

Applied Art and Design

Advanced GCE A2 H413/H613

Advanced Subsidiary GCE AS H013/H213

OCR Report to Centres

June 2012

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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.

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OCR REPORT TO CENTRES

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Overview

General Comments

Centres have been very co-operative about arranging visits and exhibiting work this series. 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 presented candidates' whole submissions rather than presenting by unit creating undue pressure on the moderation process. 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 relevant Centre Authentication Forms.

Centres are reminded that candidate work needs to be clearly labelled and that work is to be released upon request for use at Standardisation and Award.

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.

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. Further details of the support and guidance available to teachers can be found on the OCR website.

Centres are reminded to submit forecast grades and 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

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.



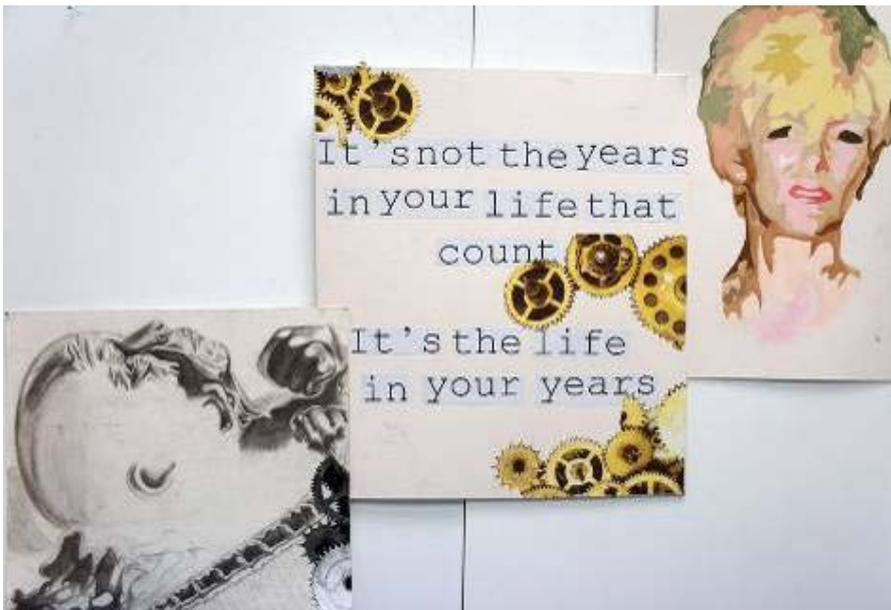
General Comments

- 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.
- 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 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.

Some very exciting submissions were seen in this series, including sets of work based on the film 'Metropolis'.



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.

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.

The 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.



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.

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 the 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 were varied, some candidates produced an extensive range of investigations.



Successful candidates in the higher mark bands were seen to produce a wide 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 and in turn this appeared to have a direct impact on the development of their subsequent work. A lack of consistency in practical skills and the response to the work of an artist, designer, craftsperson also appeared to hinder the success of final outcomes.

F143 The Creative Process

In this examined Unit most centres enter candidates in the June series as the additional time available allows them to more fully develop and realise personal work within a vocational context.

Collection of menu boards and table decorations



The scenario starting point for this year was “Eat Afresh”, encouraging candidates to respond and develop a range of personal artwork for a nationwide network of cafes and delicatessens, which feature and promote healthy eating. Candidates were required to contribute to the project by designing and making packaging, information material, interior design and merchandising items.

The vocational and applied focus is at the core of the set paper, stimulating candidates to respond in professional ways through the creative process. It is important that candidates understand the nature of the brief, the clients’ requirements and evaluate their work as it progresses. They are encouraged to engage in investigation and research, analyse and to gather information and ideas from appropriate sources and to record responses. Also, to develop a wide range of practical skills and to regularly review and refine their work as it progresses.

This paper was well received by both teachers and candidates. There were some outstanding examples of critical research and planning in sketchbooks and mounted boards, which had been used to inform the development of work in a vocational context.

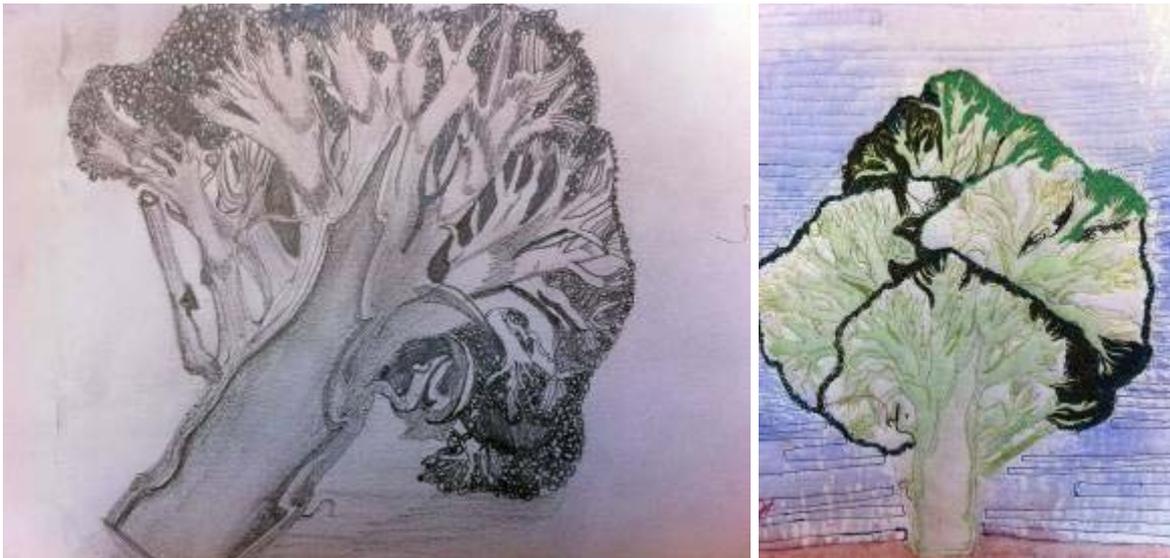
A wide range of graphic design outcomes were seen



Much first hand recording was in evidence, often based on fruit and vegetables, which had clearly informed outcomes. Weaker candidates were, however, often reliant on too much second hand material and visual references collected from magazines and the Internet.

The levels of practical skills were generally good, with the more successful candidates demonstrating sustained and well-resolved outcomes. There was also ample evidence of good recording skills contained within sketchbook development, although this varied considerably with the weaker candidates not sufficiently resolving practical problems. Outcomes were produced using traditional 2D materials but there was evidence of candidates who were producing several using different media, including 3D constructions, fabric, models and photographs. The creative use of ICT was evident, with many candidates using it to inform personal development and enhance the quality of the final outcome. It was pleasing to see so much 3D work where candidates had taken considerable care in producing outcomes that were as skilfully resolved as the more conventional 2D.

First hand recording translated into stitched fabric



A range of outcomes were often produced using more than one media



F144 3D Design

Candidates demonstrated a range of vocational opportunities in this area. Some very innovative and exciting responses were seen in this series with some dynamic shoe designs and inventive ceramic ware.



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 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 illustrative development 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 series.



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 this series appeared to be clear and confident in the delivery of this Unit. Teaching experience gained over many previous series has allowed Centres to thoroughly understand the importance of this A2 examined Unit and its overall value to this qualification.

Set of printed mug transfer designs



In most of the submissions presented the Statement of Intent was evident and thoroughly prepared, with candidates showing a clear understanding of the nature of the brief and clients' requirements. This produced a focused pathway of research with very strong vocational contexts allowing candidates to develop a range of focused planning and skilfully produced outcomes in a wide variety of materials. Candidates had frequently extended their final ideas into several outcomes using different materials.

Design printed on T-shirts



Candidates often selected a creative project that related to their own particular skills and favoured Specialisms. Work was usually underpinned by a sound research of the work of other artists, which had clearly influenced candidates' thinking and outcomes. The more successful candidates were able to make clear departures in their own work and produce a range of outcomes that were personal and creatively developed.

Study sheet exploring the painting style of Lucien Freud



The standard of presentation varied considerably, with those candidates performing at a confident or mature level understanding the importance of this in a vocational context when dealing with clients. Weaker candidates had often explored a range of interesting ideas but had failed to produce final outcomes with sufficient levels of skill, which was often also evident in the qualities seen within sketchbooks and study sheets.

A2 Portfolio Units F150-F157

This was another successful series for many candidates who entered for the A2 Portfolio Units. Overall, the work displayed creativity and a personal response, underpinned by strong vocational contexts. All centres carried out the administrative tasks successfully and submitted paperwork on time.

Candidates generally presented their work well, either on mounted sheets, sketchbooks, plastic sleeved folders, display boards or 3D installations. It was clear that many had gone to some considerable effort to present work in a professional manner as if to a client. There were, however, candidates who had submitted work with little regard to presentation, which was often reflected in the quality of thinking throughout the submissions. Whilst there is not a prescribed form of presentation, development of research and ideas needs to show effective planning and good quality presentation skills in a vocational context. This was often reflected in the variable quality of the written word. Most candidates' submissions were, however, confident, having clear meaning and appropriate structure in project briefs, annotations and evaluations to enhance meaning and clarify ideas.

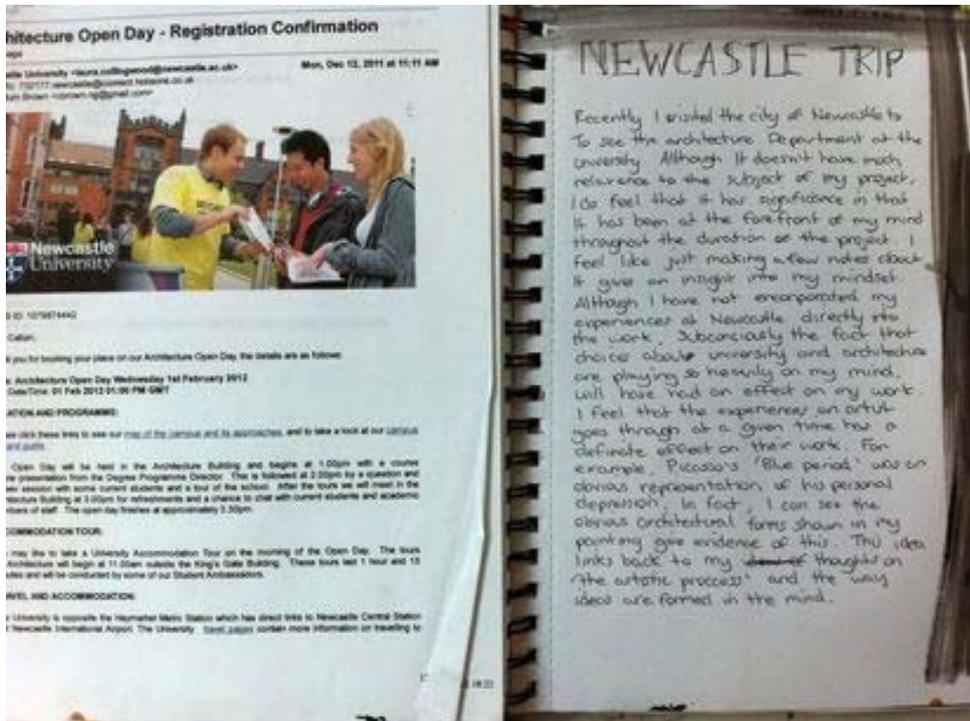
The most successful submissions displayed extensive research and investigations into both historical and contemporary imagery, with candidates reviewing and refining their ideas in relation to the vocational context. There was clear differentiation between AS and A2, particularly in the skill levels shown in planning and the production and presentation of the final outcomes.

Stitched bag based on textured flower forms

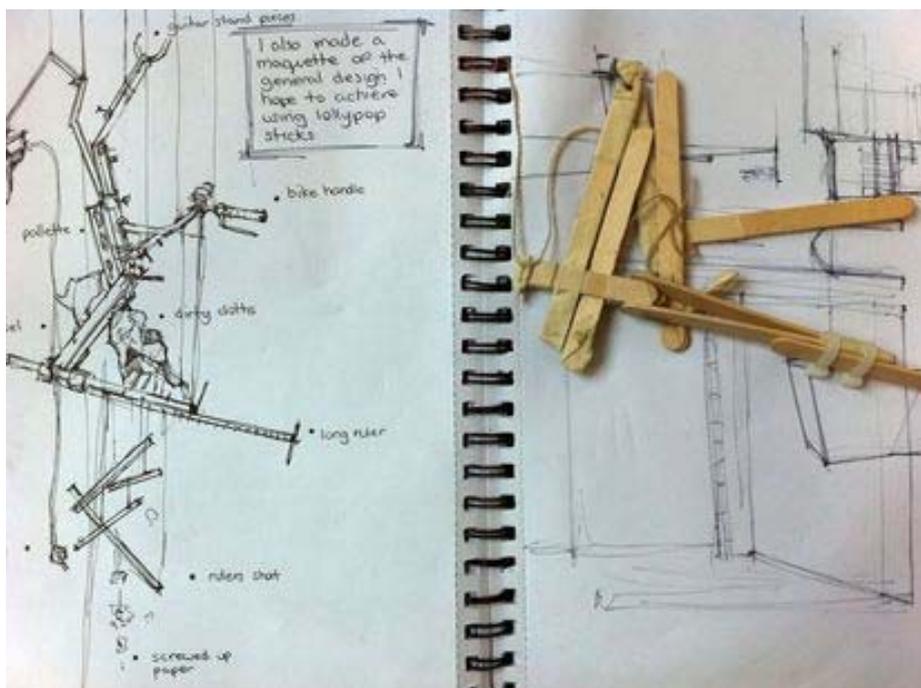


Assessment Objective 1: Applying knowledge and understanding of others' practice:

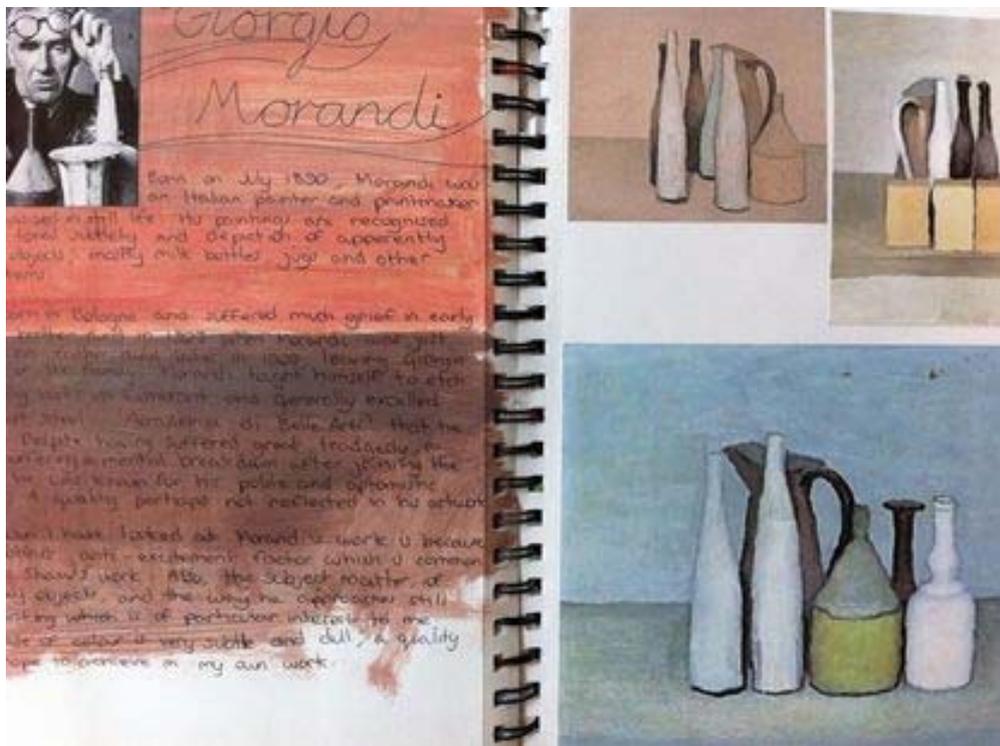
All centres had encouraged candidates to investigate the work of others, some historically using trips to galleries and museums, some through visiting artists, craftsmen and workshops while for others more contemporary starting points emerged from an exploration of the local area or community. This often provided the basis for personal submissions that were well focused, critically informed, creatively developed and maturely presented.



Annotations in sketchbooks and mounted sheets demonstrated a level of understanding of the context of the work. The use of the Internet featured prominently in many submissions and it was pleasing to note that candidates were selecting and processing information as an aid for their own work rather than simply downloading ad hoc.



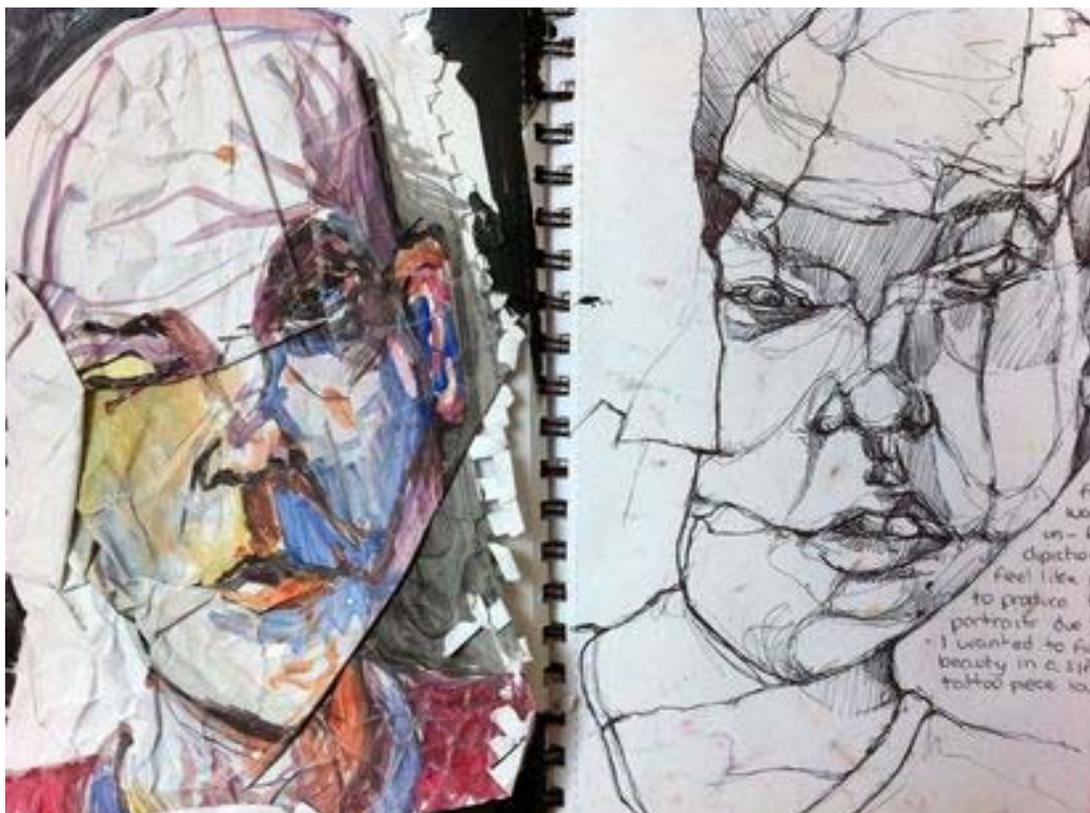
There were many examples of candidates who were critically analysing the work of others and using it to inform the development of personal artwork, which was regularly reviewed, refined and evaluated. This synthesis often resulted in outcomes that were either confident or mature.



Less successful candidates presented haphazard research, which was superficial and failed to inform 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.

Assessment Objective 2: Applying skill, techniques and understanding:

Candidates in most centres were encouraged to explore wide range of media and experiment with an extensive range of media and processes, including traditional mark making approaches and modern ICT based technology. Many candidates displayed high levels of skill, particularly when working from direct observation.



Some, however, relied too heavily on secondary sources, often resulting in direct transcriptions of borrowed material.

There were many examples of candidates working at a confident or mature level who were often producing well-resolved mixed media outcomes as final pieces that were presented at a high technical standard. Successful candidates had developed a personal style, modifying and refining ideas as the work progressed. ICT was frequently used to aid and enhance submissions by articulating and manipulating the candidate's own work. The less successful tended to transcribe a single image, with no attempt at editing, refining or further exploration of the creative potential. They would also have benefited from more focused work on applying critical skills and practical techniques. The application of skills varied immensely between centres and this was the Assessment Objective that 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. This evidence needs to be seen throughout the candidates' work and not simply at the end of the process in the final submission.

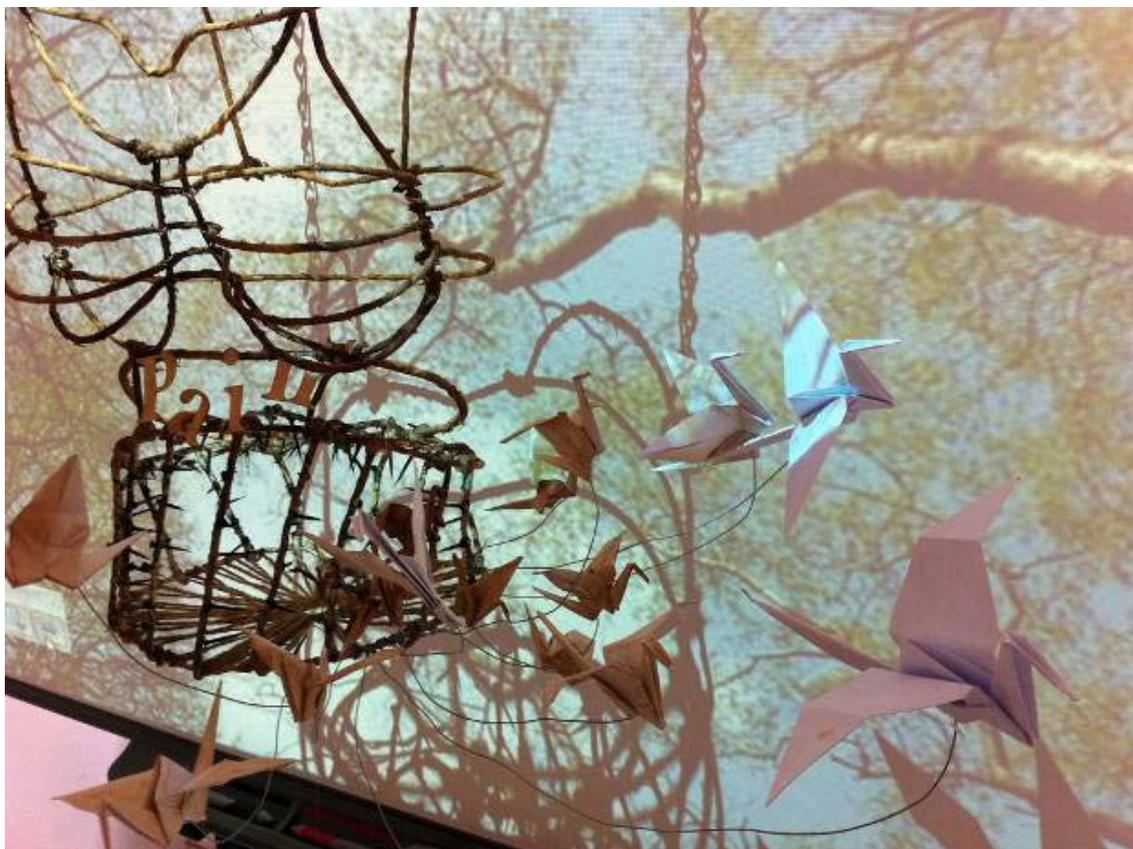
Some candidates documented their work as it progressed through the use of photographs. This was particularly helpful when working on 3D, fashion, textile pieces or mixed media presentations.

Assessment Objective 3: Analysis, synthesis and evaluation:

There were many examples of excellent annotation, which was critical and displayed candidates' thinking. Many had used an appropriate technical vocabulary, which aided in reviewing and refining development. Those candidates who were less able were simply describing what they had done with little or no critical insight. Centres still need to advise candidates with illegible handwriting to word process their annotation and to be more aware of client presentation. This is also an area where some candidates need to be reminded that they are making professional presentations and that their work is viewed as a whole. It was pleasing to see ICT being used

effectively in this area by many candidates, who were producing some creative and professional outcomes, either supporting or as part of their personal artwork.

Multi-Media presentation with a back screen projection



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.

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, A2 sheets or display boards.

Designs and tile development based on Aboriginal art



Outcomes were effective where candidates had researched and developed personal outcomes applying a range of technical skills confidently or maturely. Outcomes ranged from 2D pattern making to the production of T-shirts, screen-printed designs, stitched fabrics, ceramic ware, bags, labels and 3D packages.

Fabric design based on a butterfly motif.



F151 Multi Media

This was often embedded into many candidates' outcomes as well as being a stand alone Unit in its own right. There was generally a great deal of experimentation with the more successful candidates exploring the nature of materials and vocational contexts within personal ideas. Most candidates had made copious study boards showing the development of their work as it progressed and had skilfully controlled materials and techniques with high levels of creativity.

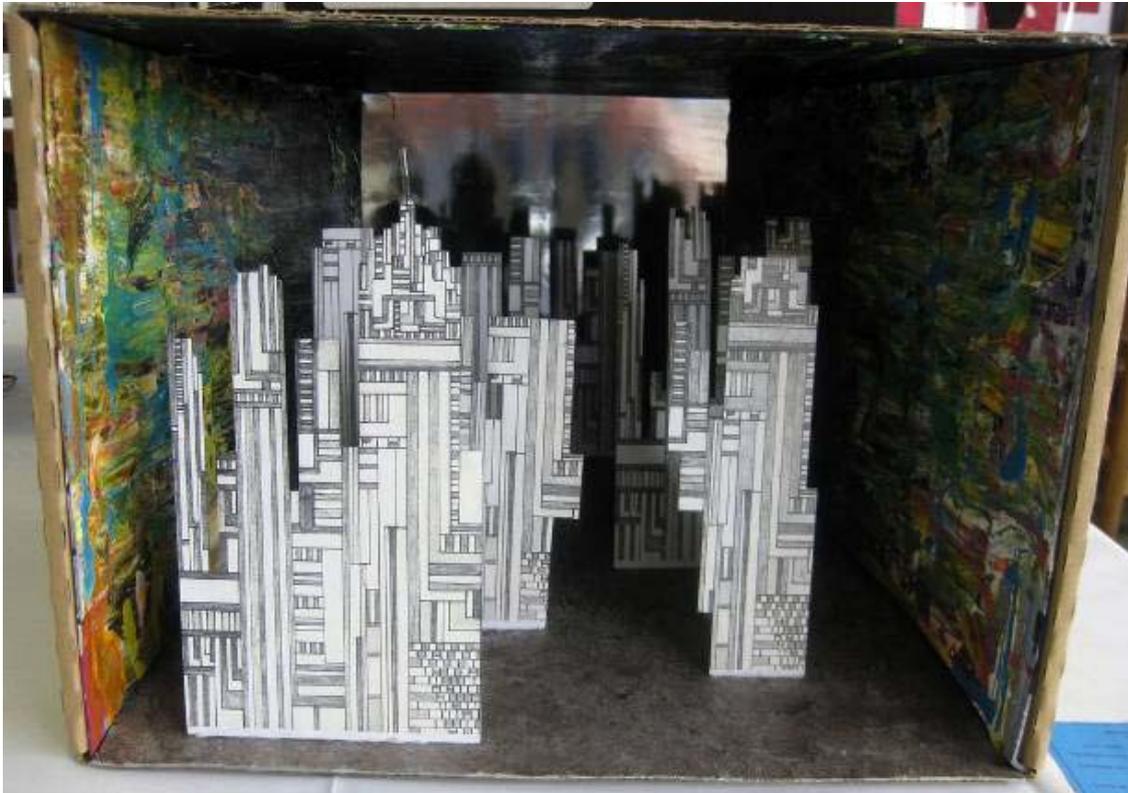
Birds in Fight



The more successful candidates had used first hand recording as the basis for their work and had translated more traditional 2D forms of recording into a wide range of mark-making techniques, including film, video, stitching, layering and photomontage.

F152 Spatial Design

Paper and card construction based on a city scene

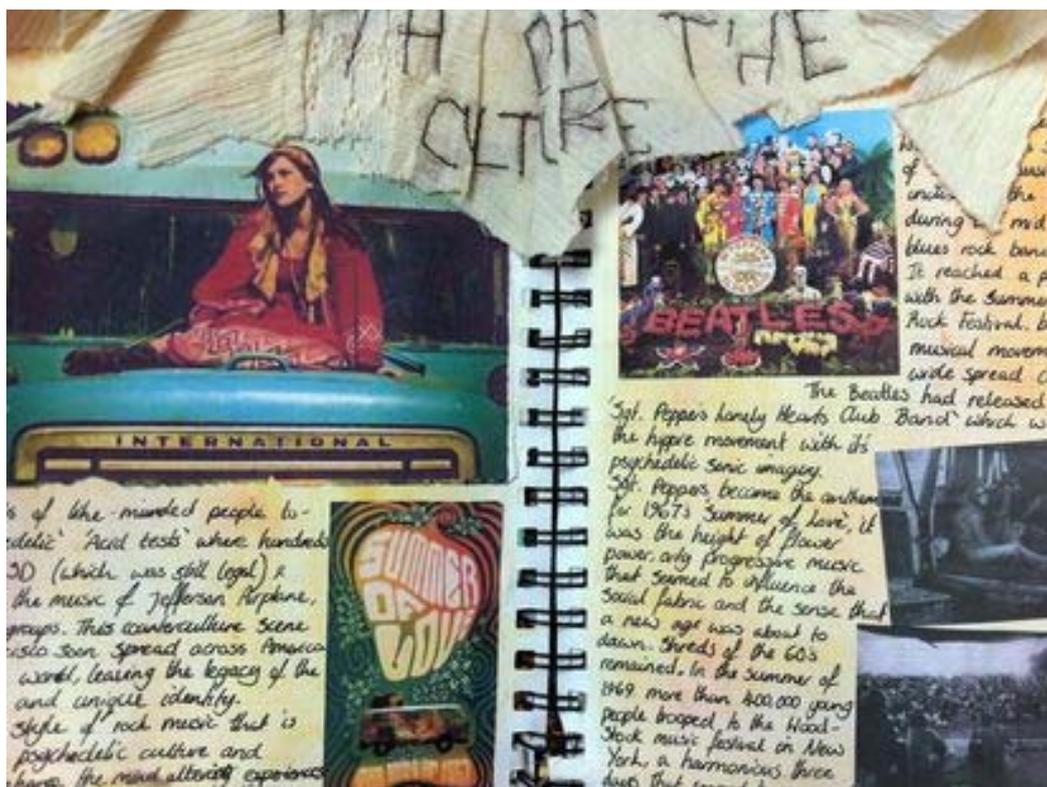


There was a great deal of large-scale work, which often occupied large areas of the studio or outside space as well as the smaller scale table top outcomes. There were some excellent examples of mounted sheets displaying the reviewing and planning of ideas and various methods of construction. Successful candidates were often translating personal first-hand recording into a wide range 3D outcomes, which displayed a good understanding of the nature of the materials being used.

F153 Fashion Design

Generally, candidates wanting to further their study in Fashion undertook this Unit. There was generally a great deal of evidence of supportive planning, based on themes and ideas ranging from historical to social starting points.

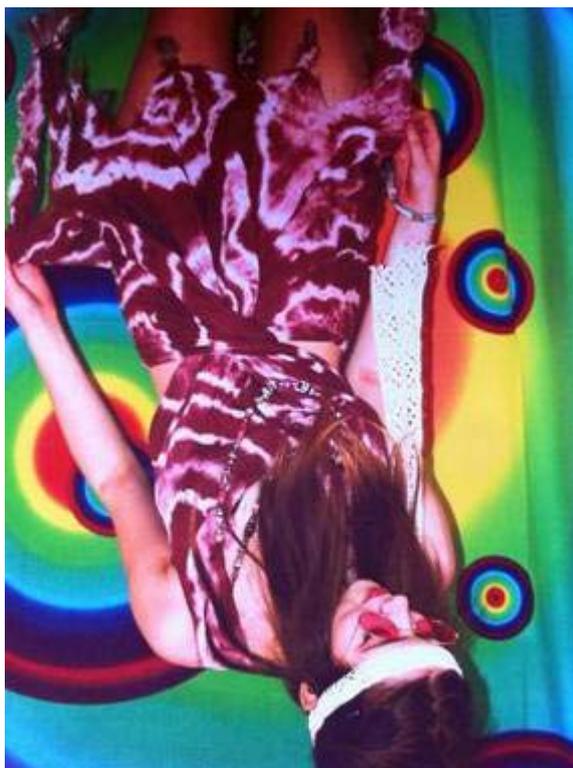
Historical starting point for a fashion submission



Successful candidates responded well to the brief with sketchbook and mounted boards showing excellent research and development of ideas and techniques. Initial drawing skills and development of ideas have shown improvement in most centres.

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

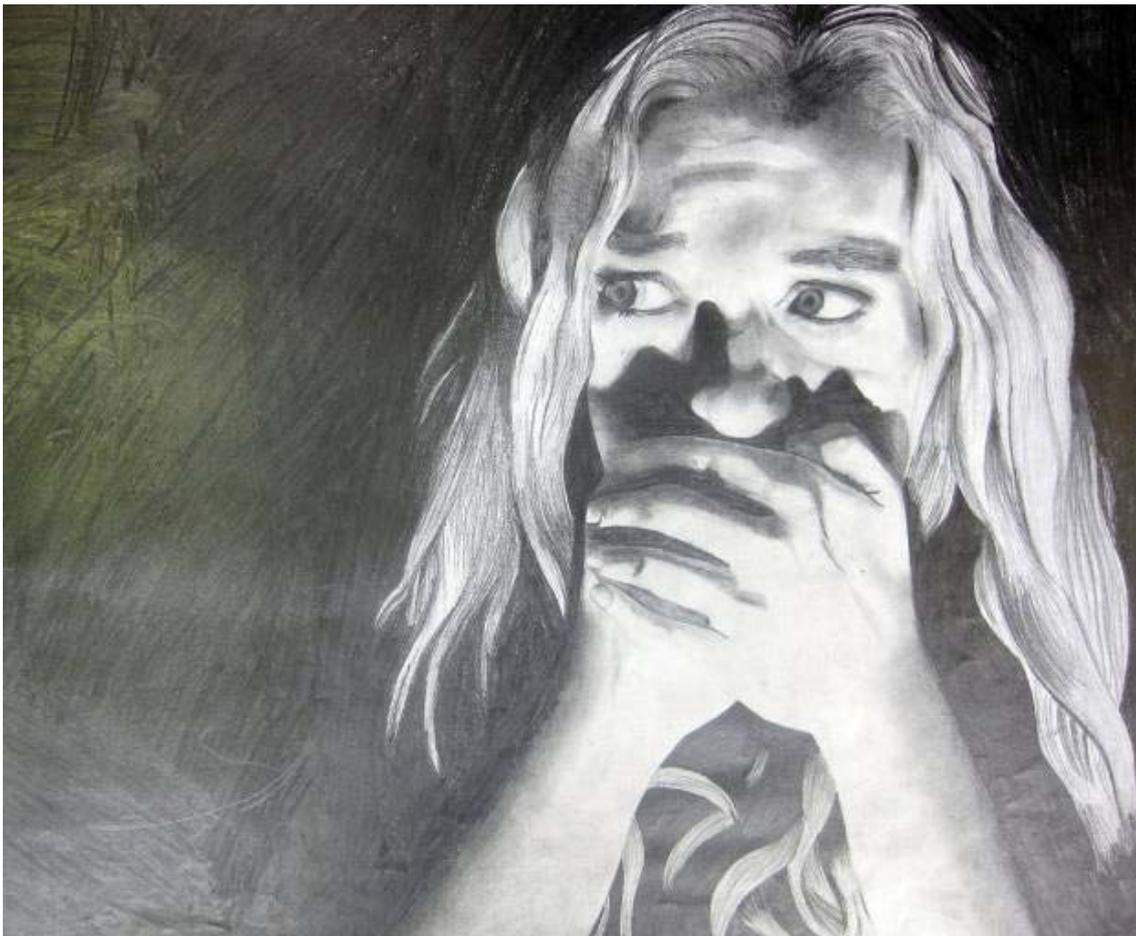
Hand made beads Final dress



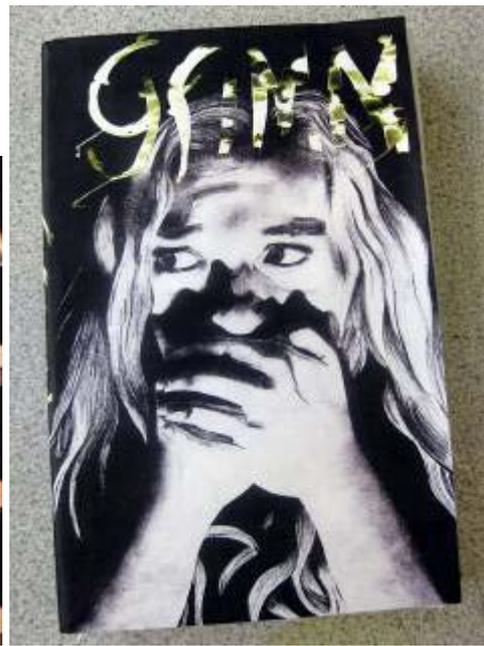
F154 Graphic Design Specialisms

There were many successful candidate submissions, which showed very good ICT development 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. A great deal of first hand observation studies, executed and developed in a variety of media, underpinned submissions.

Observation recording provided the basis for this starting point based on Grimm's Fairy Tales



Book Jacket outcome



F155 Design/Crafts

A range of vibrant outcomes from a fashion brief



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. Work was again informed by first hand recording, which had been translated into a wide variety of outcomes, including an extensive use of fabrics, sheet metal, found materials, paper rubbish and wood. Candidates had produced lively and vibrant designs, including the production of a wide range of supporting work describing the making process and client needs. Work was generally reviewed as it progressed enabling candidates into produce work that was sustained and creatively better realised.

An existing motif has been further developed to produce several creative outcomes



F156 Fine Art Specialisms

The more successful candidates exhibited strong vocational links showing confident or mature skill levels and high presentation qualities. Successful submissions showed increased awareness of others' influences. However, there were variable results seen in some work with the lack of appropriate drawing and technical skills and some painting techniques being immature. It was clear that the preliminary sketchbook work had not seen sufficient rigour in acquiring the necessary technical skills through any sustained development or progression.

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

Presentations often reflected the vocational links, with some work being shown in site-specific locations through the skilful use of ICT.

A great deal of work was based on artist research, focused in a vocational context. A number of candidates produced work with more than one outcome in a variety of media, with highly annotated sketchbooks or sheets displaying the creative journey.

3D and 2D outcomes on the same theme



It was also encouraging to see many centres providing first hand recording opportunities in the form of visits, life drawing classes, study visits and tours.

Portraiture produced some high quality outcomes.



F157 Textiles

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

Exploring textures Direct recording explored on fabric



Final Outcome



It was encouraging to see candidates recording from direct observation, which was confident or mature in the more able candidates' work and was evidenced in sketchbooks and study sheets. This fully informed the development of outcomes, which were executed with flair, skill and creativity.

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

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