GCE

Applied Art and Design

Advanced GCE **A2 H413/H613**

Advanced Subsidiary GCE **AS H013/H213**

Report on the Units

June 2008

H013/H213/MS/R/08

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

Chief Examiner's Report

General Comments

Centres have been very enthusiastic about this award and they have proved their commitment to it, by again, releasing work for OCR's use for Standardisation and Award purposes. However, some Centres have been reluctant to release work requested by moderators or they have not dispatched the work to OCR. This causes major problems for the awarding of grades on the grade boundaries. It is an official requirement from QCA and JCQ that selected work is sent to examination boards. This is an essential part of the examination process to enable awarding to take place. Every effort will be made to return work as soon as possible after results are issued as OCR is fully aware that work is needed for interviews.

Centres have also been very co-operative about arranging visits and exhibiting work. Work was well presented in quiet rooms, put aside for the sole use of the moderator. Nearly all work was displayed according to the OCR instructions, unit by unit, and in rank order, this made the moderation process run more smoothly. However, a few Centres greatly extended the practical difficulty and duration of the moderation process by presenting the candidates' whole submission rather than by unit.

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

The administrative procedures went relatively smoothly, although it is important that Centres realise the importance of sending the correct documentation to moderators prior to their visit – moderators require the following:

- MS1's (Please check that these are correctly filled in and correlate with the Centre Assessment Forms),

- Centre Assessment Forms GCW232 relating to each candidate and unit entered,

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

Centres should ensure that candidates have labelled all their work, as it can be very time consuming labelling work that is to be forwarded to OCR for use at the Award meeting.

It is very evident that after the moderation process is completed, Centres are keen to have feedback about the work displayed. Teachers want to understand more about the moderation process and are encouraged to attend INSET courses for this new qualification. INSET courses for GCE Applied Art and Design will again be offered in 2008/2009 and if there are any queries about Inset, then please contact the Customer Contact Centre or check the OCR website: www.ocr.co.uk

This specification has encouraged candidates to be more confident, ask more questions and be involved with problem solving and lateral thinking. They have also been fully engaged in talking to clients and understanding the implications of a brief.

Presentation is a very important part of the vocational aspect of this award and it is vital that candidates are made aware that all work produced should be client-focused or for a target audience. Presentation of work in this session was the best yet; the majority of Centres had made greatly improved efforts in displaying candidates' 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.

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-F141, F144-F148)

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.
- 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.
- Drawing was not overall of a high level, in-spite of some topics demanding/suggesting observed drawing, and candidates opted to use secondary sources.
- 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 them looking at the work of other artists, craftspeople and designers.

F140 2D and 3D skills, materials and techniques

General Comments
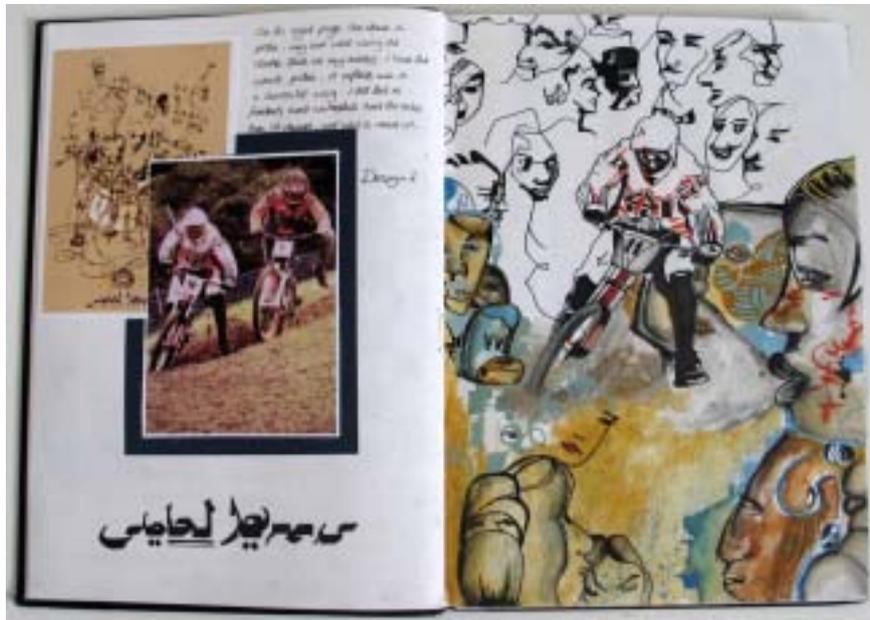
Where Centres had made their candidates fully aware of the vocational aspect of this unit, most candidates had performed extremely well. Centres are beginning to realise that it takes time to develop skills and it is important to keep candidates well motivated with effective time management plans. Some Centres apparently encouraged their candidates to investigate a large number of techniques, but did not go on to produce quality outcomes.

Teachers Tip:
Candidates performed with greater confidence and understanding of the Assessment Objectives when they had used separate sketchpads or folders for each unit. It seemed to focus their ideas and planning in readiness for their final outcomes. It also encouraged them to annotate throughout the brief and ensure a meaningful and concise evaluation.

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

General Comments

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

Teachers Tip:
In order to achieve this it is important that candidates research and explore the work of both historical and contemporary artists, craftspeople and designers, and appreciate how visual language and mark making is used. This knowledge can then be used to inform and develop their own work.

F142 Preparing and working to a brief

This unit operates as a vocationally focused, themed scenario and project brief as set by OCR. Candidates are free to work in ways that will allow them to demonstrate their particular skills in line with their chosen specialist pathway. Project briefs are provided as pathway orientated outlines, to be elaborated by candidates in discussion with their teachers (clients) who 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 made available on the OCR website to facilitate course planning and to enable candidates to carry out preliminary research. Centres should be aware that;

- the themed scenario is accompanied by the inclusion of project brief outlines which give the vocational and applied focus to the unit

- project brief outlines are designed to enable candidates to reflect their specialist skills in a range of art, craft and design sector pathways

- There is no set time limit for preparatory research and work necessary to produce the final outcome/solution but candidates must meet the deadline for presentation to the client which is a date set by the teacher.

The scenario and brief outlines for this year are centred on the opening of a new network of travel information centres across the UK.

Moderation revealed that the project brief outlines had been adapted in a variety of creative ways by candidates, with a breadth of outcomes being seen. Fashion items were especially innovative and original in design and manufacture, with candidates in a range of Centres producing enthusiastic and confident outcomes.

Many Centres were initially unreceptive to the scenario. However, further research into the topic by Centres encouraged creative and open thinking which led to highly personal and effective outcomes. Several candidates produced highly appropriate and well researched games in response to Travel Eye. The topic allowed candidates to develop their skills in visual communication, with vocational awareness being effectively expressed in the majority of submissions.
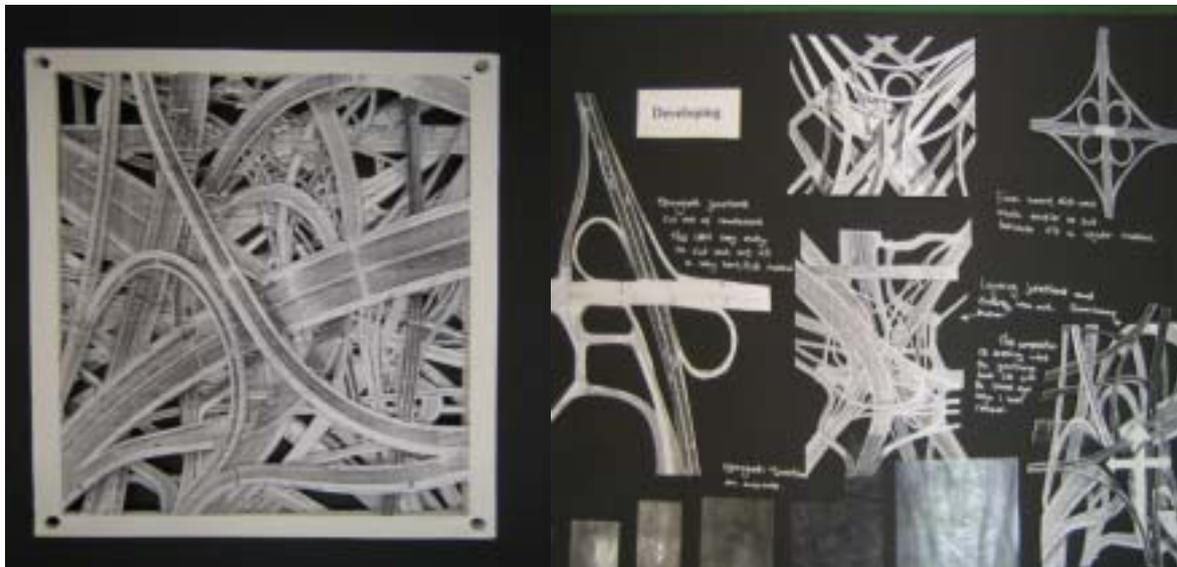
The majority of candidates used secondary sources to support initial ideas, with limited primary sources used. However, photographic imagery was used extensively and informed intentions effectively. Artistic influences were not always evident in informing intentions, but outcomes reflected highly personal and independent responses.

In response to individual assessment objectives, successful candidates assessed in the **top mark bands** were seen to;

AO1:
- produce a broader and more in depth range of initial research. This included the subject of travel as well as the relevant specialism, such as board games or fashion items.

- perceptively analyse a wealth of influential work in order to inform own intentions. Candidates discovered and used a wealth of contemporary artists and designers to inform their intentions.

AO2:

- include recordings from both primary and secondary sources using high level technical ability

- present an extensive range of investigations which were innovative and original. The most successful candidates used strong technical skills to record ideas and developments in a variety of ways.

AO3:

- make independent judgements and responses to their own and others' work. Candidates annotated their work in informative and appropriate ways

- present an in depth account of the influences in their own work.

In response to the relevant assessment objectives, less successful candidates assessed in the **bottom mark bands** were overall seen to:

AO1:
- present limited research which appeared to have a direct impact on the development of their subsequent work. Candidates were overall unable to recognise possible influences for their own intentions

- present limited ideas and observations. Ideas were often abandoned early and were seen to be rudimentary in thought.

AO2:

- demonstrate a lack of consistency in practical skill level. Travel related imagery was not recorded by first hand, using either photographic or drawing/painting means, but was completed by secondary source imagery, which became more apparent to 'padding'

- show a limited understanding of visual language.

AO3:

- present a limited response to the work of influential others

- present limited comparisons between intentions and outcomes. Evaluations were weak or non existent, with annotation mostly seen as labelling rather than constructive thought processes.

Teachers Tip;
- thorough research using both primary and secondary sources will help to generate ideas
- a professional, client friendly presentation of research and development that clearly relate to a brief's outcome substantially reinforces submissions.
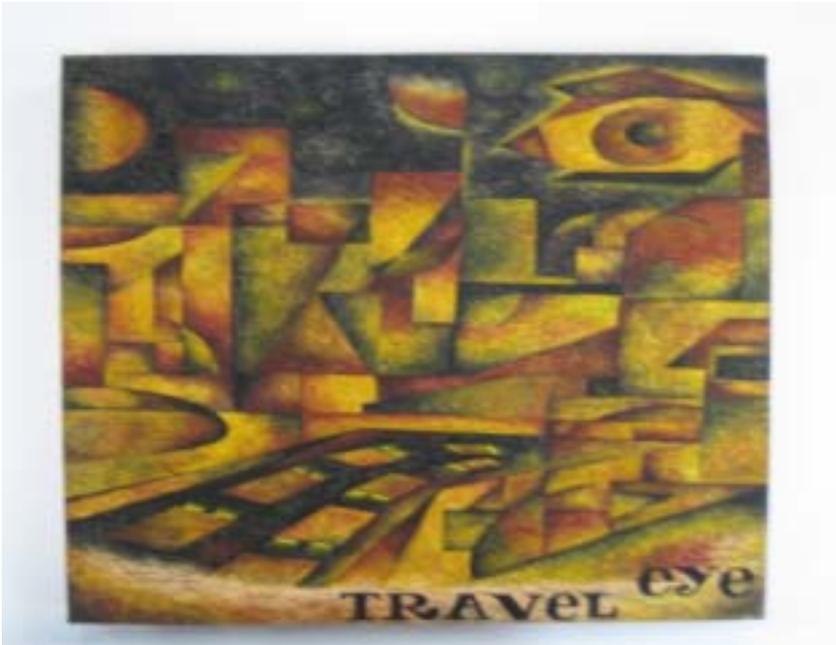
F143 The creative process

In response to an externally set brief, this Unit encourages a thorough use of the creative process. It is relevant to all candidates who are completing the double award at AS level and is focused around a set scenario and given brief. The breadth of the brief allows candidates to respond in ways that suit their particular skills as relevant to their specialist area of creative pathway. Candidates are encouraged to liaise with their teacher in order to establish the most appropriate and realistic area for their creative response.

Centres are able to deliver the themed set brief as suitable from the period September to May. A new themed paper is sent out to Centres each May for the following academic year, thus allowing for preliminary research into the set scenario. Centres should be aware that;

- the given scenario provides a clear and realistic situation, whilst allowing candidates to pursue their *own specialisms in response to broad project brief outlines*

- the *vocational and applied focus* on this unit is at the core of the 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 as set by the client/teacher

- there is *no set time limit* for preliminary or final work, but candidates must meet deadlines as set by the client/teacher.

The scenario and brief outlines for this year are based on the opening of a flagship store selling organic skin and hair care products.

Moderators reported that a broad range of starting points was used by candidates, who were able to pursue their selected specialist pathways through the breadth of briefs provided. Exploiting individual strengths through textiles, fine art, multi-media, graphics, sculpture and illustration, candidates presented lively and personal projects. The scenario encouraged work from first hand observation using a diversity of appropriate materials and techniques. One Centre produced a range of jewellery, whilst another encouraged a fine art approach, creating a series of appropriate canvases.

Candidates' personal exploration provided inspiration from a wealth of artists, crafts workers and designers; both past and present. In addition, the majority of candidates investigated a range of existing relevant shops and products which effectively informed their subsequent work. Sustained, practical exploration led to equally considered outcomes, with appropriate vocational awareness and competent analysis.

In response to individual assessment objectives, candidates assessed in the **top of the mark bands** presented the following;

AO1:

- effective and thorough research was seen, with candidates exploring a broad range of existing shops and products in addition to relevant influential artists, craft workers and designers. One Centre recorded a visit to a range of relevant retail outlets for their initial research
- confident and perceptive connections were made with often innovative interpretation. Candidates used obvious as well as more discreet influences from a wealth of artistic influences.

AO2:

- fluency in technical skills was supported by an extensive range of practical investigation
- vocational awareness was proficient with innovative outcomes presented to a high standard. Many Centres encouraged work to be placed in-situ to demonstrate vocational appropriateness

AO3:

- perceptive analysis of sources was supported by a fluent command of visual language; candidates thoughtfully explained their thought processes, avoiding the simplicity of merely labelling images.
- independent, perceptive and analytical judgements were made.
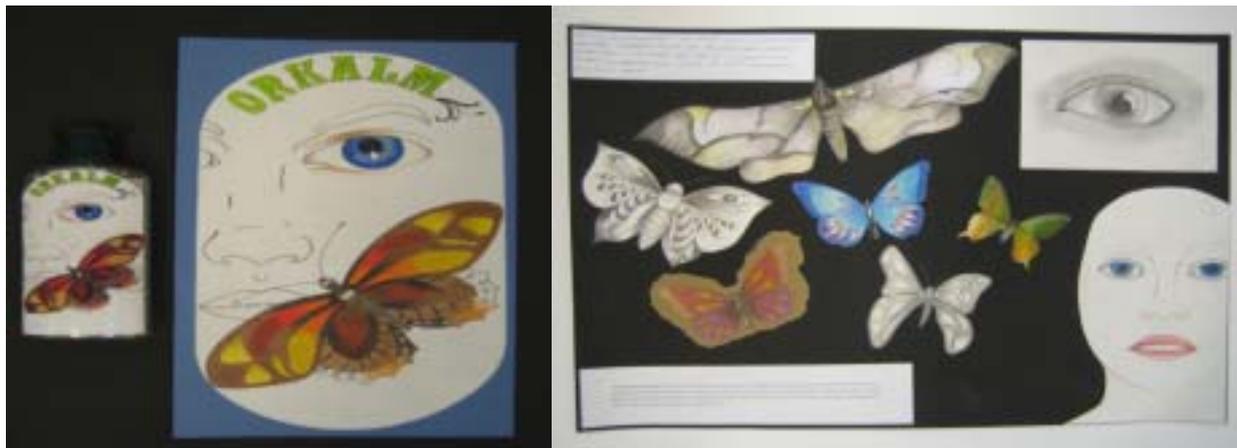
In response to the relevant assessment objectives, **less successful candidates** presented the following;

AO1:
- some vocational awareness was evident with relevant sources being limited but identified
- evidence of some independence in investigation was seen. Ideas were often literal and lacked imagination
- the breadth and depth of research was not as thorough as that seen in the top candidates. Centres were able to provide related sources such as O'Keeffe, but candidates did not generally produce independent research.

AO2:
- some exploration of ideas was seen, with a limited understanding of visual language
- skills were developing, but seen to be inconsistent, with ideas being resolved prematurely
- technical skill level lacked the sensitivity and maturity demonstrated in more successful candidates' work.

AO3:
- personal views were recorded with inconsistency and inaccuracy in responses given. A lack of annotation was seen, with obvious comments made
- there was limited evidence of ongoing evaluation and analysis.

Teachers Tip
- Thorough and effective personal research positively impacts subsequent work
- Presentation skills should be visually stimulating and client appropriate
- The given scenario should be at the core of all preliminary and final work
- Outcomes presented 'in situ' successfully support and aid the vocationality of the unit.

F144 3D design

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

- Stronger candidates had made well referenced and concisely annotated comments in sketchbooks/notebooks.
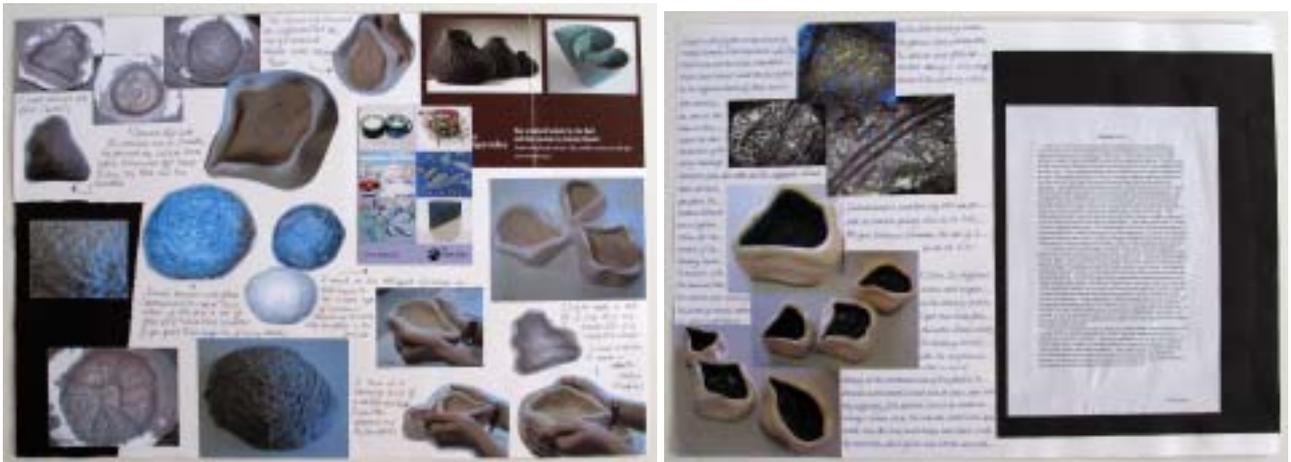
- Some good analysis and planning skills were demonstrated and there were some interesting and varied historical and contextual references to other artists and craftspeople.

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

F145 Fashion and textiles

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

- Sketchbooks were informative and showed independent style evolving to a final outcome. There was also some excellent annotation and evaluation.

F146 Graphic design

- Greater use of ICT was evident in this area and was very appropriate to the vocational qualities and requirements of graphic design.

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

- This unit was delivered well in most Centres with some excellent client-focused 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 the purpose. However, it is not acceptable that a painting with words added can suddenly become graphic design. Vocational links need to be evident. Presentation should clearly show how the illustration would be used and consideration of suitable use of fonts and the graphic display of words is part of the graphics process.

F147 Lens-based media and multimedia

- Few submissions were made in this area.

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

F148 Fine art
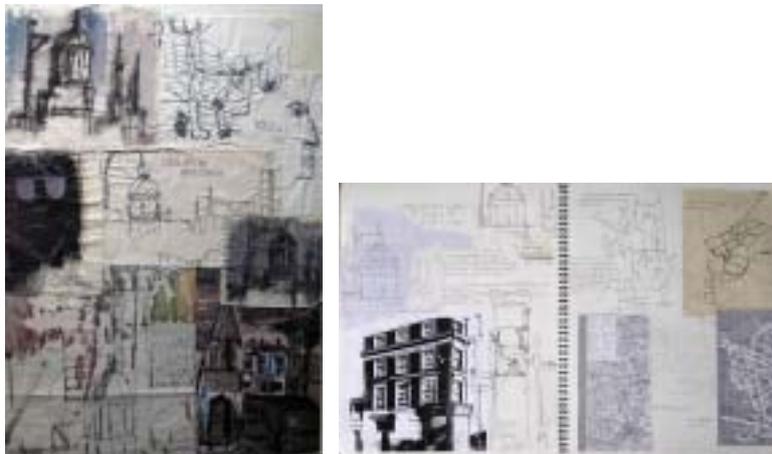
- Some high quality submissions were seen this session, but in some instances, the lack of any discernible vocational context disadvantaged candidates.

- Good references to other artists and craftspeople were used to inform outcomes.

- The quality of presentation was generally pleasing, but at times was disparate and lacked cohesion.   Candidates need to be more selective in their submissions.

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

F149 Professional practice and progression

Effectively delivered Unit 10 will fulfil both the vocational and presentation to client: skills that are a principle requirement of this qualification. Many Centres find it helpful to complete this unit prior to working on the optional portfolio units. However, Unit 11 (decorative imagery) is often the first unit to be entered for moderation. But whether submitted in the January or June session Unit 10 provides a sound platform for the successful achievement of the A2 level of this qualification.

Centres should remember that although this is an examined unit there is no set time scale for its delivery. The teacher, as client, should negotiate with an individual candidate practical time constraints and deadlines in relation to the candidate's entry date for this unit. Success is often measured by how well the candidate fulfilled their own statement of intent. Candidates in the higher mark range generally prepared a statement of intent with adequate scope to allow the production of a quality final outcome.

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

In this instance, no direct contact is required. It should be emphasised that extensive critical research and analysis would be even more necessary in this situation.

The quality of presentation is still often weak. Work submitted in many instances would not be suitable to be presented to a client. Developed presentation skills are potentially valuable throughout higher education and in a possible future career pathway.

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

Research

In certain Centres there was misdirected effort into the research of higher education opportunities and possible career pathways. The result was a collection of as many prospectuses as possible. Candidates may benefit from a more focused approach. What specific art and design specialism is to be investigated? Which higher educational establishment would provide the best course? And what qualification would then provide the best route into a future art and design career.

Teacher Tips
• In depth evaluation studies of individual practitioners
• Specific comment and responses from the artist or designer.
• Illustrations of the practitioners own work.
• Illustrations of work in progress and the working environment.

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.

The candidate's completion of the statement of intent should confirm an understanding of their professional approach to art and design. In producing the statement of intent, candidates should be reminded that quality is far more important than quantity. A well reasoned statement of intent will highlight the various stages of development and progression. Minimal, but appropriate comments on the stages should be clearly linked. Again, a range of statement of intents have been carefully considered this session and it was apparent that good practice was identified where candidates adopted a logical approach. Firstly establishing 'what they were going to do' then describing the elements of their own determined brief.

It is a requirement that the statement of intent should be produced prior to commencement of the creative project and must be clearly visible as part of each submission. Retrospective diaries of 'what I did' have seldom any value.

The client (teacher) should negotiate with the candidate and consider whether or not the creative project is appropriate to the candidate's own skills. Also, that the proposal has sufficient scope and potential to provide a quality outcome. The completed statement of intent should be signed off by the teacher. Good examples from this session's submission were seen across the entire mark range. They were usually structured to include some of the following elements:

- initial research
- higher educational opportunities
- vocational links
- brief for the creative project
- definition of available resources
- time scale and deadlines
- presentation requirements
- final evaluation.
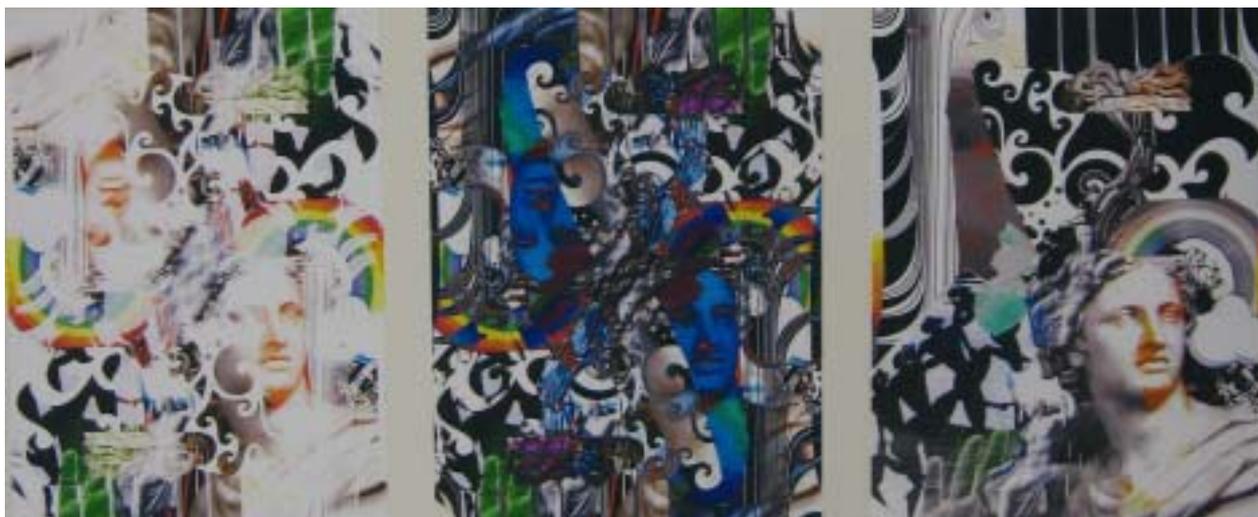
The Creative Project

High quality creative work, supported by some examples of excellent levels of skill, was seen in this sessions submissions. This particularly related to the specialisms where vocationality is implicit. Design adaptations showing how the work progressed to the final outcome are essential in assessing how and for what marks were awarded. The skill levels assessed in objective A02 were often seen to be over rewarded, particularly in connection with fashion and craft items that required technical making skills.

However, where fine art forms the basis of the creative project, the projects must have definite vocational connections. Candidates need to clearly identify the purpose of their project. Possible client links should be considered, especially when related to commissioned fine art work. Constraints, including cost, scale and making time should be taken into account. Public art projects should contain reference to material suitability, site-specific locations, health and safety, also costings.

Presentation

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

A2 Portfolio Units (F150-F157)

June 2008 was another successful session for many candidates entered for A2 Portfolio Units. The majority of Centres carried out the administrative tasks successfully and submitted paperwork on time. However, Centres still need to be reminded to include the Centre Authentication Sheet (CCS160) and the Unit Assessment Forms (GCW232)when sending their MS1's to Moderators. Inclusion of the Unit Assessment Form allows the Moderator to check for arithmetical errors prior to the visit, thus making the moderation process less problematic.

The majority of Centres had work available in quiet areas and excellent effort had been made to present samples of work in an accessible form for moderation, but some Centres need to be reminded that work should be in rank order by Unit and not by candidate, as this makes the moderation more straightforward. Work should be presented as stand alone units, which should include supporting studies.

Some work was well presented with teachers and candidates taking a great deal of time and trouble to ensure exhibitions were of the highest standard, although in some cases work was not presented in a professional manner, with little space being available for the laying out of candidate's work. This made the task of moderating candidate's work much more difficult. It would be very helpful if some work could be vertically displayed. Unit Recording Sheets were usually completed satisfactorily, but some Centres had failed to complete the Marks Summary. Where teacher comments had been made they were pertinent and worthwhile, providing helpful information

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 skills in a vocational context.

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. Fig 1:

Fig 1:   A visit to the Imperial War Museum was used as a starting point.

The most successful candidates presented high quality work, professionally, 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.

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 concept of research and analysis was 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 too many candidates relied heavily on secondary source material. Fig 2:

Fig 2: These candidates make 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. Fig 3:

Fig 3:   A wide range of media and processes are used.

The application of skills varied immensely between Centres.

Some Centres gave too much credit when awarding marks for this Assessment Objective, when the evidence for quality skills was lacking and difficult to see.

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.
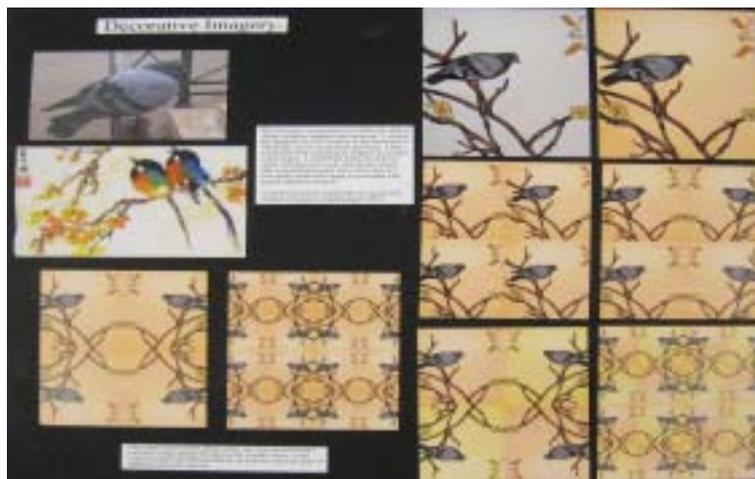
Assessment Objective 3: Analysis, synthesis and evaluation:

There was excellent concise annotation. Most Centres have achieved a good balance of written analysis and evaluation. However, Centres still need to advise students with illegible writing to word process their annotation and be more aware of client presentation. Fig 4:

Fig 4: A good balance of written analysis is seen here.

ICT featured in many units of work and was common as a means 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 a logical and well thought out final outcome. Fig 5:

Fig 5:

Candidates use concise annotation and 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. Centres with teachers interested in the historical side of subject were more successful. Work was presented in sketchbooks, loose leaf folders or on A2 sheets.

Outcomes were effective where candidates had designed and made high quality handbags. Screen printed designs had been stitched and appliqué added. In one Centre felt making and quilting had produced some exciting outcomes. In another, ceramic torsos which had high quality designs painted on to them were very effective.

In some instances candidates had produced pages of research, but failed to develop these studies into suitable vocational outcomes. This does not fulfil the requirements of the Assessment Objectives.

Work benefited from professional presentation and from being vocationally fit for purpose.

F151 Multimedia specialisms

Some excellent videos were seen in one Centre which was designed to promote the new school and its buildings. They were inventive and showed a thorough understanding of the media. Hand drawn storyboards were used during the process of developing ideas.

In another Centre work was produced for an organisation called STEP, a migrant support project designed to advise new members of the community. It combined information for booklets, brochures and posters in an effective and innovative way.

There were some interesting examples of animation which showed good level of skill. Centres equipped with appropriate software were able to present high level work.

Some photographic work showed a 'snapshot' approach with outcomes showing lack of specialist teaching.

F152 Spatial design

One Centre produced an interesting project where candidates presented 2D and 3D outcomes to suit a holistic brief.

Making skills were stronger than previously seen in some centres.

More vocational awareness was evident.

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 dresses. However, extensive research and preliminary design work do not always produce high quality outcomes. Less successful candidates lacked good dressmaking skills.

Fashion accessories and handbags where felt making techniques had been used proved successful. Candidates responded well to the brief with sketch books showing excellent research and development of ideas and techniques.

Outcomes were strong supported by thorough investigation. Initial drawing skills and development of ideas have shown improvement.

F154 Graphic design specialisms

The improved use of IT and appropriate software has allowed this unit to be developed more fully.

More illustrative topics were seen this session with mature and professional handling of briefs. Strong vocational awareness was evident.

There were some successful candidate submissions for this unit which showed very good ICT developmental work. Presentation was generally of a high standard with high quality outcomes. Candidates showed a strong client focus and vocational links with ideas being fully explored and developed.

F155 3D design/crafts

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

Some experimental, courageous projects undertaken, but often with disappointing outcomes, due to poor making skills.

Only a small number of ceramic submissions were seen. Candidates in one centre had made well crafted teapots using a combination of traditional methods such as slab building, moulding and coiling, decorating them with a range of slip and glazes.

One Centre produced some impressive lamps. Varied historical and contextual references with sound planning enabled candidates to fulfil the requirements of the brief. Work was photographed as it progressed; annotation and evaluation showed sound understanding.

Some effective work based on Natural Form was the result of a series of workshops. Candidates had produced decorative items such as surrounds for mirrors and the bases for candles, which had strong client focus and a vocational outcome.

Large lampshades based on water and made out of a variety of materials were seen in one centre with ceramic maquettes of a range of designs showing the development of ideas.

Jewellery based on Natural Form was seen in one Centre, but candidates need to be aware that making skills are important and the quality of finish needs to be fit for purpose.

F156 Fine art specialisms

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

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

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

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

157 Textiles

The quality of submissions often reflected individual centre teaching 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.

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

Hats produced using a range of materials, stitching and appliqué techniques were produced. Thorough research into artists, craftspeople and designers along with extensive practical research allowed candidates to work to their strengths when producing informed outcomes. However, the poor quality of skills shown by some candidates meant their outcomes were less successful

Fashion accessories were the result of a series of workshops with a local designer in one Centre. The most successful candidates explored a broad range of materials through practical investigation and produced some effective jewellery based on felt making techniques.

Grade Thresholds

Advanced GCE (Applied Art & Design) (H013/H213)
June 2008 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
F140	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F141	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F142	Raw	100	80	70	60	50	41	0
	UMS	100	80	70	60	50	40	0
F143	Raw	100	81	71	65	51	41	0
	UMS	100	80	70	60	50	40	0
F144	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F145	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F146	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F147	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F148	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
H013	300	240	210	180	150	120	0

	Maximum Mark	AA	AB	BB	BC	CC	CD	DD	DE	EE
H213	600	480	450	420	390	360	330	300	270	240

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
H013	6.3	20.5	45.4	67.3	81.5	100.00	215

	AA	AB	BB	BC	CC	CD	DD	DE	EE	Total Number of Candidates
H213	13.7	23.3	32.9	41.8	61.6	77.4	87.7	91.8	97.9	151

Advanced GCE (Applied Art & Design) (H413/H613)
June 2008 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	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F151	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F152	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F153	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F154	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F155	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F156	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F157	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
H413	600	480	420	360	300	240	0

	Maximum Mark	AA	AB	BB	BC	CC	CD	DD	DE	EE
H613	1200	960	900	840	780	720	660	600	540	480

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
H413	15.3	41.0	67.8	90.2	99.5	100.00	185

	AA	AB	BB	BC	CC	CD	DD	DE	EE	Total Number of Candidates
H613	17.6	28.7	40.4	56.9	69.7	81.4	93.1	96.3	98.9	200

751 candidates aggregated this series for GCE Applied Art and Design.

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

Statistics are correct at the time of publication.

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