GCE

Applied Art and Design

Advanced GCE **A2 H413/H613**

Advanced Subsidiary GCE **AS H013/H213**

Report on the Units

June 2009

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REPORTS ON THE UNITS

Chief Examiner's Report

General Comments

Centres have been very enthusiastic about this award and they have proved their commitment to it, by again, releasing work for OCR's use for Standardisation and Award purposes. However, some Centres have been reluctant to release work requested by moderators or they have not dispatched the work to OCR. This causes major problems for the awarding of grades on the grade boundaries. It is an official requirement from QCA and JCQ that selected work is sent to examination boards.

This is an essential part of the examination process to enable awarding to take place. Every effort will be made to return work as soon as possible, as OCR is fully aware that work is needed for portfolios for interviews.

Centres have also been very co-operative about arranging visits and exhibiting work. Work was well presented in quiet rooms, put 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 the candidates' whole submission rather than by unit.

Centres and candidates must ensure that the work to be moderated is placed in the correct discrete units, even though the course may have been delivered holistically. Centres are also reminded that they should send in their forecast grades.

The administrative procedures went relatively smoothly, although it is important that Centres realise the importance of sending the correct documentation to moderators prior to their visit - moderators require the following:
- MS1's (Please check that these are correctly filled in and correlate with the Centre Assessment Forms),
- Centre Assessment Forms GCW232 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, as it can be very time consuming labelling work that is to be forwarded to OCR for use at the Award meeting. 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 2009/2010 and if there are any queries about Inset, then please contact the Customer Contact centre 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 also been fully engaged in talking to clients and understanding the implications of a brief. 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 produced should be client-focused or for a target audience. Presentation of work in this session was the best yet; the majority of centres had made improved efforts in displaying candidates' work. It is also encouraging to report that a number of candidates have gained direct entry into University with their Applied work because of the range and depth of their portfolios and their ability to talk confidently about their work.

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

F140 2D and 3D skills, materials and techniques

Portfolio Units

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

- Relevant artistic references were seen in the majority of work, with aesthetic qualities appropriately informing intentions.
- Depth of understanding was not always evident at the lower end of centres' orders of merit, but this generally coincided with the overall quality of candidates' work.
- Some candidates were over reliant on using 'cut and paste' in their work and often it was irrelevant in informing their work.
- Vocational awareness was increasingly referenced.

Objective 2: Applying skills, techniques and understanding.

- Personal styles were often well developed, and although candidates did not always possess the technical skills to effectively realise their ideas, intentions were clear.
- Some drawing was of an outstanding quality, but some candidates opted to use secondary sources where primary sources would have been a better option.
- In some cases technical skills lacked a fluency of understanding and materials were used with a lack of sensitivity.
- Some projects often contained a large quantity of work which did little to improve the quality of the submission.
- Outcomes were seen to be increasingly well presented and vocational awareness and suitability was evident throughout.

Objective 3: Analysis, synthesis and evaluation.

- Fitness for purpose was generally well documented and some candidates made perceptive decisions for new directions in their work.
- Analysis and evaluation was often an integral part of submissions, however, less able candidates may have benefited from using bullet points rather than extended prose.
- Candidates' work had obviously benefited from looking at the work of other artists, craftspeople and designers.

General Comments

- 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 Centres apparently encouraged their candidates to investigate a large number of techniques, but they did not go on to produce quality outcomes.

- 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.

- Some good research and well annotated sketchbooks were in evidence, although some candidates would benefit using word processing.

- There was a wide range of techniques and styles, and some candidates had produced copious amounts of work with little attention to quality.

- 3D work was often a token gesture in some centres, with some basic outcomes of simple ceramic pieces and pieces of paper sculptures, which did not inform ideas or intentions.

F141 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.
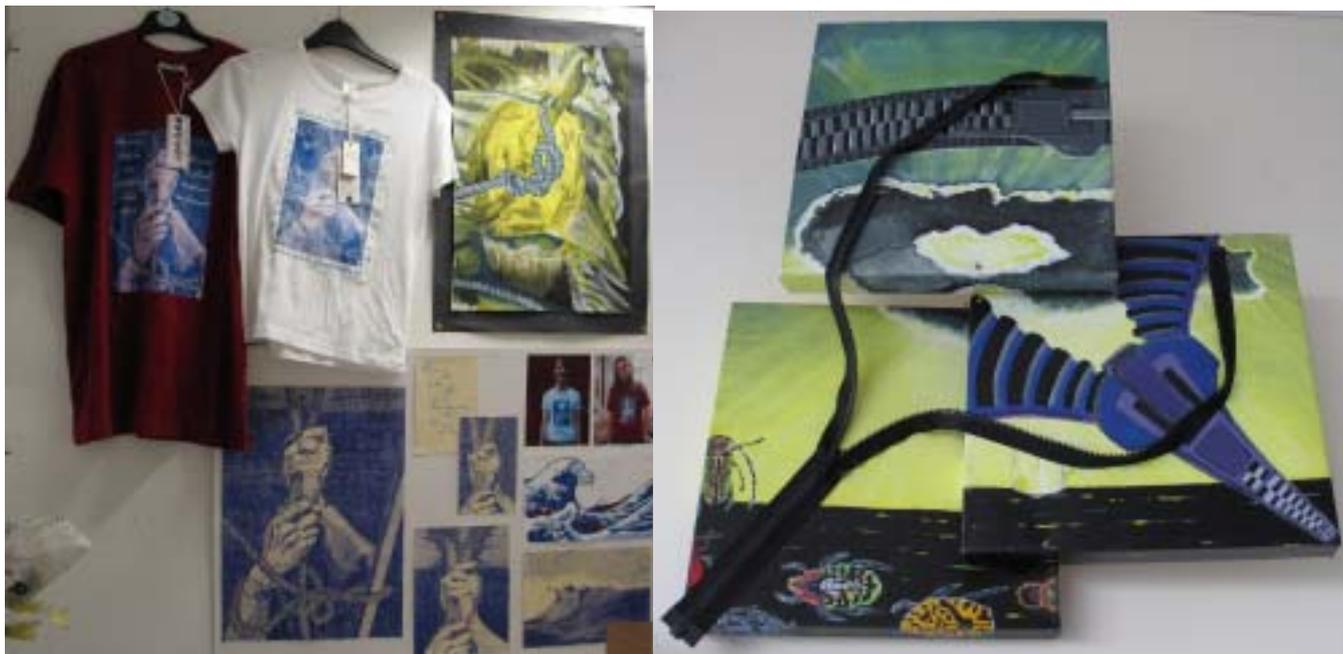
Where courses had been well taught and structured, candidates had used critical references and research to develop work effectively.

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 informed 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 had also used their ICT skills well and these were evident in the development of ideas and in the presentation of outcomes.

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.

F142 Preparing and working to a brief

The unit operates a vocationally focused, themed scenario and project brief outlines set by OCR. Candidates are free to work in ways that allow them to demonstrate their particular skills in line with their chosen specialist pathway. Project brief outlines are provided for candidates to discuss with their teachers (clients) to ensure that candidate proposals are realistic and within the scope of available resources. Each themed scenario and project brief is 'live' from September to May and can be delivered to suit particular course planning arrangements within Centres.
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A new themed scenario is sent out to Centres each May for the following academic year and is made available on the OCR website. There is no set time limit for preparatory research to plan and produce the final outcome/solution to the project brief. However, candidates must meet the deadline for presentation to the 'client', which is set by the teacher.

The new scenario and project brief outlines for this year were centred on renewable energy. The scenario has proved to be very accessible nationally. Many Centre responses were focusing on wind and water power. The graphic visual use of wind farm turbines was much in evidence. Recycling themes also provided the inspiration for a number of submissions.

Moderation revealed that the project brief outlines had been adapted in a variety of creative ways by candidates, with a range of outcomes being seen. Candidates used the topic to develop their skills in visual communication, with the vocational aspect being at the forefront of the majority of work seen. Initial research and investigation was generally well presented, but artist / designer connections were not always evident in informing intentions. The level of skills seen was varied, with the best was demonstrated through the use of sketchbooks, showing an extensive range of investigations.

Successful candidates assessed in the top mark bands were seen to produce a wider range of initial research, and included recordings from both primary and secondary sources; these were often both innovative and original. Practical outcomes highlighted developing personal styles; strong vocational connections were displayed in both preparatory and final work. Less successful candidates assessed in the lower mark bands were seen to have presented limited research which appeared to have a direct impact on the development of their subsequent work. A lack of consistency in practical skills and response to the work of an artist, designer or craftsperson also appeared to hinder the success of final outcomes.

Centres are reminded that a professional, client friendly presentation of research and development materials that clearly relates to a brief's summative outcome substantially reinforces submissions.

F143 The creative process

Centres often use the June entry date for the delivery of this double award unit. Candidates generally benefit from the additional time available to thoroughly develop and realise the requirements of 'The Creative Process' unit. All candidates are given a set of scenarios and project briefs for this examined mandatory unit.

The vocational and applied focus of this unit is at the core of the set paper, stimulating candidates to respond in professional ways using the creative process. Preliminary work, including relevant research, investigation, exploration and analysis should be recorded and presented appropriately at given stages set by the client/teacher. There is no set time limit for the preliminary or final work, but the candidates must meet the deadlines set by the client (teacher).

The scenario and brief outlines for this year are based on providing art and design ideas and outcomes for an ecological education centre. Moderators reported that the seen submissions revealed some stimulating and creative responses to the given brief. Textiles, fine art, graphics and 3D work were all practically used by candidates, highlighting a broad range of personal responses. The scenario allowed candidates to present initial recordings in a variety of media. Candidates were able to exploit their own strengths and skills in accordance with their specialist pathway. Confident, energetic and practically sustained exploration led to equally considered outcomes.

Vocational awareness was proficient and innovative outcomes presented were of a good standard.

Again there was less evidence of ongoing evaluation and analysis, with some ideas being resolved prematurely. In the lower mark range technical skill levels lacked the sensitivity and maturity seen in the more successful candidate's work.

F144 3D design

- Candidates presented a range of vocational opportunities in this area.

- Stronger candidates had made well referenced and concisely annotated comments in sketchbooks/notebooks.

- Some good analysis, planning and making 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.

F144 3D design

F145 Fashion and textiles

- Good practice in this area produced vibrant sets of work which related 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.
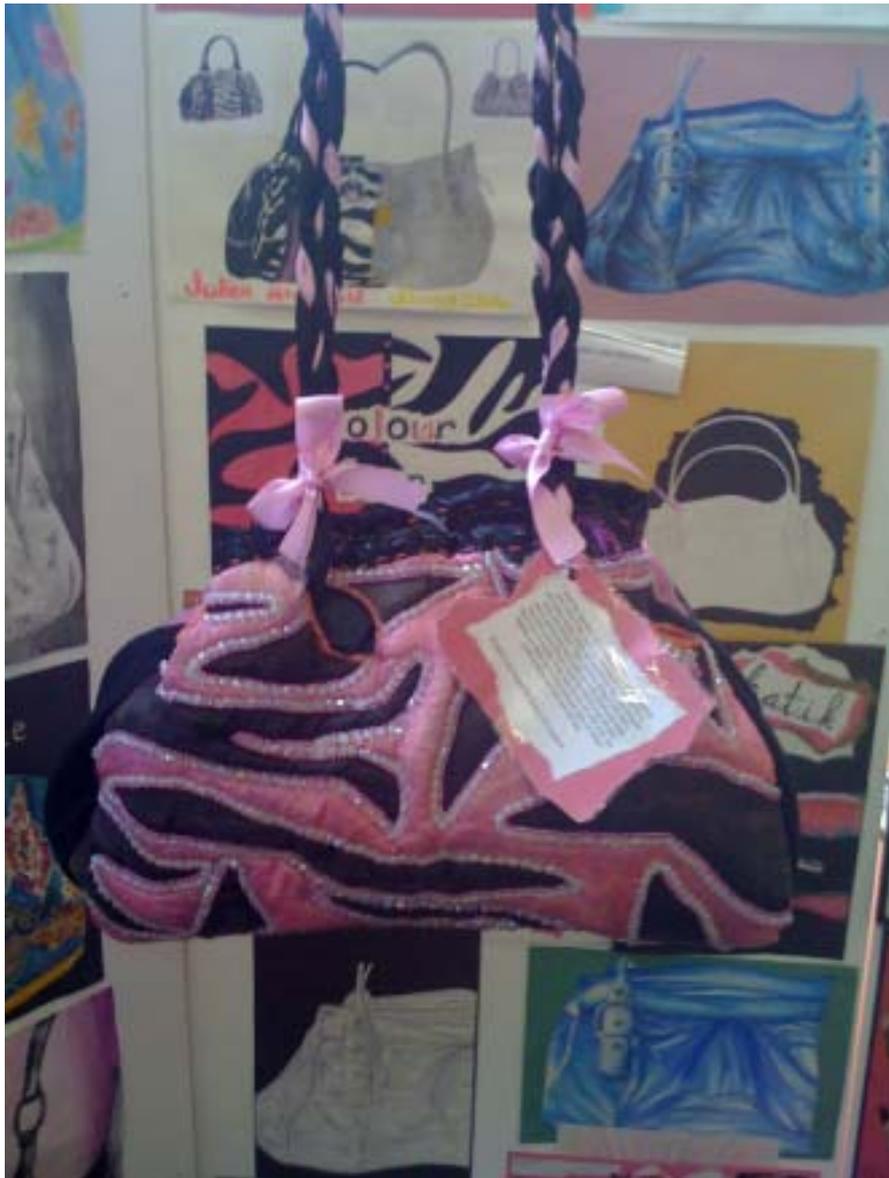
F146 Graphic design

- 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.

- In some Centres, candidates seemed to want to produce an illustrative theme, and this is acceptable where the illustrative development and the final outcome are fit for the purpose. However, it is not acceptable, that a painting with words added can suddenly become Graphic Design. Vocational links need to be evident. Presentation should clearly show how the illustration would be used and consideration of suitable use of fonts and the graphic display of words is part of the graphics process.

F147 Lens-based media and multimedia

- Where candidates had actively pursued their own ideas, some very innovative solutions were seen. However, some candidates were not encouraged to digitally modify and manipulate their photographed images.

F148 Fine art

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

- Candidates need to consider the use of scale. Big is not always beautiful! Skills can be compromised as a result of large scale work.

F149 Professional practice and progression

Effectively delivered Unit 10 will satisfy both the vocational and the implicit professional practice requirements of this qualification. Centres often find it helpful to complete this unit prior to working on the portfolio units. But whether submitted in the January or June session Unit 10 provides a sound platform for the successful achievement of the A2 level of this qualification

Centres should remember that although this is an examined unit there is 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 candidates' entry date for this unit. Success is often measured by how well the candidate fulfilled their own statement of intent. A fairly constant weakness in the submissions has often related to the quality of presentation. A continued lack of care, time and resources is in many instances given to the final submission.

Work submitted for moderation was generally in line with the unit requirements. Areas within the unit that would benefit from specific consideration are dealt with under the following headings.

Research

When researching an artist, designer or craftsperson the teaching staff and candidates should ensure that the selected practitioners work can provide sufficient scope for an in depth evaluation. The practitioners vocational approach and client awareness should be evident throughout the research element of this unit. Where a Centre or candidate cannot find a suitable practitioner locally, a candidate can research a practitioner by using either library material or the internet, providing that sufficient reference material is available. In this instance all sources should be acknowledged.

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. Moderators continue to report a consistent improvement in the production of the statement of intent. Most Centres are giving worthwhile guidance to candidates and clearly defined pathways are now evident in the statements of intent. The value of a well prepared statement of intent is now understood and accepted. The statement of intent is now regarded as a valuable planning system and is being used as part of other optional units.

The Creative Project

High quality creative works, supported by some examples of excellent levels of individual skill were seen in this sessions submissions. This particularly related to the specialisms where vocationality is implicit. Design adaptations showing how the work progressed to the final outcome are essential in assessing how and for what marks were awarded. The skill levels assessed in objective AO2 were sometimes seen to be over rewarded. All projects must have vocational connections and possible client links should be considered. This is especially important 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.

Presentation

The importance of presentation at the A2 level cannot be overstressed. All candidates work benefits from polished presentation. Final 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.

At the A2 level clear and meaningful written work forms an essential part of a candidate's final submission.

F150 Decorative imagery

Most centres proved to be very helpful and cooperative when making arrangements for the moderation visit. However, centres still need to be reminded to include the Centre Authentication Sheet (CCS160) and the Unit Assessment Forms (GCW223) when sending their MS1's to Moderators. Inclusion of the Unit Assessment Form allows the Moderator to check for arithmetical errors prior to the visit, thus making the moderation process less problematic.

Most centres had work available in quiet areas, but a number of centres still need to ensure work is arranged in rank order by Unit and not by candidate, as this makes the moderation more straightforward. Work should be presented as stand alone units, which should include supporting studies.

Most work was well presented with some teachers and candidates 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, reflecting the need to present work to a client. However, a number of centres had work available in folders on tables or on the floor, with little space to spread the work out. This was not conducive to moderation process.

An example of good display making the moderation process very straight forward. The best submissions showed extensive research and investigations into both historical and contemporary imagery, with candidates achieving a clear differentiation in quality and depth of understanding between AS and A2.

This was particularly evident in work where skill levels were shown in planning and the final outcome. Some centres produced a great deal of work for some Units, which compromised the quality of some outcomes, whereas, less work may have led to more in depth and refined outcomes.

The most successful candidates presented high quality work, professionally, showing it was vocationally fit for purpose. Less successful candidates presented haphazard research which was poorly presented and lacked evidence of the developmental process. Reference material was gathered, but did not provide inspiration for the production of well planned or high quality outcomes, nor did it show implicit links to possible uses and locations necessary in this vocational qualification.

Some centres encouraged candidates to use a wide range of media and styles, including traditional mark making approaches and modern ICT based technology. Some 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, recording visits and work in progress.

There was excellent concise annotation in some submissions, but centres should advise students with illegible writing to word process their annotation and be more aware of client presentation.

Clear briefs which incorporated some constraints provided a good foundation and encouraged the candidate to focus on the task. This made the initial launch of a Unit more relevant to the specification.

A number of centres used a common theme, with all candidates producing similar work. This produced some successful and high quality outcomes. Original and interesting work was also produced by those candidates who had choice in developing work to suit their own specialisms, tastes and skills.

- Where there was not an over-reliance on downloaded internet imagery the gathering of research and resource material was very successful. Work was presented in sketchbooks, loose leaf folders or on A1 or A2 sheets.

- Most candidates had been encouraged to use their research to develop ideas and present suitable vocational outcomes. These were most effective where candidates had designed and made a range of artifacts using different techniques and materials.

Candidates have designed a range of vocational outcomes using different techniques and materials.

F151 Multimedia specialisms

- There were some interesting examples of animation which showed good level of skill, but centres need to be aware that supporting developmental studies need to show depth of understanding and a level of skill appropriate to the specification. Work done within a group situation needs to clearly show the individual candidates work across all of the Assessment Objectives. CD's should have an easily read format so that work can be accessed.

F152 Spatial design

- Making skills varied, but outcomes such as tables, lamps and decorative items for the home and garden were vocational. The creative use of ICT to show how outcomes looked in site specific locations was effective. Some candidates had worked with a strong client focus, showing well-developed analysis and planning skills.

F153 Fashion design

- A wide range of contrasting fabrics, dyed, stitched paper and different textile techniques had been used to produce vibrant exotic hats and dresses. This was often the result of workshops with contemporary designers. However, extensive research and preliminary design work do not always produce high quality outcomes. Less successful candidates lacked good making skills.

Extensive research and preliminary design work resulted in hats showing good making skills.

- Fashion accessories and handbags where felt making techniques and appliqué had been used proved successful. Screen printed designs on T shirts produced some interesting and vocational outcomes. Candidates responded well to the brief with sketch books showing excellent research and development of ideas and techniques.

Screen printed designs on T shirts produced some interesting and vocational outcomes.

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- Planning and preparation work was equally well thought out and presented in a range of outcomes. Vocationally sound, creative and innovative textile pieces were produced.

Vocationally sound, creative and innovative textile pieces are produced.

F154 Graphic design specialisms

- There were some successful candidate submissions for this unit which showed very good ICT developmental work. Presentation was generally of a high standard with high quality outcomes. Candidates showed a strong client focus and vocational links with ideas being fully explored and developed. Designs professionally printed onto carrier bags, T shirts, menu cards and stationary were very successful.

Candidates show a strong client focus with vocational links.

F155 3D design/crafts

- Skill levels varied in this Unit, the most successful submissions being those where candidates had developed good making skills. The most successful candidates had made artifacts using a combination of traditional methods such as slab building, moulding and coiling, decorating them with a range of slips, glass and glazes.

Candidates had developed good making skills in a range of techniques.

- Some impressive ceramic heads were exhibited alongside Textile and Fine Art work in a gallery. Varied historical and contextual references with sound planning enabled candidates to fulfill the requirements of the brief. Work was photographed as it progressed; annotation and evaluation showed sound understanding.

F156 Fine art specialisms

- Variable results were seen; the more successful exhibited strong vocational links showing good skill levels and presentation qualities.

Etchings being used as a design for business stationary.

- A wide range of media and styles were seen with some candidates producing excellent large scale work, particularly when working from direct observation.
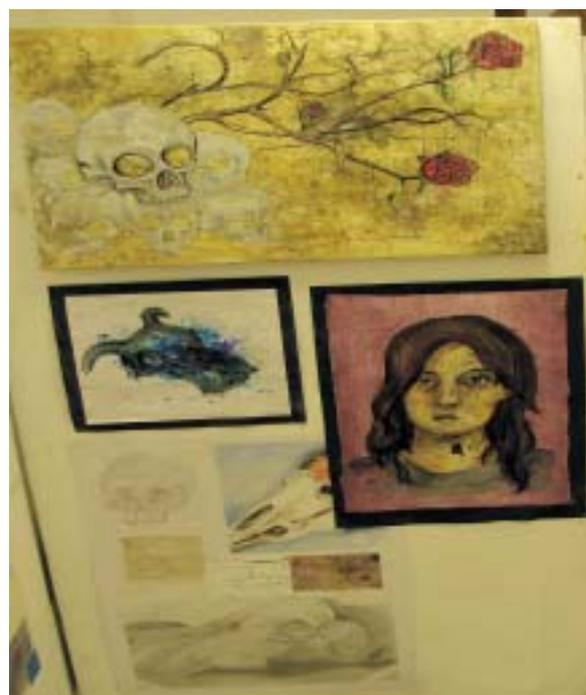
Candidates produce work from direct observation.

- Photography was used as a means of recording and for drawing purposes. Presentation reflected the vocational links with some work being shown in a site specific location through the creative use of ICT.

- Candidates need to consider scale carefully. Large work can compromise skills. Small and/or scaled work can be equally effective. Deadlines and time management need careful consideration.

F157 Textiles

- Candidates were inventive using a wide range of techniques to produce some visually stimulating work which was vocationally strong and well presented.

- Thorough research into artists, craftspeople and designers along with extensive practical research allowed candidates to work to their strengths when producing informed outcomes. Decorative items to be placed in a range of outlets produced wall hangings using stitching and appliqué techniques.
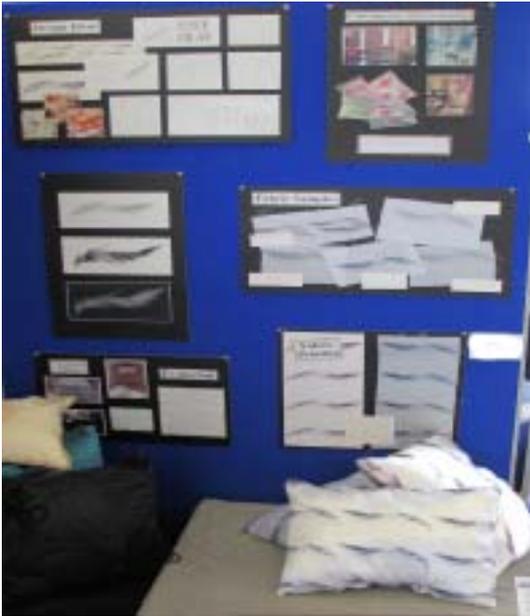
Decorative items to be placed in a range of outlets

- There were some successful outcomes often as a result of workshops with local designers. The most successful candidates explored a broad range of materials through practical investigation and produced some effective jewellery based on felt making techniques, recycled and found material. However, the poor quality of skills shown by some candidates meant their outcomes were less successful.

Jewellery based on felt making techniques, recycled and found material.

Grade Thresholds

Applied GCE Art and Design (H013 H213 H413 H613)
June 2009 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
F140	Raw	100	80	70	60	50	41	0
	UMS	100	80	70	60	50	40	0
F141	Raw	100	80	70	60	50	41	0
	UMS	100	80	70	60	50	40	0
F142	Raw	100	80	70	60	50	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	80	70	60	50	41	0
	UMS	100	80	70	60	50	40	0
F145	Raw	100	80	70	60	50	41	0
	UMS	100	80	70	60	50	40	0
F146	Raw	100	80	70	60	50	41	0
	UMS	100	80	70	60	50	40	0
F147	Raw	100	80	70	60	50	41	0
	UMS	100	80	70	60	50	40	0
F148	Raw	100	80	70	60	50	41	0
	UMS	100	80	70	60	50	40	0

Uniform marks correspond to overall grades as follows.

Advanced Subsidiary GCE (H013):

Overall Grade	A	B	C	D	E
UMS (max 300)	240	210	180	150	120

Advanced Subsidiary GCE (Double Award) (H213):

Overall Grade	AA	AB	BB	BC	CC	CD	DD	DE	EE
UMS (max 600)	480	450	420	390	360	330	300	270	240

Cumulative Percentage in Grade

Advanced Subsidiary GCE (H013):

A	B	C	D	E	U
8.1	27.5	49.6	74.8	89.2	100

There were 225 candidates aggregating in June 2009.

Advanced Subsidiary GCE (Double Award) (H213):

AA	AB	BB	BC	CC	CD	DD	DE	EE	U
8.0	19.0	34.0	49.0	65.0	77.0	84.0	88.0	96.0	100

There were 102 candidates aggregating in June 2009.

Applied GCE Art and Design (H413/H613)
June 2009 Examination Series

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	79	69	59	49	40	0
	UMS	100	80	70	60	50	40	0
F151	Raw	100	79	69	59	49	40	0
	UMS	100	80	70	60	50	40	0
F152	Raw	100	79	69	59	49	40	0
	UMS	100	80	70	60	50	40	0
F153	Raw	100	79	69	59	49	40	0
	UMS	100	80	70	60	50	40	0
F154	Raw	100	79	69	59	49	40	0
	UMS	100	80	70	60	50	40	0
F155	Raw	100	79	69	59	49	40	0
	UMS	100	80	70	60	50	40	0
F156	Raw	100	79	69	59	49	40	0
	UMS	100	80	70	60	50	40	0
F157	Raw	100	79	69	59	49	40	0
	UMS	100	80	70	60	50	40	0

Uniform marks correspond to overall grades as follows.

Advanced GCE (H413):

Overall Grade	A	B	C	D	E
UMS (max 600)	480	420	360	300	240

Advanced GCE (Double Award) (H613):

Overall Grade	AA	AB	BB	BC	CC	CD	DD	DE	EE
UMS (max 1200)	960	900	840	780	720	660	600	540	480

Cumulative Percentage in Grade

Advanced GCE (H413):

A	B	C	D	E	U
16.8	41.6	64.2	85.5	97.7	100
There were 175 candidates aggregating in June 2009.					

Advanced GCE (Double Award) (H613):

AA	AB	BB	BC	CC	CD	DD	DE	EE	U
16.3	28.1	41.9	53.1	71.9	83.8	95.6	96.9	99.4	100
There were 162 candidates aggregating in June 2009.									

For a description of how UMS marks are calculated see:
http://www.ocr.org.uk/learners/ums_results.html

Statistics are correct at the time of publication.