

Applied Art and Design

Advanced GCE A2 H413/H613

Advanced Subsidiary GCE AS H013/H213

Report on the Units

January 2010

H013/H213/R/10J

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This report on the Examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the 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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CONTENTS

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

Advanced GCE Applied Art and Design (H413)

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

Advanced Subsidiary GCE Applied Art and Design (H013)

REPORTS ON THE UNITS

Unit/Content	Page
Chief Examiner's Report	1
F140 2D and 3D skills, materials and techniques	3
F141 Communication and meaning through visual language	4
F142 Preparing and working to a brief	5
F143 The creative process	6
F144 3D design	6
F145 Fashion and textiles	6
F146 Graphic design	6
F149 Professional practice and progression	7
F150 – F157 Portfolio Units	8
Grade Thresholds	9

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 Awarding. However, some centres have been reluctant to release work requested by moderators or they have not dispatched the work to OCR. Centres are reminded that it is a requirement that selected work is sent to examination boards as using candidate work is an essential part of the awarding process. Every effort will be made to return work as soon as possible, as OCR is fully aware that work is needed for use by candidates.

Centres have also been very co-operative about arranging visits and exhibiting work. Work was generally well presented in quiet rooms that had been 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 their candidates' whole submissions, rather than by unit. Centres and candidates must ensure that the work is selected for moderation and 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:

- **MS1s** (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 their Centre Authentication Form(s).

Centres should ensure that candidates have labelled all their work prior to the moderation visit taking place so that each candidate's work can be correctly identified by the moderator.

Some centres are keen to have feedback about the work produced and their delivery approach once the moderation is complete. Centres are reminded that the feedback given to centres at the end of the moderation process is focused on the outcome of moderation rather than course delivery. Centres wanting advice on course delivery are encouraged to attend Inset courses for this qualification. Inset courses for GCE Applied Art and Design will again be offered in 2010/2011 and if there are any queries about Inset, then please contact OCR Training via the OCR website: www.ocr.co.uk

This specification aims to encourage candidates to be more confident, ask more questions and be involved with problem solving and lateral thinking. It is evident that candidates have 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/Art College with their Applied Art and Design work because of the range and depth of their portfolios and their ability to talk confidently about their work.

Report on the units taken in January 2010

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

Assessment objectives

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 preparatory 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

Where centres had made their candidates fully aware of the vocational aspect of this unit, most candidates had performed extremely well.

Some good research and well-annotated sketchbooks were in evidence, although some candidates would benefit from using word processing. Some centres seemed to have encouraged their candidates to investigate a large number of techniques, but they did not go on to produce quality outcomes.

There was a wide range of techniques and styles, and some candidates had produced copious amounts of work with little attention to quality. It takes time to develop skills and it is important to keep candidates well motivated with effective time management plans.

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.

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

F141 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 visual language and communication skills developed here 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 through a vocationally focused, themed scenario and project brief outline 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 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 outline 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 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 which appeared to have a direct impact on the lack of development of their subsequent work. A lack of consistency in practical skills and response to the work of an artist, designer or craftsman 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

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).

F144 3D design

There were very few entries in this series.

F145 Fashion and textiles

There were no entries in this series.

F146 Graphic design

There were no entries in this series.

F149 Professional practice and progression

Effectively delivered, this unit 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 series, this unit provides a sound platform for the successful achievement of the A2 level of this qualification.

Centres are reminded 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 candidate entry date for this unit. Success is often measured by how well the candidate fulfilled their own *statement of intent*.

Areas within the unit that would benefit from further consideration are dealt with under the following headings.

Research

When researching an artist, designer or craftsperson, candidates should ensure that the selected practitioner's work can provide sufficient scope for an in-depth evaluation. The practitioner's vocational approach and client awareness should be evident throughout the research element of this unit. Where a candidate cannot find a suitable practitioner locally, a candidate can research a practitioner by using either using 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. Most centres are giving good guidance to candidates and clearly defined pathways are now evident in the statements of intent

The Creative Project

High quality creative work, supported by some examples of excellent levels of individual skill were seen in this series' 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.

Presentation

The importance of presentation at the A2 level cannot be overstressed. All candidate 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 – F157 Portfolio Units

The best submissions were those where centres had produced motivational briefs and starting points. They 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 but more focused 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 disorganised and unselective research that was poorly presented and lacked evidence of the developmental process. Reference material was gathered, but did not usually 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 range of media and styles, including traditional mark-making approaches and ICT-based technology. 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 encourage candidates with illegible writing to word process their annotation and be more aware of the conventions of presentation to a client. Centres are reminded that the quality of written work is clearly recognized in the Assessment Objectives and is a requirement of the marking criteria.

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 broadly similar responses. 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.

Grade Thresholds

Applied GCE Art and Design (H013 H213 H413 H613)
January 2010 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
F140	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F141	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F142	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F143	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F144	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F145	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F146	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F147	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F148	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0

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
0.0	0.0	33.3	83.3	100.0	100.0
There were 6 candidates aggregating in January 2010.					

Advanced Subsidiary GCE (Double Award) (H213):

AA	AB	BB	BC	CC	CD	DD	DE	EE	U
0.0	0.0	0.0	0.0	0.0	0.0	100.0	100.0	100.0	100.0
There was 1 candidate aggregating in January 2010.									

Applied GCE Art and Design (H413/H613) January 2010 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
0.0	0.0	0.0	0.0	0.0	0.0
There were no candidates aggregating in January 2010.					

Advanced GCE (Double Award) (H613):

AA	AB	BB	BC	CC	CD	DD	DE	EE	U
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
There were no candidates aggregating in January 2010.									

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

Statistics are correct at the time of publication.

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