

GCE

Art and Design

Advanced Subsidiary GCE **AS H200-H206**

OCR Report to Centres June 2016



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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.

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CONTENTS

Advanced Subsidiary GCE in Art, Craft and Design: H200

Advanced Subsidiary GCE in Art and Design: Fine Art H201

Advanced Subsidiary GCE in Art and Design: Graphic Communication H202

Advanced Subsidiary GCE in Art and Design: Photography H203

Advanced Subsidiary GCE in Art and Design: Textile Design H204

Advanced Subsidiary GCE in Art and Design: Three Dimensional Design H205

Advanced Subsidiary GCE in Art and Design: Critical and Contextual Studies H206

OCR REPORT TO CENTRES

Content	Page
General Comments	4
Externally Set Task: The Themes	8
Theme 1 Linear	8
Theme 2 Trade	9
Theme 3 Clown	10
Theme 4 Golden	11
Theme 5 Holes	12
Theme 6 Narrative	13
Theme 7 Ruins	14
Assessment objectives	15
The specialisms	19
Art, Craft and Design (H200)	19
Fine Art (H201)	19
Graphic Communication (H202)	19
Photography (H203)	20
Textile Design (H204)	20
Three-Dimensional Design (H205)	21
Critical and Contextual Studies (H206)	21

General Comments

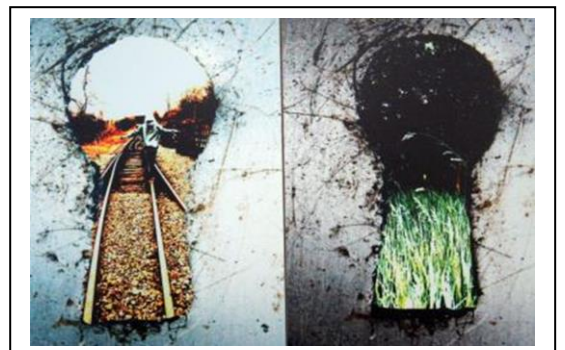
Moderators reported that the feedback received in Centres in respect of the new AS qualification was universally positive.

Teachers welcomed the possibilities offered by the specification not least liberation from the necessity for candidates to produce assessable work from the outset of the programme. The single component qualification enabled candidates and teachers alike to enjoy a term during which ideas might be developed and the potential of materials and techniques explored without the constraint of generating work for assessment. It was clear that the majority of Centres whilst retaining the strengths of previous programmes had adopted a more empirical approach to teaching and learning. Many teachers commented favourably on the opportunities for cross-curricular teaching, sharing delivery skills across disciplines and the scope for candidates to gain skill based knowledge.

The Externally Set Task paper was considered more appealing than its predecessors. Described as 'user friendly', the paper provided for 'more accessible routes towards innovative interpretation' of the themes and encouraged candidates to work more independently.

Candidates were said to be more motivated and less likely to be apprehensive about the task to be undertaken.

'Motivation' and 'having a mock paper' were frequently mentioned factors in entering candidates for the new AS qualification. This was perceived as a useful precursor to A Level in some Centres, whereas other Centres have chosen to offer a two year GCE. The Externally Set Task requires candidates to work independently and, mindful of this, a significant number of teachers that had initially decided not to enter candidates reversed their policy.



Although timetabling the supervised period of the Externally Set Task may have placed a small additional burden upon teachers the longer timeframe was much appreciated by candidates. Not only did the ten hours mirror experience at GCSE but it was regarded as enabling in that this allowed for greater resolution in the final outcomes.

Despite the potential difficulties attached to the organisation of 'offsite' activities, the inspiration candidates derived from field trips to the 'art capitals' of Europe, sometimes even further afield and visits to more local museums, galleries and collections was immense. 'Onsite' workshops and increasingly artists in residence were another valuable source of enrichment. Such exemplary practice frequently strengthened the more successful submissions by adding the weight of personal involvement and evidently the old adage about 'there being no substitute for experience' still rings true. In stark contrast to the majority who investigated a more richly varied range of practitioners and contexts than ever before, some candidates downloaded contextual source material from the Internet that had nothing but the most superficial connections to the directions taken in their practical work and achieved little in showing genuine commitment or sponsoring a meaningful development of ideas.

A minority of candidates produced large volumes of work but in their responses to the chosen theme failed to develop their ideas in sufficient depth. No specific guidance is given in respect of an ideal quantity of work. Indeed the most successful submissions unfailingly provided evidence of a cohesive creative journey which was carefully selected before presentation for assessment. In such cases candidates were fully conversant with the Assessment Objectives and thoughtfully considered the extent to which their initial concepts were realised as the work progressed. Candidates that lacked a sense of purpose, focus or direction invariably floundered because the various strands of study were disconnected and their submissions consequently fragmented and showed indifferent technical abilities.



SHARING BEST PRACTICE:

Written material should provide evidence of how knowledge and understanding will impact on the creative directions.

The Internet enables candidates to access the work of an ever-widening range of artists, designers and craftspeople. Candidates need to be critical and selective when using materials and must guard against simply re-constituting existing texts.

However, teachers and lecturers should be vigilant in checking the websites used by candidates to ensure material is appropriate.

Most Centres had uploaded the marks through Interchange and forwarded the corresponding documentation to moderators by the May 31 deadline. Those Centres that expedited administrative procedures by the early submission of marks are thanked for their cooperation and efficiency.

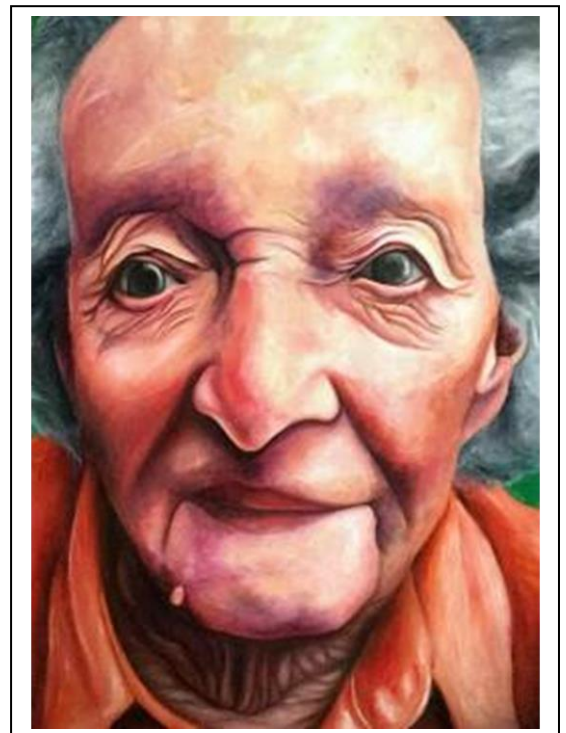
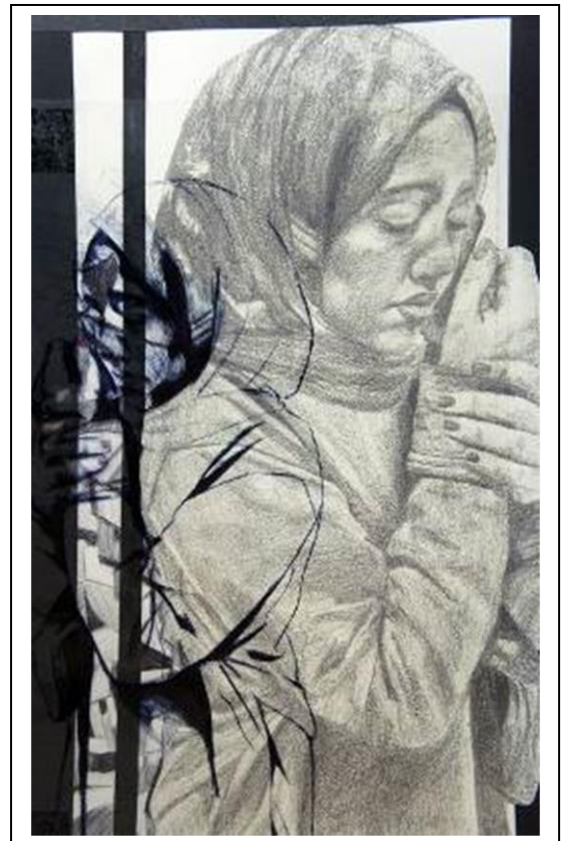
The use of the interactive Assessment Summary Form (NEA/AS/H200-H206) is strongly advocated as this assists in the avoidance of arithmetical error.

The Centre Authentication Form (CCS160) is a mandatory requirement and moderators must be in receipt of a completed copy before commencing their duties.

Generally Centres proved adaptable and encountered little difficulty when using the changed Marking Criteria and a revised maximum mark total for the purposes of internal assessment. Orders of Merit were generally accurate and reliable.

The majority of Centres clearly take much pride in ensuring that candidates' work is displayed to the best advantage for moderation. Moderators universally praised the time and effort that Centres invest in this vital aspect of the assessment process. Typically submissions were exhibited vertically on walls or display boards with sketchbooks or other supporting studies adjacent in quiet and private areas. Often the work was carefully labelled, thoughtfully 'mapped' and, of vital importance, in rank order. However, there are a few Centres that do not conform to this norm. Noisy locations with frequent 'foot traffic' and where access to the submissions is in anyway impaired cannot be considered to be conducive to good practice for either Centre or Moderator. Centres are reminded that Additional Samples requested should be available within the moderation area but not displayed with the main body of work.

The increase in the amount of work undertaken in a digital form is welcomed but Centres must facilitate appropriate access by which the moderator can readily make comparisons between the performances of individual candidates.



Moderators reported that Centres had relished the time prior to the issue of the paper and the commencement of preparation for the Externally Set Task. Teachers regarded the Autumn Term as a period in which they could deliver a programme of their own device that best matched the needs of their candidates and, in choosing, it was plain that the majority of candidates were not in any respect unprepared or lacking in 'techniques' for the Externally Set Task. Candidates largely capitalised on the understanding and skills gained during the earlier part of their AS courses. It was transparent that most candidates possessed the self-assurance, independence of mind and concentration that would underpin responses to the Externally Set Work that were truly indicative of individual knowledge and technical ability. Nonetheless, there were some candidates, very much in the minority, whose time management was poor. Such candidates did not take proper advantage of the preparatory period available and consequently were unable to use the formal ten hours of supervised time effectively. Correspondingly their submissions had a marked imbalance in terms of meeting the requirements of the Assessment Objectives and failed to culminate in appropriately resolved outcome(s).

SHARING BEST PRACTICE:

Candidates must select and present for assessment. Digital sketchbooks were in the main well-presented and displayed candidates' critical thinking and development of personal outcomes effectively. Regrettably presentation in this form showed a sharp contrast to the poorly annotated and labelled sketchbooks, in which thinking was often confused and lacking in direction, produced by others.



Externally Set Task: The Themes

Theme 1 Linear

Possibly the most popular theme with candidates with all seven options well subscribed.

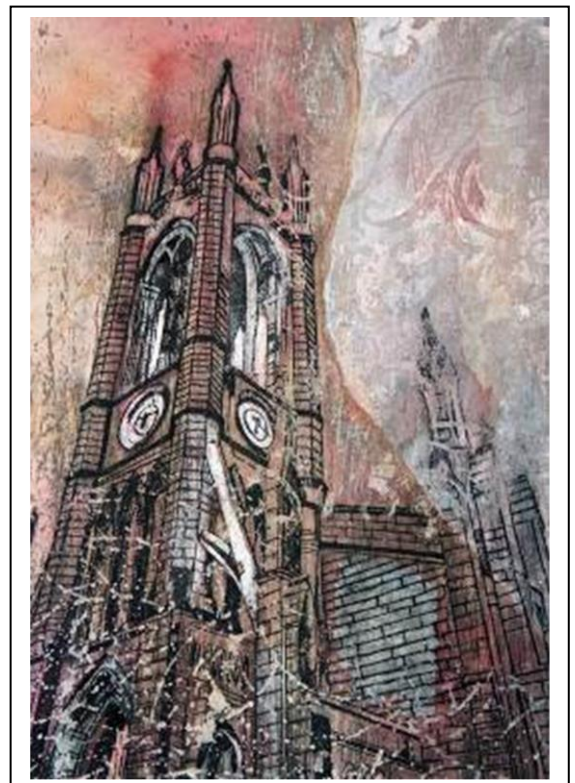
Option (a): engendered many interpretations with those involving architecture and street viewpoints much in evidence.

Option (b): encouraged diverse links, such as to railway stations, African patterns and tribal markings. Whilst, perhaps rather more predictably contextual connections were often seen to the work of Piet Mondrian, Op Art and 1960s fashion.

Option (c): promoted visits to galleries, museums and other places of interest. Local resources proved equally inspirational to prominent national Building and collections, such as the British Museum, St. Paul's Cathedral, Tate Modern and the Victoria and Albert Museum. These enterprising activities enriched responses across the options and in particular architectural interpretations.

Option (d): candidates were adept at defining the word 'linear' to suit their own purposes. Responses covered a remarkably wide range from horizon lines to optical illusions influenced by the work of designer and illustrator, Ilja Klemencov.

Option (e) amongst the contexts and practitioners listed Emile-Antoine Bourdelle led to investigation into dance whilst Art Deco and Bauhaus design and the work of Lyonel Feininger and Bridget Riley were especially favoured. The work of Barbara Hepworth sponsored interesting creative departures for Three-Dimensional Design candidates. Similarly Yves Saint Laurent and Alexander Wang provided initial inspiration for Fashion and Textile Design candidates. An admirable diversity of alternative practitioners was also selected for study. These included Max Bill, Gustave Doré, Jasper Johns, Jim Lambie, Lygia Page and Si Scot.



Theme 2 Trade

A well subscribed choice across the specialisms but particularly so with Graphic Communications candidates who seized the opportunity to make connections to posters, packaging design and other 'commercial' applications. Options (a), (c) and (d) were noticeably the most frequently chosen and successfully interpreted selections.

Option (a): Amongst the interpretations were a number that examined challenging and thought provoking ecological and economic issues relating to 'fair trade'.

Option (c): Markets, in particular, both local as well as those of national repute, such as Billingsgate and the Columbia Road Flower Market, were visited and extensively recorded through drawing and photography. Other candidates employed first-hand experience of trade, especially of family businesses, to good effect.

Option (d): Some H203 candidates interpreted liberally by making valuable links to practitioners, such as Tyler Shields and Suresh Natarajan, when investigating the 'trade' of fashion photography.

Option (e): Andy Warhol's 200 One Dollar Bills and Andreas Gursky's 99 Cent were frequently referenced. Poignant reference was also made to Hale Woodruff's murals relating to the slave trade.



SHARING BEST PRACTICE:

Skill building, knowledge, understanding and good practice established in the Autumn Term have a significant impact on understanding and achievement in the 'Externally Set Task' component.

Cross-standardisation across specialisms is essential to the successful completion of the marking and moderation process.

Theme 3 Clown

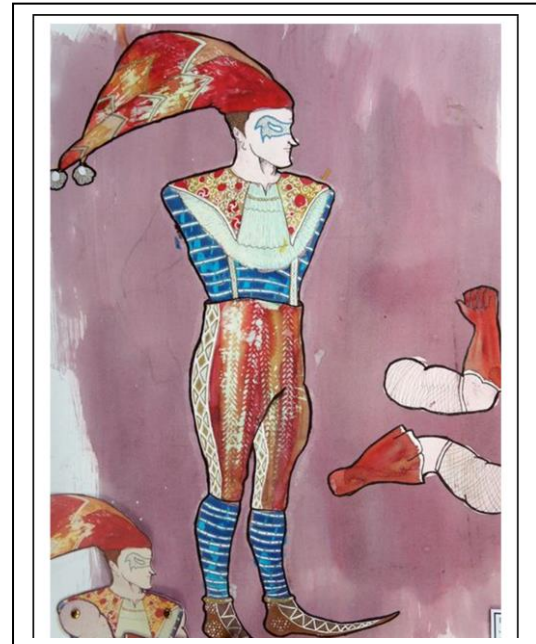
A very popular theme, especially in respect of options (a), (b) and (d), that invoked many imaginative and experimental approaches. Several moderators observed that the often sinister, even macabre, interpretations outnumbered the 'happy clown'.

Option (a): Many interpretations of the theme focused on clowns' costume, make-up routines and the history attached to these.

Option (b): In particular the Zurab Tserteli sculpture encouraged three-dimensional responses in ceramics and other media.

Option (d): Was well received by Fashion candidates with the resulting garments relating to clowns' costume and referencing to contexts, such as the Charlie Chaplin and early cinema as well as the work of designers and couturiers, including Sarah Burton, Marc Jacobs, Yves Saint Laurent, Alexander McQueen, Louis Vuitton and Vivienne Westwood.

Option (e): Alternative routes for investigation included the context of circus posters and the work of practitioners as diverse as the Chapman Brothers, Luke Dixon, Francisco Goya, Emma Leonard, Cindy Sherman and Linnea Strid.



SHARING BEST PRACTICE:

Provisional entry lists submitted to OCR in the Autumn Term generate the dispatch of papers to Centres.

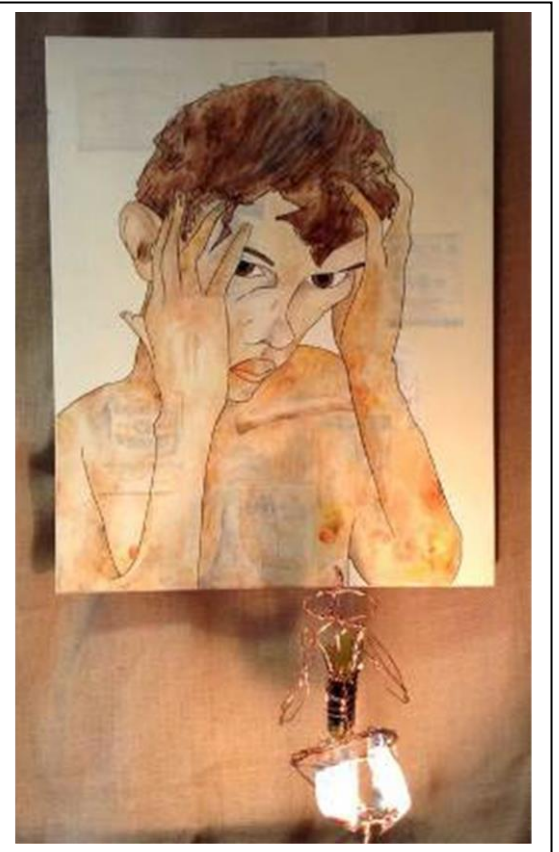
Theme 4 Golden

Prompted a fair number of responses especially from Fine Art, Photography and Textile Design candidates. Moderators observed that interpretation could be rather literal and the development and exploration of ideas shallow in comparison with other themes. Egyptian Art and Artifacts were widely used for inspiration.

Gustav Klimt remains a favoured artist amongst candidates and his work was frequently referenced in relation to Options (b) and (e). However, understanding of Symbolism and the Vienna Secession movements could be remarkably superficial. The Golden Temple of Amritsar was also much cited but again the potential was often under exploited. Some responses in the lower range were simply recording existing imagery while those in the upper mark range were critically evaluating source materials and imagery by applying ideas and meanings in a contemporary context.

Option (c): Amongst the places of interest visited were the Victoria and Albert Museum and the Palace of Versailles.

Option (e): Alternative practitioners used included Francis Bacon, Guy Denning, Jean Paul Gaultier, Ralph Lauren, Tamara de Lempicka and Ian Murphy whilst contexts ranged from Dior's J 'adore perfume through to Dolce and Gabbana's Gold range to Game of Thrones, hair, submerged cities and waterfalls.



Theme 5 Holes

This theme stimulated especially thoughtful and innovative interpretations ranging from investigation into tooth cavities and examination of Alzheimer's disease to studies of bamboo fungus. Moderators reported the development of 'imaginative, reflective ideas' and 'very strong drawing from natural forms', which 'ensured the final outcomes would not be obvious'.

Option (b): The image of Henry Moore's Double Oval prompted candidates to consider composition and structures that directed the viewer to look out through the open spaces.

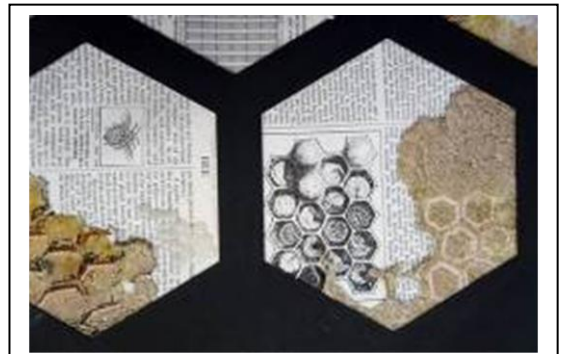
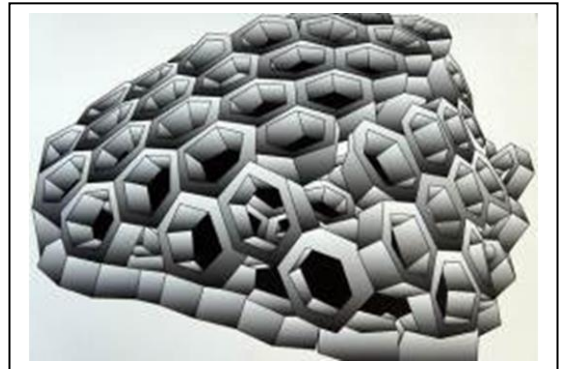
Option (d): Promoted some fascinating submissions, especially in Photography and Textile Design, in which ideas were initiated from investigation of optical illusion with reference to the context of pavement art and the work of practitioners, such as Lorena Cosba, Dan Mountfield and Luciana Urtiga. Some notable three-dimensional work included woven interpretations of nests and hives.

Option (e): Of the given sources of inspiration there was much evidence of reference to the work of Barbara Hepworth, which in common with that of Henry Moore 'encouraged interaction with viewing holes as part of sculptures and installations.'

SHARING BEST PRACTICE:

Use a wide range of sources to develop ideas and establish a balance between the use of media and photographic imagery.

Avoid excessive reliance on secondary sources from the Internet or magazines.



Theme 6 Narrative

This theme was very well subscribed across the specialisms. Whilst there were many interpretations, often Fine Artists investigated stories or maps, Photographers adopted a journalistic or documentary style and the work of Textile Design candidates sent out messages about animal cruelty, the environment and the use of natural materials.

Option (a): Although initial concepts were quite literal in the sense that candidates investigated 'histories' or 'stories', as ideas were developed and explored the work became more subtle and frequently intensely personal. In particular submissions based on the lives of older relatives made excellent use of family archival material in the form of photographs and other documents.

Option (b): The images sponsored historical responses including those based on the Holocaust, the Titanic disaster and the Vietnam War as well as more contemporary 'news events' such as the flooding in Cumbria and Yorkshire.

Option (c): Moderators commented positively on the inspiration derived from visits to both standing collections such as the National Gallery's and temporary events, of which the Saatchi Gallery's 'Exhibitionism' won much approval from candidates.

Option (d): Encouraged interpretations of the theme based on a range of popular cultural contexts including cinema, classical ballet, literature, music, the press and television.

Option (e) Apart from those cited on the paper, candidates drew inspiration from the work of a considerable range of historical and contemporary practitioners including Sandro Botticelli, Sophie Calle, Edward Hopper, Ray Lederer, René Magritte, Adam Sanchez, Jenny Saville, Sarah Simblet and Luke Vehorn.



Theme 7 Ruins

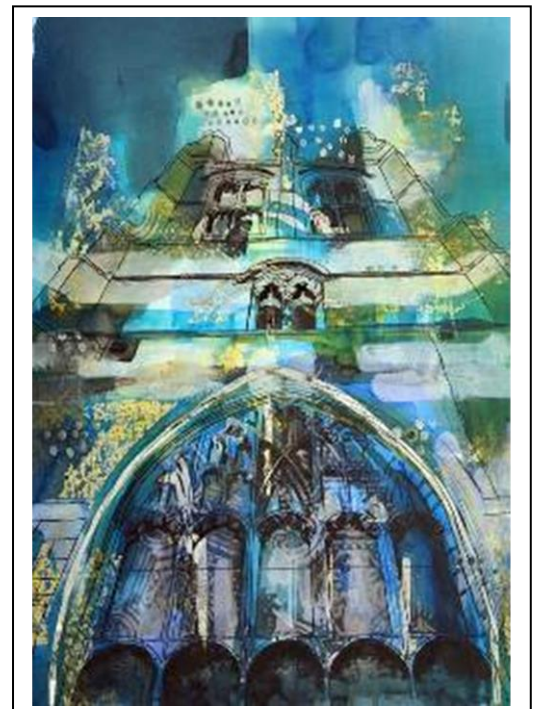
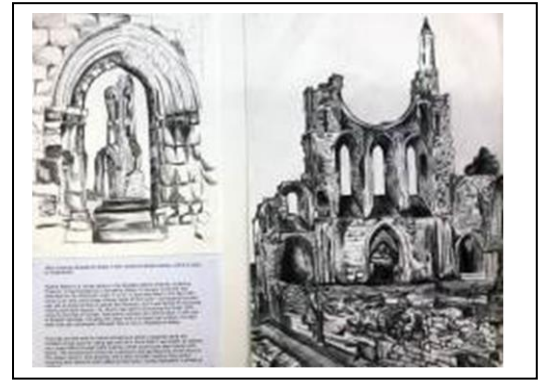
With 'Linear' and 'Narrative' this was one of the best-subscribed themes across the specialisms and sponsored investigation in many different directions.

Option (b): The image of the postage stamp promoted much investigation into the work of John Piper.

Option (c): Imagery of architecture predominated with candidates using local resources and recording a variety of rural and urban buildings in various states of decline.

Option (d): Fine Art candidates examined the theme obliquely often exploring various aspects of emotional, physical and social decay particularly through surface colour and texture. Photography candidates adopted a documentary approach to derelict buildings whilst wreckage resulting from natural disaster or accident was treated journalistically. Textile Design candidates clearly relished distressing fabrics through burning, slashing and staining. Some Three-Dimensional Design candidates had developed ideas from ruins in Central America and Egypt. Many candidates researched the devastation caused by conflict and some Critical and Contextual candidates submitted memorable work inspired by the art of the First World War.

Option (e) The work of an extensive range of historical and contemporary practitioners was referred to. These included Ansel Adams, Frank Auerbach, Alessia Avellino, Tony Bevan, John Sell Cotman, Ed Fairburn, Anselm Kiefer, Jason Lanier, Ian Murphy, Masako Oka, Pat Perry, Dasha Pliska, Giovanni Battista Piranesi, Joachim Scmid Graham Sutherland, Stephen Wiltshire and Maja Wronska.



SHARING BEST PRACTICE:

Each of the Assessment Objectives are now equally weighted and marked out of a total 80. The maximum mark for each AO is 20.

Assessment objectives

AO1: Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

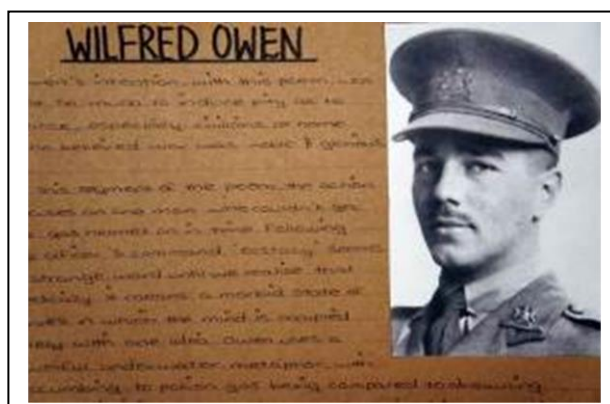
Candidates' ability to develop ideas was a vital aspect of the most adept submissions and impacted directly on success in the other Assessment Objectives.

Cultural understanding and critical analysis were demonstrated in both visual and textual forms. Written work not infrequently gave insight into candidates' understanding and decision-making but for the less successful was cursory and did not add cohesion to submissions or clarify intentions. Candidates should not overlook the importance of carefully conceived, well-crafted prose in which meaning is not obscured by illegibility.

Moderators praised the breadth in the work of practitioners identified for research. The range of predominantly contemporary artists, designers and craftspeople was wider than ever. Nonetheless, the reservation was expressed that some candidates should be more discerning in their selection and reject reliance 'on random or poor quality web based artist research.' The Internet provides ready access but also serves as a platform for practitioners that as yet are unproven. Weaker candidates persisted in using 'bolted on' research and including irrelevant biographical details. In contrast, stronger candidates used the Internet for initial research and then reinforced this with reference to books and other authoritative printed sources. Bibliographies are an effective method of acknowledging sources and avoiding plagiarism.

In terms of contexts many aspects of popular culture, including cinema, dance, fashion, literature, music and the press led to a meaningful development of ideas.

Candidates were not reluctant to focus attention on challenging, controversial and thought provoking contexts both of global consequence, such as ecological, economic, environmental and equality issues as well as social problems, including domestic violence and drug abuse.



AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

In devising programmes that met the requirements of the new specification Centres clearly placed much emphasis on providing candidates with opportunities to explore the qualities of a frequently extraordinarily diverse range of materials, processes and techniques. Whilst this was especially true of the Photography and Textile Design specialisms moderators also reported that choice within Fine Art, Graphic Communication and Three-dimensional Design could sometimes be quite conservative and, being less expansive than in the past, correspondingly limited the exploration of ideas. When investigating a theme, candidates should be suitably prepared to give fluent expression to the review and refinement of their ideas. They should also recognise that breadth in the selection of materials, processes and techniques becomes immaterial if these are employed without skill or relevance to intentions.

Regrettably a number of candidates fail to grasp this essential aspect of meeting the requirements of Assessment Objective 2. Exploration is not simply 'an end in itself'; it must have purpose and genuinely assist in creative progression. In some cases, extensive exploration had occurred but subsequently candidates merely reverted to reproducing initial imagery and therefore the potential benefits of earlier review and modification were squandered. Some exploration rapidly deteriorated into repetition and, for example, the use of photocopies or straightforward colour variations, did little to progress the refinement of ideas. The least successful submissions tended to display an unskillful and inappropriate use of materials, processes and techniques and culminated in unresolved outcomes.

The expansion in the use of electronic media, particularly digital photography and Photoshop, continues unabated in all of the endorsements. Nonetheless, the spontaneity of the technology can be disadvantageous to candidates if evidence of exploration fails to be explicit or is narrow and shallow.



AO3: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

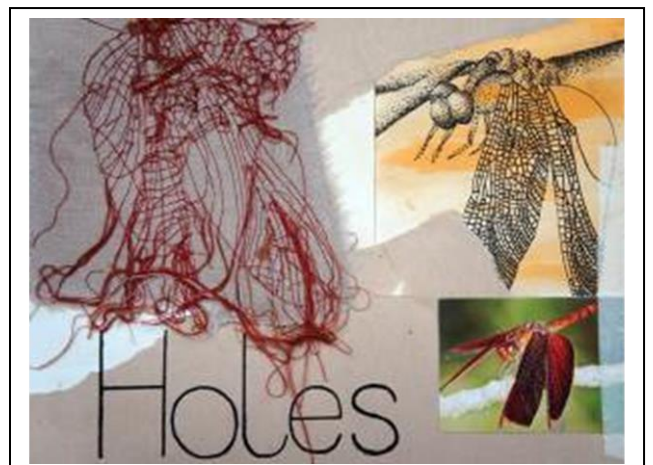
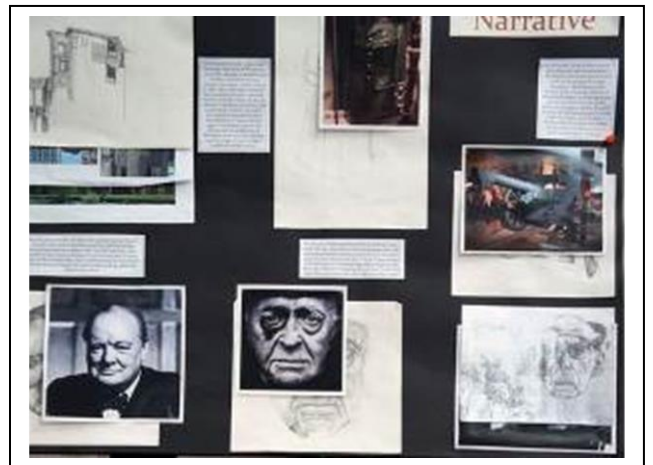
Recording for many candidates is synonymous with drawing and photography. However, the value of recording through 'making' and the written word must not be overlooked. For some candidates recording processes were highly skilled and showed an ability to reflect critically on work in progress. Even so, it was evident that some candidates needed to be more selective and make observations relevant to intentions.

As a principal method of recording across the majority of specialisms, the emphasis candidates placed on drawing varied considerably. Whilst much strong first-hand observational drawing was witnessed equally draughtsmanship of an indifferent quality was seen. Reference to secondary sources or the candidate's own photographs is a perfectly legitimate recording practice but some seemed unaware that accuracy in transcription is at a premium. Successful candidates often demonstrated versatility using a range of both established and more experimental media when recording but others seemed reluctant to express themselves with anything other than pencil. Where life drawing was an aspect of delivery, candidates usually showed much self-assurance in their recording abilities.

Photography, sometimes with mobile 'phones and tablets as well as digital cameras, was commonly used as a recording medium. Despite this moderators' opinions in respect of the qualities of photographic recording were divided. Some commented positively on improvements in recording by this means whilst others found raw photography to be weak in comparison to alternative media, with candidates failing to fully demonstrate control and understanding of the fundamentals of camera settings, light metering and composition.

Recording through 'making' is a vital element in many submissions but perhaps especially those of Textile and Three-Dimensional Design candidates. Moderators were gratified that such recording practices frequently demonstrated sound levels of technical ability, were largely focused and distinctly pertinent to outcomes.

Much written work was well conceived and crafted with candidates carefully explaining their thought processes and decision making and forging perceptive links to practitioners and cultural influences. Nevertheless, some candidates perceive virtue in volume rather than meaning and although their written work was copious, commentary could be irrelevant and without thoughtful or analytical critical reflection.



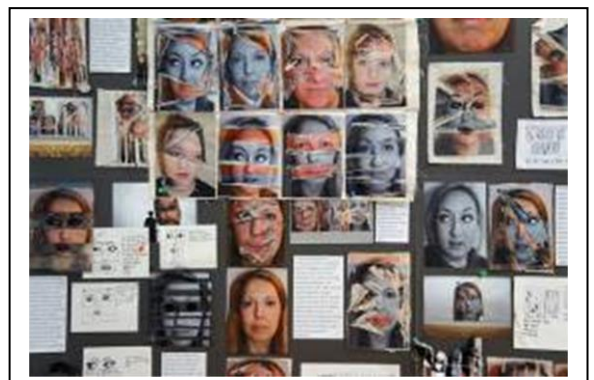
AO4: Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

Feedback from Centres indicated ‘that there was a more thorough investigation demonstrating technique and a journey to the final outcome.’ Indeed, it was reported that the submissions presented were ‘more sophisticated and mature than some of the A2 legacy work’. Certainly there was consensus amongst moderators that the work was generally ‘sustained’, ‘reflected upon’, and ‘personal’ with the themes chosen evolving into an independent study with ‘an engaging and worthwhile story line’. It was said that ‘the inspiration drawn from the varied set task paper showed a more “up-beat” study of the themes’.

Most candidates were proud of their responses and felt that they had selected and presented to the best of their ability. Even so, some presented their entire output because they did not appreciate this was unnecessary and the mixture of work of an inconsistent standard potentially disadvantageous.

A minority of candidates would have benefited from better time management both during the preparatory and formal phases of the Externally Set Task as shortcomings in meeting the requirements of Assessment Objectives 1, 2 and 3 clearly resulted in unresolved final outcomes. Moderators expressed disappointment that often such candidates did not appropriately exploit the additional time allocation for the supervised period.

Correspondingly some Centres were inclined towards generosity and disproportional marking in the assessment of this Objective. Consideration must be given to the whole submission and not just the outcome. It is highly improbable therefore that under achievement in responding to the demands of Assessment Objectives 1, 2 and 3 will produce greater success in respect of Assessment Objective 4. Attainment in Assessment Objective 4 is almost wholly contingent upon performance in the preceding studies.



The specialisms

Art, Craft and Design (H200)

This remained the specialism of choice for those candidates wishing to adopt a multi-disciplinary approach to work. Whilst the permutations of 'areas of study' are considerable, most commonly seen were Fine Art approaches with Photography, Textile or Three-Dimensional Design. Often the breadth of study embraced significantly more than just two processes or techniques from different specialisms.

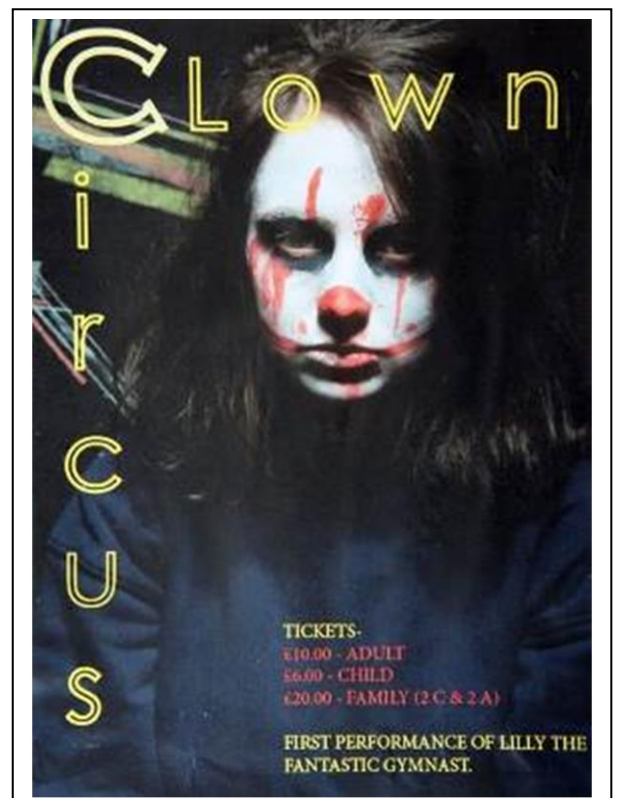
Fine Art (H201)

In all but a handful of Centres Fine Art was defined liberally and candidates' approach to work multi-disciplinary. Certainly the continuing trend reflected a shift away from the traditional 'painting and drawing' techniques towards a mixed- and, often multi-media approach. It was by no means uncommon to see Fine Art submissions in which the main thrust of the work was in disciplines, such as animation, moving image, photography or textiles that might usually be associated with other Specialisms.



Graphic Communication (H202)

Graphic communication submissions were inclined to polarise between work that was handcrafted with an illustrative focus and that which was digitally generated with a bias towards overtly commercial applications. Although some excellent illustrative work was witnessed all too often when merged with design applications effectiveness diminished sharply because of the lack of understanding of formal graphic contexts such as hierarchy, layout and typography. The most successful submissions were frequently solidly founded on the middle ground between hand-crafted and digital practices where candidates developed a genuine appreciation of graphic contexts, thoroughly explored the visual impact of a variety of layouts and typographic elements, unashamedly employed the established recording techniques of drawing and photography and wove these various strands of study into carefully considered and fully resolved final pieces, which if appropriate had a resounding commercial viability.

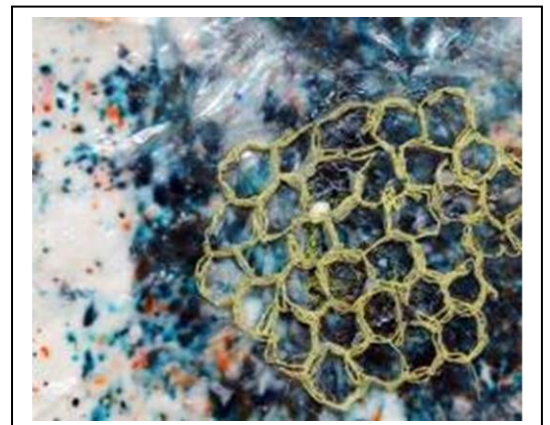
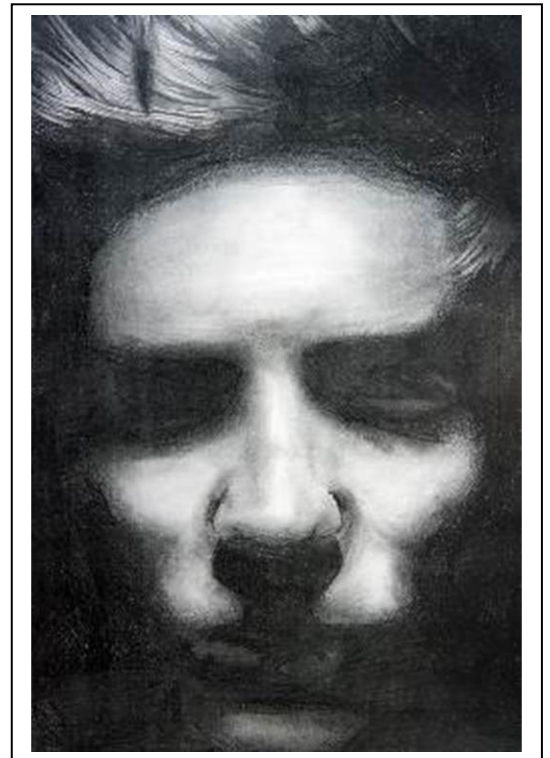


Photography (H203)

Photography is increasingly popular and especially well subscribed endorsement. Although some Centres continue with traditional darkroom approaches as a 'craft' option within their programmes, digital photography is very much in the ascendancy. Moderators noted a strengthening of Photoshop abilities but felt that this could be at the expense of camera skills and photographic understanding. Stronger submissions ensured that development and especially exploration were plainly evident, as digital practices tend to disguise or obscure these. Exciting departures in animation and moving image were increasingly seen in common with supporting studies in 'digital sketchbook' form and, in some instances, entire submissions presented as PowerPoints or through other on-screen media.

Textile Design (H204)

Responses to this specialism divide into two distinctive creative pathways, Textile Design and Fashion. The former is manifested in many guises but especially constructed, dyed, expressive and printed textiles. Commonality is found in the employment of processes and techniques, which included batik, dissolvable and distressed fabric, faux chenille, dyeing, free embroidery, screen and photo-transfer printing stencilling, hand and machine stitching, quilting and weaving. This extensive range won the approbation of moderators who commented that candidates were largely more successful in meeting the demands of the Externally Set Task by maintaining relevance and focus in the exploration and refinement of ideas. Moderators also praised candidates undertaking the Fashion route for which the emphasis on clothing technology appeared to have shifted towards a more creative approach based on sound links with a host of Fine Art and popular cultural contexts as well as the work of designers and couturiers.



Three-Dimensional Design (H205)

After a period, which saw entries for Three-Dimensional Design fall, this year marked a resurgence of interest and participation in the specialism. This revival is largely due to the merger and mutuality between Art, Design and Technology Departments. Teachers firmly believed that the new specification offered better scope for candidates to use creativity and imagination to resolve real and relevant problems in a number of areas, such as Product and Interior Design. Centres that have well-established traditions of working in ceramics and mixed media continued to thrive.

Critical and Contextual Studies (H206)

Critical and Contextual Studies was another area of study that prospered this first session. The majority of candidates proved most adept at striking a good balance between written and practical work. In making a personal response to artefacts, architecture and artworks the former was usually well conceived, lucid and based on sound research often from first hand sources whilst the latter frequently displayed outstanding technical abilities. Indeed, moderators remarked with enthusiasm that 'C & C' submissions readily matched seen in the other Specialisms.

OCR wishes to thank teachers for their encouragement which was much appreciated and the suggestions made greatly informed the support materials for both candidates and teachers.

Further information regarding professional development for the New GCE Specification 2016-2017 will be available on the OCR website, www.ocr.org.uk or by contacting OCR Training on 02476 851509 or by email to cpdhub@ocr.org.uk in September 2016.



The exemplar photographs in this report show a small selection of the AS work displayed for moderation in 2016 and they are reproduced with the permission of the Centres concerned. OCR would like to thank all the candidates, teachers and moderators who made this possible.

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

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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Head office
Telephone: 01223 552552
Facsimile: 01223 552553

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