

# **Applied Art and Design**

Advanced GCE A2 H413/H613

Advanced Subsidiary GCE AS H013/H213

## **Examiners' Reports**

---

**June 2011**

**H013/H213/R/11**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support which keep pace with the changing needs of today's society.

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 specification 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.

OCR will not enter into any discussion or correspondence in connection with this report.

© OCR 2011

Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 770 6622  
Facsimile: 01223 552610  
E-mail: [publications@ocr.org.uk](mailto:publications@ocr.org.uk)

## CONTENTS

Advanced GCE Applied Art and Design (H413)

Advanced GCE Applied Art and Design (Double Award) (H613)

Advanced Subsidiary GCE Applied Art and Design (H013)

Advanced Subsidiary GCE Applied Art and Design (Double Award) (H213)

## EXAMINERS' REPORTS

<b>Content</b>	<b>Page</b>
Chief Examiner's Report .....	1
F140 2D and 3D Skills, Materials and Techniques .....	4
F141 Communication and Meaning Through Visual Language .....	6
F142 Preparing and Working to a Brief .....	8
F143 The Creative Process .....	13
F144 3D Design .....	14
F145 Fashion and Textiles .....	15
F146 Graphic Design .....	16
F147 Lens-based Media and Multimedia .....	17
F148 Fine Art .....	18
F149 Professional Practice and Progression .....	19
F150 Decorative Imagery .....	28
F151 Multi Media .....	30
F152 Spatial Design .....	31
F153 Fashion Design .....	34
F154 Graphic Design Specialisms .....	37
F155 3D Design/Crafts .....	42
F156 Fine Art Specialisms .....	47
F157 Textiles .....	49

# Chief Examiner's Report

## General Comments

Centres have been very enthusiastic about this course 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 a requirement from Ofqual 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.



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.

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 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 are also reminded that they should send in their forecast grades.

Centres should ensure that candidates have labelled all their work.

It is 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 qualification. Inset courses for GCE Applied

*Examiners' Reports – June 2011*

Art and Design will again be offered in 2011/2012, and if there are any queries about Inset, then please contact the Customer Contact Centre or check the OCR website: [www.ocr.co.uk](http://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 very impressive; 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.

## **AS Portfolio Units F140 etc**

### **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.

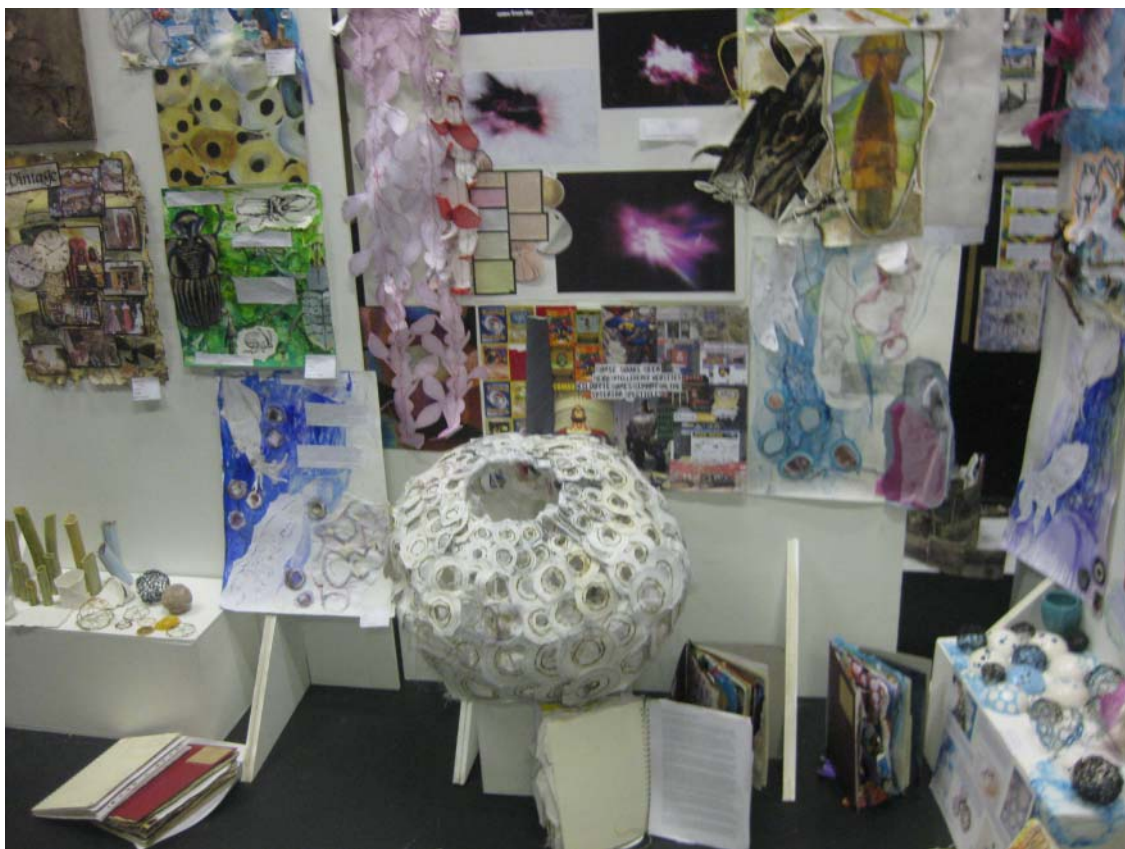
### **Objective 2: Applying skills, techniques and understanding.**

- 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.

## F140 2D and 3D Skills, Materials and Techniques



### **General Comments**

- Where Centres had made their candidates fully aware of the vocational aspect of this unit, most candidates had performed 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.
- 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 by using word processing.
- There was a wide range of techniques and styles, but some candidates had produced copious amounts of work with little attention to quality.
- 3D work was sometimes 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 F140 2D and 3D Skills and F142 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 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 exam paper this series focused on a scenario for a new regional television company. The requirement from the scenario was for candidates to create an exciting visual corporate identity for its studios and programmes. Well-known regional landscapes seemed to be popular as a theme for the development of work for candidates and this proved to be successful.

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.

Final outcome responds to the brief effectively and the candidate takes on own approach through a selection of media, techniques and theme. The final outcome is a textile banner using machine stitching, appliqué, image-maker and painted dyes.

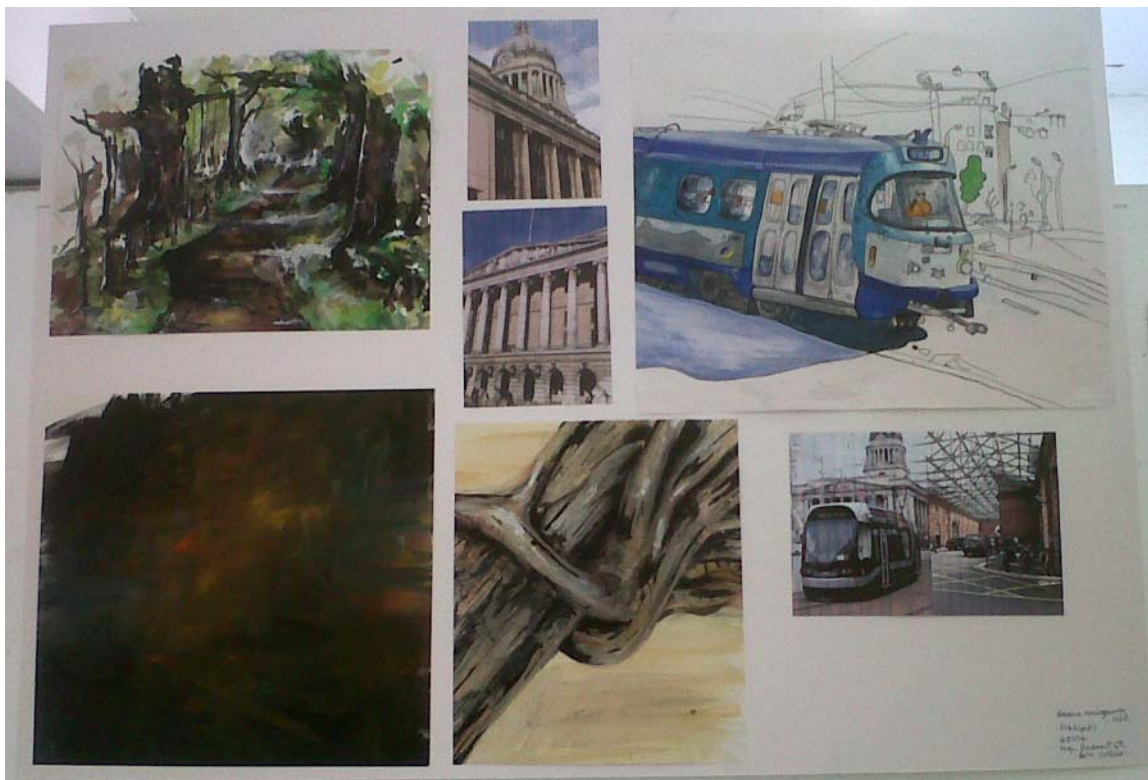


A new themed scenario is sent out to centres each May for use in the following academic year and is made available on the OCR website. There is no set time limit for preparatory research to plan and produce the final outcome/ solution to the project brief. However, candidates must meet the deadline for presentation to the 'client', which is set by the teacher.

There was example of a wide range of media explored at centres.



Candidates explored ideas through the generation of design sheets, this enabled a good client/candidate focus.



Moderation revealed that the project brief outlines had been adapted in a variety of creative ways by candidates.

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, often showing an extensive range of investigations.

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.



Successful candidates assessed in the top mark bands were seen to produce wider ranges 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, and strong vocational connections were displayed in both preparatory and final work.

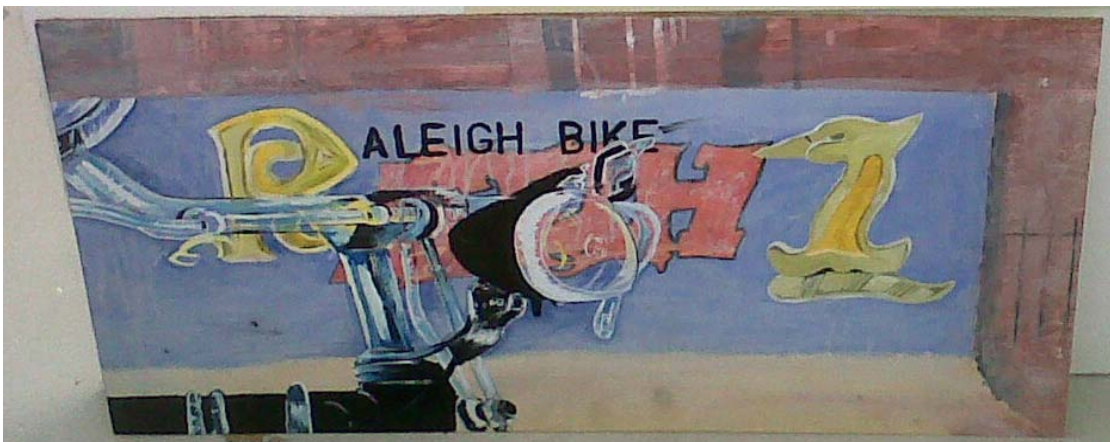
Generally work was set out with identified plans and targets. Evidence of good written skills was seen, especially when expressing thoughts on the project and what could be achieved.

Less successful candidates assessed in the lower mark bands were seen to have presented limited research that 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, craftsman can hinder the success of final outcomes.

Repetitive imagery. Final piece is weaker in comparison to preparatory stages with little consideration to composition or a more meaningful final outcome.





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**

All candidates are given a set of starting points and project briefs for this examined unit.

The starting points and brief outlines for this year are based on providing art design and craft ideas and outcomes for 'An Industrial Heritage Centre'. The vocational and applied focus of this unit is at the core of the set paper. There were some engaging examples of work by candidates responding 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 by candidates to the client/teacher. There is no set time limit for the preliminary or final work, but the candidates must meet deadlines set by the client/teacher.

The Externally Set Assignment theme 'An Industrial Heritage Centre' was overall well received by candidates. Submissions were seen from the range of starting points and generally outcomes had a vocational element. Where candidates mention the theme at the start of the project, it provides an important direction for the work.

### **AO1**

Visits to local industrial and heritage sites were beneficial to gather personal ideas and first-hand experiences. Good practice was seen of first-hand recording with candidates own drawings being produced and photographs taken on sites and location visits. Research from galleries, museums and historical references along with relevant contextual investigation had been used successfully; some weaker candidates were reliant on second-hand material and presented internet downloads as research and development without showing any personal comments or relevance.

### **AO2**

Overall good ideas were formed and developed. Candidates explored a wide range of media and techniques as part of their response, using annotation to make judgements and give individual opinions on their progress. Connections with the work of others were evident and helped move ideas forward. Although painting was the most common response, submissions were seen in printmaking, textiles and 3D craft and design. Photoshop manipulations were creative in some cases, being used to explore colour and compositional ideas.

### **AO3**

Candidates produced strong and interesting final outcomes with the constraints of the brief being considered, but those who hadn't taken constraints into account had weaker responses. There was, in the main, a sense of exploration and clear evidence of the journey through the vocational process leading to interesting, personal and unique responses and outcomes. Submissions across the disciplines and performance levels had responded well to the 'Industrial Heritage' theme.



## **F144 3D Design**

Candidates demonstrated a range of vocational opportunities in this area. Some very innovative and exciting responses were seen in this session.

Stronger candidates used their sketchbooks/notebooks to present well referenced and concisely annotated comments and observations.

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

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

## **F145 Fashion and Textiles**

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

Sketchbooks were informative and showed independent research and creative ideas evolving into a final outcome demonstrating an individual and personal style.



## **F146 Graphic Design**

Greater use of ICT was evident in this area and was well suited to the vocational qualities and requirements of graphic design.

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

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

In some centres, candidates seemed to want to produce an illustrative theme, and this is acceptable where the development of ideas and the final outcome are fit for purpose. Vocational links need to be clearly evident. Consideration of how the image relates to text is an integral part of the graphics process. Presentation should clearly show how the illustration would be used with experimentation of suitable fonts.

## F147 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 evident. However, some candidates were not encouraged to digitally modify and manipulate their photographed images.



## F148 Fine Art

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



Good references to other artists and craftspeople were used to inform outcomes. Some candidates contacted an artist directly or conducted interviews via email.

The quality of presentation was generally pleasing, but at times was disparate and lacked cohesion. Some candidates should be encouraged 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

The centres moderated in the June session appeared to be clear and confident in the delivery of this unit. Teaching experience gained over many previous sessions has allowed centres to thoroughly understand the importance of this A2 examined unit and its overall value to the qualification. In most of the submissions presented the Statement of Intent was evident and was thoughtfully prepared. It was observed that this often produced a focused pathway of research that led forward to a successful creative project.

Candidates sometimes selected a creative project that related to their own particular skills and favoured specialisms. In these instances projects displayed usually showed vocational awareness. Results seen at moderation were often of a high standard. Some improvement was noticed in the quality of presentation. However, presentation continues to be the weakest element seen as part of candidate submissions. Lack of care in the preparation and final presentation did, in some cases, not show a candidate's work to its best advantage.



When looking at Fine Art and Producing my own responses to artists work I saw how **EXPERIMENTAL** the work could be, although each discipline I am researching is based around the same subject each are very different and can be studied separately. The image above is my own piece I created using acrylic paints, I layered the paint quite thick showing the illusion of **EXPERIMENTAL** in a still painting.

**PERSONAL RESPONSE**



For many aspiring artist **FINANCIAL** aspects can cause a problem, in some cases grants, and funding can be given. It is stated that between 2008 and 2011, The Arts Council of England will invest £1.3 billion of regular funding in around 880 arts organisations across England. Although the process of is lengthy it may give you the support needed to help boost your career.

"We fund arts activities that engage people in England, or that help artists and arts organisations carry out their work."



## **A2 Portfolio Units F150 – F157**

June 2011 was a successful session for many candidates entered for A2 Portfolio Units. All centres carried out the administrative tasks successfully and submitted paperwork on time.

Candidates generally presented their work on mounted sheets, in sketch books, plastic sleeved folders or a combination of methods with the final outcome being submitted separately, reflecting the need to present work in a professional manner to a client. However, some work was submitted in an ad hoc manner with little attention being paid to quality of skills or presentation. Whilst there is not a prescribed form of presentation, development of research and ideas needs to show effective planning and good quality presentational skills in a vocational context. The quality of the written word was variable, with the most successful candidates being mature and using annotations to enhance meaning, develop and clarify ideas

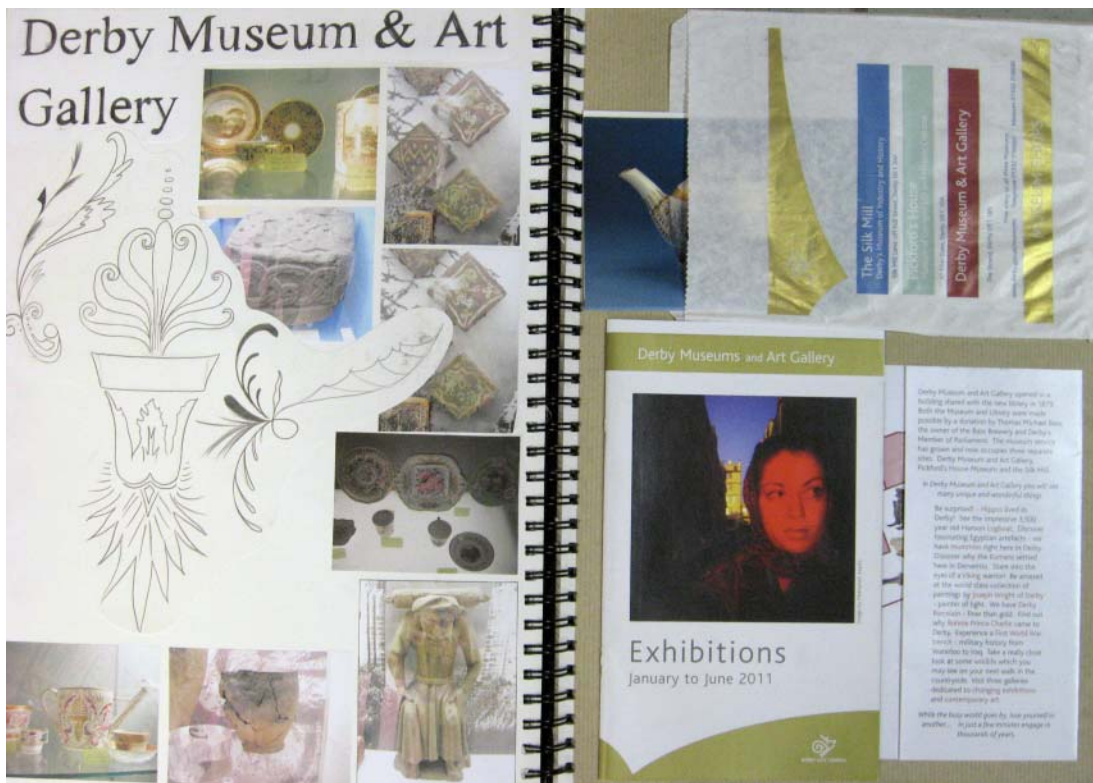
The best submissions showed extensive research and investigations into both historical and contemporary imagery, with candidates achieving a clear differentiation in quality and depth between AS and A2. This was particularly evident in the skill levels shown in planning and the final outcome.

### **Assessment Objective 1: Applying knowledge and understanding of others' practice:**

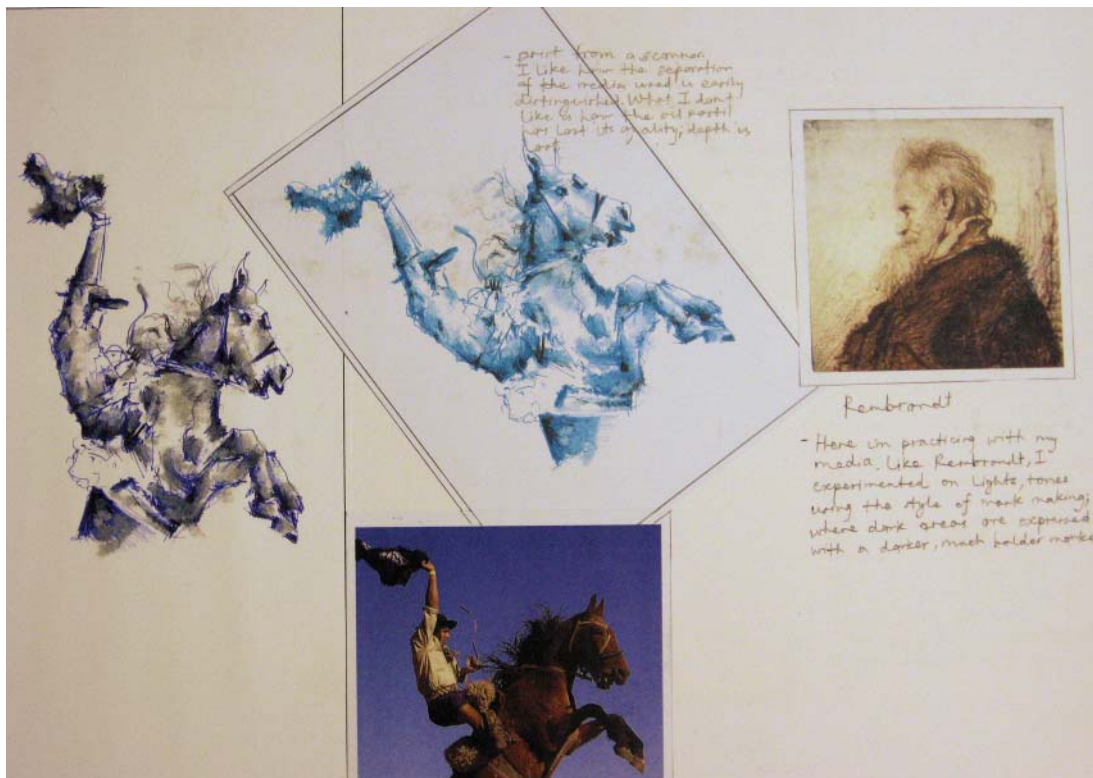
All centres encouraged candidates to investigate the work of others. Some candidates used the work of visiting artists or experience gained from workshops and visits as a starting point for their own practice and a number demonstrated a real connection with a particular approach or creative process. Where this method was employed work produced was highly personal, mature and of good quality. The use of annotation in sketchbooks and on sheets demonstrated a level of understanding of the context of the work. It was pleasing to note a reduction in the amount of downloaded material.

Examiners' Reports – June 2011

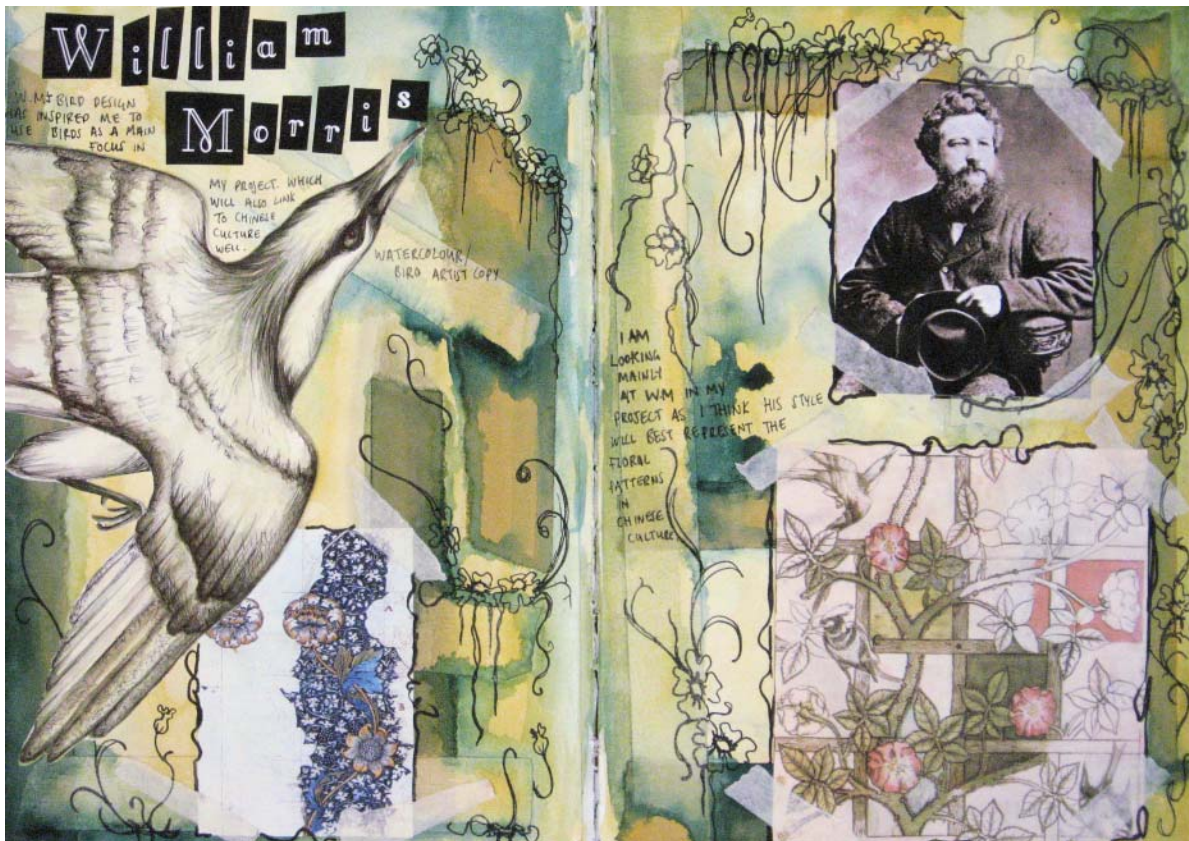
A visit to a museum is used as a starting point for a project:



Exploring the work of other artists and showing concise annotation:







The most successful candidates presented high quality work, to a professional standard, showing it was vocationally fit for purpose.

Less successful candidates presented haphazard research, which was superficial and lacked development. 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. More evidence and clarity of intentions with planning should be evident within the work.

Research is well presented:



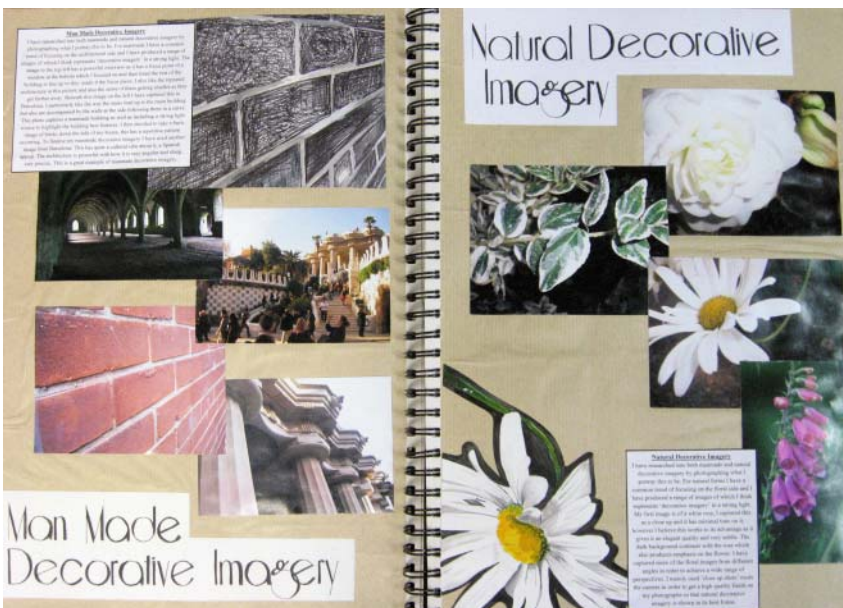
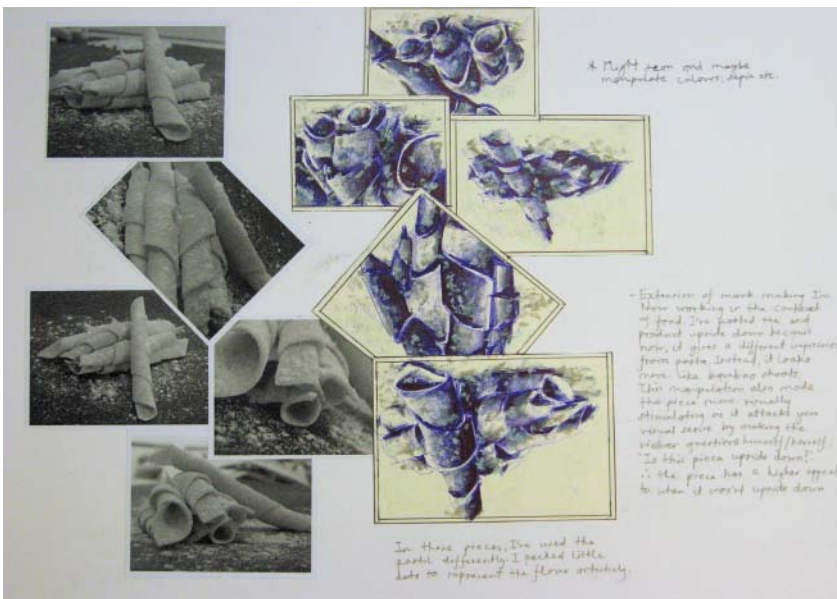
Centres that had ensured good coverage of this Assessment Objective generally scored higher across the mark range.

Candidates who showed little evidence for this objective were few and the concepts of research and analysis were well understood.

**Assessment Objective 2: Applying skills, techniques and understanding:**

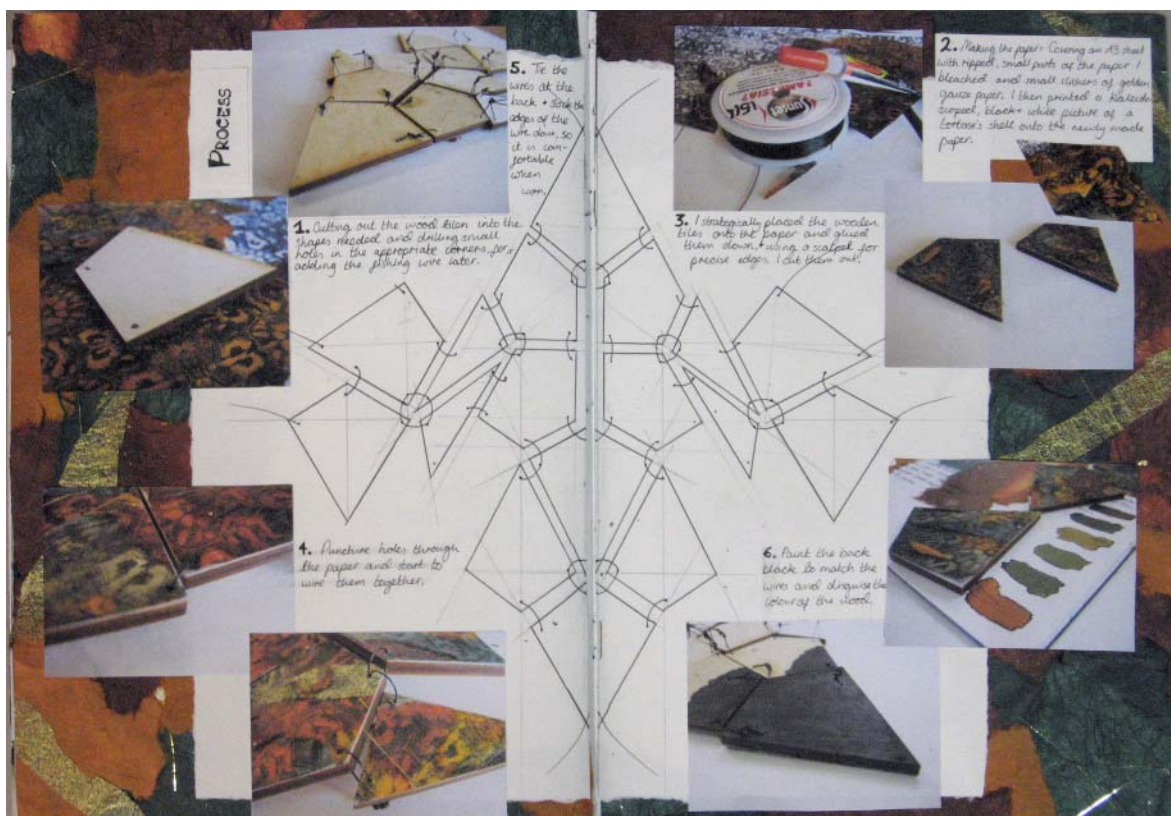
Candidates in most centres were encouraged to explore a wide range of media and experiment with an extensive range of media and processes, including traditional mark making approaches and modern ICT-based technology. Some candidates showed strong skill levels where they worked from direct observation, but some candidates relied heavily on secondary source material.

Good use of photography for collecting primary source material:



The most successful candidates developed a personal style, modifying and refining ideas as the work progressed and presented sophisticated high-quality outcomes. Good practice was seen in various forms and in a rich variety of media and processes. Less successful candidates, who failed to explore ideas thoroughly and used a limited range of practical investigations, would have benefited from more focused work on applying skills and techniques.

Ideas and processes are explored:



The application of skills varied immensely between centres and this was the Assessment Objective which tended to be over-marked. Some centres gave too much credit when awarding marks for this Assessment Objective, when the evidence for quality skills was lacking.

Some candidates documented their work as it progressed through the use of photographs. This was particularly helpful when working on 3D, fashion or textile pieces.

### Assessment Objective 3: Analysis, synthesis and evaluation:

There was excellent concise annotation. Most centres have achieved a good balance of written analysis and evaluation, the most successful candidates enhancing meaning, developing and clarifying ideas. However, centres still need to advise students with illegible writing to word process their annotation and be more aware of client presentation.

A good balance of clear, written analysis is seen here:



ICT featured in many units of work and was common as a means of developing ideas and of presenting final outcomes. In many centres this led to some very creative and professional outcomes.

The most successful candidates had concluded with a visualisation of their own design in a vocational context. This ensured ongoing analysis and evaluation as an integral part of their work, leading to logical and well-considered final outcomes.

Candidates conclude with a visualisation of their own design in a vocational context:



The initial launch of the unit made a significant difference to the success of its outcome. Clear briefs, which incorporated some constraints, provided a good foundation and encouraged candidates to focus on the task. Some original and interesting work was produced by candidates who had choice in developing work to suit their strengths and their own specialisms.

## F150 Decorative Imagery

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

Wallpaper and book cover designs based on natural form:



Outcomes were effective where candidates had made designs for T-shirts. Screen printed designs had in some cases been stitched and appliqué added. Shop fronts were redesigned along with bags, labels and letterheads. Posters, boxes, cards and wrapping paper designs were produced.

A cupboard has been decorated with painted design based on Celtic imagery:



A large, well presented decorative life drawing was produced based on pattern in natural form. Work benefited from professional presentation and from being vocationally fit for purpose:





## F151 Multi Media

Some excellent videos were seen in one centre, which were inventive and showed a thorough understanding of the media. Hand-drawn storyboards were used during the process of developing ideas.

“Book Art” was a theme for some that produced a diverse project. Candidates had benefited from a presentation in a local bookshop. Outcomes were created using photomontage, cutting and revealing, layering, drawing and painting.

A range of book illustrations created after a workshop based on cutting, layering, drawing and painting:



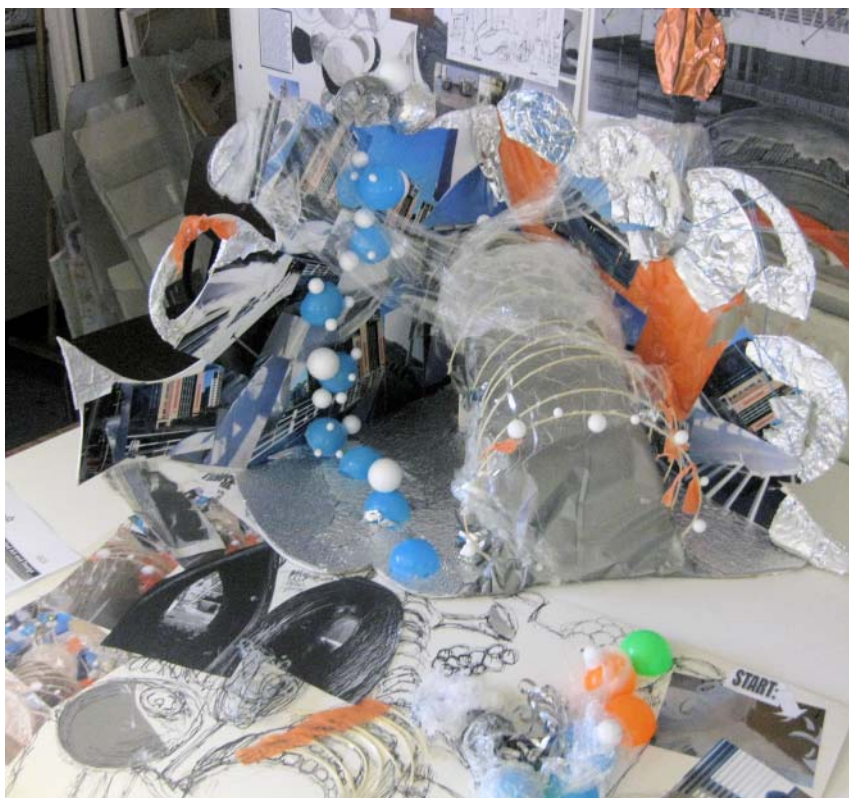
## F152 Spatial Design

Work based on outside arenas was a popular choice in one centre. There was some lively imaginative work with excellent planning.

Mounted sheets show a range of planning:



Lively and imaginative outcomes:



In one centre an installation made from resin based material, which was inspired by man made objects produced some interesting work.

A suspended installation based on manmade form:



## **F153 Fashion Design**

Generally this unit was undertaken by candidates wanting to further their studies in Fashion.

A range of contrasting fabrics, dyed, stitched paper and a wide range of textile techniques had been used to produce vibrant outcomes.

Successful candidates responded well to the briefs with sketch books and mounted boards showing excellent research and development of ideas and techniques. Initial drawing skills and development of ideas have shown improvement.

A range of techniques are used to produce exotic dresses:



A range of techniques are developed and used:



Hats were the outcome in one centre where a wide range of materials were used.

Excellent research on mounted boards and in sketchbooks produced some lively and imaginative hats:



## F154 Graphic Design Specialisms

There were some successful candidate submissions, which showed very good ICT developmental work. Presentation was 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 of bags and boxes for a cosmetics company were produced with good site-specific advertisements showing sound vocational understanding.

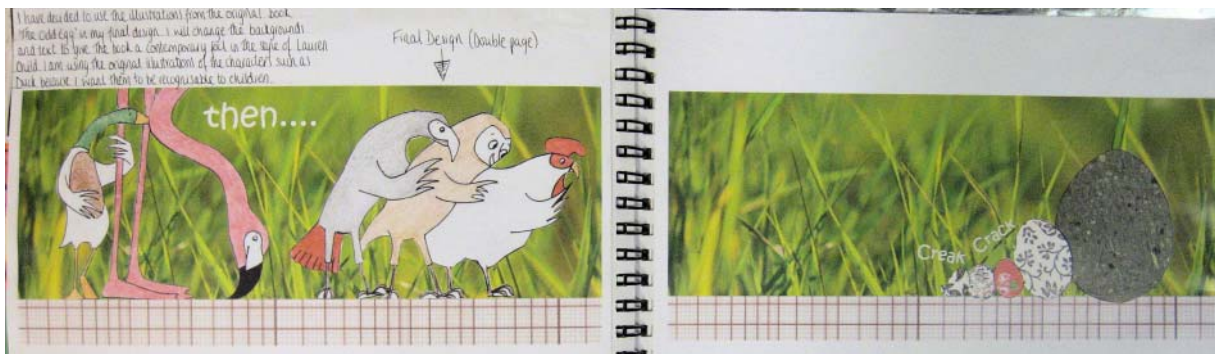
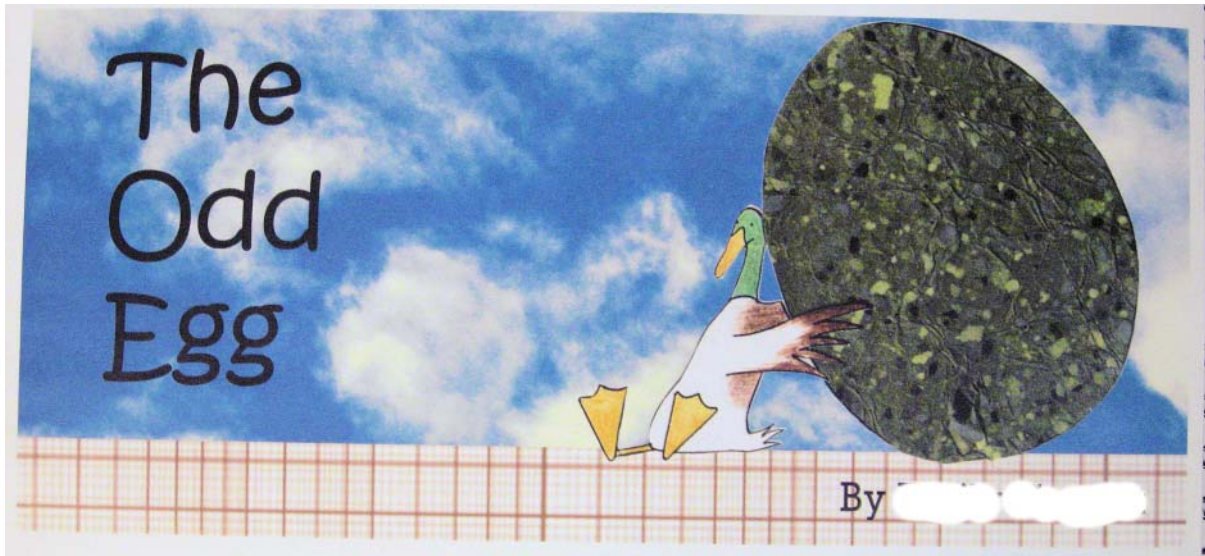
Work showing high quality outcomes:





Illustrative topics showed mature and professional handling of briefs.

Good use of IT to produce a professional book illustration:



Strong client focus, sound vocational understanding and well developed ideas displayed in this exhibition:



Designs for T-shirts, hats, leaflets and a poster for Betty's Diner produced some well-considered and vocational outcomes.

Vocational outcomes show a strong visual connection:



Direct links with local businesses were used to create letterheads and office stationary. Some candidates chose to design T-shirts which were very marketable and wearable due to designs being professionally printed. Tags and labels were produced to compliment the clothes and again were professionally produced due to the use of IT. Marketing materials were effective and showed vocational understanding.

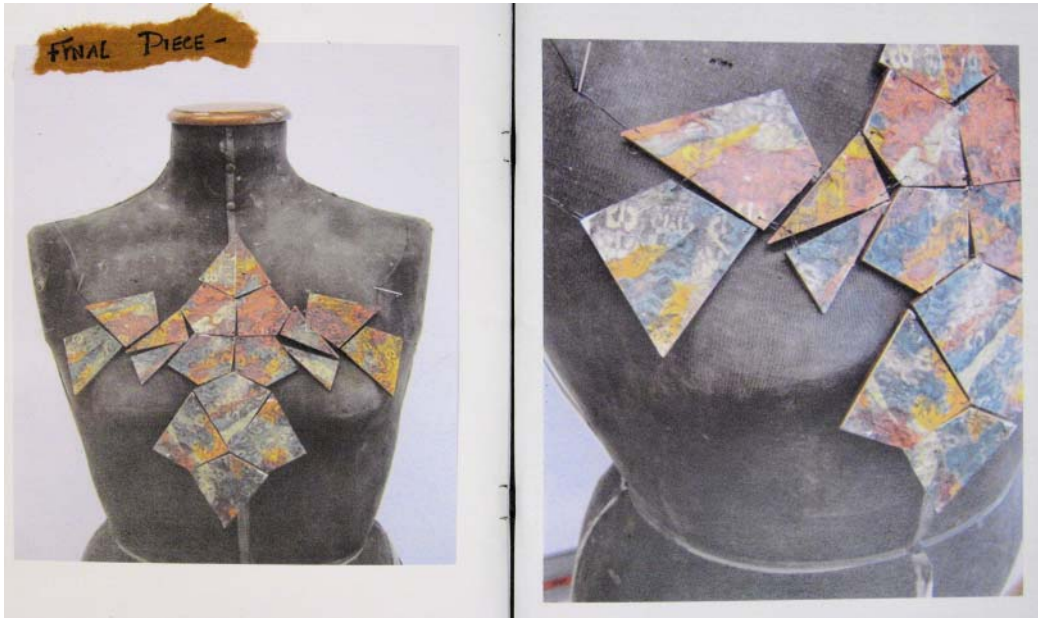
Effective use of IT shows professional production of posters and marketing materials:



## F155 3D Design/Crafts

A wide range of materials and techniques was used within this unit, with a number of highly personal installations seen showing improvements in making skills.

Mixed media processes were used to make a decorative torc based on animal skins and armour.



Candidates produced lively and vibrant designs for contemporary shoes for the launch of a new fashion range.

Card, papier-mâché and a wide range of materials were used in the making of shoes:



A sculpture based on tropical birds is made using recycled materials:



In one centre, links with the Crafts Council and a series of workshops produced clay work with imprinted designs, which were decorated with slip and glazed

The use of wrapping, and steam setting a range of fabrics, were the result of a workshop. These were used to create textural effects for scarves showing inventive use of materials and potential for future projects

Paper folding and the use of knitted plastics to make jewellery and cuffs showed potential.

Very good making skills were shown in furniture production using a range of materials.

High quality furniture was made using a range of techniques and skills:







## F156 Fine Art Specialisms

The more successful candidates exhibited strong vocational links showing good skill levels and presentation qualities. Successful submissions showed increased awareness of others' influences. However, there were variable results seen in some work with lack of appropriate drawing and technical skills and with some painting techniques being immature.

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

A range of media and styles are used in this piece:



Presentation reflected the vocational links, with some work being shown in site specific locations.

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

Studies produced in a series of life drawing classes were the starting point for work based on the Human Form. Candidates had developed ideas using a range of techniques.

Portraiture produced some high quality outcomes.

The use of mixed media in portraiture:



## F157 Textiles

The quality of submissions often reflected individual centre skills. Centres with specialist teachers were generally very successful. This was usually found to be one of the most successfully delivered and assessed A2 units.

Well displayed exhibitions showing a range of processes and techniques:



Candidates were inventive and produced some visually stimulating work based on stitching, quilting and felt making, which was vocationally strong and well presented.

A wide range of techniques are used in these sets of work to produce some effective outcomes:







**OCR (Oxford Cambridge and RSA Examinations)**  
**1 Hills Road**  
**Cambridge**  
**CB1 2EU**

**OCR Customer Contact Centre**

**14 – 19 Qualifications (General)**

Telephone: 01223 553998

Facsimile: 01223 552627

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

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

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
**is a Company Limited by Guarantee**  
**Registered in England**  
**Registered Office; 1 Hills Road, Cambridge, CB1 2EU**  
**Registered Company Number: 3484466**  
**OCR is an exempt Charity**

**OCR (Oxford Cambridge and RSA Examinations)**  
**Head office**  
**Telephone: 01223 552552**  
**Facsimile: 01223 552553**

© OCR 2011

