

# **Art and Design**

General Certificate of Secondary Education **GCSE J160 – J167**

## **Report on the Units**

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**June 2010**

**J160/J167/R/10**

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This report on the Examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the specification content, of the operation of the scheme of assessment and of the application of assessment criteria.

Reports should be read in conjunction with the published question papers and mark schemes for the Examination.

OCR will not enter into any discussion or correspondence in connection with this report.

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# Chief Examiner's Report

## UNITS A110 – A127

### REPORT ON THE UNITS 2010

#### General Comments

- In its inaugural year the 'new' GCSE Art and Design specification has received a very positive reception from teachers and candidates alike. Indeed, the number of entries across the endorsements for the first examination series far exceeded expectations. The flexibility of a unitised qualification has clearly made a strong impression on Centres with considerable numbers of candidates undertaking the OCR-set Task, and in some cases, despite certification not being until next summer, both units. Many candidates entered for the examination were in Year 10, which suggests that Centres were seeking to take best advantage of the 'new' specification by maximising pupils' achievement with two GCSE's over the course of a two-year programme.
- In Centres where candidates are to submit units for examination in 2011 moderators of the legacy specification reported favorably on extensive levels of awareness. Many teachers had attended the introductory 'Get Ready' INSET meetings in 2008 and subsequently the full-day 'Get Started' courses in 2009. OCR welcomed the high degrees of participation, appreciated the encouragement received and had responded to the suggestions made when producing support materials for teachers and candidates.
- The majority of candidates had benefited from well delivered courses, which had been carefully designed to retain the strengths of the preceding legacy programmes. Unendorsed and Fine Art pathways remain the most popular approaches to study. The other endorsements, often supported by subject specialists, continue to be the main area of delivery in some Centres, which also make full use of appropriate specialist facilities. Entries for Critical and Contextual Studies, included in the GCSE Art and Design suite for the first time, were notable for the vitality of response to the specification.
- Work for moderation was usually very well displayed, accurately labelled and in quiet and secure accommodation appropriate to the moderation process. Moderators commented positively on this continuation of good practice and were appreciative of the time and effort that staff and candidates in Centres had invested in facilitating moderation in this manner. Looking to the future, Centres submitting work for moderation in more than one endorsement



are reminded that displays should be in merit order by unit.

- Centres' staff are to be warmly congratulated on their hospitality, co-operation in making visit arrangements and willingness to loan work for the purposes of Grade Award, INSET and Standardisation. As regards the latter OCR fully recognises that the dispatch of 'samples' was a major undertaking on this occasion and is especially thankful for the kind collaboration in ensuring the future well being of the 'new' specification.
- Centre administration was generally accurate and efficient. Most met the May 15 deadline for the return of mark-sheets. Indeed, those Centres that beat the deadline this year by forwarding the documentation early are to be thanked for their thoughtful consideration. All Centres forwarded the Unit Assessment Form (GCW930) with the MS1's and similarly the Centre Authentication Form (CCS160), although the latter was frequently completed for each Unit rather than the examination overall. More Centres are taking advantage of the 'inter-active' Unit Assessment and Centre Authentication forms with the result that 'arithmetical or transcriptional error' was infrequent.
- Orders of merit were dependable and levels of assessment sufficiently reliable as to require little significant adjustment to re-align these with the agreed standard.
- Centres continue to welcome moderators' feedback on the application of the criteria and standard and applaud the transparency of the moderation process.



#### **MODERATORS' TIPS**

**Download and use the Assessment Summary Form GCW520, which is available on the OCR web site. This option allows for the entry and addition of marks, thus avoiding arithmetical errors.**

***Display the Portfolio and Set Task in two separate rank orders.***

***Clearly identify individual units and highlight final outcomes.***

***Centres are reminded that in addition to the work sampled for the purposes of moderation all submissions must be readily available.***



## ART AND DESIGN PORTFOLIO

- The majority of work seen was for the Art and Design A110 and Fine Art A111 units. The other areas of study were also represented with the strong following for Critical and Contextual Studies A116 being particularly noteworthy. Photography is much in evidence across all endorsements whilst work in three dimensions is often a feature of Unendorsed and Fine Art submissions, which reflects the multi disciplinary approach adopted by many candidates.
- The requirement for a single Portfolio gave access to a full GCSE qualification to all candidates. Hitherto, time constraints in Centres were the principal reason for 'legacy' Short Course entries.
- The range of skills, media and techniques employed by candidates in the production of the Portfolio units left a healthy impression with moderators. Most candidates had followed courses with a clearly defined structure. Centre determined themes were memorable for their diversity, originality and appropriateness for the needs of candidates with the widest range of abilities. Candidates were frequently the beneficiaries of inspirational teaching and evidently responded positively to the advice and guidance given. Nonetheless, the themes undertaken, rather than being prescriptive, encouraged candidates to make purposeful departures in individual directions, which culminated in truly personal, informed and meaningful outcomes.
- Candidates did not appear to be inhibited by the time frame for the production of this unit. Indeed, the approach to the Portfolio was usually robustly thematic, focused and well-sustained with the requirements of the Assessment Objectives being met in equal measure.
- The use of worksheets, rather than sketchbooks, for preparatory studies was perhaps rather more prevalent. This approach may promote greater selection in the choice of work presented for assessment. Certainly weaker candidates were less inclined to substantiate submissions by including superfluous material. Now, irrespective of the means of presentation, with the emphasis on 'quality rather than quantity' this tendency appears to be in decline.
- Whilst some candidates continue to make excellent use of sketchbooks, journals and diaries others can become somewhat obsessive with presentation and the decoration of pages. When this is excessive candidates' intentions are unclear.



*Report on the Units taken in June 2010*

- However, moderators reported that some candidates in their Portfolio submissions had presented sketchbooks filled with collage and magazine 'cut outs'. This practice was at best questionable as frequently the links between this secondary resource and the candidates' own work were tenuous.
- Centres should impress upon candidates the importance of distinctly acknowledging sources. Candidates may utilise research, quotations and other evidence in their submissions but they must name their sources. Similarly, they must clearly differentiate between their own work and that of other practitioners.
- Whilst the Portfolio submissions entered this session were predominantly visual, Centres are reminded that when communicating in writing candidates should ensure that text is legible and spelling, punctuation and grammar accurate so that meaning is clear.
- Furthermore, Centres are reminded that candidates are required to present information in a form that suits its purpose by using an appropriate structure and style of writing.
- Developing of ideas and the recording of sources and experience often combine seamlessly with the study of artists, craftspeople and other practitioners. Invariably the types of recording undertaken will be predetermined by the creative journey to be followed.
- Moderators commented positively that some Centres arranged visits to galleries, museums and other venues that provided exciting stimuli.
- Whilst the best Portfolio submissions are invariably founded on diversity of creative opportunity and carefully conceived forward planning, candidates who managed their time effectively maximised the opportunities afforded by the Portfolio.





## ASSESSMENT OBJECTIVE 1 DEVELOP

- Moderators reported that there was an inconsistent interpretation of this Assessment Objective across Centres. AO1 (Develop) rewards candidates' achievements in the development of their ideas, informed by contextual and other sources.
- In this respect the ways in which candidates develop their ideas continue to be diverse. In this first session moderators noted a wide range of practitioners being used. Lesser known and more contemporary artists and designers as well as the established great masters from the world of 'Art History' were used.
- Popular culture, such as advertising, dance, fantasy and fashion, were also used to good effect. Less successful developments resulted in candidates merely copying 'Manga' or replicating 'Disney' imagery. Other candidates resorted to copying images of their idols taken from the popular press which showed little analytical or cultural understanding.
- Informed use of the Internet promotes diversity. The strongest candidates use search engines as a preliminary research tool and reinforce their understanding by reference to books and other printed materials. Marks awarded when Internet research is used must be based on candidates' use and processing of information rather than their ability to find and file it.
- In some Centres the use of 'mind-mapping' and detailed annotation of imagery were purposefully applied in ways which encouraged candidates to develop their ideas and record thoughts. Moderators expressed concern that some candidates responded to this Objective through lengthy tracts of prose, which often had an emphasis on the purely descriptive rather than the interpretive.
- It is candidates' response to 'artworks' in which they make critical evaluations and show cultural awareness that is significant, not simply regurgitating factual information, such as the biographical details of practitioners, that promotes the development of ideas.
- The examples illustrated here show how some candidates developed their ideas through investigation into a pleasing diversity of contexts, such as Rachel Whiteread, the celebrated German biologist and illustrator Earnst Haekel, and the



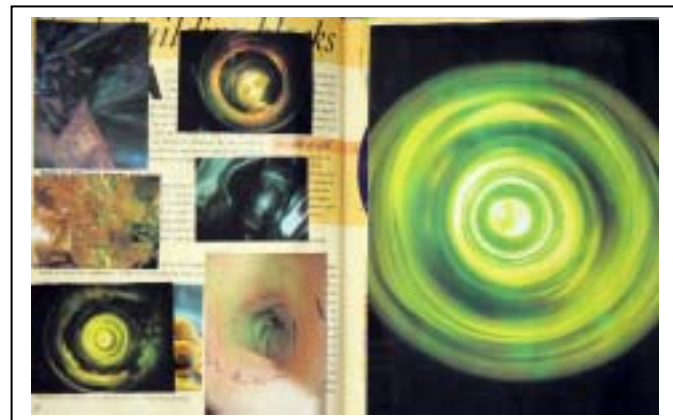
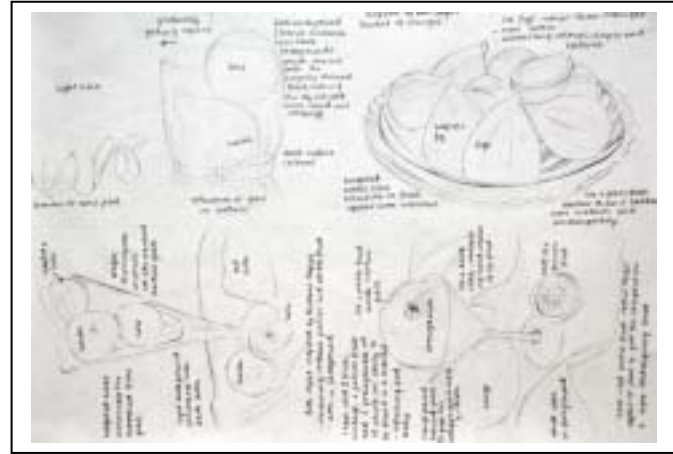
### **MODERATORS' TIP**

**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**

- Many moderators regarded the response to this Assessment Objective as being the strongest.
- Centres' staff and candidates were commended on the range of materials, media, techniques and processes employed and the ingenuity and inventiveness shown in the use of recycled materials.
- In this respect many candidates adopted a mixed media approach, whilst others experimented with colour, composition and scale.
- Printmaking was undertaken successfully by other candidates. Relief (lino-cuts, card 'plates'), monoplanic (monoprints) and intaglio (card plates, dry point on surfaces such as Perspex) were all used to good effect.
- Textiles may again be singled out for the diversity of techniques and media used. Pleasingly, whilst 'Fashion' is an aspect of this endorsement and, indeed, candidates often show a keen and well-informed interest in designers, the thrust of approaches tends towards the expressive and decorative rather than purely functional garment making.
- It is not only Photography specialists that use Photoshop or similar software effectively. Some candidates found PowerPoint and approaches to 'animated imagery' particularly stimulating.
- Critical and Contextual Studies candidates showed not only sound research skills but the ability to be experimental and selective when refining ideas towards practical outcomes.
- Weaker candidates have a tendency to mis-use Photoshop or similar software. They may also struggle with 'review and modification' and, at worst, secondary sourced images are simply reproduced with no intermediate 'creative journey' (*'...the superficial recopying of the same image...'*; *'...simple use of tool effects without any personal*



**MODERATORS' TIPS**

***Make the most of local resources:***

1. ***Museums or galleries.***
2. ***Botanical gardens, parks and zoos etc***
3. ***Artists and designers***
4. ***Community Arts Centres***
5. ***Workshops or artists in residence***
6. ***Exhibitions or studio visits***
7. ***Carnivals, fairs and parades***

### ASSESSMENT OBJECTIVE 3 RECORD

- Recording ideas, observations and insights varied considerably both across and within Centres.
- There was much evidence of working from direct observation in a wide variety of drawing, painting and other media, both in 2 and 3 Dimensions. Some moderators considered 'traditional' approaches to recording to be on the increase.
- Nevertheless, photography, particularly digital, was widely used ('...*more photography than previous years and this almost exclusively digital*').
- Strong candidates use a variety of media and approaches to record. In stark contrast are those that use pencil exclusively or are wholly reliant on photography.
- Weaker candidates have a tendency to be over dependent on secondary sourced material, which is often simply copied without any form of development ('... *large amounts of Internet research of images ... then replicated in another medium*').
- Moderators reported that some candidates did not select sources that were appropriate to their intentions. More accomplished submissions showed a wide range of sources recorded in ways that promoted selection and a variety of directions.
- Furthermore, Centres are reminded that recording is not exclusively drawing from direct observation and candidates may record their ideas, feelings, insights and observations in ways that are appropriate to their intentions.
- Annotation should be more than a basic statement of what has or will be done. Successful candidates record their thought processes, opinions and responses to experience coherently.





*Report on the Units taken in June 2010*

- Some Centres have developed inventive and cost-effective solutions to facilitate the production of three-dimensional work. Modelling and constructions using card and other 'scrap' materials were abundant and frequently applauded for being adventurous and innovative in their approach.
- Basic printmaking techniques, principally monoplastic, relief and intaglio, continue to flourish in some Centres, where ingenuity in the use of inexpensive materials and water-based inks produced some exciting outcomes.
- Graphic applications, using digital technology as well as more traditional approaches, appear within the submissions of candidates undertaking a variety of endorsements and in particular Photography and Fine Art.
- Photography continues to expand rapidly because of the popularity and confident use of digital applications. Photography is employed for both supporting studies and as an expressive medium in its own right. GCSE Photography, New Media and Graphics INSET is available in the autumn and spring terms.
- Whilst the variety of media and approaches employed is laudable, this should reinforce, rather than detract from, the development of skills.



**MODERATORS' TIPS**

***Present the work in a way that clearly shows the creative journey through the Assessment Objectives.***

***Empty plastic bottles, cans, packaging and other throwaway items are just some of the free materials used by Centres in respect of AO3.***

## ASSESSMENT OBJECTIVE 4 PRESENT

- The majority of candidates evidently employed work from Assessment Objectives 1, 2 and 3 effectively in presenting a meaningful, informed and personal response.
- A distinct pathway through the various 'strands' of development, experimentation and recording was demonstrated and culminated successfully, not only in the realisation of intentions in terms of outcomes, but also in the presentation of a cohesive and coherent whole.
- Most Centres recognise that an integral factor in the presentation of intentions is selection and did encourage candidates to 'edit' work within the Units.
- Strong candidates ensured that perceptive critical thinking, on-going experimentation and purposeful recording informed all stages of 'the creative journey' and were not restricted to the initial phases of development.
- In contrast, weaker candidates are unable to properly realise their intentions because of shortcomings in preparatory studies.
- Such candidates frequently display a precipitous inclination to attempt outcomes before they are in a position to do so, with the result that the overall submission appears rushed or incomplete.
- Moderators reported that the majority of candidates achieved a good balance between the final outcome and the accompanying supporting work. Other candidates failed to establish a convincing balance between research and conclusion.



### MODERATORS' TIP

*In the OCR-set Task candidates should avoid using unfamiliar materials or techniques in the production of the final outcomes, especially during the ten hours supervised period when guidance by the teacher may not be given.*



## OCR-SET TASK

- The first OCR-set Task paper was well-received by teachers and candidates.
- Positive comments were made on the range of starting points and the accompanying prompts. Visual starting points were particularly applauded. The paper offered sufficient scope to meet the needs of candidates over the whole ability range.
- Centres appreciated the early release paper and the flexibility this gives in scheduling planning and preparation as well as the formal ten hours of supervised time.
- Teachers may view the paper as soon as it arrives in Centres at the end of the Autumn Term. The potential for a longer preparatory period is advantageous to all candidates and gives opportunity for greater consistency in Assessment Objectives 1, 2 and 3.
- Teachers may, and, indeed, are encouraged to give advice and guidance during the preparatory period. Assistance must not, of course, be given during the ten hours of supervised time.
- Generally Centres encourage candidates to work to their individual strengths and confidently take advantage of the experiences and skills gained earlier in their Portfolio (*'...this Unit clearly showed progression and the maturing of candidates' skills in comparison to the Portfolio'*).
- In relation to the OCR-set Task, Centres had a sound grasp of the Assessment Objectives. The equal weighting of the Assessment Objectives reinforces that there is no preferred endorsement area or approach to study. Centre marking should reflect candidates' achievement through the work produced and not be a reward for the completion of tasks.
- In general this session performance of candidates in the OCR-set Task was even across the Assessment Objectives.
- Moderators reported that the majority of candidates used the preparation period effectively and acted positively on the guidance given by their teachers.



### **MODERATORS' TIP**

***Teachers should open the paper when it arrives in the centre to enable them to prepare teaching and learning resources to support the candidate in the preparatory period.***

*Report on the Units taken in June 2010*

There were responses to all the Section 1 starting points, the following proving to be the most popular:

**'Identity'** - the most popular starting point prompted a wide variety of responses especially those concerning issues with self-image and growing up. Interestingly, candidates favoured this instead of 'Self-portrait' from the Section 2 Visual Starting Points, although in practice the lines of enquiry were very similar.

**'Equine'** - a starting point particularly chosen by candidates who had much first-hand experience. Solid contextual references were made to the work of, amongst others, Stubbs, Franz Marc and Sir Alfred Munnings.

**'Puppets'** - led to some adventurous departures. Not only were there some excellent studies from direct observation but also more laterally minded candidates depicted themselves as being manipulated.

**'Timepiece'** - encouraged good observational drawing, strong connections to the work of others and resulted in the production of lively outcomes in both two- and three-dimensions.

**'Exotic or tropical fruit'** - promoted work from direct observation, sometimes 'on location' in greengrocers and markets. Interesting contextual links, including Arcimboldo and Van Gogh, gave a solid platform on which to build.

In Section 2 **'Bridges'** was the most popular of the Visual Starting Points.

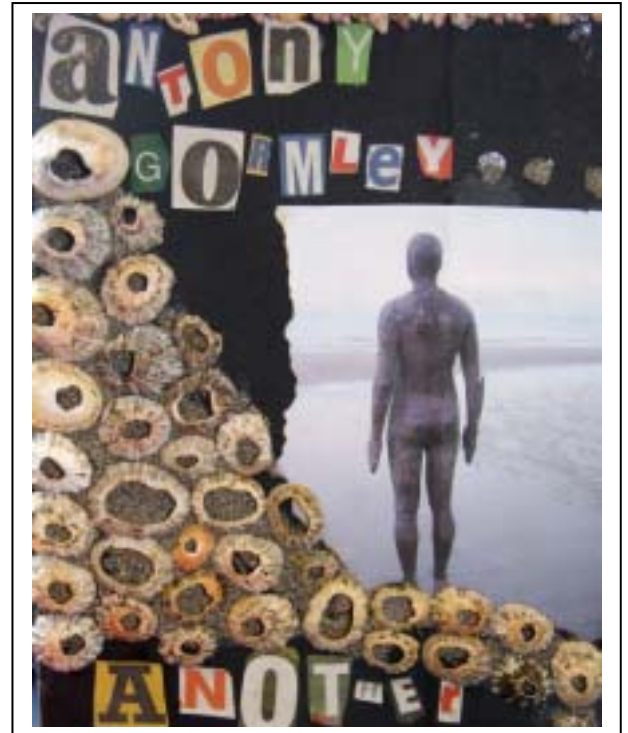
In Section 3 **'Distortion of the Human Form'** was the starting point of choice for many Critical and Contextual Studies candidates.





## SUMMARY AND GUIDANCE

- All Centres should find it reassuring that the first examination series confirmed that concerns about the changes to GCSE Art and Design were without substance, not least because the quality of the work seen equalled in every respect that produced for the 'legacy' specification.
- The benefits of change will take time to become fully embedded but Centres have already taken advantage of a wider range of endorsements and candidate entries in Year 10. Moreover, the opportunities for greater flexibility in designing course structures and delivery and a lightening of the assessment burden by reductions in the amount of work and space required for moderation have been warmly embraced.
- Most importantly the good practices and standards of excellence established by the 'legacy' specification, of which all parties, candidates, teachers and moderators alike justly celebrate, will be carried forward with confidence and expertise.





*Report on the Units taken in June 2010*

- In this first year of the 'new' specification informed teaching, well conceived 'Portfolio' structures and appropriate resources ensured that candidates performed to their full potential in both Units. Teachers in the vast majority of Centres achieved this during the academic year and they are commended for the constructive help, support and guidance given to their candidates.
- Centres are reminded that applications for Special Consideration must be made well in advance of the moderation visit. This responsibility lies entirely with Centres as the moderator cannot activate the procedure. It is advisable to notify the moderator of such cases when forwarding documentation for the May 15<sup>th</sup> deadline.
- OCR thanks the many teachers who attended the INSET meetings for introducing the new specification during 2009 - 2010. Their encouragement was much appreciated and the suggestions made greatly informed the support materials for both candidates and teachers.





*Report on the Units taken in June 2010*

- Further INSET meetings are scheduled to take place in the autumn and spring terms with particular emphasis on **'Get Ahead'** for successful delivery of the new specification. Teachers are encouraged to participate in these full-day sessions that will examine the structure, content and future assessment methods. Details of the INSET meetings can be found in the Art and Design Training Programme Booklet sent to Centres in July 2010, or on the OCR website, [www.ocr.org.uk](http://www.ocr.org.uk) or by contacting OCR Training on 02476 496398 or by email to [training@ocr.org.uk](mailto:training@ocr.org.uk)
- Teachers are reminded that they can join the OCR Art and Design e-community via the OCR website. The e-community covers all Art and Design specifications and can be used as a forum to ask questions, share good practice and resources, and to contact colleagues delivering the OCR specifications in your local area. All OCR senior examining and moderating personnel are members of the e-community and would welcome any comments or feedback from teachers regarding this report, as well as questions.



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



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