GCE

Applied Art and Design

Advanced GCE **A2 H413/H613**

Advanced Subsidiary GCE **AS H013/H213**

Report on the Units

June 2007

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This report on the Examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the syllabus content, of the operation of the scheme of assessment and of the application of assessment criteria.

Reports should be read in conjunction with the published question papers and mark schemes for the Examination.

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REPORTS ON THE UNITS

Chief Examiner's Report

General Comments

June 2007 was the fourth session for GCE Applied Art and Design. It was pleasing to see Centres entering candidates for all the AS Portfolio Units and A2 Portfolio Units.

Centres are still very enthusiastic and committed to this award and they have been very helpful and cooperative in arranging visits and releasing work for OCR's use at Standardisation and Award meetings.

Most Centres had displayed their work in quiet rooms, set aside for the sole use of the moderator. Nearly all work was displayed according to the OCR instructions, unit by unit, and in rank order, this made the moderation process run more smoothly. However, a few Centres greatly extended the practical difficulty and duration of the moderation process by presenting their Candidates' work, although in rank order, zipped up or tightly packed inside folders! When this work was extracted for moderation the work lacked sense of sequential clarity, making moderation more difficult.

Centres and candidates must ensure that the work to be moderated is placed in the correct discrete units. This is particularly important if the course has been delivered holistically. Centres are also reminded that forecast grades should be sent in for each candidate.

The majority of Centres met the 15th May deadline for the dispatch of their paperwork to the moderator. A significant number of Centres, however, only provided MS1's and needed to be 'reminded' to send their Centre Assessment Forms (GSW223) and the Centre Authentication Forms (CCS160). The resulting delay effectively stalls the necessary thorough preparation by moderators in terms of notifying any clerical, transcription or arithmetical errors, and being able to correct these in a timely manner prior to the visit.

Moderators require the following by the 15th May:

- MS1's: Please check that these are correctly filled in and correlate with the Centre Assessment Forms,

- Centre Assessment Forms (GCW233) relating to each candidate and unit entered,

- Centre Authentication Forms CCS160 – one to cover AS units entered and a separate one for A2 units. It is important that Centres realise that the moderation process **cannot** take place unless the moderator has received the Centre Authentication Forms for AS/A2.

Centres should ensure that candidates have labelled all their work with their name, candidate number and Centre number.

It is very evident that after the moderation process is completed, Centres are keen to have feedback about the work displayed. Teachers want to understand more about the moderation process and are encouraged to attend Inset courses for this new qualification. Inset courses for GCE Applied Art and Design will again be offered in 2007/2008 and if there are any queries about Inset, then please contact the Customer Care or check the OCR website: www.ocr.co.uk

This specification has encouraged candidates to be more confident, ask more questions and be involved with problem solving and lateral thinking. They have been fully engaged in talking to clients and understanding the implications of a brief, and encouraged to investigate the work of others'. Presentation is a very important part of the vocational aspect of this award and it is vital that candidates are made aware that all work presented should be client-focused or for a target audience.

Some Centres need to adjust their marking to acknowledge the higher A2 level, for Units F149 – F157, where an increased scope and quality of evidence are required. The generic assessment grid provided for Units F149 – F157 is designed to acknowledge this increase in level, but, in some cases, the assessment criteria within the bands on the grid are simply not being applied correctly.

Teacher's Tip
Suggested areas for a broader range and/or qualities of evidence required to achieve A2 Units:
- Development and modifications of ideas
- Selection and use of media and materials
- Skill levels displayed
- Presentation techniques
- Quality of Outcome achieved and standard of finish
- Evaluative commentary

A CD of exemplar material and best practice is available from OCR. This has proved to be very informative and helpful to Centres and candidates.

Centres are reminded that if they encounter any problems with lost, damaged or missing work that they should contact their Examinations Officer immediately.

Comments on the Portfolio Units – Response to the Specification – content, standard and presentation, range, approaches used, etc.

Objective 1 – Applying knowledge and understanding of others' practice.

As last session, good levels of artist research were encouraged, with some very interesting and relevant artist connections made and explored. A broad range of artists, designers and craftspeople have been used, with both contemporary and historical influences.

The work seen was clearly more effective where candidates had adapted and created their own new and exciting versions based on others' work, rather than simply making copies. However, a few candidates had produced biographical information on artists which added little to their work and this time could be used more effectively. Candidates should be made aware that when justifying their choice of artwork, it would be helpful to explain why the candidate feels a particular artist, style or movement is relevant. The benefits can then be usefully applied in the candidate's own work.

Teachers Tip
The effective communication of work through **Research**, **Development**, **Review** and **Presentation** will make a significant difference to candidates' achievement in all Units.

It is vitally important that candidates show 'clients' how their outcomes/proposal came about, setting the work out in such a way that the creative journey is clear, from choosing a starting point to the final piece of work. This is the essence of the **creative process** and it should be clear when looking at the work.

There are various ways in which work can be presented – sketchbook, worksheets, CD ROM/DVD or any other media. The major criteria, is that it should be relevant and appropriate to the nature of the work.

Objective 2: Applying skills, techniques and understanding.

Marks allocated for this Assessment Objective were often found to be generous during moderation, especially at the higher end of the marking scale. Some Centres were unable to discriminate adequately between a 'good' and a 'fluent' level (ie Band 4 or Band 5?)

Teachers Tip
Candidates need to explore and experiment with a range of media, materials and techniques to find out about and know the potential of the information and imagery they have collected during their initial research phase (Objective 1).

Where Centres had received the 'Good Practice' CD it had obviously proved very useful and been a very effective working tool. It was pleasing to note that good practice aspects such as 'contextualised sketchbooks' and 'real world' site-specific locations for outcomes/proposal were frequently found in candidate's evidence for this submission.

Objective 3: Analysis, synthesis and evaluation.

Candidate approaches to analysis of their work, and the quality and style of any evaluative commentary are extremely varied. Some candidates may limit their opportunities to attract marks in this objective by simply not attempting to annotate or include any form of written response, even where some form of simple explanation could genuinely assist client understanding.

Where Objective 3 has been carried out throughout a project, clarity of process is more clearly seen. As in previous sessions, candidates often scored lower marks in this objective.

Teachers Tip
Any written observations included should actively support the visual language used and never be provided in place of it. *"I used tone in my drawing of an apple to……"*

Annotation should always be concise, critical and analytical or technical. It should not state the obvious eg *"My drawing of an apple".* Such comments serve no purpose whatsoever, being not critical, analytical or technical.

General Comments

F140 Unit 1: 2D and 3D Skills

Candidates were provided with opportunities to investigate style and techniques. However, sometimes this project was too broad, and would have benefited from being anchored to a theme, accessed through a well-prepared and detailed brief. Some candidates produced fully realised final pieces with well-considered, site-specific visuals in order to help client understanding.

Most centres had taken on board the importance of working in 3D and producing outcomes.

Teachers Tip
Candidates must have experience of 3D formal elements, materials and making techniques to enable them to comprehend three dimensional form.

Please note: If there is no evidence of 3D work in a candidates submission they can only access half the maximum marks, ie 50 of 100 available.

If Centres are in any doubt about delivering the 3D aspect of this unit, there is a help-sheet entitled '3D or Not 3D' available from OCR.

Where Centres had made their candidates fully aware of the vocational aspect of this unit, most candidates had performed extremely well. Centres are beginning to realise that it takes time to develop skills and it is important to keep candidates well motivated with effective time management plans. Some candidates seemed to investigate a large number of techniques, but did not go on to produce quality outcomes.

Teachers Tip
Candidates performed with greater confidence and understanding of the Assessment Objectives when they had used separate sketchpads or folders for each unit. It seemed to focus their ideas and planning in readiness for their final outcomes. It also encouraged them to annotate throughout the brief and ensure a meaningful and concise evaluation.

Overall work for this Unit was well presented with candidates becoming more aware that presentation is a priority when dealing with clients or target audience.

F141 Unit 2: Communication and Meaning through Visual Language

This Unit was designed to act as a bridge between Unit 1: 2D and 3D Skills and Unit 3: Preparing and Working to a Brief, but the skills developed in visual language and communication will be used throughout the other units.

> **Teachers Tip:**
> In order to achieve well in this unit, it is important that candidates research and explore the work of both historical and contemporary artists, craftspeople and designers. This will help them to appreciate how visual language and mark making is used to inform and develop their own work.

Where courses had been structured, candidates had used critical references and research to develop work effectively. Vocational awareness was apparent in most candidates' submissions with the more able having a consistent approach and making regular references to their original brief.

There were some site visits and visits to galleries which were very influential in informing outcomes. Some candidates had used secondary source material very constructively but others had used 'cut and paste' from magazines and the Internet merely as 'padding' and it was often not relevant to their work.

Annotation was used in sketchbooks and this complemented the work of the more able candidates, but it tended to be more basic and limited for the weaker candidates.

There was a tremendous variety, range of media, styles and techniques throughout this unit and it was pleasing to see candidates explore and fully develop their ideas with some excellent analysis and evaluations.

Candidates are becoming very adept at using photography, in most cases digital cameras, as a means of recording both for drawing purposes and a means of recording visits. Candidates had also used their ICT skills well and these were evident in the development of ideas and in the presentation of outcomes.

F142 – Preparing and Working to a Set brief

General Comments

This examined Unit operates a vocationally-focused themed scenario and project brief outlines set by OCR. Candidates are free to work in ways that will allow them to demonstrate their particular skills in line with their chosen specialist 2D or 3D pathway. Project briefs are provided as pathway oriented outlines, to be elaborated by candidates in discussion with their teachers (clients) who ensure that candidate proposals are realistic and within the scope of available resources. The range of skills developed in this AS level Unit will enable candidates to demonstrate that they can effectively plan, organize and present their work, communicate their ideas and provide solutions, leading to greater independence at A2.

The themed scenario runs from September to May and can be delivered to suit delivery arrangements within Centres. New scenarios are despatched to Centres each May and also made available on the OCR website at:

http://www.ocr.org.uk/Data/publications/pre_release_materials_live_materials/AS_ALevel_Applied_Art_And_Design_Unit3_F142_Preparing_and_Working_to_a_Brief.pdf

This early disclosure is designed to enable pre-emptive research to be carried out by candidates before they begin their AS year. Additionally, because the same scenario is 'live' for the academic year, it is possible for candidates to submit work in January and, if necessary, attempt to improve their January mark in the May session by effecting improvements and re-submitting enhanced work.

The themed scenario is accompanied by the inclusion of project brief outlines which give the vocational and applied focus to the unit. Project brief outlines are designed to enable candidates to respond using their specialist skills within a range of art and design sector pathways. **There is no set time-limit** for the preparatory research and work necessary to plan and produce the final outcome/solution to the project brief but candidates must meet the deadline for presentation to the client, which is a date set by the teacher.

The scenario and project brief outlines for this year were centred on a new water sports complex combining world class training and education facilities with an associated café bar; 'The Engine Room'.

Candidates appeared to have little difficulty engaging with the main thrust of the project brief outlines which enabled students to use a range of mark making techniques investigating the qualities of water and movement. 2D and 3D objects and imagery were explored, inspired by artists such as Hockney, Hokusai, Nolde, Feininger, Klee and Kandinsky as well as other contemporary artists and photographers.

On occasions, the use of primary source material was limited or not entirely appropriate to candidate's intentions. Connections between the research and the need to meet the needs of the client were sometimes rather vague. There was, in many cases, an over reliance on secondary sources in the form of found imagery drawn from magazines or the internet. These had not always been appropriately used to inform outcomes.

As in January, the most popular project brief outlines adopted were *'making a splash'* and *'catch the wind'*. The best of these were interpreted into a range of client focused and site specific outcomes including innovative, large-scale paintings, 'customised' water sports equipment such as surfboards, promotional materials (mainly posters), textiles, tableware and accessories for the 'Engine Room' café bar.

Although some very good work in a wide range of materials and styles were seen, the level of commitment and skills observed was varied, especially in preparatory studies, (assessment objective 1) where the best examples invariably owed their success to some energetic and exhilarating imagery drawn from extensive research involving primary and secondary sources and information on existing water sports centres and/or café bars.

Successful candidates assessed in the top mark bands combined comprehensive planning and research with relevant contemporary and historical artist connections to appropriately inform their ideas and developments. The best practical outcomes displayed good or fluent skills supported by the relevant use of concise, critically evaluative annotations and/or coherent explanations. A variety of 2D and 3D media were used to construct works stimulated by a wide range of water sports activities.

Less successful candidates assessed in the lower mark bands were frequently found to have presented weak investigations and research with limited ideas and making skills. Although some relevant links and connections to others work were identified, concise annotation would have been useful in tracking developing personal views and ideas.

Work that was unfinished or produced with little consideration for the 'client' or potential end-user in presentation or display attracted fewer marks. The qualification specification for this unit stipulates that completed outcomes are required, produced within the framework of a Centres' own, local arrangements and teacher/client set deadlines.

Teachers Tip

It is important that when looking at the work of others that candidates do **not** focus on the biographical detail but instead construct meaningful critical analysis on the use of those chosen artists' visual language, working methods and professional practice as it relates to their own work.

Candidates should ask themselves:
- Who is the work for?
- Who are their clients and who are the target audience?
- Where is the work to be shown and used?

These aspects are fundamental to vocational practice.

F143 – The Creative Process

General Comments

Encouraging a creative response to an externally-set brief, this unit is relevant to all candidates who are completing the Double Award at AS level. Candidates have the opportunity to make use of a long preparation period, with the paper being released in the May prior to the year of the examination. It is recommended that art, craft or design outcomes should be appropriate to individuals' particular strengths, as recognised by both tutor and candidate.

With a clear focus on the creative process, the response to the selected brief should correspond with one of the set starting points, with research and investigation being completed with obvious vocational awareness.

Preparatory studies and research, together with a clear ability to analyse and evaluate, should be clearly presented through sketchbook work or study sheets.

The brief this year used an award ceremony to promote the plight of the homeless as its central theme, presenting candidates with an opportunity to present creative outcomes whilst selecting from a diversity of art and design specialisms.

Moderation revealed that candidates responded in enthusiastic and engaging ways, presenting well-considered and socially aware creative projects. The S.A.F.E awards encouraged highly personal investigations, with a range of interpretations and outcomes seen.

The theme allowed for a broad range of artists, sculptors and designers to be researched. Successful candidates in the top mark band used a breadth of critical understanding, responding in highly independent and perceptive ways. Less successful candidates, who were heavily reliant on teacher-led development, produced weaker outcomes when limited by appropriate resources.

Practical development highlighted candidates' engaged responses to selected briefs, with growing independent and personal approaches seen at all levels. The social context of the brief allowed for thoughtful and well-considered creative journeys, with the majority of candidates presenting a wealth of experimental preparatory work. Such exploration illustrated candidates' sustained and involved commitment to preparatory work.

Candidates at the top of the mark bands responded with intelligent and informed outcomes, whilst those at the bottom produced often predictable and rudimentary pieces. Outcomes were disappointing overall, with the developmental process being stronger that the final outcome in the majority of submissions.

Centres should encourage the recognition of the brief's intentions and requirements, making the vocational aspect central to the development and realisation of ideas.

Teachers Tip
Thoughtful presentation of work, with appropriately realised outcomes should be encouraged, remembering to liaise with the 'client' throughout the creative process.

F144 Unit 5: 3D Design

Candidates presented a range of vocational opportunities in this area.

More able candidates had made well referenced and concisely annotated comments in sketchbooks/notebooks.

Some good analysis and planning skills were demonstrated and there were some interesting and varied historical and contextual references to other artists and craftspeople.

More able candidates had presented their work with a strong client focus with close reference to their brief.

F145 Unit 6: Fashion and Textiles

Good practice in this area produced vibrant sets of work, which responded well to their initial briefs.

Sketchbooks were informative and showed independent style evolving to a final outcome. There was also some excellent annotation and evaluation.

F146 Unit 7 Graphic Design

Greater use of ICT was evident in this area and was very appropriate to the vocational qualities and requirements of graphic design

Presentation was often of a high quality and in some cases was extremely professional, with some highly finished final outcomes.

This unit was delivered well in most centres with some excellent client-focused work.

F147 Unit 8: Lens-Based Media and Multimedia

Few submissions were made in this area.

Where candidates had actively pursued their own ideas, some very innovative solutions were seen.

F148 Unit 9: Fine Art

Some high quality submissions were seen this session, but in some instances, the lack of any discernible vocational context disadvantaged some candidates.

Good references to other artists and craftspeople were used to inform outcomes.

The quality of presentation was generally pleasing, but at times was disparate and lacked cohesion. Candidates need to be more selective in their submissions.

F149: Professional Practice and Progression

General Comments

F149 should be regarded as one of the keys to successful achievement for A2 Applied Art and Design. The unit will confirm the vocational pathways for all the subsequent A2 portfolio units.

Centres should note that although this is an examined unit, there is a no set time scale for its delivery. The teacher, as client, should negotiate with an individual candidate practical time constraints and deadlines in relation to the candidate entry date for this unit.
It was noticed that where Centres had in the past delivered an advanced vocational qualification in art and design, a presumption was sometimes made. This being that this A2 unit is identical to a previous specification. Centres must be aware of the present specification and objectives for F149 and not to confuse them with previous qualification requirements.

As an examined unit, success could often be measured by how well the candidate had fulfilled their own *statement of intent*. Candidates in the higher mark range generally prepared a *statement of intent* with adequate scope to allow the production of a quality final outcome. Initial research for this unit was found to be of a good standard. Most candidates were able to locate an appropriate artist, designer, craftsperson or related business. Candidates gaining a worthwhile insight into professional practice, underlining many possible vocational connections.

Work submitted for assessment included not only developmental preparation work, but also the summative outcomes, and was varied in terms of specialisms. Candidates benefited from combining the best of their own individual skills with their chosen art and design specialism. Where a Centre or candidate cannot find a suitable artist, designer or craftsperson locally, a candidate can research another practitioner, providing sufficient reference material is available. In this instance, no direct contact is required. It should be emphasized that extensive critical research and evaluation would be even more necessary in this situation.

Presentation of candidates' work, in many instances, left a lot to be desired.
Candidates must remember that their completed work has to be of a suitable standard for presentation to a client. A folder of work that exhibits a collection of unmounted or uncared for offerings diminishes the quality of the candidate's work overall.
In conclusion, work presented for moderation this session indicated that a number of Centres have a clear understanding of this unit's purpose and function. Assessment in some Centres was found to be over generous. This particularly related to the awarding of marks for objectives AO2 and AO3, where the quality of work did not achieve A2 standard. On a final positive note, vocationality was well-considered and developed in much of the work produced in Centres this session. Possible areas for future improvement are dealt with under the following headings.

Research

Research was of a good standard generally and appropriate to the unit. A wide range of investigation into art and design specialisms was evident. The research work, submitted by certain candidates, could have been reinforced by the following:

Teacher Tips
• In depth evaluation studies of individual practitioners
• Specific comment and responses from the artist or designer
• Illustrations of the practitioner's own work
• Illustrations of work in progress and the working environment.

Connections could be made relating to the candidate's own working conditions in their Centre also making comparisons of available resources. It was found that references made to work experience placements sometimes consisted entirely of literature provided by the practitioner or organisation concerned. Some responses merely recorded the work placement without any indication or understanding of the processes involved. In these instances, little insight into the purpose of the activity in progress was evaluated by the candidate.

Statement of Intent

The first principle of the statement of intent is that it is a negotiated brief between the candidate and the client (teacher). This forms the brief for the delivery of the creative project.

The candidate's completion of the statement of intent should confirm an understanding of their professional approach to art and design. In producing the statement of intent, candidates should be reminded that quality is far more important than quantity. A well reasoned statement of intent will highlight the various stages of development and progression. Minimal, but appropriate comment on the stages should be clearly linked. Again, a range of statement of intents have been carefully considered this session and it was apparent that good practice was identified where candidates adopted a logical approach. Firstly establishing 'what they were going to do' then describing the elements of their own determined brief.

It is a requirement that the statement of intent should be produced prior to the commencement of the creative project and must be clearly visible as part of each submission. Retrospective diaries of 'what I did' have seldom any value.
The client (teacher) should negotiate with the candidate and consider whether or not the creative project is appropriate to the candidate's own skills. Also, that the proposal has sufficient scope and potential to provide a quality outcome. The completed statement of intent should be signed off by the teacher. Good examples from this session's submission were seen across the entire mark range. They were usually structured to include some of the following elements:

- initial research
- higher education opportunities
- vocational links
- brief for the creative project
- definition of available resources
- time scale and deadlines
- presentation requirements
- final evaluation

The Creative Project

High quality creative work, supported by some examples of excellent levels of skill, was seen in this session's submissions. This particularly related to the specialisms where vocationality is implicit. Graphic and IT related disciplines were less in evidence this session. It was noted that candidates do not always include developmental work with their with their final project presentation. This is particularly relevant in relation to multi media and IT based work. Design adaptations showing how the work progressed to the final outcome are essential in assessing how and for what marks were awarded. Fashion and textile related projects were popular. This emphasized the accessibility of designers in these professional spheres. The skill levels assessed in objective AO2 were often seen to be over rewarded, particularly in connection with fashion and craft items that required technical making skills.

However, where fine art forms the basis of the creative project, the projects must have definite vocational connections. Candidates need to clearly identify the purpose of their project. Possible client links should be considered, especially when related to commissioned fine art work. Constraints, including cost, scale and making time should be taken into account. Public art projects should contain reference to material suitability, site-specific locations, health and safety, also costings.

A highly successful submission this session showed how a candidate had contacted a design and craft practitioner. The candidate became involved with the craft, and meaningful in depth research both theoretical and practical took place. The results of the research evolved into new design work, culminating in sophisticated practical examples of the craft.

Presentation

The importance of presentation at the A2 level cannot be overstressed. All candidates work benefits from polished presentation. Summative outcomes must receive proper consideration to show the work off to its best advantage. Supplementary evidential, development and preparation material requires almost as much care. Candidates should be aware that illegible written and supportive annotation is not likely to form part of an appropriate professional presentation.

Teacher Tips
- Assist the candidate to define the direction of their research. Selecting, if possible, a practitioner whose specialism will engage and inspire the candidate.
- Make candidates aware that they can effectively link unit 10, professional practice to other A2 portfolio units. The research element can be common to both. But candidates must provide separate creative developmental work and two final outcomes for each unit.
- Teacher guidance may be necessary to channel candidates in directions that will provide the appropriate scope to satisfy the vocational requirements of this qualification.
- The candidate should always remember that the work they are assembling will be presented to the client. Presentation skills developed at this level will be invaluable, not only for this qualification, but also any future progress into higher education or employment.

F150 Decorative Imagery   **F151 Multi Media**
F152 Spatial Design   **F153 Fashion Design**
F154 Graphic Design   **F155 3D Craft**
F156 Fine Art   **F157 Textiles**

General Comments

June 2007 was the second session that candidates could be entered for A2 Portfolio Units and centres proved to be helpful and co-operative when making arrangements for the moderation visit. Most centres had work available in quiet areas, but some centres had work arranged by candidate; work should be displayed in rank order and by Unit to facilitate the moderation process.

Most work was well-presented with some centres taking a great deal of time and trouble to ensure exhibitions were of the highest standard. Some candidates made excellent use of sketch books and plastic sleeved folders to present work alongside mounted sheets or final focused pieces reflecting the need to present work to a client. Candidates were encouraged to present a photograph of their final piece in its intended location which also reflected the vocational aspect of the work.

When photographing individual pieces of work it would be useful for some indication of scale to be incorporated in the photograph, such as a ruler alongside the artwork. A minority of centres failed to display any work, preferring to leave it in folders. This is not good practice, nor is it in the best interests of the candidates who should be fully aware of appropriate presentation.

All centres encouraged candidates to investigate the work of others. This worked very well where candidates had been involved in workshops or visits to galleries. Over reliance on reams of downloaded images and text, which did not inform outcomes, were less successful.

Centres encouraged candidates to use a wide range of media and styles including traditional mark-making approaches and modern ICT-based technology. Candidates showed strong skill levels where they worked from direct observation. Photography was very well used as a means of gathering primary source material for drawing, for recording visits and recording work in progress.

There was some excellent concise annotation but some candidates had written far too much, some of which was irrelevant. Some centres should advise students with illegible writing to word process their annotation and be more aware of client presentation.

Whilst there was some very good work seen, the standard of work presented for moderation this session was variable. Centres need to be aware of the clear distinction between AS and A2 in relation to the skill level when assessing candidates' work, as it was common to for centres to over-mark on AO2. Work tended to be of a higher quality when the brief suited the candidate's strengths. Some candidates work could be improved by completing more relevant research rather than producing lots of "cut and paste" from magazines, and by having a clearer brief.

The most successful candidates showed an increase in the skill level from AS to A2 as they had matured and improved. Work was thoroughly researched and showed mature, in-depth development of ideas. Relevant, concise annotation and evaluation was evident with clear understanding. The selection and presentation of work showing strong vocational influence being both professional and suitable for the client. Candidates achieved best where centres had set briefs with specific constraints, enabling candidates to achieve highly in the vocational aspect of the specification.

F150 Decorative Imagery
This unit should provide scope for every A2 candidate. The gathering of research and resource material was often successful, especially where there was not an over reliance on downloaded internet imagery. There were some inventive outcomes where candidates had designed and made high-quality wrapping paper and decorative chests. However, in some instances candidates were unable to develop suitable vocational outcomes; this does not fulfil the requirements of the Assessment Objectives.

F151 Multi Media
Little work was seen but there were some interesting examples of animation, showing good level of skill.

F152 Spatial Design
Some interesting work was seen based on the design of outdoor space following a visit to a stately home. There were film/stage-set related projects and candidates designed seating areas for cafés. Whilst these projects were vocationally appropriate, the quality of 3D model making was variable.

F153 Fashion Design
Good research with interesting historical and contemporary designer connections produced promising preliminary design work but in some centres candidates did not always produce high-quality outcomes due to lack of dressmaking and needlework skills. At A2, the quality of finished garments should be evident and appropriate to the specialism.

F154 Graphic Design
There were some successful candidate submissions for this unit that showed very good IT developmental work. However, there was also some poor presentation, which was surprising given the natural vocational nature of this Unit. Some centres with strong Fine Art based strengths followed an illustration pathway, but illustrative results were of variable quality with the most successful candidates showing good technical skills.

F155 3D Craft
Only a small number of ceramic submissions were seen, but the most successful candidates had made artefacts using a combination of traditional methods, such as slab building, moulding and coiling, decorating them with a range of slip and glazes. One centre did an interesting project based on chairs, where candidates designed and constructed some weird and wonderful life-sized seating using found materials, card and paper maché.

F156 Fine Art
Variable results seen, the more successful exhibited strong vocational links, showing good skill levels and good presentation qualities. A wide range of media and styles were seen, with some candidates producing some excellent large-scale work, particularly when working from direct observation.

F157 Textiles
A popular optional unit. The quality of submissions often reflected individual centre teaching skills and resources. This was usually found to be one of the most successfully delivered and assessed A2 units.

Advanced GCE Art & Design (H413/H613)
June 2007 Assessment Session

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
F149	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F150	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F151	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F152	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F153	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F154	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F155	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F156	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F157	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
H413	600	480	420	360	300	240	0

	Maximum Mark	AA	AB	BB	BC	CC	CD	DD	DE	EE	U
H613	1200	960	900	840	780	720	660	600	540	480	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
H413	15.9	35.5	64.5	86.0	95.3	100.0	115

	AA	AB	BB	BC	CC	CD	DD	DE	EE	U	Total Number of Candidates
H613	13.8	21.9	32.1	48.5	62.8	75.0	88.8	95.4	97.4	100.0	218

For a description of how UMS marks are calculated see;
www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

Statistics are correct at the time of publication

Advanced GCE Art & Design (H013/H213)
June 2007 Assessment Session

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
F140	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F141	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F142	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F143	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F144	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F145	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F146	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F147	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F148	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
H013	300	240	210	180	150	120	0

	Maximum Mark	AA	AB	BB	BC	CC	CD	DD	DE	EE	U
H213	600	480	450	420	390	360	330	300	270	240	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
H013	15.7	34.5	59.2	79.4	87.0	100.0	231

	AA	AB	BB	BC	CC	CD	DD	DE	EE	U	Total Number of Candidates
H213	16.7	24.0	34.7	43.3	58.7	71.3	81.3	88.7	96.0	100.0	160

For a description of how UMS marks are calculated see;
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Statistics are correct at the time of publication

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