

Art and Design

General Certificate of Secondary Education **GCSE 1910-1915**

General Certificate of Secondary Education (Short Course) **GCSE 1010-1015**

Report on the Components

June 2010

1910/1010/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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Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

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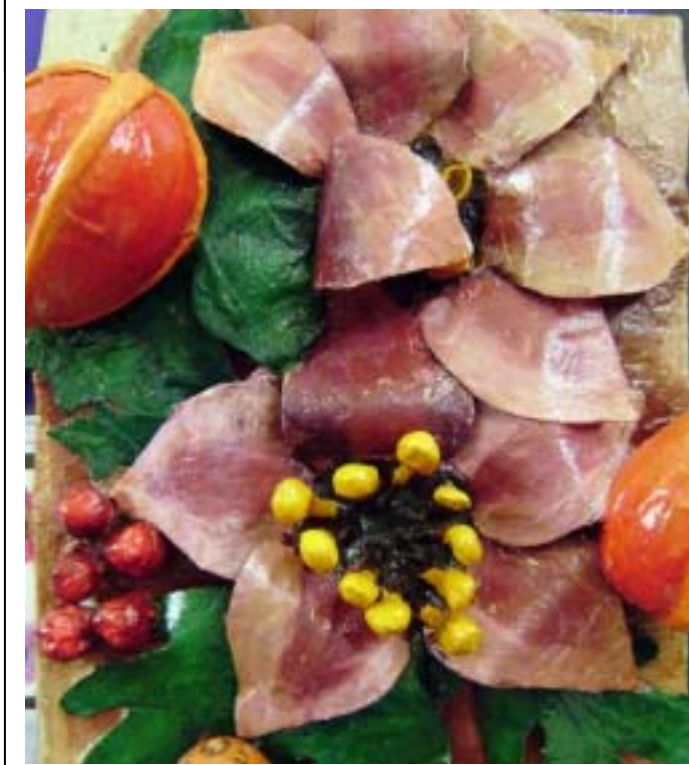
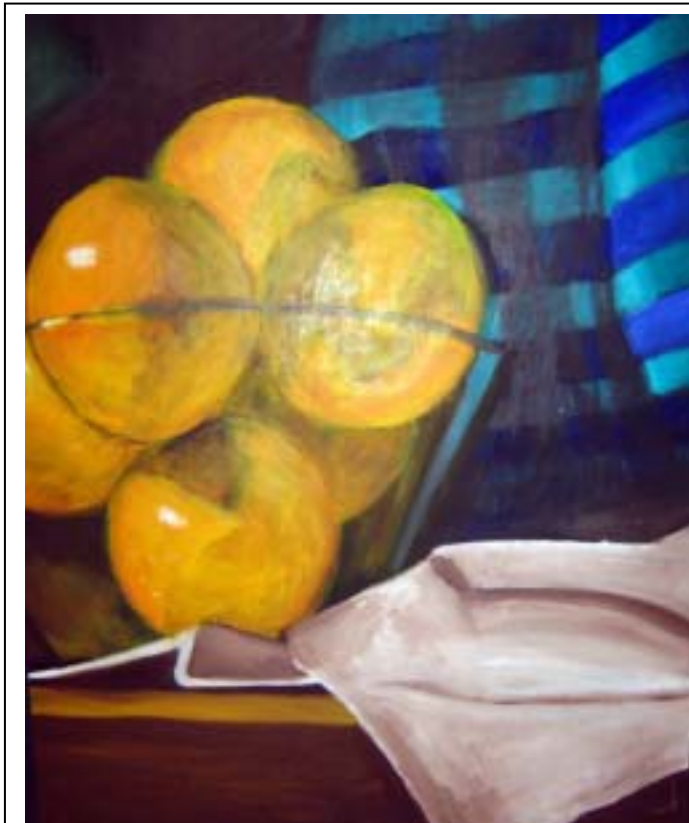
Art and Design (1910-1915)

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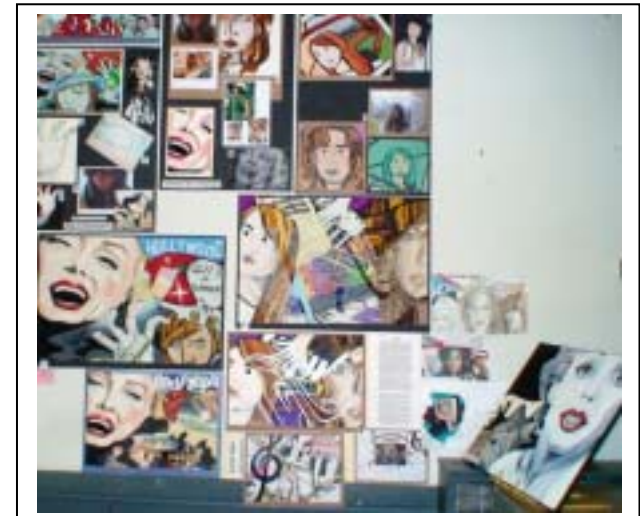
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General Comments

- The 2010 series of GCSE Art and Design has once again been a very successful and rewarding experience for both teachers and candidates alike.
- In this, the eighth and final year of the qualification, moderators viewed work from candidates of all abilities, across the endorsements, in the broadest range of Centres.
- The majority of candidates have benefited from carefully conceived and well delivered courses. Unendorsed entries, whilst still popular are matched in numbers by Fine Art submissions reflecting a widening of approaches to link with other areas of study. Often supported by subject specialists with appropriate resources, Graphic Design, Textiles, 3D Design and Photography continue to flourish in some Centres.
- Moderators greatly appreciate the hard work invested in mounting, labelling and displaying candidates' submissions in the majority of Centres. This facilitates a smooth moderation process.
- Unfortunately, a small number of Centres presented work without the rank order being transparent, in folders on tables, or with no room for moderators to view submissions adequately and make appropriate judgements.
- Effective moderation displays set off work to the best advantage, reflected candidates' achievement and contributed to the requirements of Assessment Objective 4 in terms of the presentation of a personal response.
- Most Centres completed administrative procedures satisfactorily by May 15 and a significant number of centres forwarded documentation early..
- Arithmetical and transcriptional errors were scarce. Many Centres now take advantage of the interactive Assessment Summary (GCW520) and Centre Authentication (CCS160) forms available on the OCR website.



Report on the Components taken in June 2010

- Orders of merit and levels of assessment were generally accurate and reliable in the majority of Centres. Internal standardisation had been applied in most Centres where more than one endorsement had been submitted. Nonetheless, an increasing number of Centres' levels of assessment proved inconsistent and consequently moderation adjustments were applied.
- Moderators' feedback on the application of criteria and standards was once again warmly welcomed. However, Centres are reminded that moderators apply an agreed standard without consideration of potential outcomes in terms of candidates' grades.
- OCR is grateful to Centres for being pro-active in making visit arrangements and the hospitality afforded to moderators. Similarly, the release of work for the purposes of Grade Award is not only essential to the well being of the qualification but very much appreciated. Whilst OCR takes every reasonable precaution to ensure the safe return of samples, Centres are encouraged to pack work, especially fragile 3D pieces, with care as damage occasionally occurs in transit.
- Excellent and exceptional work was again evident in 2010. Well-motivated candidates, developing individual directions into highly personal conclusions remained the highlight of the legacy GCSE. Gifted and talented candidates, responding to well-taught courses, have exceeded all expectations and should continue to excel in response to the 'new' specification.
- Participation in the 'new' GCSE Art and Design is already underway and commentary on responses to this specification appear in a separate report.



Coursework

- The precedents established by previous years continued in that the majority of work was from the 1910 Broad Based and 1911 Fine Art endorsements. Submissions in Graphic Design, Textiles and Three Dimensional Design were also encountered but these remain relatively specialist areas of study.
- The two units of coursework should be the candidates' strongest work, reflecting the best of individual achievement.
- Short course endorsements provided opportunity in Centres where time constraints prevented candidates from producing sufficient coursework for full course entry. However, the short course is not offered in the new specification.
- Most candidates responded to the tasks set by Centres positively and with genuine commitment and enthusiasm.
- Frequently, outcomes reflected the enjoyment and sense of fulfilment generated by undertaking the work. Nonetheless, some Centres set tasks which were overly prescriptive, resulting in outcomes which were uniform, tended to be repetitive and lacking in individuality, initiative, ambition and originality of thought. Such programmes are detrimental to self-expression, constrain departures in individual directions, and, more especially, prevent candidates making the truly personal response required by Assessment Objective 4.
- The number of candidates taking the Photography endorsement continue to grow. Digital photography is now an established means of gathering initial source material and also provides for ongoing development and exploration. Photoshop and other software programmes that facilitate image manipulation are frequently employed to good effect. Other IT applications, particularly those suitable for the creation of animation, and PowerPoint presentations are an increasingly common aspect of candidates' portfolios.
- The Internet is widely employed for visual research and investigation into the work of others and there is an increasing reference to lesser known and more contemporary practitioners.
- This approach was reinforced by the many Centres that organised visits to museums, galleries and other places of interest. Similarly, workshops, and artists' residencies actively encouraged candidates to have first-hand experience. Such good practice counteracted passive use of the Internet as a research tool, which frequently resulted in an over-reliance on secondary sources of material and a lack of true engagement.
- Moderators observed that, whilst in the majority of Centres IT plays an important role in programme delivery, recording from direct observation, particularly through drawing, continued to be resurgent and much in evidence this year.



Coursework

- Candidates' use of sketchbooks, journals and diaries as a vehicle for documenting the creative journey and enhancing outcomes was universal. Whilst these are frequently of an excellent standard some candidates become rather obsessive with the presentation and the superfluous decoration of pages, whilst neglecting to ensure that these have meaningful content.
- Equally, supporting studies in the form of 'worksheets' are widely used with the benefit of having more visual impact when displayed.
- Observational studies and the development and recording of ideas and experience often combine seamlessly with the study of artists, craftspeople and other practitioners.
- Moderators commented positively on the experience gained by candidates from workshops, residencies, and exhibitions by visiting artists and contemporary practitioners. Visits to galleries, museums and other venues that provide exciting visual stimuli are central to the programme delivery in many Centres and stimulate excellent practice in both Coursework and Terminal Examination components.
- Moderators found the contextual approach in some Centres to be rather prescriptive which tended to stifle independent thinking and inhibit a truly personal response



Assessment Objective 1

Record observations, experiences and ideas in forms appropriate to intentions.

- The use of drawings, photographs and other media, are the most popular way to record observations and ideas. In some cases personal experience provided the basis for the development of individual directions.
- The annotation of visual material assists many candidates to record their ideas and intentions coherently. Written work of this type best reveals thought processes, opinion, responses to experience and critical awareness. Rather than merely being a record of what was done, annotation should contribute positively to practical developments.
- Some candidates indiscriminately used secondary source material, particularly that which is downloaded from the Internet, without a clear understanding of how it should be used effectively within the creative process.
- In many Centres good practice in observational drawing remained as vital and valid as digital photography and the best submissions were not over-reliant on the latter but contained a balance of highly competent work in both disciplines.
- Visits, often in the local community, to galleries, museums, churches and other public buildings provided strong starting points in a number of Centres.
- Once again 'Still-life', 'Natural Forms' and 'Portraits' were popular themes for observational study with 'Landscape', 'The Local Environment', 'Architecture' and 'The Human Form' also having an enthusiastic following.



Assessment Objective 2

Analyse images, objects and artefacts to understand context.

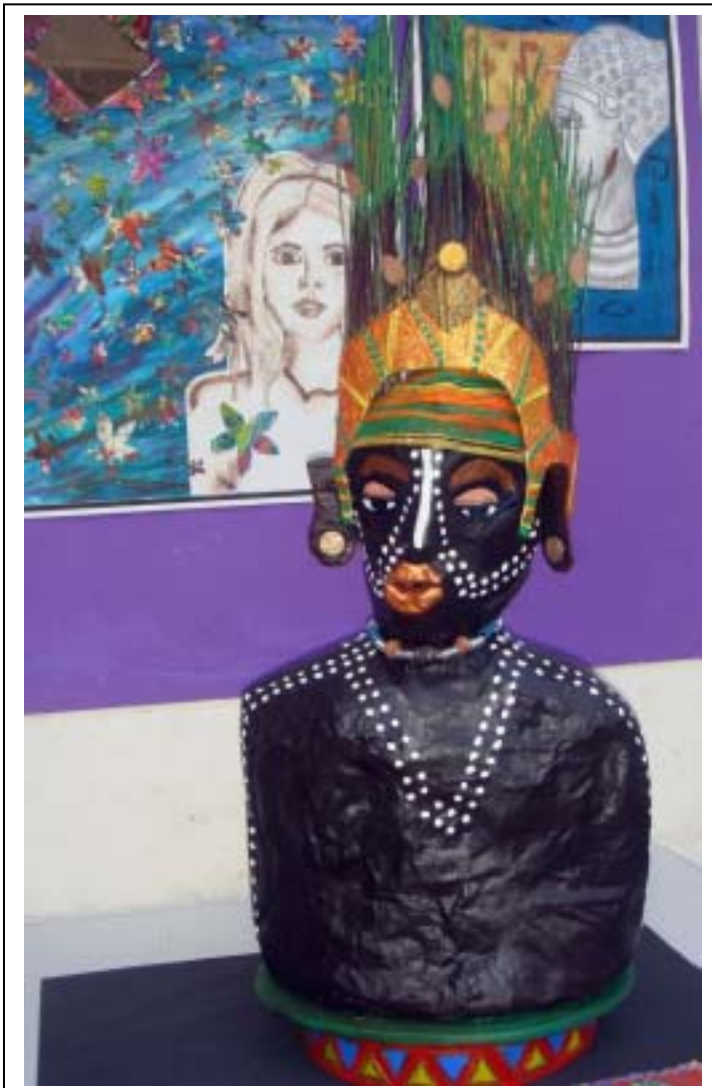
- In most Centres this was the most consistent and integrated Objective with a wide range of responses to Art, Design and Craft contexts. Once again popular culture, such as, advertising, dance, fantasy, fashion, film and music, as well as ethnic themes, continued to inform and stimulate pathways within a chosen topic.
- A number of Centres encouraged first-hand contact with the work of others not only by gallery and museum visits but also through the participation of visiting practitioners and artists in residence.
- It was encouraging to note this session an even wider range of artists, genres and movements purposefully targeted towards specific outcomes. The examples illustrated here - British culture, Sir Basil Spence and Coventry Cathedral, First World War artists and poets, and mythology in Renaissance painting are indicative of the diversity of contexts.
- Written work is not a requirement of the specification but it frequently contributed positively to candidates' understanding and practical development. Weaker candidates tended to be purely descriptive or factual in their writing and showed little perception, interpretation, or critical understanding. Others showed a "History of Art" approach and tended to overwhelm with irrelevant written work.



Assessment Objective 3

Develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses.

- Some Centres provided structured documents and evaluation sheets to help candidates organise their thoughts and responses into positive ways of informing their practical work without being derivative.
- Some candidates were purely descriptive or factual in their commentary missing the opportunity to show their understanding of the qualities, characteristics and purpose of the work of others.
- A number of Centres approached the requirements of Assessment Objective 2 with imaginative flair by crossing endorsement boundaries to good effect in providing research opportunities for candidates.
- Similarly, although very much in a minority, weaker candidates made the most tenuous links with the work of others. Poor quality printouts of downloaded images that have only a superficial or contrived relevance, do not provide the visual resource to meaningfully inform the development of practical work.



- Moderators, as always, acclaimed the approaches adopted by candidates in response to Assessment Objective 3 for the extraordinary diversity of processes, materials and techniques employed. However, candidates' achievement could vary significantly from Centre to Centre.
- Where candidates were actively encouraged to investigate concepts, evolve and adapt their ideas, and demonstrate critical awareness of their own work and that of other practitioners, purposeful working practices were cultivated. A culture of exploration and development of ideas was fostered and when supported by an adequate range of media candidates' enjoyment of and engagement with this aspect of their studies is self-evident. ('...The confidence to allow the materials to express themselves marks out the very best.')
- Weaker candidates experienced difficulty in reviewing and modifying preliminary research. Although not necessarily lacking in ideas, their lack of exploration into the potential of available resources, inhibits these from maturing into successful practical outcomes. Such candidates often resort to the repetition of images in different media or, at worst, reproduce secondary sourced material without any form of development.
- Whilst two-dimensional applications are the most commonplace, some exciting departures in three dimensions, usually as an aspect of Unendorsed and Fine Art courses were also witnessed. Cardboard and other found' or 'scrap' materials were used with great innovation. Similarly wire, wire mesh and plaster were used to good effect.
- In ceramics it was noted that surface decoration was applied using materials other than traditional glazes. In some Centres candidates presented unfired final pieces.



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- Some candidates were prepared to take risks in their manner of working and moderators commented positively on adventurous abstract and conceptual approaches.
- Inventive and cost-effective solutions to facilitate the production of three dimensional works were much in evidence. Sculpture, models, manikins and other constructions using card and other 'found' and 'scrap' materials were often praised for being resourceful and environmentally friendly.
- Work within the Textiles endorsement was found to be impressive, not least, for the way in which candidates developed their initial recordings into well-resolved final pieces. Departures into 'soft sculpture', jewellery and fashion, again using 'alternative' materials were also applauded.
- Printmaking, principally using monoplastic, relief, intaglio and, to a lesser extent, stencil techniques is an activity central to programme delivery in some Centres. Using inexpensive materials and water-based inks with creativity produced some exciting outcomes.
- Graphics reflected industry practice, in that digital technology as well as more traditional hand generated approaches were widely employed in participating Centres.
- Photography maintained its popularity both as an immediate method of recording across all endorsements and as an expressive medium in its own right.
- The continued growth in the variety of media and approaches and the manner in which most candidates employ these is invariably applauded by moderators. However, this should reinforce, rather than detract from, the development of skills.



Assessment Objective 4

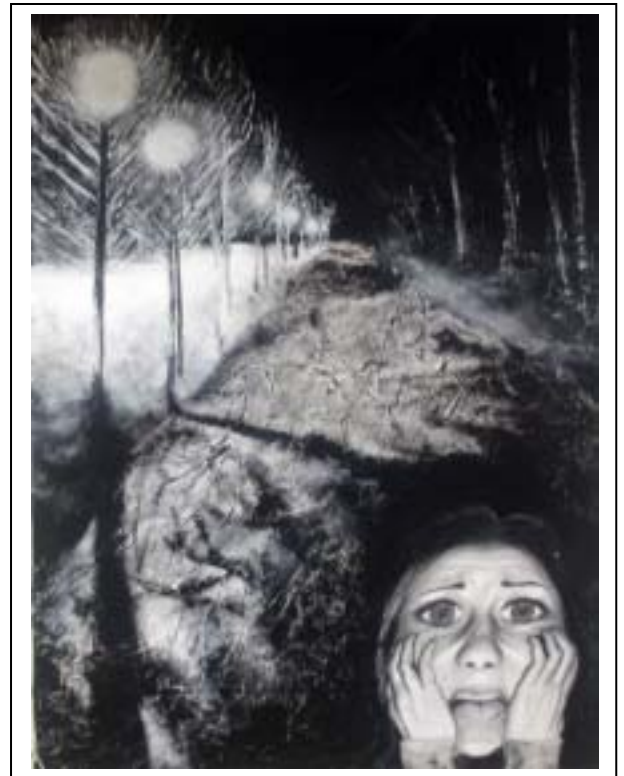
Present a personal response, realising intentions and making informed connections to the work of others.

- For many candidates the personal response in outcomes was stimulating and individual because candidates had capitalised upon purposeful research and perceptive recording, with successful review and modification techniques, to reach their full potential.
- There were a few instances of outcomes appearing rushed or incomplete and failing to realise the potential suggested by the preparatory studies.
- Many moderators commented positively on the strong contextual connections made to contemporary practitioners as invariably this enriched the quality of the personal response.
- Once again there was less evidence of copying from secondary sources or transposing a chosen artist's style without meaningful preparatory study. In many Centres candidates made informed connections with the work of others by carrying forward experiences gained from earlier research in their GCSE course.
- In the majority of Centres there was an appropriate balance in the volume of preparatory work produced and the time spent in realising intentions. Most candidates fulfilled their potential and exploited the particular opportunities made available in producing final outcomes.
- Moderators commented on the originality, creativity, sensitivity, and skill of final pieces when candidates fully realised their intentions.



Terminal examination

- The 2010 Terminal Examination paper was well received and the majority of Centres commented favourably not only on an excellent range of starting points but also on the prompts accompanying the stimuli. There was sufficient scope within the paper for candidates of all abilities and interests to respond in an appropriate way.
- Throughout this qualification, the examination continued to represent the high point of the GCSE programme with good practice in Coursework which extended to the Terminal Examination. The majority of candidates had worked to their strengths and these submissions showed clear understanding of the assessment objectives.
- Most candidates had used the preparatory time well and with good guidance, and structured their work in a way that enabled them to gain the best marks possible.
- Once again the six-week preparatory period had not been used sufficiently well by weaker candidates whose outcomes were poorly supported in Objectives 1 and 2 and inadequately modified in Objective 3. Often the weakest candidates opted for immediately obvious solutions, often simplistic copying of secondary source material, and pursued little in the way of research or development.
- Many Centres opened the Question Paper upon receipt so that appropriate advice and guidance may be considered and suitable resources and support material may be prepared.



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- There were responses to all the starting points, and the following proving to be the most popular:
- **'Fear, Phobias and Superstitions'** - the most popular starting point prompted research into traditional beliefs, myths and legends. An abundance of black cats, spiders and venomous snakes were matched by other more subtle interpretations. Evidence of AO2 included Surrealism, MC Escher, Edvard Munch and William Blake.
- **'Masks'** - stimulated many excitingly creative departures. The range included references to theatrical, Venetian, devil, horror and fancy dress masks and the use of distorting mirrors. Some candidates recorded ethnic masks and other pertinent sources in local museums.
- **'Footwear'** - promoted adventurous outcomes in both 2 and 3D and was well supported by a wealth of observational studies. Context included Warhol prints, Judith Goldstein, Ella Liebermann-Shiber and Van Gogh's and Magritte's 'boots'.
- **'Overflowing'** - captured candidates' interests with much first-hand observation of sinks, baths, and taps as well as thoughtful consideration of environmental issues.
- **'Reflections'** - encouraged images of sunglasses, windows, water, mirrors, chrome and other shiny surfaces. Laterally minded candidates investigated the introspective aspects of the starting point.
- **'Magnified'** - supported research into scale and directly observed studies, often of natural forms, with much close attention to detail.
- **'Travelling'** - had a substantial following with candidates frequently drawing upon first-hand experience.
- **'Subterranean'** - appealed to candidates, sometimes with somewhat morbid interests, but also those who wished to make visual statements about 'alternative' culture.



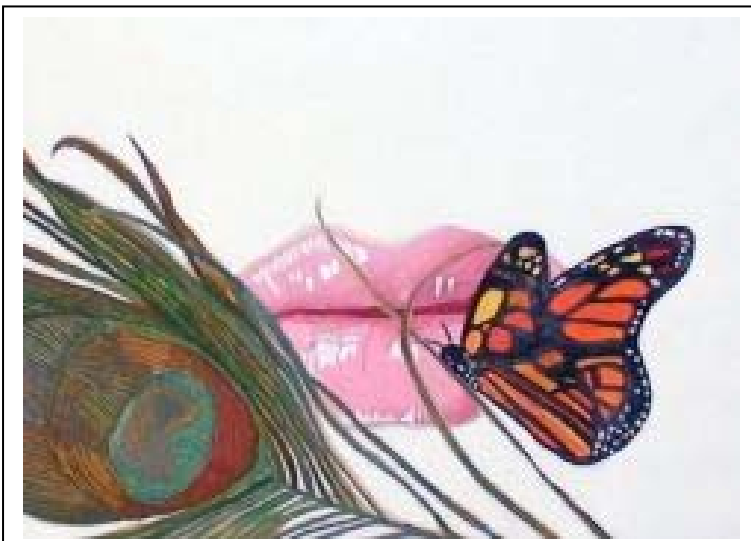
Summary and Guidance

- Overwhelmingly moderators felt privileged in viewing candidates' work and intense satisfaction with the co-operation of Centres in recognising individual achievement.
- The majority of Centres entered candidates for either the Unendorsed or Fine Art specification. However, as in previous years, entry figures for Photography continue to increase.
- Teachers had encouraged candidates to fulfil their potential whilst addressing the assessment objectives in both components of the qualification. Resulting work was assessed both consistently and accurately in the majority of Centres and when moderation adjustments were made it was to fine tune assessment levels. Second opinions were given to Centres upon request and this further ensured accuracy and fairness in the moderation process.
- The standard of work seen was in general terms comparable to last year with a continued increase in the use of Photoshop and other manipulation programmes. Computer-generated imagery is effectively and confidently used in all areas of the creative process.
- The submissions in 2010 reflected candidates with a wide range of abilities and interests. However, not infrequently, work was seen of an exceptionally high standard in which candidates' commitment, enthusiasm, engagement, creative flair and skill levels far exceeded the parameters of the qualification. Similarly, individual achievements of great merit were noted throughout all of the ability range.



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- Time constraints were the overwhelming reason for Centres entering candidates for the Short Course. The new specification, which requires one portfolio of coursework, provides accessibility to a full GCSE qualification for all candidates.
- Well-conceived coursework structures and appropriate resources ensured that candidates performed to their full potential in this GCSE specification. Once again the teachers in the vast majority of Centres achieved this during this session and they are commended for the constructive help, support and guidance given to their candidates.
- As in previous years, 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 deadline.



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- 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.

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



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

OCR Customer Contact Centre

14 – 19 Qualifications (General)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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