 2c(v). Content of Art and Design: Textile Design (J174)

The content shown below must be used in conjunction with the Art and Design Core Content section.

<b>Overview</b>	<ul style="list-style-type: none"><li>• Textile Design is defined here as the creation of designs and products for woven, knitted, stitched or printed fabrics and involves an understanding of fibres, yarns and fabrics.</li><li>• Learners must explore, acquire and develop skills, knowledge and understanding through the application of techniques and processes specific to their chosen area(s) of study of Textile Design.</li><li>• Learners must explore practical and relevant critical and contextual sources such as the work of historical and contemporary textile designers and the different purposes, intentions and functions of textile design as appropriate to their own work.</li><li>• Learners must demonstrate the knowledge, skills and understanding through area(s) of study relevant to Textile Design.</li></ul>
<b>Areas of Study</b>	<p>Learners are required to work in <b>one or more</b> area(s) of Textile Design, such as those listed below. Combinations of these areas are also possible:</p> <ul style="list-style-type: none"><li>• Constructed textiles</li><li>• Digital textiles</li><li>• Dyed fabrics</li><li>• Printed fabrics</li><li>• Fashion design</li><li>• Installed textiles</li><li>• Soft furnishings</li><li>• Stitched and/or embellished textiles</li></ul> <p><b>Techniques</b></p> <p>Learners must demonstrate the ability to work creatively with processes and techniques appropriate to the chosen area(s) of study such as: weaving, surface printing (block, screen or digital), pattern making, pattern cutting, embroidery (machine or hand), knitting, batik, appliqué and collage.</p>

<p><b>Skills</b></p>	<p>Learners are required to demonstrate the knowledge, skills and understanding as defined in the Art and Design Core Content section of this specification in the context of their chosen area(s) of Textile Design.</p> <p>In addition, learners will be required to demonstrate skills in the following:</p> <ul style="list-style-type: none"> <li>• develop ideas through investigations informed by selecting and critically analysing sources</li> <li>• apply an understanding of relevant textile design practices in the creative and cultural industries to their work</li> <li>• refine their ideas as work progresses through researching, selecting, constructing and presenting textile artefact(s)/product(s)/personal outcome(s)</li> <li>• record their ideas, observations, insights and independent judgements, in ways that are appropriate to the Textile Design title such as, printed fabric or constructed garments</li> <li>• use appropriate specialist vocabulary through either visual communication or written annotation, or both, within Textile Design</li> <li>• use visual language critically as appropriate to their own creative intentions and chosen area(s) of textile design through effective and safe use of: <ul style="list-style-type: none"> <li>○ media</li> <li>○ materials</li> <li>○ techniques</li> <li>○ processes</li> <li>○ technologies</li> </ul> </li> <li>• use drawing skills for different needs and purposes, appropriate to the area(s) of study used. Drawing may take the form of stitch, collage and pattern creation using appropriate media and materials</li> <li>• realise personal intentions in Textile Design, through the sustained application of the textile design process.</li> </ul>
<p><b>Knowledge and Understanding</b></p>	<p>Learners are required to demonstrate the knowledge and understanding listed below through practical application of skills to realise personal intentions relevant to their chosen area(s) of Textile Design.</p> <p>Learners are required to know and understand how sources inspire the development of their ideas.</p> <p>Reference should be made to the following:</p> <ul style="list-style-type: none"> <li>• the work and approaches of textile designers from contemporary and/or historical contexts, periods, societies and cultures</li> <li>• contemporary and/or historical environments, situations or issues</li> <li>• other relevant sources researched by the learner in their chosen area(s) of textile design</li> <li>• the ways in which meanings, ideas and intentions can be communicated through visual and tactile language, using formal elements, including: <ul style="list-style-type: none"> <li>○ colour</li> <li>○ line</li> <li>○ form</li> <li>○ tone</li> <li>○ texture</li> </ul> </li> <li>• the characteristics, properties and effects of using different media, materials, techniques and processes, and the ways in which they can be used in relation to learners' own creative intentions and chosen area(s) of Textile Design</li> <li>• the different purposes, intentions and functions of Textile Design in a variety of contexts and as appropriate to learners' own work.</li> </ul>

## 2c(vi). Content of Art and Design: Three-Dimensional Design (J175)

The content shown below must be used in conjunction with the Art and Design Core Content section.

<b>Overview</b>	<ul style="list-style-type: none"><li>• Three-Dimensional Design is defined here as the design, prototyping and modelling or making of primarily functional and aesthetic consumer products, objects and environments.</li><li>• Learners must explore, acquire and develop skills, knowledge and understanding through the application of techniques and processes specific to their chosen area(s) of study of Three-Dimensional Design.</li><li>• Learners must explore practical and relevant critical and contextual sources such as the work of historical and contemporary three-dimensional designers and the different purposes, intentions and functions of three-dimensional design as appropriate to their own work.</li><li>• Learners must demonstrate the knowledge, skills and understanding through area(s) of study relevant to Three-Dimensional Design.</li></ul>
<b>Areas of Study</b>	<p>Learners are required to work in <b>one or more</b> area(s) of Three-Dimensional Design, such as those listed below. Combinations of these areas are also possible.</p> <ul style="list-style-type: none"><li>• Architectural design</li><li>• Interior design</li><li>• Product design</li><li>• Exhibition design</li><li>• Environmental/landscape design</li><li>• Sculpture</li><li>• Design for theatre, film and television</li><li>• Jewellery and body adornment</li><li>• Ceramics</li><li>• Design communications</li></ul> <p><b>Techniques</b></p> <p>Learners must demonstrate the ability to work creatively with processes and techniques appropriate to the chosen area(s) of study such as: computer-aided design, model-making, prototyping, constructing, assembling. An understanding of the relationship between form and function is essential.</p>

<p><b>Skills</b></p>	<p>Learners are required to demonstrate the knowledge, skills and understanding as defined in the Art and Design Core Content section of this specification in the context of their chosen area(s) of Three-Dimensional Design.</p> <p>In addition, learners will be required to demonstrate skills in the following:</p> <ul style="list-style-type: none"> <li>• develop ideas through investigations informed by selecting and critically analysing sources</li> <li>• apply an understanding of relevant Three-Dimensional Design practices in the creative and cultural industries to their work</li> <li>• refine their ideas as work progresses through researching, selecting, analysing, constructing and presenting artefact(s)/product(s)/personal outcome(s)</li> <li>• record their ideas, observations, insights and independent judgements, in ways that are appropriate to the Three-Dimensional Design title, such as cutting and constructing material in three-dimensions</li> <li>• use appropriate specialist vocabulary through either visual communication or written annotation, or both, within three-dimensional design</li> <li>• use visual language critically as appropriate to their own creative intentions and chosen area(s) of Three-Dimensional Design through effective and safe use of: <ul style="list-style-type: none"> <li>○ media</li> <li>○ materials</li> <li>○ techniques</li> <li>○ processes</li> <li>○ technologies</li> </ul> </li> <li>• use drawing skills for different needs and purposes, appropriate to the area(s) of study used. Drawing may take the form of maquette, scale model(s) and computer-aided design using appropriate media and materials</li> <li>• realise personal intentions in Three-Dimensional Design, through the sustained application of the three-dimensional design process.</li> </ul>
<p><b>Knowledge and Understanding</b></p>	<p>Learners are required to demonstrate the knowledge and understanding listed below through practical application of skills to realise personal intentions relevant to their chosen area(s) of Three-Dimensional Design.</p> <p>Learners are required to know and understand how sources inspire the development of their ideas. Reference should be made to the following:</p> <ul style="list-style-type: none"> <li>• the work and approaches of three-dimensional designers from contemporary and/or historical contexts, periods, societies and cultures</li> <li>• contemporary and/or historical environments, situations or issues</li> <li>• other relevant sources researched by the learner in their chosen area(s) of three-dimensional design</li> <li>• the ways in which meanings, ideas and intentions can be communicated through visual and tactile language, using formal elements, including: <ul style="list-style-type: none"> <li>○ colour</li> <li>○ line</li> <li>○ form</li> <li>○ tone</li> <li>○ texture</li> </ul> </li> <li>• the characteristics, properties and effects of using different media, materials, techniques and processes, and the ways in which they can be used in relation to learners' own creative intentions and chosen area(s) of Three-Dimensional Design.</li> <li>• the different purposes, intentions and functions of three-dimensional design in a variety of contexts and as appropriate to learners' own work.</li> </ul>

## 2c(vii). Content of Art and Design: Critical and Contextual Studies (J176)

The content shown below must be used in conjunction with the Art and Design Core Content section.

<b>Overview</b>	<ul style="list-style-type: none"><li>• Critical and Contextual Studies is defined here as the critical analysis, interpretation and reflective appraisal from a contemporary perspective of the work of artists, craftspeople and designers.</li><li>• Learners must explore, acquire and develop skills, knowledge and understanding through the application of research and analysis in the context of critical and contextual understanding.</li><li>• Learners must explore in written, practical or a combination of both approaches, relevant critical and contextual sources such as the work of historical and contemporary practitioners and the different purposes, intentions and functions of in art, craft or design as appropriate to their own area of investigation.</li><li>• Learners must demonstrate the ability to analyse critically, and interpret the work of artists, craftspeople and designers taking into account the context (e.g. historical, cultural, social, economic or political) of their production in order to understand meanings, purposes, relationships and influences.</li></ul>
<b>Areas of Study</b>	<p>Learners are required to work in <b>one or more</b> area(s) of Critical and Contextual Studies, such as those listed below. Combinations of these areas are also possible:</p> <ul style="list-style-type: none"><li>• Artists, craftspeople and designers</li><li>• Genres</li><li>• Movements</li><li>• Themes, concepts and ideas in art, craft and design</li><li>• Contemporary art, craft and design</li><li>• Popular culture</li><li>• The human form</li><li>• Still life</li><li>• Designed objects</li><li>• Landscape</li><li>• Natural forms</li></ul> <p><b>Techniques</b></p> <p>Learners must demonstrate the ability to analyse critically, and interpret the work of artists, craftspeople and designers, taking into account the context (e.g. historical, cultural, social, economic, political) of their production in order to understand meanings, purposes, relationships and influences. Learners must choose appropriate methods and media to communicate their responses and to demonstrate their knowledge and understanding of their chosen area(s) of study.</p>

<p><b>Skills</b></p>	<p>Learners are required to demonstrate the knowledge, skills and understanding as defined in the Art and Design Core Content section of this specification in the context of their chosen area(s) of Critical and Contextual Studies.</p> <p>In addition, learners will be required to demonstrate skills in the following:</p> <ul style="list-style-type: none"> <li>• develop their ideas through investigations informed by selecting and critically analysing Critical and Contextual sources</li> <li>• apply an understanding of relevant creative and cultural practices in relation to Critical and Contextual Studies</li> <li>• refine their ideas as work progresses through researching, selecting, analysing and presenting artefact(s)/product(s)/personal outcome(s)</li> <li>• record their ideas, observations, insights and independent judgements, in ways that are appropriate to the Critical and Contextual Studies title, such as selecting and interpreting research material and analysing materials and techniques used by artists or designers</li> <li>• use appropriate specialist vocabulary through either visual communication or written annotation, or both, within Critical and Contextual Studies</li> <li>• use visual language critically as appropriate to their own creative intentions in Critical and Contextual Studies and chosen area(s) of study through effective and safe use of: <ul style="list-style-type: none"> <li>○ media</li> <li>○ materials</li> <li>○ techniques</li> <li>○ processes</li> <li>○ technologies</li> </ul> </li> <li>• use drawing skills for different needs and purposes, appropriate to the context used. Drawing may take the form of illustrated journals, study sheets and transpositions using appropriate media and materials</li> <li>• realise personal intentions in Critical and Contextual Studies through the sustained application of the creative process.</li> </ul>
<p><b>Knowledge and Understanding</b></p>	<p>Learners are required to demonstrate the knowledge and understanding listed below through practical application of skills to realise personal intentions relevant to their chosen area(s) of Critical and Contextual Studies.</p> <p>Learners are required to know and understand how sources inspire the development of their ideas.</p> <p>Reference should be made to the following:</p> <ul style="list-style-type: none"> <li>• the work and approaches of artists, craftspeople or designers from contemporary and/or historical contexts, periods, societies and cultures</li> <li>• contemporary and/or historical environments, situations or issues</li> <li>• other relevant sources researched by the learner in their chosen area(s) of critical and contextual studies</li> <li>• the ways in which meanings, ideas and intentions can be communicated in Critical and Contextual Studies through visual and tactile language, using formal elements, including: <ul style="list-style-type: none"> <li>○ colour</li> <li>○ line</li> <li>○ form</li> <li>○ tone</li> <li>○ texture</li> </ul> </li> <li>• the characteristics, properties and effects of using different media, materials, techniques and processes, and the ways in which they can be used in relation to learners' own creative intentions and chosen area(s) of Critical and Contextual Studies</li> <li>• the different purposes, intentions and functions of critical and contextual studies in a variety of contexts and as appropriate to learners' own work.</li> </ul>

## 2d. Prior knowledge, learning and progression

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Learners in England who are beginning a GCSE (9–1) Art and Design course are likely to have followed a Key Stage 3 programme of study in Art and Design or equivalent.

It also aims to support those learners who will study subjects or take up careers for which an art and design background is relevant or for subjects or careers where the transferable skills gained in this specification can be utilised.

2 The specification aims to support a learner's progression path. Although no prior knowledge of the subject is required, it is intended to form part of an educational continuum that progresses from Key Stages 1 and 2 in the National Curriculum for Art. It will support progression from GSCE (9–1) into AS level or A level study, Higher Education, Further Education, training or employment.

It may be used by teachers, employers, colleges and universities for selection purposes.

There are a number of OCR Art and Design specifications available. Find out more at [www.ocr.org.uk](http://www.ocr.org.uk).

# 3 Assessment of GCSE (9–1) in Art and Design

## 3a. Forms of assessment

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OCR's GCSE (9–1) in Art and Design consists of two components.

### Component 01: Portfolio

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**Component 01** is the Portfolio. Learners must produce work in response to a centre- or learner-set starting point, brief, scenario or stimulus: a portfolio of practical work.

This component is a non-exam assessment. It is internally assessed and externally moderated using

the marking criteria in Section 3f. This component is marked out of 120 marks and contributes 60% to the overall weighting of OCR's GCSE (9–1) in Art and Design.

Please refer to Section 2b of this specification for further detail.

### Component 02: Externally set task

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**Component 02** is the Externally set task. The early release paper will be issued on **2 January** in the year of certification. It will provide learners with five themes each with written and visual starting points or stimuli. From these, **one** option must be selected by the learner on which they must base their personal response.

Centres will allow learners a set period of time, at their discretion, to prepare for the Externally set task 10-hour supervised time period.

The Externally set task is a non-exam assessment. It is internally assessed and externally moderated using the marking criteria in Section 3f. This component is marked out of 80 marks and contributes 40% to the overall weighting of OCR's GCSE (9–1) in Art and Design.

Please refer to Section 2b of this specification for further detail.

### 3b. Assessment objectives (AO)

There are four Assessment Objectives in OCR GCSE (9–1) in Art and Design. These are detailed in the table below.

Learners are expected to demonstrate their ability to:

Assessment Objectives	
AO1	Develop ideas through investigations, demonstrating critical understanding of sources.
AO2	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
AO3	Record ideas, observations and insights relevant to intentions as work progresses.
AO4	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

### AO weightings in OCR's GCSE (9–1) in Art and Design

The relationship between the Assessment Objectives and the components are shown in the following table:

Component	% of GCSE (9–1) Art and Design				
	AO1	AO2	AO3	AO4	Total
Portfolio (01)	15	15	15	15	60
Externally set task (02)	10	10	10	10	40
	25	25	25	25	100

### 3c. Total qualification time

Total qualification time (TQT) is the total amount of time, in hours, expected to be spent by a learner to achieve a qualification. It includes both guided learning hours and hours spent in preparation, study,

and assessment. The total qualification time for GCSE Art and Design is 140 hours. The total guided learning time is 120-140 hours.

### 3d. Qualification availability outside of England

This qualification is available in England. For Wales and Northern Ireland please check the Qualifications in Wales Portal (QIW) or the Northern Ireland Department of Education Performance Measures /

Northern Ireland Entitlement Framework Qualifications Accreditation Number (NIEFQAN) list to see current availability.

### 3e. Language

This qualification is available in English only. All assessment materials are available in English only and all candidate work must be in English.

### 3f. Assessment availability

There will be one examination series available each year in May/June to **all** learners.

This specification will be certificated from the June 2018 examination series onwards.

All components must be taken in the same examination series at the end of the course.

### 3g. Retaking the qualification

Learners can retake the qualification as many times as they wish. Learners can choose to either retake either of the non-exam assessment (NEA) components or carry forward (re-use) one of their most recent results (see Section 4d).

The final assessment opportunity for GCSE Art and Design: Critical and Contextual Studies (J176) will be **Summer 2028**. There is no resit opportunity.

### 3h. Assessment of extended response

Within GCSE (9–1) Art and Design, learners must demonstrate their ability to draw together different areas of skills, knowledge and understanding from across their chosen course of study.

of sufficient length to allow the learner to demonstrate their ability to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

The Externally set task allows learners to produce an extended response(s) within the context of the creative process. The extended response(s) must be

This practical response may take the form of a range of visual, tactile and sensory approaches.

### 3i. Non-exam assessment – Marking criteria

All components for OCR's GCSE (9–1) in Art and Design are internally assessed and externally moderated.

Learners' work should be marked by the centre assessor to the marking criteria in the relevant table, using a 'best-fit' approach.

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

Teachers should use their professional judgement in selecting band descriptors that best describe the work of the learner to place them in the appropriate band for each assessment objective strand.

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

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

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

Teachers should ensure that the standard applied in marking a learner's work in each specialism within the Art, Craft and Design: Combined titles course is the same standard as that expected and assessed for a learner following an individual specialist title, e.g. Fine Art.

To ensure teachers are marking to the correct standard, teachers who are delivering the GCSE (9–1) course should ensure they use the GCSE (9–1) marking criteria, performance descriptors and reference exemplar work for each level. These are available on the OCR website, [www.ocr.org.uk](http://www.ocr.org.uk).

Centres must complete the 'Non-exam assessment centre marks form' and submit this to OCR via the moderator prior to moderation. This form is available on the OCR website, [www.ocr.org.uk](http://www.ocr.org.uk).

**For Component 01 (Portfolio)** a mark for each Assessment Objective should be awarded out of a maximum of 30 marks.

These four marks should be recorded on the Assessment Record Sheet found on the [OCR website](http://www.ocr.org.uk) and totalled to give a final mark out of a maximum of 120 for this component.

**For Component 02 (Externally set task)** a mark for each Assessment Objective should be awarded out of a maximum of 20 marks.

These four marks should be recorded on the Assessment Record Sheet found on the [OCR website](http://www.ocr.org.uk), and totalled to give a final mark out of a maximum of 80 marks for this component.

OCR will provide exemplification through learner work which will help to clarify the level of achievement the internal assessors should be looking for when awarding marks.

### 3j. J170/01–J176/01 Portfolio – Marking criteria

LEVEL	AO1: DEVELOP	AO2: REFINE	AO3: RECORD	AO4: PRESENT
1	<p>Ideas are <b>undefined</b> with <b>limited</b> reference to contextual sources, with evidence of <b>superficial</b> investigation.</p> <p>Demonstrates a <b>limited</b> critical understanding of sources.</p> <p style="text-align: right;">1–5</p>	<p><b>Superficial</b> refinement with a <b>limited</b> selection of media, materials, techniques and processes.</p> <p><b>Limited</b> evidence of the exploration of work as it develops.</p> <p style="text-align: right;">1–5</p>	<p><b>Superficial</b> recording of ideas, observations and insights showing <b>minimal</b> links to intention.</p> <p><b>Limited</b> ability to reflect on work and progress.</p> <p style="text-align: right;">1–5</p>	<p>A personal response with an <b>undefined</b> realisation of intentions.</p> <p>Understanding of visual language, applying formal elements are <b>limited</b> and <b>superficial</b>.</p> <p style="text-align: right;">1–5</p>
2	<p>Ideas are developed with <b>basic</b> reference to contextual sources, with evidence of <b>some relevant</b> investigation.</p> <p>Demonstrates <b>basic</b> critical understanding of sources.</p> <p style="text-align: right;">6–10</p>	<p><b>Basic</b> refinement with selection of <b>some relevant</b> media, materials, techniques and processes.</p> <p><b>Basic</b> evidence of the exploration of work as it develops.</p> <p style="text-align: right;">6–10</p>	<p><b>Basic</b> recording of ideas, observations and insights showing <b>undeveloped</b> links to intention.</p> <p><b>Basic</b> ability to reflect on work and progress.</p> <p style="text-align: right;">6–10</p>	<p>A personal response with <b>basic</b> realisation of intentions.</p> <p>Understanding of visual language, applying formal elements, is <b>basic</b> and <b>undeveloped</b>.</p> <p style="text-align: right;">6–10</p>
3	<p>Ideas are developed with <b>competent</b> reference to appropriate contextual sources, with evidence of <b>informed</b> investigation.</p> <p>Demonstrates <b>competent</b> critical understanding of sources.</p> <p style="text-align: right;">11–15</p>	<p><b>Informed</b> refinement with <b>appropriate</b> and <b>relevant</b> selection of media, materials, techniques and processes.</p> <p><b>Competent</b> evidence of the exploration of work as it develops.</p> <p style="text-align: right;">11–15</p>	<p><b>Informed</b> recording of ideas, observations and insights showing <b>relevant</b> links to intention.</p> <p><b>Competent</b> ability to reflect on work and progress.</p> <p style="text-align: right;">11–15</p>	<p>A personal response with <b>competent</b> realisation of intentions.</p> <p>Understanding of visual language, applying formal elements, is <b>competent</b>.</p> <p style="text-align: right;">11–15</p>

LEVEL	AO1: DEVELOP	AO2: REFINE	AO3: RECORD	AO4: PRESENT
4	<p>Ideas are developed with <b>well-informed</b> reference to contextual sources, with evidence of <b>effective</b> investigation.</p> <p>Demonstrates <b>well-informed</b> critical understanding of sources.</p> <p style="text-align: right;">16–20</p>	<p><b>Well-considered</b> refinement with <b>effective</b> selection of relevant media, materials, techniques and processes.</p> <p><b>Well-considered</b> evidence of the exploration of work as it develops.</p> <p style="text-align: right;">16–20</p>	<p><b>Well-considered</b> recording of ideas, observations and insights showing <b>well-informed</b> links to intention.</p> <p><b>Well-informed</b> ability to reflect on work and progress.</p> <p style="text-align: right;">16–20</p>	<p>A personal response with <b>well-informed</b> realisation of intentions.</p> <p>Understanding of visual language, applying formal elements, is <b>well-informed</b> and <b>effective</b>.</p> <p style="text-align: right;">16–20</p>
5	<p>Ideas are developed with <b>detailed</b> reference to contextual sources, with evidence of <b>confident</b> investigation.</p> <p>Demonstrates <b>in-depth</b> critical understanding of sources.</p> <p style="text-align: right;">21–25</p>	<p><b>Confident</b> refinement with a <b>fully-developed</b> selection of media, materials, techniques and processes.</p> <p><b>In-depth</b> evidence of the exploration of work as it develops.</p> <p style="text-align: right;">21–25</p>	<p><b>Confident</b> recording of ideas, observations and insights showing <b>fully-developed</b> links to intention.</p> <p><b>Confident</b> ability to reflect on work and progress.</p> <p style="text-align: right;">21–25</p>	<p>A personal response with <b>confident</b> realisation of intentions.</p> <p>Understanding of visual language, applying formal elements is <b>confident</b> and <b>fully-developed</b>.</p> <p style="text-align: right;">21–25</p>
6	<p>Ideas are developed with <b>sophisticated</b> reference to contextual sources, with evidence of <b>perceptive</b> investigation.</p> <p>Demonstrates <b>excellent</b> critical understanding of sources.</p> <p style="text-align: right;">26–30</p>	<p><b>Sophisticated</b> refinement with <b>perceptive</b> selection of media, materials, techniques and processes.</p> <p><b>Excellent</b> evidence of the exploration of work as it develops.</p> <p style="text-align: right;">26–30</p>	<p><b>Excellent</b> recording of ideas, observations and insights showing <b>sophisticated</b> links to intention.</p> <p><b>Excellent</b> ability to reflect on work and progress.</p> <p style="text-align: right;">26–30</p>	<p>A personal response with <b>sophisticated</b> realisation of intentions.</p> <p>Understanding of visual language, applying formal elements, is <b>perceptive</b> and <b>sophisticated</b>.</p> <p style="text-align: right;">26–30</p>

0 marks – No response or no response worthy of credit.

### 3k. J170/02–J176/02 Externally set task – Marking criteria

LEVEL	AO1: DEVELOP	AO2: REFINE	AO3: RECORD	AO4: PRESENT
1	<p>Ideas are <b>undefined</b> with <b>limited</b> reference to contextual sources, with evidence of <b>superficial</b> investigation.</p> <p>Demonstrates a <b>limited</b> critical understanding of sources.</p> <p style="text-align: right;"><b>1–4</b></p>	<p><b>Superficial</b> refinement with a <b>limited</b> selection of media, materials, techniques and processes.</p> <p><b>Limited</b> evidence of the exploration of work as it develops.</p> <p style="text-align: right;"><b>1–4</b></p>	<p><b>Superficial</b> recording of ideas, observations and insights showing <b>minimal</b> links to intention.</p> <p><b>Limited</b> ability to reflect on work and progress.</p> <p style="text-align: right;"><b>1–4</b></p>	<p>A personal response with an <b>undefined</b> realisation of intentions.</p> <p>Understanding of visual language, applying formal elements are <b>limited</b> and <b>superficial</b>.</p> <p style="text-align: right;"><b>1–4</b></p>
2	<p>Ideas are developed with <b>basic</b> reference to contextual sources, with evidence of <b>some relevant</b> investigation.</p> <p>Demonstrates <b>basic</b> critical understanding of sources.</p> <p style="text-align: right;"><b>5–7</b></p>	<p><b>Basic</b> refinement with selection of <b>some relevant</b> media, materials, techniques and processes.</p> <p><b>Basic</b> evidence of the exploration of work as it develops.</p> <p style="text-align: right;"><b>5–7</b></p>	<p><b>Basic</b> recording of ideas, observations and insights showing <b>undeveloped</b> links to intention.</p> <p><b>Basic</b> ability to reflect on work and progress.</p> <p style="text-align: right;"><b>5–7</b></p>	<p>A personal response with <b>basic</b> realisation of intentions.</p> <p>Understanding of visual language, applying formal elements, is <b>basic</b> and <b>undeveloped</b>.</p> <p style="text-align: right;"><b>5–7</b></p>
3	<p>Ideas are developed with <b>competent</b> reference to appropriate contextual sources, with evidence of <b>informed</b> investigation.</p> <p>Demonstrates <b>competent</b> critical understanding of sources.</p> <p style="text-align: right;"><b>8–10</b></p>	<p><b>Informed</b> refinement with <b>appropriate</b> and <b>relevant</b> selection of media, materials, techniques and processes.</p> <p><b>Competent</b> evidence of the exploration of work as it develops.</p> <p style="text-align: right;"><b>8–10</b></p>	<p><b>Informed</b> recording of ideas, observations and insights showing <b>relevant</b> links to intention.</p> <p><b>Competent</b> ability to reflect on work and progress.</p> <p style="text-align: right;"><b>8–10</b></p>	<p>A personal response with <b>competent</b> realisation of intentions.</p> <p>Understanding of visual language, applying formal elements, is <b>competent</b>.</p> <p style="text-align: right;"><b>8–10</b></p>

LEVEL	AO1: DEVELOP	AO2: REFINE	AO3: RECORD	AO4: PRESENT
4	<p>Ideas are developed with <b>well-informed</b> reference to contextual sources, with evidence of <b>effective</b> investigation.</p> <p>Demonstrates <b>well-informed</b> critical understanding of sources.</p> <p style="text-align: right;"><b>11–13</b></p>	<p><b>Well-considered</b> refinement with <b>effective</b> selection of relevant media, materials, techniques and processes.</p> <p><b>Well-considered</b> evidence of the exploration of work as it develops.</p> <p style="text-align: right;"><b>11–13</b></p>	<p><b>Well-considered</b> recording of ideas, observations and insights showing <b>well-informed</b> links to intention.</p> <p><b>Well-informed</b> ability to reflect on work and progress.</p> <p style="text-align: right;"><b>11–13</b></p>	<p>A personal response with <b>well-informed</b> realisation of intentions.</p> <p>Understanding of visual language, applying formal elements, is <b>well-informed</b> and <b>effective</b>.</p> <p style="text-align: right;"><b>11–13</b></p>
5	<p>Ideas are developed with <b>detailed</b> reference to contextual sources, with evidence of <b>confident</b> investigation.</p> <p>Demonstrates <b>in-depth</b> critical understanding of sources.</p> <p style="text-align: right;"><b>14–16</b></p>	<p><b>Confident</b> refinement with a <b>fully-developed</b> selection of media, materials, techniques and processes.</p> <p><b>In-depth</b> evidence of the exploration of work as it develops.</p> <p style="text-align: right;"><b>14–16</b></p>	<p><b>Confident</b> recording of ideas, observations and insights showing <b>fully-developed</b> links to intention.</p> <p><b>Confident</b> ability to reflect on work and progress.</p> <p style="text-align: right;"><b>14–16</b></p>	<p>A personal response with <b>confident</b> realisation of intentions.</p> <p>Understanding of visual language, applying formal elements is <b>confident</b> and <b>fully-developed</b>.</p> <p style="text-align: right;"><b>14–16</b></p>
6	<p>Ideas are developed with <b>sophisticated</b> reference to contextual sources, with evidence of <b>perceptive</b> investigation.</p> <p>Demonstrates <b>excellent</b> critical understanding of sources.</p> <p style="text-align: right;"><b>17–20</b></p>	<p><b>Sophisticated</b> refinement with <b>perceptive</b> selection of media, materials, techniques and processes.</p> <p><b>Excellent</b> evidence of the exploration of work as it develops.</p> <p style="text-align: right;"><b>17–20</b></p>	<p><b>Excellent</b> recording of ideas, observations and insights showing <b>sophisticated</b> links to intention.</p> <p><b>Excellent</b> ability to reflect on work and progress.</p> <p style="text-align: right;"><b>17–20</b></p>	<p>A personal response with <b>sophisticated</b> realisation of intentions.</p> <p>Understanding of visual language, applying formal elements, is <b>perceptive</b> and <b>sophisticated</b>.</p> <p style="text-align: right;"><b>17–20</b></p>

0 marks – No response or no response worthy of credit.

### 3l. Synoptic assessment

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- OCR's GCSE (9–1) in Art and Design is designed to have a fully synoptic approach to teaching and learning supported with equally weighted assessment objectives. This enables learners to produce work that is practical, exploratory and contextually-researched in an integrated way.
- Synoptic assessment is the learners understanding of the connections between different elements of the subject. It involves the explicit combining of knowledge, skills and understanding within different parts of the GCSE (9–1) Art and Design course.
- The emphasis of synoptic assessment is to encourage the understanding of Art and Design as a discipline.
- The assessment objectives can be viewed discretely or in combination. For example, contextual sources can be viewed independently or by practical work that is directly influenced by the context reference. Each specification title fully supports synoptic assessment in this way.
- The scope and flexibility of the tasks, potential lines of enquiry and artefact(s)/product(s)/ personal outcome(s) available, should enable learners to demonstrate their performance through differentiation by outcome across the full ability range at GCSE (9–1) level.

### 3m. Calculating qualification results

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A learner's overall qualification grade for OCR GCSE (9–1) in Art and Design will be calculated by adding together their marks from the two components taken to give their total weighted mark.

This mark will then be compared to the qualification level grade boundaries for the entry option taken by the learner and for the relevant exam series to determine the learner's overall qualification grade.

## 4 Admin: what you need to know

The information in this section is designed to give an overview of the processes involved in administering this qualification so that you can speak to your exams officer. All of the following processes require you to submit something to OCR by a specific deadline.

More information about the processes and deadlines involved at each stage of the assessment cycle can be found in the Administration area of the OCR website.

OCR's *Admin overview* is available on the OCR website at <http://www.ocr.org.uk/administration>.

### 4a. Pre-assessment

#### Estimated entries

Estimated entries are your best projection of the number of learners who will be entered for a qualification in a particular series. Estimated entries should be submitted to OCR by the specified deadline. They are free and do not commit your centre in any way.

Estimated entries are particularly important for Art and Design so it is essential that these are submitted to OCR on time. The early release paper for Component 02, the Externally set task, will be despatched to your centre on the basis of your estimated entries.

#### Final entries

Final entries provide OCR with detailed data for each learner, showing each assessment to be taken. It is essential that you use the correct entry code, considering the relevant entry rules.

All learners taking a GCSE (9–1) in Art and Design must be entered for one of the following entry options.

Final entries must be submitted to OCR by the published deadlines or late entry fees will apply.

The final assessment opportunity for GCSE Art and Design: Critical and Contextual Studies (J176) will be **Summer 2028**. There is no resit opportunity.

#### Collecting evidence of student performance to ensure resilience in the qualifications system

Regulators have published guidance on collecting evidence of student performance as part of long-term contingency arrangements to improve the resilience of the qualifications system. You should review and consider this guidance when delivering this qualification to students at your centre.

For more detailed information on collecting evidence of student performance please visit our website at: <https://www.ocr.org.uk/administration/general-qualifications/assessment/>

Entry Code	Qualification Title	Code	Components
J170	Art, Craft and Design	01	Art, Craft and Design: Portfolio
		02	Art, Craft and Design: Externally set task
J171	Art and Design: Fine Art	01	Fine Art: Portfolio
		02	Fine Art: Externally set task
J172	Art and Design: Graphic Communication	01	Graphic Communication: Portfolio
		02	Graphic Communication: Externally set task
J173	Art and Design: Photography	01	Photography: Portfolio
		02	Photography: Externally set task
J174	Art and Design: Textile Design	01	Textile Design: Portfolio
		02	Textile Design: Externally set task
J175	Art and Design: Three-Dimensional Design	01	Three-Dimensional Design: Portfolio
		02	Three-Dimensional Design: Externally set task
J176	Art and Design: Critical and Contextual Studies	01	Critical and Contextual Studies: Portfolio
		02	Critical and Contextual Studies: Externally set task

For all carry forward entry code options, please see Appendix 5d.

## 4b. Special consideration

Special consideration is a post-assessment adjustment to marks or grades to reflect temporary injury, illness or other indisposition at the time the assessment was taken.

Detailed information about eligibility for special consideration can be found in the JCQ publication *A guide to the special consideration process*.

## Head of centre annual declaration

The Head of Centre is required to provide a declaration to the JCQ as part of the annual NCN update, conducted in the autumn term, to confirm that the centre is meeting all of the requirements detailed in the specification.

Any failure by a centre to provide the Head of Centre Annual Declaration will result in your centre status being suspended and could lead to the withdrawal of our approval for you to operate as a centre.

## Private candidates

Private candidates may enter for OCR assessments.

A private candidate is someone who pursues a course of study independently but takes an examination or assessment at an approved examination centre. A private candidate may be a part-time student, someone taking a distance learning course, or someone being tutored privately. They must be based in the UK.

OCR's GCSE (9–1) in Art and Design requires learners to complete non-examined assessment. This is an essential part of the course and will allow learners to develop skills for further study or employment.

Private candidates need to contact OCR approved centres to establish whether they are prepared to host them as a private candidate. The centre may charge for this facility and OCR recommends that the arrangement is made early in the course.

Further guidance for private candidates may be found on the OCR website: <http://www.ocr.org.uk>.

### 4c. Admin of non-exam assessment

Regulations governing examination arrangements are detailed on the OCR website and in the JCQ Instructions for conducting examinations.

These instruct centres to conduct the component 02 Externally set task under formal examination conditions, and specify all regulations in terms of

timetabling, supervision, invigilation and access to materials and technology, such as restrictions and use of the internet.

The OCR website provides guidance for centres on the administration of lost or damaged work in centres.

#### Authentication of learner's work

Centres must declare that the work submitted for assessment is the learner's own by completing a centre authentication form (CCS160). This information must be retained at the centre and be available on request to either OCR or the JCQ centre inspection service.

It must be kept until the deadline has passed for centres to submit a review of results. Once this deadline has passed and centres have not requested a review, this evidence can be destroyed.

#### Internal standardisation

For GCSE (9–1) in Art and Design, centres should internally standardise across all titles, as well as across teaching groups within a title, to ensure a consistent understanding and application of the common marking criteria.

Centres must carry out internal standardisation to ensure that marks awarded by different teachers are accurate and consistent across all learners entered for the component from that centre.

## Moderation

The purpose of moderation is to bring the marking of internally-assessed components in all participating centres to an agreed standard. This is achieved by checking samples of each centre's marking of learners' work. A separate sample will be required for each component of each specialism entered.

Following internal standardisation, centres submit marks to OCR and the moderator using the appropriate 'Non-exam assessment centre marks form', available on the OCR website, [www.ocr.org.uk](http://www.ocr.org.uk).

Once marks have been submitted to OCR and your moderator, centres will receive a moderation sample request. Samples will include work from across the range of attainment of the learners' work. A separate sample will be required for each component of each qualification entered.

The moderation for GCSE (9–1) in Art and Design will be conducted by a visit to your centre.

Your moderator will contact you to make arrangements for the visit and instruct you on the work to be displayed.

Centres will receive the outcome of moderation when the provisional results are issued. This will include:

**Moderation Adjustments Report** – listing any scaling that has been applied to internally-assessed components.

**Moderator Report to Centres** – a brief report by the moderator on the internal assessment of learners' work per component.

## Carrying forward non-exam assessment (NEA)

Learners who are retaking the qualification can choose to either retake the non-exam assessment – or carry forward their most recent result for that component.

To carry forward the NEA component result, you must use the correct carry forward entry option (see table in Section 5d).

Learners must decide at the point of entry whether they are going to carry forward the NEA result or not.

The result for the NEA component may be carried forward for the lifetime of the specification and there is no restriction on the number of times the result may be carried forward. However, only the most recent non-absent result may be carried forward.

When the result is carried forward, the grade boundaries from the previous year of entry will be used to calculate a new weighted mark for the carried forward component, so the value of the original mark is preserved.

## 4d. AI use in the NEA

Teachers delivering NEA components **must** follow the JCQ guidelines: [AI Use in Assessments: Your role in protecting the integrity of qualifications](#).

Teachers are responsible for monitoring students' progress to ensure that:

- work meets the NEA marking criteria
- work can be confidently authenticated as the student's own
- the student is **not** rewarded if they have used AI tools in such a way that mean they have not **independently** met the marking criteria.

Teachers must provide sufficient supervision to be able to confidently authenticate that the work submitted is the student's independent work.

You can access the forms here on our [Assessment](#) page or from our Forms finder tool when selecting a qualification and subject with moderated units or components. They are also available in the Assessment > Forms section on Teach Cambridge.

For further information on AI, please see the following guidance on our website: [Artificial Intelligence \(AI\) support](#).

## 4e. Results and certificates

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### Grade Scale

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GCSE (9–1) qualifications are graded on the scale: 9–1, where 9 is the highest. Learners who fail to reach the minimum standard of 1 will be Unclassified (U).

Only subjects in which grades 9 to 1 are attained will be recorded on certificates.

### Results

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Results are released to centres and learners for information and to allow any queries to be resolved before certificates are issued.

The following supporting information will be available:

Centres will have access to the following results information for each learner:

- raw mark grade boundaries for each component
- weighted mark grade boundaries for each qualification(s).

- the grade for the qualification
- the raw mark for each component
- the total weighted mark for the qualification.

Until certificates are issued, results are deemed to be provisional and may be subject to amendment.

## 4f. Post-results services

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A number of post-results services are available:

- **Review of results** – If you are not happy with the outcome of a learner’s results, centres may request a review of their moderation and/or marking.

- **Missing and incomplete results** – This service should be used if an individual subject result for a learner is missing, or the learner has been omitted entirely from the results supplied.

## 4g. Malpractice

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Any breach of the regulations for the conduct of examinations and non-exam assessment may constitute malpractice (which includes maladministration) and must be reported to OCR

as soon as it is detected. Detailed information on malpractice can be found in the JCQ publication *Suspected Malpractice in Examinations and Assessments: Policies and Procedures*.

# 5 Appendices

## 5a. Grade descriptors

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Grade descriptors for OCR's GCSE (9–1) in Art and Design:

### 1. Grade 8

#### 1.1 To achieve Grade 8 candidates will be able to:

- demonstrate independent critical investigation and in-depth understanding of sources to develop ideas convincingly
- effectively apply a wide range of creative and technical skills, experimentation and innovation to develop and refine work
- record and use perceptive insights and observations with well-considered influences on ideas
- demonstrate advanced use of visual language, technique, media and contexts to realise personal ideas.

### 2. Grade 5

#### 2.1 To achieve Grade 5 candidates will be able to:

- demonstrate competent critical investigation and understanding of sources to develop ideas coherently
- apply a range of creative and technical skills and some experimentation and innovation to develop and refine work
- record and use clear observations to influence ideas
- demonstrate competent use of visual language, technique, media and contexts to realise personal ideas.

### 3. Grade 2

#### 3.1 To achieve Grade 2 candidates will be able to:

- demonstrate limited critical investigation and understanding of sources to develop ideas simply
- apply basic creative and technical skills to limited experimentation and innovation
- record and use simple observations to inform ideas
- demonstrate basic use of visual language, technique, media or contexts to realise ideas.

## 5b. Overlap with other qualifications

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There is no significant overlap between the content of these specifications and that for other GCSE (9–1) specifications.

## 5c. Accessibility

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Reasonable adjustments and access arrangements allow learners with special educational needs, disabilities or temporary injuries to access the assessment and show what they know and can do, without changing the demands of the assessment. Applications for these should be made before the examination series. Detailed information about eligibility for access arrangements can be found in the JCQ *Access Arrangements and Reasonable Adjustments*.

The GCSE (9–1) qualification and subject criteria have been reviewed in order to identify any feature which could disadvantage learners who share a protected characteristic as defined by the Equality Act 2010. All reasonable steps have been taken to minimise any such disadvantage.

## 5d. Carry forward entry codes

Entry code	Qualification Title	Code	Components
J170CA	Art, Craft and Design	01	Art, Craft and Design: Portfolio
		<b>82</b>	<b>Art, Craft and Design: Externally set task</b>
J170CB	Art, Craft and Design	<b>81</b>	<b>Art, Craft and Design: Portfolio</b>
		02	Art, Craft and Design: Externally set task
J171CA	Art and Design: Fine Art	01	Fine Art: Portfolio
		<b>82</b>	<b>Fine Art: Externally set task</b>
J171CB	Art and Design: Fine Art	<b>81</b>	<b>Fine Art: Portfolio</b>
		02	Fine Art: Externally set task
J172CA	Art and Design: Graphic Communication	01	Graphic Communication: Portfolio
		<b>82</b>	<b>Graphic Communication: Externally set task</b>
J172CB	Art and Design: Graphic Communication	<b>81</b>	<b>Graphic Communication: Portfolio</b>
		02	Graphic Communication: Externally set task
J173CA	Art and Design: Photography	01	Photography: Portfolio
		<b>82</b>	<b>Photography: Externally set task</b>
J173CB	Art and Design: Photography	<b>81</b>	<b>Photography: Portfolio</b>
		02	Photography: Externally set task
J174CA	Art and Design: Textile Design	01	Textile Design: Portfolio
		<b>82</b>	<b>Textile Design: Externally set task</b>
J174CB	Art and Design: Textile Design	<b>81</b>	<b>Textile Design: Portfolio</b>
		02	Textile Design: Externally set task
J175CA	Art and Design: Three-Dimensional Design	01	Three-Dimensional Design: Portfolio
		<b>82</b>	<b>Three-Dimensional Design: Externally set task</b>
J175CB	Art and Design: Three-Dimensional Design	<b>81</b>	<b>Three-Dimensional Design: Portfolio</b>
		02	Three-Dimensional Design: Externally set task
J176CA	Art and Design: Critical and Contextual Studies	01	Critical and Contextual Studies: Portfolio
		<b>82</b>	<b>Critical and Contextual Studies: Externally set task</b>
J176CB	Art and Design: Critical and Contextual Studies	<b>81</b>	<b>Critical and Contextual Studies: Portfolio</b>
		02	Critical and Contextual Studies: Externally set task

Components shown in **bold** for each option are those for which previous results are being carried forward.

## Summary of updates

Date	Version	Section	Title of section	Change
March 2018	1.1	i) Front Cover ii) 4e	i) Disclaimer ii) Results and Certificates: Results	i) Addition of Disclaimer ii) Amend to Certification Titling
November 2018	1.2	i) 3d 4d ii) 5d	Retaking the qualification  Admin for non-exam assessment  Carry forward entry codes	Update to the wording for carry forward rules   New carry forward entry code table
January 2019	1.3	5d	Carry forward entry codes	Correction to carry forward entry code table
January 2020	1.4	4d 4f	Admin of non-exam assessment Post-results services	Amend Enquiries about results to review of results Amend Enquiries about results to review of results
				Update to specification covers to meet digital accessibility standards
June 2023	1.5	3	Assessment of GCSE (9–1) in Art and Design	Insertion of new section 3c. Total qualification time.
January 2024	1.6	3d, 3e 4a Checklist	Qualification availability, Language  Pre-assessment	Inclusion of disclaimer regarding language and availability  Update to include resilience guidance  Inclusion of Teach Cambridge
April 2024	1.7	2b, 4d	Content of GCSE, Non-exam assessment	Removal of reference to admin guide
November 2025	2.0		Covers, page footers, section 1a and 4e	Updated covers, footers and certificate title to reflect the new Cambridge OCR brand. Inside cover includes statement: 'About our new name'. Minor rewording in generic section 1a.
March 2026	2.1	Front cover 2a  3g 4a 4d	Overview of GCSE Art and Design: Critical and Contextual Studies (J176)  Retaking the qualification Pre-assessment AI use in the NEA	Withdrawal information of qualification including final first teach date and final assessment opportunity date. Minor rewording in generic section 1a. Addition of section 3 and 4 of final assessment date New section 4d added - AI use in the NEA

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