GCE

OCR Report to Centres

January 2013

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OCR REPORT TO CENTRES

Overview

General Comments

Centres have been very enthusiastic about this specification and 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 allowed the moderation process run more smoothly. However a few centres presented the candidate's whole submission rather than by unit creating some difficulty for moderators. Centres and candidates are reminded that the work to be moderated is placed in the correct discrete units for assessment. OCR recognises that the course may have been delivered holistically however this can be directed as supporting the teaching and learning environment not an assessment area. Centres are also reminded to release work as requested for use at Standardisation and Award.

A Notice to Centres will be released in April to guide centres for the June 2013 series. Support and guidance is also available through the Art and Design Subject Area Support team which is available throughout the year. If centres wish to avail themselves of this support please contact our Customer Contact Centres by email: general.qualifications@ocr.org.uk or Tel: 01223 553998.

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 completed and correlate with the Centre Assessment Forms)

- **Centre Assessment Forms GCW233** relating to each candidate and unit entered

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

Centres should ensure that candidates have labelled all their work, as it can be very time consuming labelling work that is to be forwarded to OCR for use at the Award meeting. All forms and labels can be downloaded from the OCR GCE Applied Art and Design web page http://www.ocr.org.uk/qualifications/as-a-level-gce-art-and-design-applied-h013-h213-h413-h613/ heading Forms.

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 series was generally excellent; 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

Finally, 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.

AS Portfolio Units (F140, F141, F144–F148)

Fewer Centres submitted candidates for this series for these units. Most candidate submissions were made for F140 and F141.

Where candidates had fully engaged with the vocational aspects of these units, they had performed extremely well. Good research and well-annotated sketchbooks were seen, although some candidates would benefit from using word processing. Many candidates are using digital cameras to record visits, and to record for drawing purposes. A variety of media, styles and techniques had been used, and it was pleasing to see that some candidates explored and fully developed their ideas, providing some excellent analysis and evaluations.

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 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 less able 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.

A new themed scenario is sent out to centres each May for the following academic year and can be viewed online aonthe OCR website.

There is no required time limit for preparatory research to plan and produce the final outcome to the unit 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 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, often showing an extensive range of investigations.
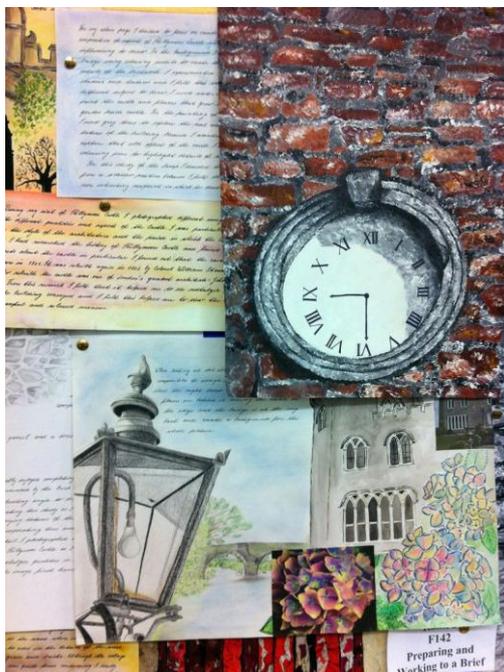
Successful candidates assessed in the top mark bands were seen to produce wider range of initial research, and included recordings from both primary and secondary sources, there were often both innovative and original. Practical outcomes highlighted developing personal styles, strong vocational connections were displayed in both mark bands were seen to have presented limited research and 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, craftsperson also appeared to hinder the success of final outcomes.
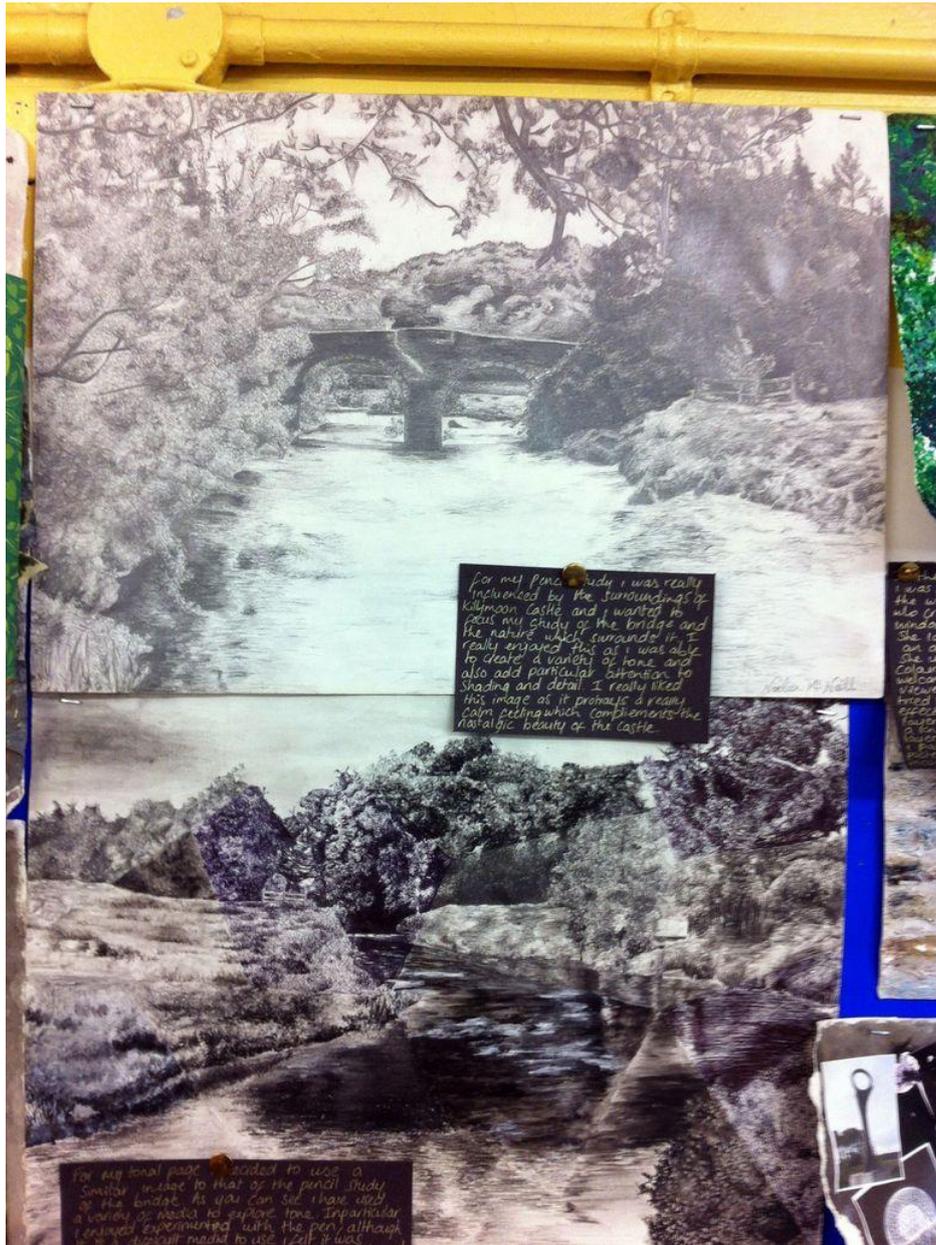
Centres are reminded that a professional, client friendly presentation of research and development materials that clearly relates to a brief's summative outcomes greatly reinforces submissions.

F143 The Creative Process

Very few Centres use the January series for the delivery of this double award unit. Candidates generally benefit from entering candidates in the June series as the additional time available allows them 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 unit.

The scenario and brief outlines for this year are based on providing art and design ideas and outcomes for 'Green Earth-Environment'. 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 by 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.

Units F144, F145, F146, F147 and F148

There were very few entries in this series.

F149 Professional Practice and Progression

The centres moderated in the January series appeared clear and confident in the delivery of this unit. Teaching experience gained over many sessions has allowed centres to thoroughly grasp the importance of this A2 examined unit and its value to the qualification overall. In most instances the statement of intent was visible and thoughtfully prepared. It was seen that this produced a focused pathway of research that led forward to the eventual creative project.

Candidates were found to sometimes select a creative project that related to their own particular skills and favoured specialisms. When this occurred the final outcomes tended to be of a high standard. Presentation continued to be the weakest element seen as part of candidate submissions.

Lack of care in the preparation and final presentation in many cases did not show a candidate's work to its best advantage. Quality of presentation has implications for a candidate's progression forward into higher education and perhaps ultimately into future professional practice.
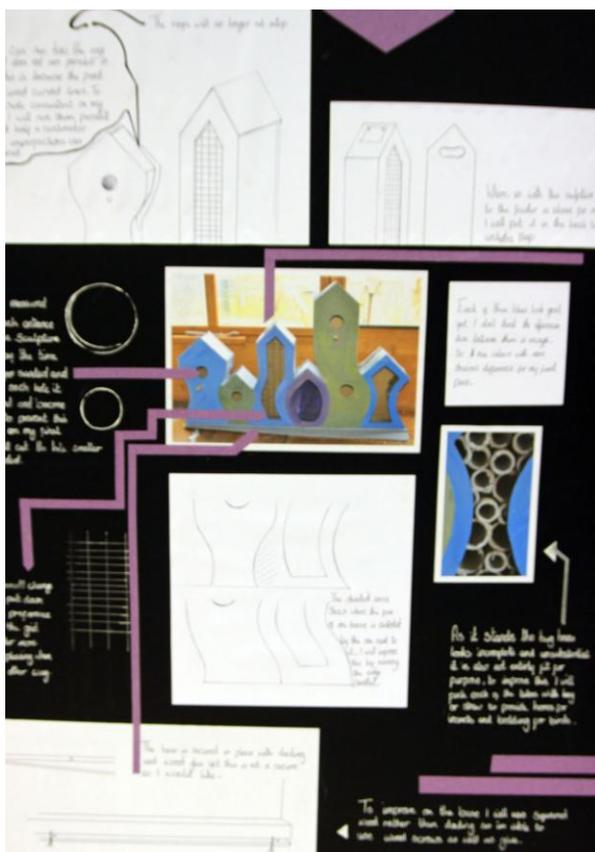
A2 Portfolio Units (F150–F157)

The most popular units presented for assessment were F150 (Decorative Imagery), F153 (Fashion Design) and F157 (Textiles). Generally, the work displayed vitality, creativity and a strong personal response in a vocational context. The most successful submissions demonstrated a clearly defined project brief, which was reviewed, refined and evaluated as the practical work developed. The levels of 2D and 3D skills were consistent throughout the submissions and had clearly informed the production of the final realisation(s).

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. Whilst there is not a prescribed form of presentation, development of research and ideas needs to show effective planning and good quality skills in a vocational context. The quality of written communication was variable, with the most successful candidates writing in a mature meaningful way, which allowed them to 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.

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