Oxford Cambridge and RSA

ENTRY LEVEL CERTIFICATE

Moderators' report

ART AND DESIGN

R310
For first teaching in 2016

R310/01/02 Summer 2019 series

Version 1

Contents

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Introduction

Our Moderators' reports are produced to offer constructive feedback on centres' assessment of moderated work, based on what has been observed by our moderation team. These reports include a general commentary of accuracy of internal assessment judgements; identify good practice in relation to evidence collation and presentation and comments on the quality of centre assessment decisions against individual Learning Objectives. This report also highlights areas where requirements have been misinterpreted and provides guidance to centre assessors on requirements for accessing higher mark bands. Where appropriate, the report will also signpost to other sources of information that centre assessors will find helpful.

OCR completes moderation of centre-assessed work in order to quality assure the internal assessment judgements made by assessors within a centre. Where OCR cannot confirm the centre's marks, we may adjust them in order to align them to the national standard. Any adjustments to centre marks are detailed on the Moderation Adjustments report, which can be downloaded from Interchange when results are issued. Centres should also refer to their individual centre report provided after moderation has been completed. In combination, these centre-specific documents and this overall report should help to support centres' internal assessment and moderation practice for future series.

General overview

The 2019 series of the Entry Level Art and Design qualification is now in its third year.

The number of candidates entered for the R310 has increased from the previous year. More Centres in 2019 entered year 8 and year 9 candidates.

Candidates from a range of Centres, including independent, secondary and academy schools, EBD and MLD Centres, residential, referral units and other specialist Centres were entered for ELC R310 and most achieved success in the subject.

It was reassuring to see that most Centres followed the instructions with regard to sending work to OCR either by post or via the Repository.

However, Centres who failed to inform themselves of the process and procedure for submission of work to OCR may well compromise their candidates' opportunities to achieve their best.

In addition, Centres should be clear in what to submit to either option.

Photographed work should be submitted via the Repository

This year work uploaded to the repository was mixed. Centres are reminded that work for repository moderation should be submitted as PowerPoint presentations in order to display the candidates' best work and to facilitate a smooth moderation.

The Portfolio and the Externally Set Task should be submitted on one PowerPoint presentation with the two components clearly defined: one presentation for each candidate. The Candidate cover sheet should be presented along with the work.

The Centre mark forms (NEA/AL/R310) should also be uploaded to the repository.

Only physical work should be sent to OCR by the postal system.

The majority of the work sent to OCR as postal submissions was well presented on large sheets of card/paper, in presentation folders or in art journals with the Portfolio work and the Externally Set Task clearly defined.
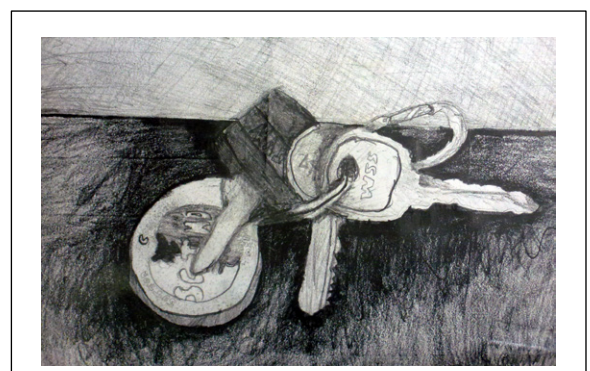
Centres are reminded that BOTH components are required for Postal and Repository moderation.

The majority of Centres submitted one clearly defined project for the Portfolio and one for the Externally Set Task, both of which reflected the candidates' best achievements.

Centres are reminded that it is important to adhere to the OCR deadlines for both the submission of marks to the OCR Interchange and the sending or uploading through the OCR repository.

Centres are reminded that the interactive Centre marks form (NEA/AL/R310) should be completed and sent with the physical work.

Centres are reminded that moderators apply an agreed standard without consideration of potential outcomes in terms of levels for candidates. Several Centres this year were too harsh when applying the assessment criteria.

Likewise some Centres were too generous

Sharing Good Practice

Download and use the interactive Non exam assessment -centre marks form (NEA/AL/R310) which is available on the OCR web site. This option allows for the entry and addition of marks, thus avoiding arithmetical errors.
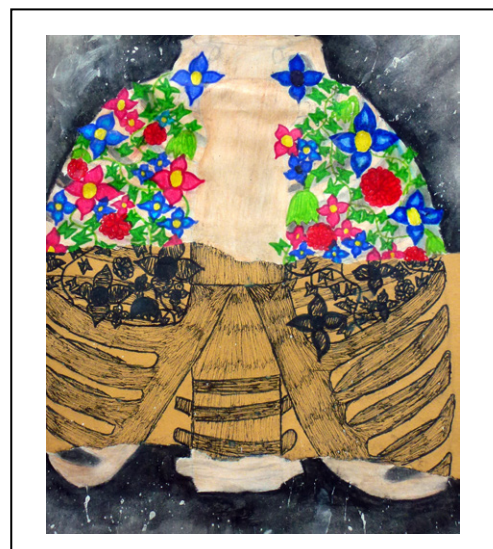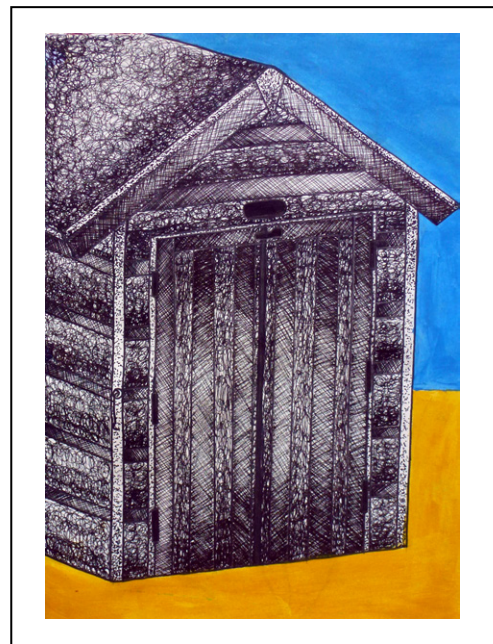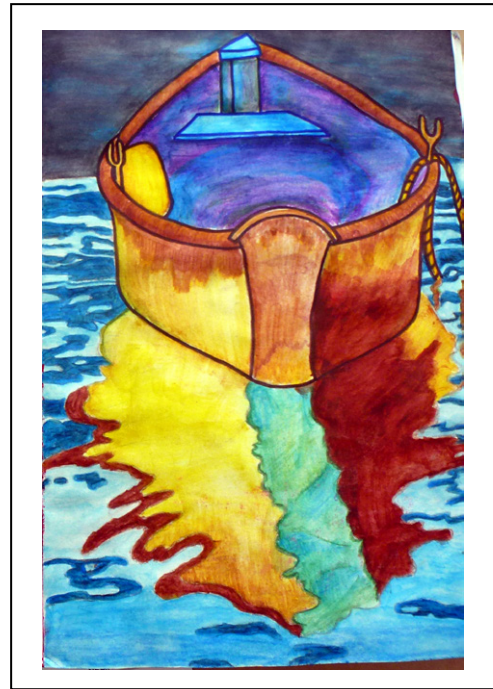
Coursework Portfolio

The response of most candidates to the tasks set by Centres was genuinely enthusiastic and many outcomes clearly reflected the pleasure and satisfaction derived from undertaking the work.

Work was seen across the range of areas of study. The majority of Centres submitted work of a general Art and Design and Fine Art nature, but a small number of Centres submitted Graphic Design, Textile Design, Photography and Three-dimensional work.

Successful candidates had followed courses with clearly defined structures. Themes for task setting appropriate to the needs of the candidates were determined by the Centre. Titles included in 2019 'Portraiture', 'Cities', 'Natural forms', 'Fantasy', 'Identity', ' Environment' , 'Figures', 'The Sea', 'Landscape' and 'Norse Mythology.'

Some Centres made good use of local cultural sources and resources, which resulted in confident, personal development. References to local museum collections, local architecture and familiar landscapes as well as local events were noted this year. Amongst these mentioned in the work moderated were visits to the Yorkshire Sculpture Park, the Devon Guild of Craftsmen, Kew Gardens, Gorleston Beach and Budleigh Salterton.

An appropriate and wide range of skills, media and techniques in the Portfolio component gave variety and focus to the candidates work.

Digital photography remains popular and widely used as a means of gathering initial source material. Photoshop, Photo Editor and similar software were used in several Centres and provided opportunities to manipulate images and explore colour schemes. These were either presented as final outcomes or to help with compositions for prints, paintings and textile work.

Many candidates made excellent use of sketchbooks and art journals to support and enhance their outcomes. Others preferred to work with individual study sheets or worksheets with checklists. Thoughtful, short written annotations sometimes helped to explain candidates' thoughts and intentions.

The requirement for a single Portfolio component gave greater access to the ELC qualification to candidates across the ability range.
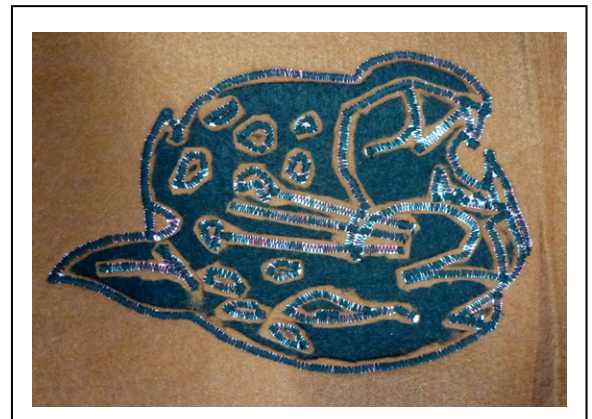
Sharing Good Practice

Download and use the interactive Non exam assessment - centre marks form (NEA/AL/R310) which is available on the OCR web site. This option allows for the entry and addition of marks, thus avoiding arithmetical errors.

Assessment Objective 1 - Develop

In the Coursework portfolio, where themes were structured and showed strong contextual links, candidate's ideas were well developed. In Centres where teacher structure was removed this was a less successful assessment objective.

Successful candidates showed a clear development of personal ideas based upon initial artist's research throughout their portfolio in written, but mostly visual forms.

Less successful developments resulted in candidate's merely copying images from secondary sources without developing their ideas and far too often these were used with very little analytical or cultural understanding.

The majority of candidates clearly identified artists and cultures and understood the need to make relevant links to the outcome. The weakest explorations still tended to be thinly based on basic biographical information which was "bolted on" rather than engaged with in any meaningful way.

Popular themes for Entry Level Art and Design in 2019:

'Identity' work referenced the works of Peter Blake, Andy Warhol, Edvard Munch, Michael Craig Martin, John Green, Ralph Goings and Pablo Picasso.'

'Figures' related to studies based on the work of Antony Gormley, Alberto Giacometti, Keith Haring and Nikki de saint Phalle.

'Fantasy' showed the influence of work by Salvador Dali, Jamie Hewlet, Rene Magritte, Quentin Blake and Yves Tanguy.

 'Landscape' referenced the work of Andy Goldsworthy, David Hockney and Paul Cezanne.

'Architecture' related to works by Hundertwasser, John Brickels, Bernard Buffet and Art Deco.

'Camouflage 'imagery was influenced by works of Yumi Okita, Clare Burchell, Liu Bolin, Emma Hack and Desiree Palmen.

'Norse Mythology' referenced designs and illustrations by John Howe and Alan Lee to help candidates develop set design and costume ideas.
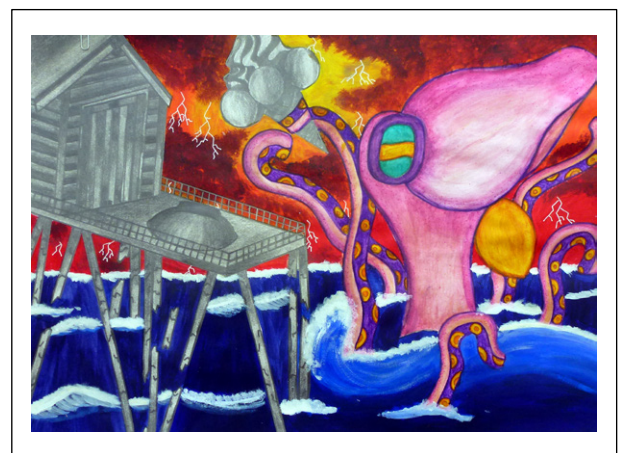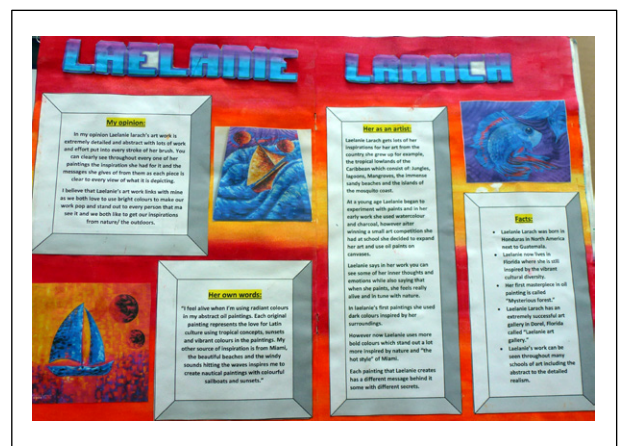
Sharing Good Practice

Use a wide range of sources to develop ideas and establish a balance between the use of media and photographic imagery. Avoid too much reliance on secondary sources from the Internet or magazines.

Assessment Objective 2 - Experiment

This assessment objective was usually well covered by the majority of candidates and the one in which they had the most confidence.

Painting, drawing and printmaking were the most popular techniques used but moderators also noted large bold constructions in card and paper, textile work, including embroidery, fabric printing techniques, quilting and appliqué and ceramic work.

Centres encouraged the use of Photoshop and other digital programmes to help with experimental composition. For higher level candidates this proved beneficial with examples of experimentation with layering and colour manipulations. The techniques were then used to create final photographic compositions or to inspire large paintings.

Exploration and development of ideas was fostered and when supported by an adequate range of media, candidates' enjoyment with this aspect of their studies became self-evident.

Occasionally candidates found it difficult to review and modify their initial research and consequently lacked confidence in their own practical abilities. As a result the work produced showed little sense of purpose. Often ideas were evident but there was little development between these and the final outcome.

Most candidates showed sound research skills and the ability to be experimental and selective when refining ideas towards practical outcomes.

Sharing Good Practice

Encourage candidates to select the relevant and best experimental work for assessment in a way that clearly shows the creative journey through the Assessment Objectives.

Assessment Objective 3 - Record

Moderators commented that recording was undertaken in a variety of ways with photography, drawing and painting the most predominant methods. Candidates recorded from direct observation, used maquettes to record development of three-dimensional responses or stitchery when working with textiles.

Best practice was where the recording was clearly relevant to the intentions and informed the directions taken. This could be seen in the work of candidates achieving at a higher level and was also evident for those candidates achieving marks in the mid and lower range where a structured course based upon the development of skills was presented through the work.

Many candidates endeavoured to find relevant and exciting resources to inspire their recording ideas. Visits to museums and galleries by candidates with guidance from teachers had a positive impact on this Assessment Objective.

In some Centres, this proved to be the weakest objective and skills varied widely. Where candidates had been given clear guidance to the methods of recording appropriate observations relevant to the area of study, the work was cohesive.

Responses to personal experience often related to family and friends, food preparation, school or sporting activities and holidays. This for some candidates provided a starting point for development in individual directions.

Visits to galleries, museums, fairs, parks, zoos, churches and other public buildings provided strong starting points combined with personal experience.

Assessment Objective 3 remained the foundation for the creative process and good practice in response to the specification.

Sharing Good Practice

Make the most of local resources:
- Museums or galleries.
- Botanical gardens, parks and zoos etc.
- Artists and designers
- Community Arts Centres
- Carnivals, fairs and parades
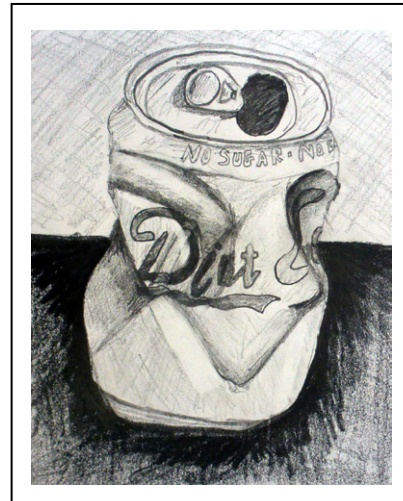
# Assessment Objective 4 - Present

Most candidates demonstrated an appropriate balance between the volume of preparatory work produced and the time spent in realising intentions. The majority fulfilled their potential and exploited the particular opportunities created by producing final outcomes.

Candidates in some Centres had been encouraged to make evaluations of their projects. The satisfaction of completing one piece of work is often all the stimulus needed to start the next.

Stronger submissions were the result of good preparatory work across the Assessment Objectives. In particular, the study of contexts and the work of other practitioners informed ideas and the connections made were clearly evident in outcomes.

Weaker candidates made tenuous or superficial links and often their submissions appeared to lack cohesion with final pieces disconnected from preliminary studies.

Many candidates presented confident outcomes for moderation because they had responded positively to the requirements of the Entry Level Certificate specification.
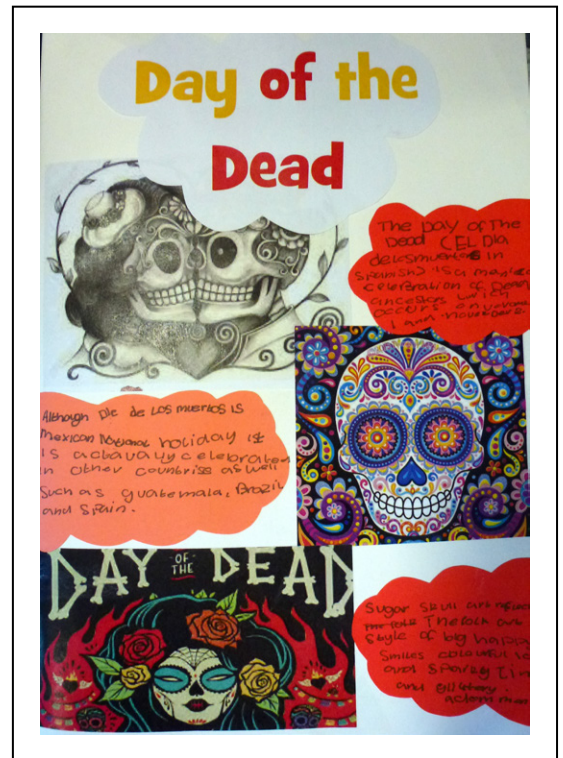
Sharing Good Practice

Candidates should be encouraged to select and present the very best work from their portfolio work and to be discouraged from submitting everything that they have completed.

Externally Set Task

The OCR Externally set task paper is published on the OCR website for the lifetime of the specification.

Most Centres selected a single theme or selected several themes for the candidates to choose from. With the latter option, the work submitted reflected greater independence and originality.

It is important the Externally Set Task is submitted as **one** clearly defined project that responds to a single theme from the OCR Externally set task paper.

The majority of candidates presented work that demonstrated the advice and guidance given by their teachers. Consequently most submissions showed an even achievement across all four Assessment Objectives.

The most successful submissions built upon previous experience and learning and displayed thoughtful preparatory work. Stronger candidates presented final outcomes that related to their original ideas, demonstrated skillful accomplishment and showed strong contextual links.

Weaker submissions reflected work that was at times disconnected from intentions with several outcomes submitted. This work showed a lack of refinement of skills and much of the contextual work was unrelated to the original ideas.

As usual, many Centres supported candidates well by guiding them to build on the experiences gained during the Portfolio unit.

Sharing Good Practice

For the Externally set Task candidates should be advised to use materials and techniques they are familiar with. For example, candidates should apply techniques that they used with success in their Portfolio Work.
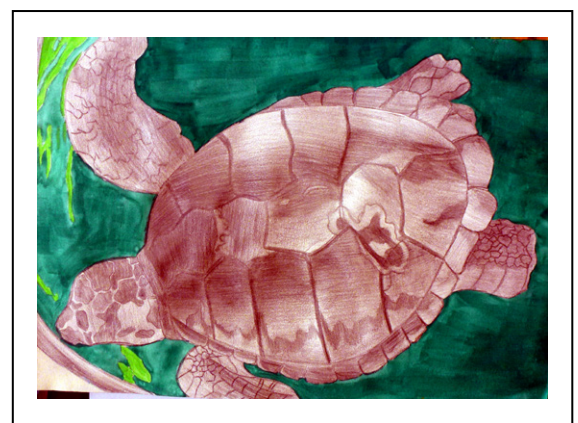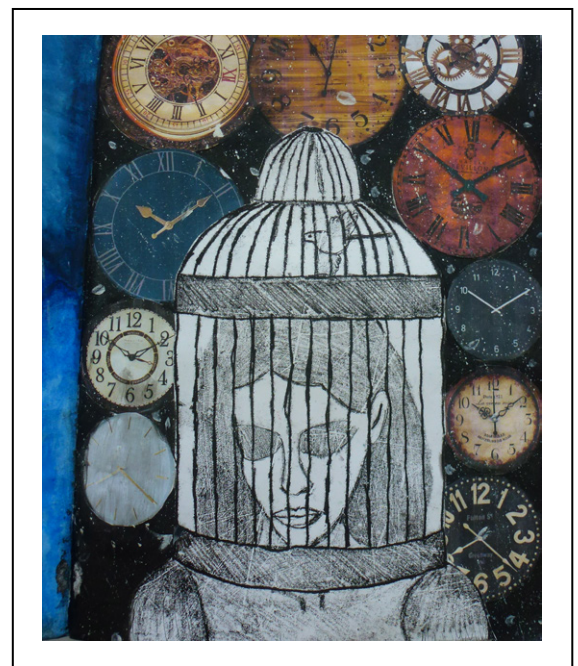
The following themes proved to be the most popular for the 2019 series.

'Space'- promoted a range of responses from the solar system to alien type imagery. Techniques such as marbling, wet-on-wet, wax resist were applied for special effects. A range of imagery from films such as Alien and Dr. Who, H.R, Giger, David Hardy, Alan Bean and photographs of astronauts in space were submitted.

'Nature'- encouraged a range of responses from images of plants and flowers to small animals. Studies of Andy Goldsworthy, Georgia O'Keeffe, Sue Dunne, Angie Lewin and Michael Keck   were noted.

'Shapes '- inspired a wide variety of approaches from repeated shapes to create pattern, positive and negative shapes, natural and geometric shape. Paper cutting, printmaking, Photoshop, Photo editor and modelling in card were frequently used to create work. Popular practitioners for this theme were Piet Mondrian, Paul Klee, Vassily Kandinsky, Robert Delaunay, Lisa Milroy and M.C.Escher.

'Coast'- was interpreted in a numbers of ways from photographs of seaside holidays to images of shells, rock pools, waves and sea life. Popular practitioners used for reference were Maggie Hambling, Georgia O'Keeffe, Berenice Abbott, Tom Butler and Andreas Gursky.

'**Landscape'-** was very popular and saw work influenced by studies of practitioners such as Claude Monet, Liz Haywood, Karl Blossfeldt, Gilda Baron, David Hockney, André Derain, David Stanley, Alison Cohen Rosa and Friedensreich Hundertwasser.

'Cities'- proved popular and was interpreted in a variety of ways through print, textiles, collage, photography and fine art through links with the art works of Stephen Wiltshire, Mark Hearld, Alfred Wallis, L.S.Lowry, Roy Lichtenstien, Hannah Hock, Banksy and Vincent van Gogh.

'Mechanisms'- some predictable responses of cogs and wheels were in evidence but the title also attracted some imaginative interpretations in response to works by Gino Severini, Marcel Duchamp, Ivo Pannaggi, Tullio Crali and Humphrey Ocean.
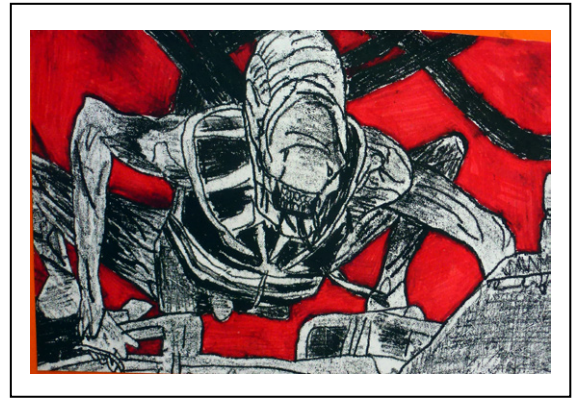
Summary and guidance

In most Centres, candidates had benefited from the dedication of teachers who provided well-structured courses who in turn had developed individual directions that showed creative, expressive and skilled artwork.

Some Centres continue to enter year eight and nine candidates for ELC as a foundation to GCSE Art and Design.

The specification is designed to meet the requirements of candidates with a wide range of abilities and interests. Work was seen of a high standard in which candidates' commitment, enthusiasm, engagement, creative flair and skill levels were clearly evident.

Reassuringly, moderators reported that for many Centres informed teaching, well-conceived course structures and appropriate resources ensured that candidates generally performed to their full potential in both components. Teachers in the vast majority of Centres achieved this and they are commended for the constructive assistance, support and guidance given to their candidates.

Centres are reminded that the OCR website has exemplar materials that show the requirements for the Portfolio and the Externally Set Task components. These materials show how best to present work for assessment and indicate the assessment level of the work on display.

Many Centres are not awarding sufficient marks for work submitted for assessment. To achieve ELC Level 1 candidates must be awarded a total mark of 40 when both components are added together
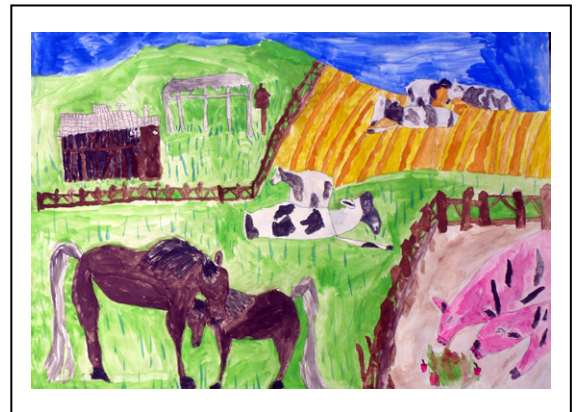
- Once again this year inspirational teaching, well-conceived coursework structures and appropriate resources ensure that candidates perform to their full potential in both components of this specification.

- Support and guidance is available through the Subject Area Support Team from the Autumn Term. Teachers of Art and Design are encouraged to contact OCR to discuss their requirements. This is especially recommended to teachers delivering ELC to Year 8 and 9. Details for CPD can be found on the OCR CPD Hub www.ocr.org.uk, by contacting OCR Training on 02476 496398 or by email to training@ocr.org.uk

- Teachers are reminded that they can join the OCR Art & Design e-list via the OCR website. The e-list covers all OCR Art & Design specifications and can be used as a forum to ask questions, share good practice and contact colleagues delivering the OCR specifications in your local area.

The exemplar photographs used in this report show a small selection of the work produced this year. OCR thanks the candidates, teachers and moderators for making this possible.
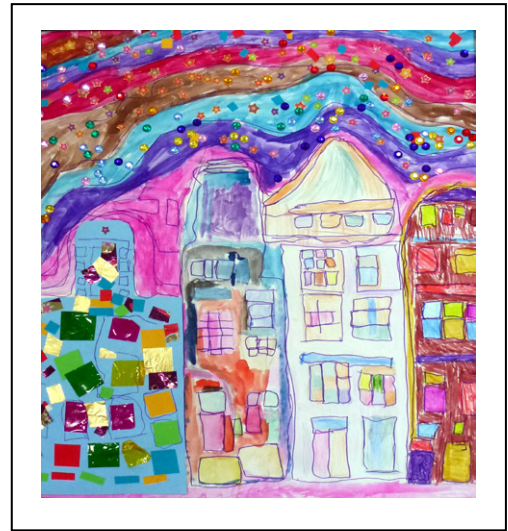
Supporting you

For further details of this qualification please visit the subject webpage.

Review of results

If any of your students' results are not as expected, you may wish to consider one of our review of results services. For full information about the options available visit the OCR website. If university places are at stake you may wish to consider priority service 2 reviews of marking which have an earlier deadline to ensure your reviews are processed in time for university applications.

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