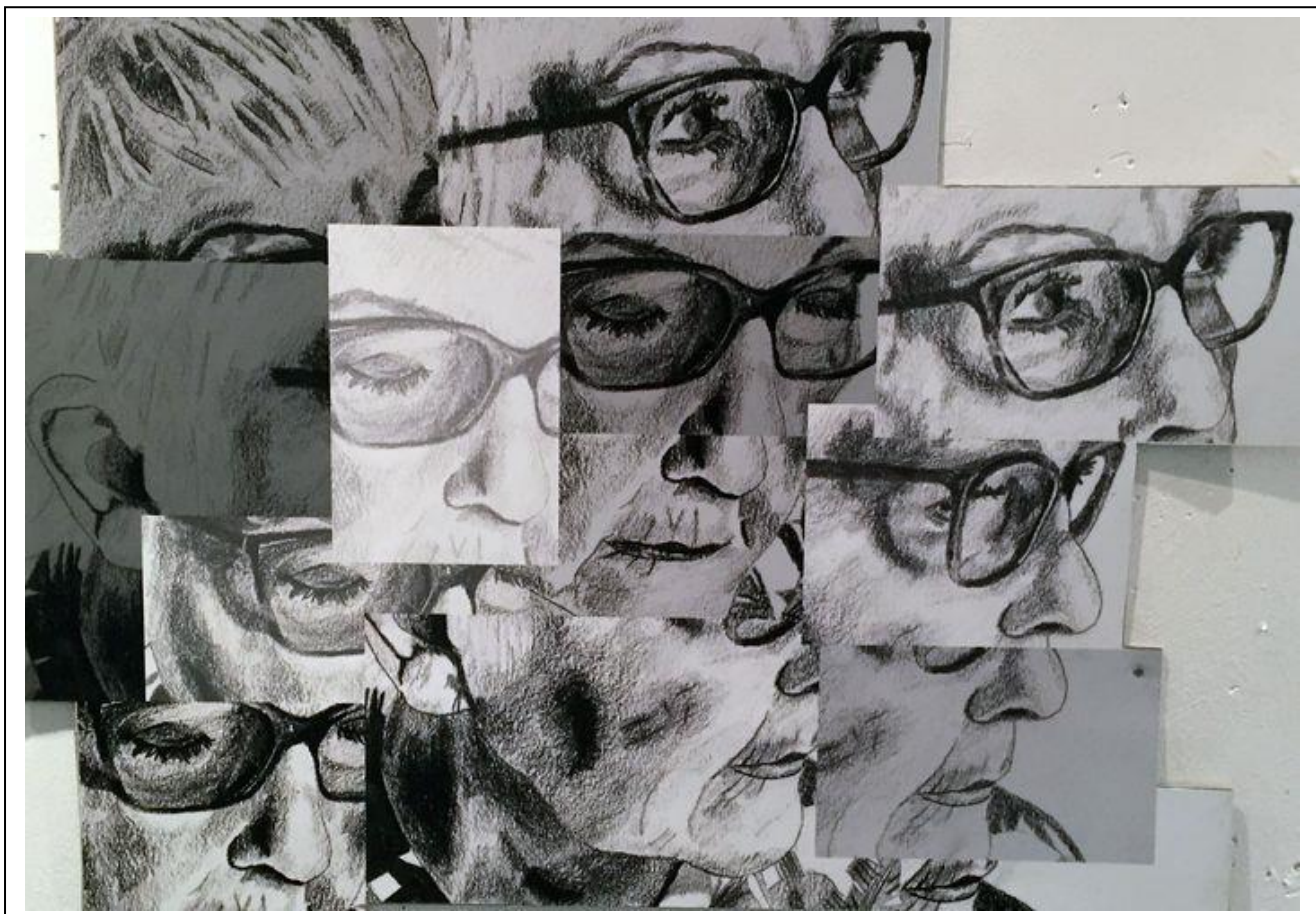# OCR
Oxford Cambridge and RSA

GCE

Art and Design

Advanced Subsidiary GCE AS **H200 – H206**

OCR Report to Centres June 2017

About this Examiner Report to Centres
This report on the 2017 Summer assessments aims to highlight:
- areas where students were more successful
- main areas where students may need additional support and some reflection
- points of advice 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.
The report also includes:
- An invitation to get involved in Cambridge Assessment's research into **how current reforms are affecting schools and colleges**

- Links to important documents such as **grade boundaries**

- A reminder of our **post-results services** including Enquiries About Results

- **Further support that you can expect from OCR**, such as our Active Results service and CPD programme

Understanding how current reforms are affecting schools and colleges
Researchers at Cambridge Assessment[1] are undertaking a research study to better understand how the current reforms to AS and A levels are affecting schools and colleges.
If you are a Head of Department (including deputy and acting Heads), then we would be very grateful if you would take part in this research by completing their survey. If you have already completed the survey this spring/summer then you do not need to complete it again.
The questionnaire will take approximately 15 minutes and all responses will be anonymous.
To take part, please click on this link: https://www.surveymonkey.co.uk/r/KP96LWB
Please note that this research is voluntary and is separate from other work you may be doing for Cambridge Assessment. It is not conducted by the sales & marketing teams. It is not intended to replace the usual customer care lines of communication.

Enquiry About Results

[1] Cambridge Assessment is a not-for-profit non-teaching department of the University of Cambridge, and the parent organisation of OCR, Cambridge International and Cambridge English

If any of your students' results are not as expected and University places are reliant on them, you may wish to consider one of our Enquiry About Results services. For full information about the options available visit: http://ocr.org.uk/administration/stage-5-post-results-services/enquiries-about-results/

Grade boundaries
Grade boundaries for this, and all other assessments, can be found on Interchange.

Enquiry About Results
If any of your students' results are not as expected, you may wish to consider one of our Enquiry About Results services.
For full information about the options available visit: http://ocr.org.uk/administration/stage-5-post-results-services/enquiries-about-results/

Supporting the move to linear assessment
This was the first year that students were assessed in a linear structure. To help you navigate the changes and to support you with areas of difficulty, download some of our helpful resources: http://ocr.org.uk/qualifications/beta/as-a-level-gce-art-and-design-h200-h600-from-2015/

Further support from OCR

activeresults

Active Results offers a unique perspective on results data and greater opportunities to understand students' performance.
It allows you to:
- Review reports on the **performance of individual candidates**, cohorts of students and whole centres
- **Analyse results** at question and/or topic level
- **Compare your centre** with OCR national averages or similar OCR centres.
- Identify areas of the curriculum where students excel or struggle and help **pinpoint strengths and weaknesses** of students and teaching departments.

http://www.ocr.org.uk/getting-started-with-active-results

CPD **Hub**
Your route to OCR's teacher training

Attend one of our popular CPD courses to hear exam feedback directly from a senior assessors or drop in to an online Q&A session.
https://www.cpdhub.ocr.org.uk

AS: Art and Design

OCR AS in Art, Craft and Design: H200/01

OCR AS in Art and Design: Fine Art H201/01

OCR AS in Art and Design: Graphic Communication H202/01

OCR AS in Art and Design: Photography H203/01

OCR AS in Art and Design: Textile Design H204/01

OCR AS in Art and Design: Three-Dimensional Design H205/01

OCR AS in Art and Design: Critical and Contextual Studies H206/01

CONTENTS

General Certificate of Education

Art and Design (H200 – H206)

OCR REPORT TO CENTRES

General Comments

Moderators once again reported that the feedback received in Centres in respect of this AS qualification was very positive in every respect.

Teachers continue to welcome the possibilities offered by the specification not least the liberation from the necessity for candidates to produce assessable work from the outset of the programme. The single component qualification enables 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. Once again 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 continues to attract much positive comment. 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 both from within Centres and at CPD events. This was frequently perceived as a useful precursor to A Level in some Centres, conversely other Centres have chosen to offer a two year GCE.
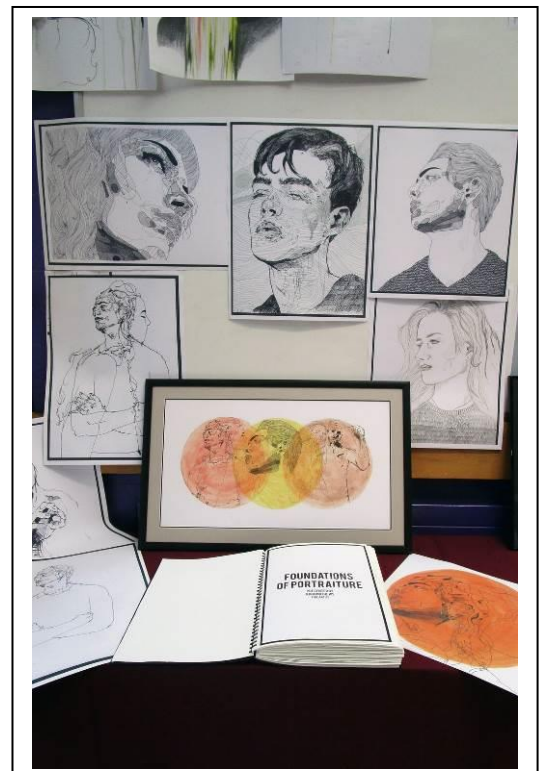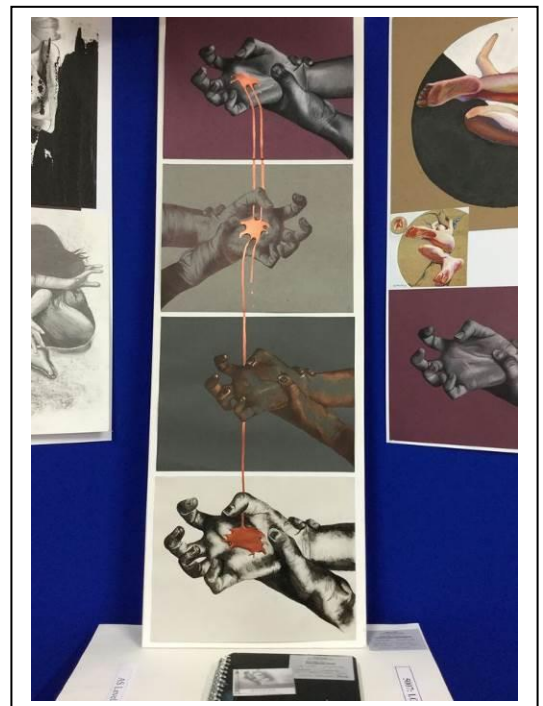
The Externally set task may be given to candidates from the first of January in combination with a ten hour supervised final period and the longer timeframe was much appreciated by candidates. Not only did the ten hours mirror experience at GCSE but it was regarded as enabling in that this allowed for greater resolution in the final outcomes.

Despite the 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. The London galleries were by far the most popular destination. '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 persisted in downloading contextual source material from the Internet that was only superficially connected 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 demands of the Assessment Objectives and thoughtfully considered the extent to which their initial concepts were explored, refined and realised as the work progressed.

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.

All Centres had downloaded the marks through Interchange and forwarding 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 is strongly advocated as this assists in the avoidance of arithmetical error.

The Centre Authentication Form (CCS160) is a mandatory requirement and the completed copy should be retained by the Centre not sent to the moderator as required in previous sessions.

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

As illustrated in the accompanying images 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. Regrettably, there are still a small number of Centres that do not conform to this norm which is often not conducive to good practice for either Centre or Moderator.
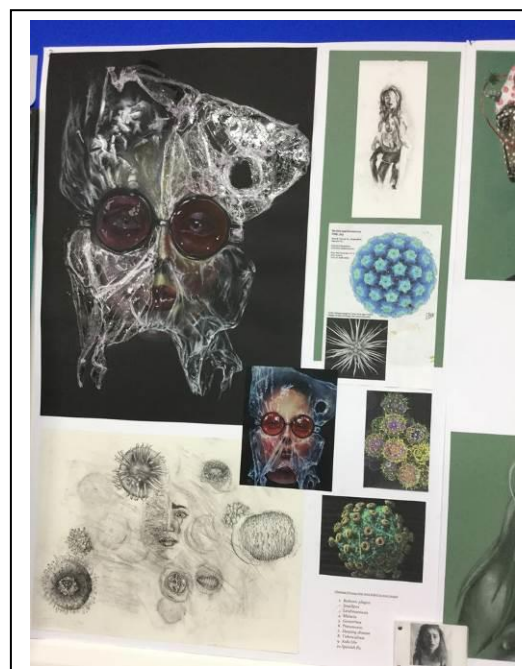
Centres are reminded that Additional Samples if requested should be available within the moderation area but not displayed with the main body of work.

It was clearly evident that most candidates possessed the self-assurance, independence of mind and concentration that would underpin responses to the AS Externally set task that were truly indicative of individual knowledge, skill and technical ability. Nonetheless, there were a small number of candidates whose time management could be improved.. These candidates did not take full 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 were unable 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. Presentation in this form was in marked contrast to weaker sketchbook work which lacked annotation and the in which thinking was often confused and lacking in direction.

Externally set task. The Themes:

Theme 1 Workshop:

The liberal interpretation of 'Workshop' promoted the exploration of diverse 'manufacturing' environments, ranging from domestic kitchens and garages to the more industrial factories and studios. All provided the opportunity for recording at first-hand through drawing and photography. On a number of occasions concerns over exploitation in sweatshops at home and abroad sponsored some poignant social commentary, supported by much Internet investigation into relevant communities and networks.

Option (a): To candidates' credit the use of the 'Art Room' as an immediate visual resource but with little purposeful research was seldom seen. However, where it had been, excursions into Cubism or other pertinent contexts added substance and sophistication to the work. Although in a minority, those candidates who visited local practitioners' and crafts people's studios found an abundance of stimuli with which to develop personal responses.

Option (c): Digital recording of work places, personnel, tools and equipment was enthusiastically recorded across the specialisms and recorded through drawings, painting and with software, such as Photoshop and Illustrator. This was frequently true of, but not exclusive to, the Photography and Graphic Communication specialisms. Faithfully rendered observations of small groups of items and sections of machinery were, inspired by the work of a variety of practitioners, including David Cobley, Ralph Goings and Rebecca Scott. Although consideration of scale in the final outcome was not always evident preparatory studies were generally thorough.

Option (e): In addition to the contexts cited in the paper candidates made stimulating connections to masterpieces, such as Gustave Courbet's 'The Painter's Studio' and Joseph Wright's 'The Blacksmith's Shop'

Theme 2 Foundations:

For many candidates this theme proved too attractive an opportunity to miss because photographic evidence of family holidays to impressive buildings, both at home and abroad, were readily available. The Eiffel Tower, Sagrada Familia, Fountains Abbey, Burj Khalifa Tower and the Petronas Twin Towers, amongst many others, spurred investigation into structural design.

Options (a) and (c): Although there was clear evidence of architectural research the understanding of basic principles of perspective in the execution of the images was not always consistent. Developing ideas and recording from photographic imagery was an approach adopted by many candidates with interpretations prompted by the work of practitioners ranging from John Atkinson Grimshaw and Paul Nash to Andrew King and Elena Yakubovich. There were also examples of candidates producing work based on ecclesiastical edifices, with religious belief being the 'Foundations' rather than the mere physical presence.

Option (b): When responding to the theme's images candidates' translations were inclined towards the literal. Jimmy Choo footwear and Jonathan Wiley's 'A Tree Grows in Brooklyn' were typical examples of the further sources selected.

Option (d): Some Textile Design candidates defined the theme in terms of foundation garments and corsetry. These could be advantageously placed within an historical context and also purposefully linked to architectural and sculptural forms. Technology and a variety of materials and textures were often skilfully combined to create the final artefacts.

Option (e): In addition to the contexts and sources cited in the paper the work of a broad spectrum of practitioners, including that of Josef Albers, Constantin Brancusi, Adolf Loos, Piet Mondrian, John Pawson, Paul Poiret, Francis Picabia, Jacob Riis, Mark Rothko, Vladimir Tatlin and Theo van Doesburg contributed significantly to the development of ideas.
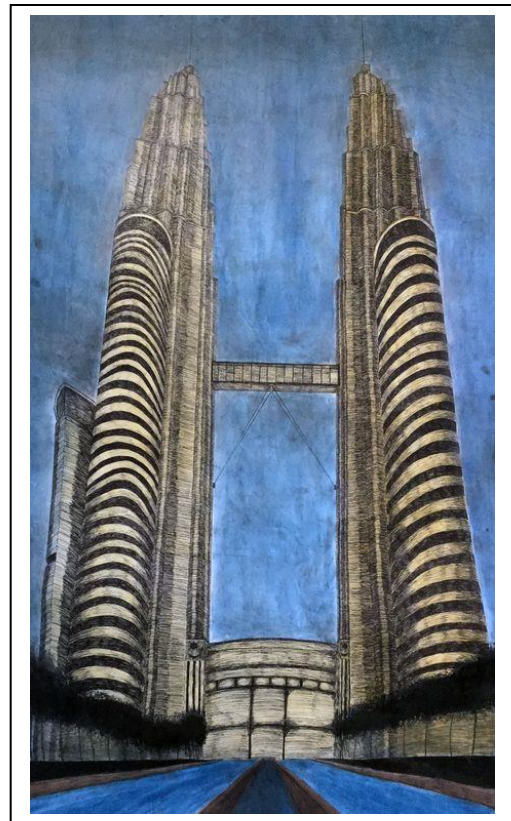
Theme 3 Carrier:

Although not one of the more popular themes the responses displayed considerable breadth of interpretation and much originality of thought.

Option (b): Duane Hanson's 'Supermarket Lady' sculpture prompted Fine Art and Three-dimensional Design candidates to engage with social realism and consumerism with links to the work of artists, like Chuck Close, Richard Estes, Audrey Flack, Jeff Koons and George Segal. The London County Council Tramways poster led Graphic Communication candidates to such practitioners as W Smithson Broadhead, Abram Games, Frank Henry Mason, Tom Purvis and Dorothea Sharp and thus provided the inspiration for some 21st Century interpretations for contemporary public transport that demonstrated subtlety and style in the presentation of advertising material.

Option (d): Much exploration of historical and contemporary packaging design and logos encouraged some Graphic Communication candidates to produce refined and sophisticated packaging in which the work of Alexandra Burling, Alex Pabian and Angelina Pischikova was influential. The research into product shape and the potential of multifaceted containers occasioned technically challenging planning of nets for the production of containers. However, the temptation to revert to a simple rectangular box net rather than explore the potential of more sophisticated and inventive shapes resulted in more predictable outcomes.

Some Textile Design candidates' interpretations piloted them towards 'the bag' as a fashion accessory or for more utilitarian purposes. In this respect links were made with the surface designs of Nadia Flower from ***Option (e)*** that in turn fostered investigation into the work of couturiers as well as specialist designers, such as Tory Burch, Lulu Guinness, Michael Kors and Kate Spade. Similarly, Thomas Naethe's 'ceramic vessels' directed candidates from a number of specialisms towards Minimalism, precise sculptural form and elements of Industrial Design.

Theme 4 Robotic:

This well subscribed theme promoted some very imaginative and inventive responses.

Option (a): Sponsored many interpretations, including for Fine Art candidates mechanical assemblage influenced by the work of Philip Wakeham and the literature and visual imagery of Steampunk.

Option (b) and (c): Enabled candidates in Three-dimensional Design to produce work incorporating parts of the human body with various machine parts, cogs, circuitry and wiring to create a fusion between 'Man and Machine'. Jacob Epstein's 'The Rock Drill' proved inspirational as a context whilst reference to the work of H.R. Giger was altogether more predictable.

Option (b) and (d): Provided Photography candidates with the opportunity to use digital software innovatively to combine layers of images of circuit boards, mechanical parts and faces to create futuristic androids. To this end candidates had examined the work of a variety of practitioners, including Guy Allott, Benedict Campbell, Eduardo Paolozzi and Alexander Wells. Graphic Communication candidates had produced designs for promotional material for their own fictional futuristic films after researching imagery relating to contemporary Sci-fi films like Terminator and Ex Machina.

Option (e): Inspired Critical and Contextual candidates to produce an exhibition based on the theme of 'Mechanisation in Art'. After studying the theme of industrialisation, robotics, the impact of the machine in the twentieth century and the work of the Vorticists and Futurists some candidates created an ultramodern 'Virtual Reality' exhibition space.
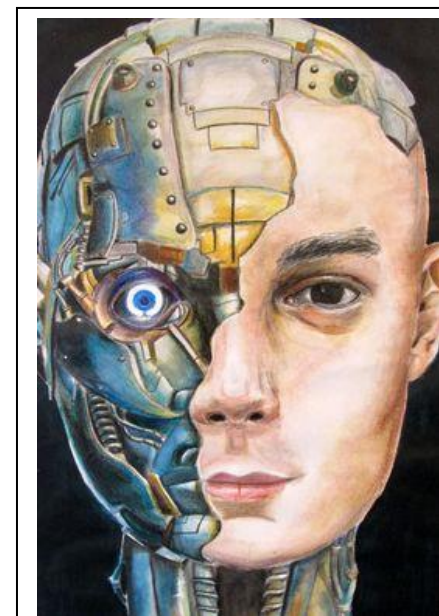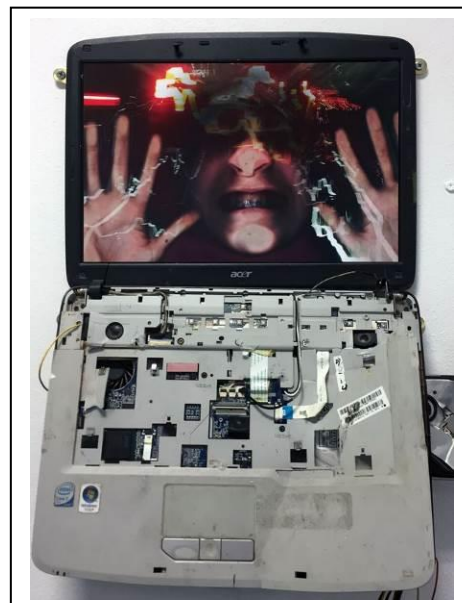
SHARING BEST PRACTICE:

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

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

Theme 5 Tonal:

This was possibly the most popular theme with candidates across the specialisms.

Option (a): Sponsored many creative interpretations based around portraiture and figures. Fine Art candidates produced a wide variety of artworks, including large scale graphite drawings, dry point intaglio printing and paintings that exploring tonal value. Research into the work of practitioners, for example Daniel Blimes, Michael Borremans, Ben Davies-Jenkins, Jimmy Law, Elizabeth Mayville, Neil Nelson, Florian Nicolle, Pier Toffoletti, and John Wentz usefully informed the directions taken in such submissions.

Option (b): The image of Pablo Picasso's 'Portrait of Ambroise Vollard' was particularly seized upon by candidates in a number of specialisms who wished to explore portraiture in the context of Cubism. Apart from the luminaries of the movement the work of lesser known practitioners, such as María Blanchard, André Lhote, Jean Metzinger and Léopold Survage, were also investigated to good effect.

Option (c): The very nature of the theme meant those candidates that visited collections accessible to the public not only benefited from first-hand experience but could hardy fail to discover relevant inspirational artworks.

Option (d): Stimulated Photography candidates to use an extensive assortment of subject matter to explore the potential of monochromatic imagery. The influence of films from the first half of the twentieth century together with the work of photographers, such as Damien Blattiere, Adam Rindy and Damon Clarke, was much in evidence.

Option (e): Critical and Contextual Studies candidates had chosen to create designs for their own exhibition with titles, like 'Tenebrism at the Salon' and 'Remixing Chiaroscuro'.

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.



14

Theme 6 Interchange:

A popular theme that promoted some thoughtful and innovative work across the specialisms.

Options (a), (b) and (c): In Fine Art submissions there were many interpretations ranging from ground level viewpoints of streets and junctions to birds eye views of city blocks whilst more abstract concepts involved the convergence and intersection of lines of perspective in architecture. These approaches were distinctly informed by research into the work of a healthily diverse range of historical and contemporary practitioners, including Sandra Berkson, Frank Brangwyn, Pliska Dasha, Robert Ellis, Giovanni Piranesi and Pieter Vansteenhuyse.

Photography candidates produced some interesting submissions based on interchanging perspectives of buildings and inspired by the work of Jan Beaney, Daniel Hewitt, Jon Measures and Gerhard Richter.

Graphic Communication candidates formed valuable links between 'Man and Nature' having been enthused by the work of Hannah Adamaszek, Carne Griffiths and Gabriel Moreno.

In Textile Design submissions candidates had developed concepts involving the interlocking and interweaving of line founded on strong connections to the work of Juana Gomez, Karine Jollet, Rei Kawakubo and Iris van Herpen.
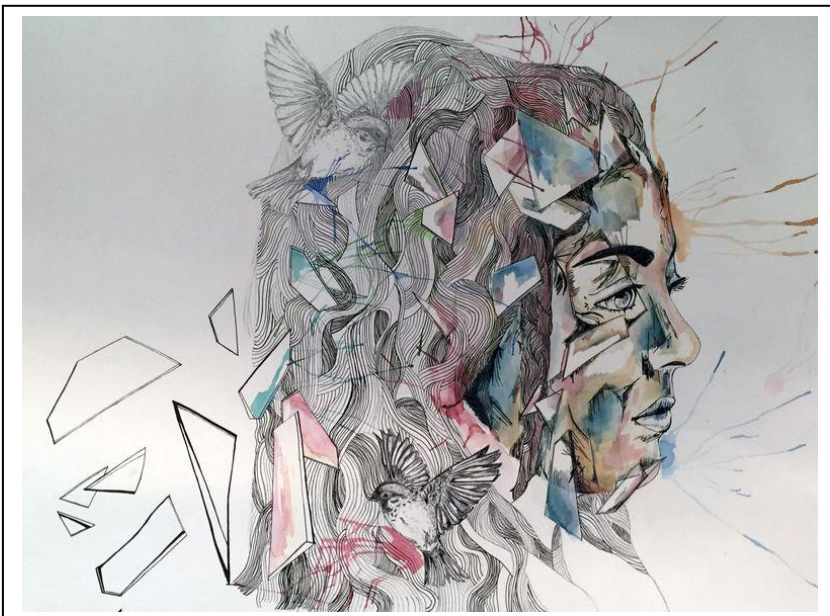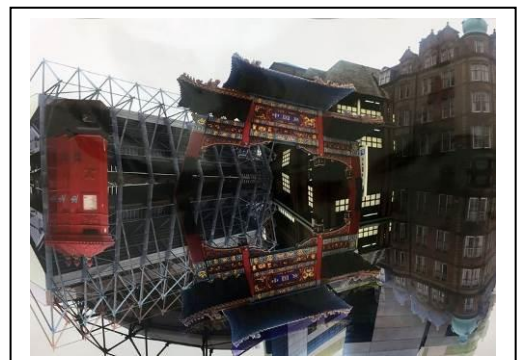
Theme 7 Family:

Whilst many candidates responded to this theme by taking it at face value by simply working from their own family photograph albums others chose to work with more ephemerally connected or philosophical groupings.

Option (a): Much recording of siblings and parents occurred and sometimes with only marginal development from the original photographs. Although accomplished recording skills were often apparent equally some candidates' ability to transpose images from the photographic sources to drawing and painting with precision was found to be somewhat lacking. In the more successful submissions there was evidence of traditional techniques, such as gridding, to accurately scale up images. The diversity of the artists' work researched in the search for a meaningful development of ideas that genuinely impacted on the evolution of the submissions was creditable. Reference was especially made to that of Flora Borsi, Chuck Close, Sophie Le Berre and the seemingly ubiquitous Marion Bolognesi.

Option (d): In response to the ideas of ancestral connections, the utilisation of archive family imagery, in conjunction with digital photography and software, produced some imaginative and highly individual outcomes.
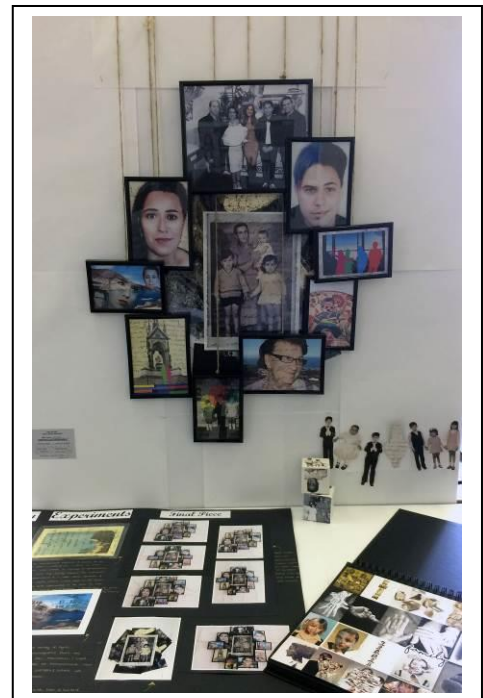
SHARING BEST PRACTICE:

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

16

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 often 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 both historical and 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.' Some candidates persisted in using 'bolted on' research and including irrelevant biographical details. In contrast, stronger candidates use the Internet for initial research and then reinforce this with reference to books and other authorative 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.

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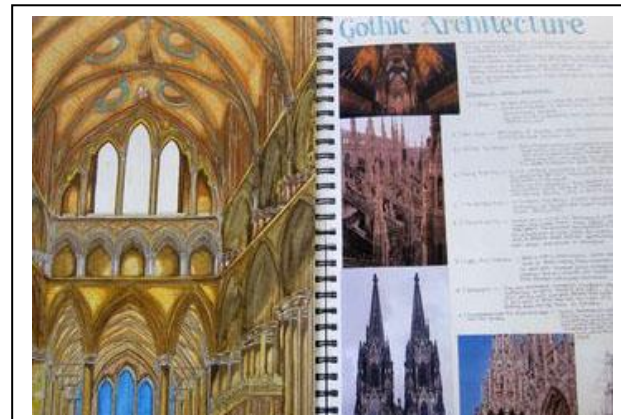
AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

In establishing courses that supported the requirements of the AS Level specification, Centre's 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 exploring a theme, candidates should be suitably prepared to give fluent expression to the review and refinement of their ideas. They should also recognise that appropriateness in the selection of materials, processes and techniques becomes immaterial if these are employed without skill or relevance to intentions.

A number of candidates did not always grasp this essential aspect of meeting the requirements of Assessment Object 2. Exploration is not simply 'an end in itself'; it must have purpose and genuinely assist in the development of an idea towards intended outcome(s). 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 lost. Exploration should be meaningful rather than repetitive as the use of photocopies or straightforward colour variations do little to progress the refinement of ideas.

The expansion in the use of digital media continues unabated in all of the specialisms. Nonetheless, the spontaneity of the technology can be disadvantageous to candidates if evidence of exploration fails to be explicit or is narrow and shallow.
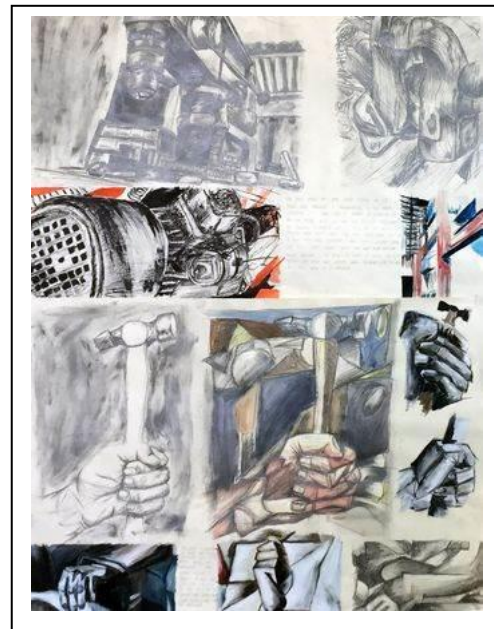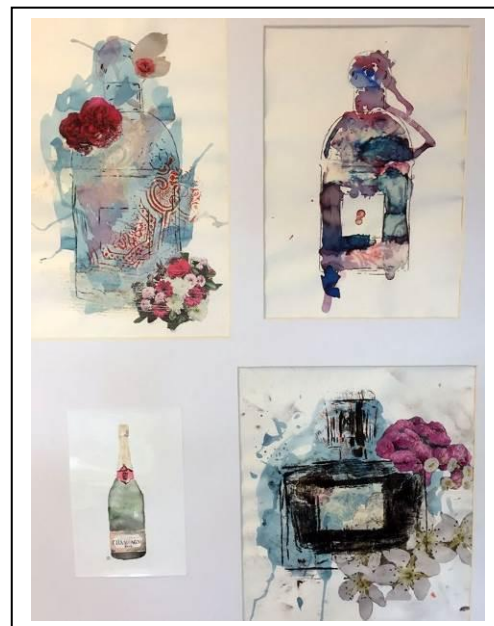
AO3: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

Recording is for many candidates 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.

As a principal method of recording across many specialisms the emphasis candidates placed on drawing varied considerably. Whilst much strong observational drawing was witnessed equally some draughtsmanship seen was of variable quality.. 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 whilst others stuck with more traditional pencil drawings.

Photography, sometimes with mobile 'phones and tablets as well as digital cameras, was commonly used as a recording medium. Some Moderators commented positively on improvements in recording by this means whilst others found raw photography to be not as strong in comparison to alternative media, with candidates failing to fully demonstrate control and understanding of the fundamentals of taking good photographs which are fit for purpose.

Recording through 'making' is a vital element in many submissions but perhaps especially those of Textile and Three-Dimensional Design candidates.


19
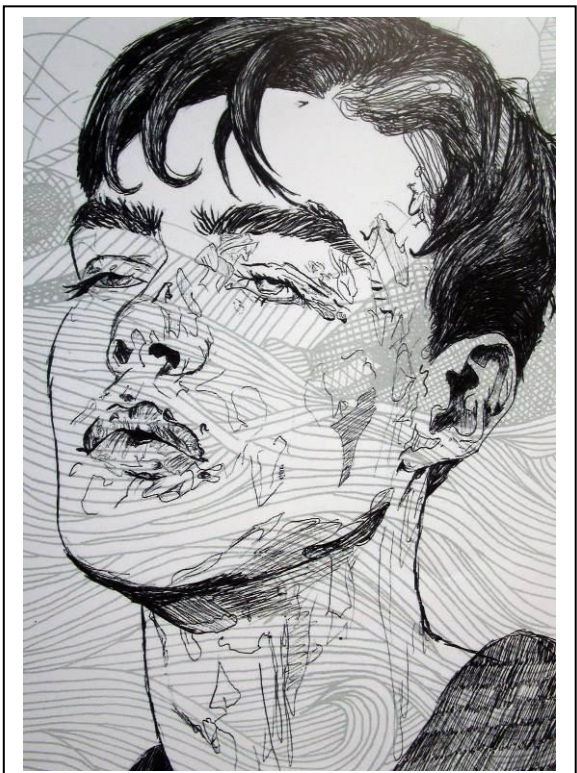
AO4: Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

Moderators reported that the submissions presented were 'more sophisticated and mature than much of the AS legacy work'. Certainly there was consensus amongst moderators that the work was generally 'sustained', 'selected' 'reflected upon', and 'personal' with the themes chosen evolving into an independent theme with 'a creative and engaging narrative'. It was said that 'the inspiration drawn from the Externally Set Task paper showed a more "confident and interpretive" response to the themes'.

Feedback from Centres indicates that 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 small 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.

Correspondingly some Centres were inclined towards generosity and disproportional marking in the assessment of Objective 4. Consideration must to 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 primarily contingent upon performance in the preceding studies and not just the final piece(s).
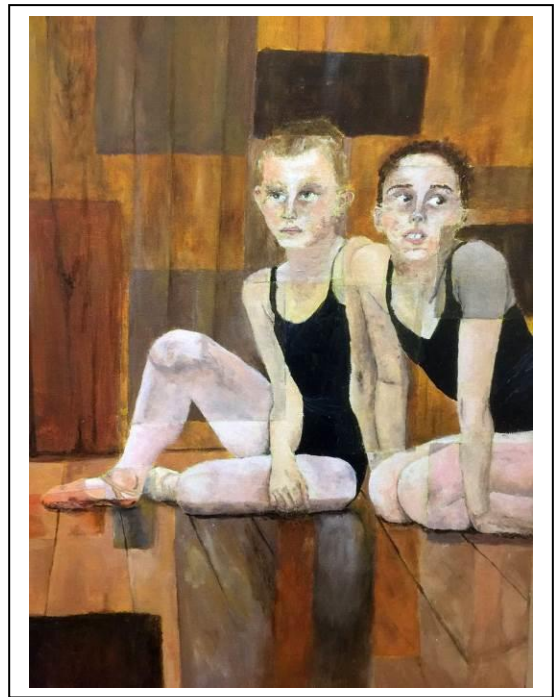
The specialisms:

## Art, Craft and Design (H200):

This is the specialism of choice for some Centres that use this discipline to enable candidates to effectively concentrate on their personal strengths and individualised approach to work. Combinations of 'areas of study' are considerable with Fine Art and Textiles, Printmaking and Photography, 3D reliefs and 2D installations, Fashion and Graphics were all employed to explore a variety of ideas. These were predominantly explored through the production of lively and engaged research and the exploration of processes in relation to the chosen themes. Mixed-media interpretations enabled a holistic approach to processes and creative ideas, but recording could become less relevant.

Fine Art (H201):

Visits to various institutions informed development of ideas with the use of local resources enriching candidates' submissions. Strong submissions demonstrated depth of exploration of appropriate media including, experimental mark-making, etching, collage, ink, pencil, pastel, acrylic, and moving image with candidates often further refining responses to the relevant qualities of their source material, demonstrating a more discerning exploration of media. Moderators noted the resurgence in traditional methods of recording with a broader sustained exploration of the formal elements and a noticeable strength in recording from observation. Moderators also noted a broad range of Architectural studies seen and Portraiture also continued to be a particularly popular genre.

Graphic Communication (H202):

Moderators once again noted a broader range and variety of Graphic approaches including fine art and illustration, digital software, games design, photography and print. Both traditional and contemporary designers and practitioners were considered with political and social content being explored often through a broad appreciation of the relationship of image and text to create a message with a clear impact and purpose.
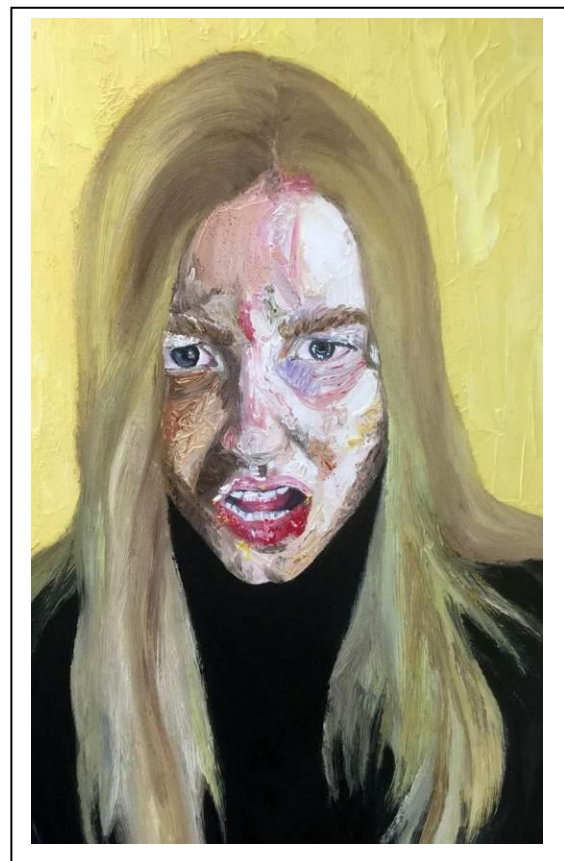
Photography (H203):

Photography continues to be an increasingly popular and especially well subscribed Specialism. Moderators noted the enhanced quality in camera skills and photographic understanding resulting in stronger submissions. Some Centres continued to explore the use of traditional darkroom practices including camera less photography, photograms, cyanotypes and pinhole photography, with 'craft' and 'fine art' skills including illustration often combined and resulting in primarily digital outcomes. Moderators also noted the increasing use of moving image including animation with exploration documented through digital presentation methods. Candidates utilised professional publishing software inDesign to create digital publications, eBooks and printed digital publications. Candidates also documented their work as a website or blog with the most successful, sketchbook, eBook and websites submissions being those where 'select and present' had been most effectively demonstrated.

Textile Design (H204):

Responses to this specialism often 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 stenciling, hand and machine stitching, quilting and weaving. This extensive range won the approval 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.

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 AS 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 again this AS Level 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. Research and developmental work was for some candidates digital with the use of design software to create digital workbooks. Some candidates uploaded their work to secure webpages access with QR code links. Other candidates produced excellent practical studies from the selected specialist area.

Indeed, moderators remarked with enthusiasm that 'Critical and Contextual' submissions readily matched the creativity and relevance seen in the other Specialisms
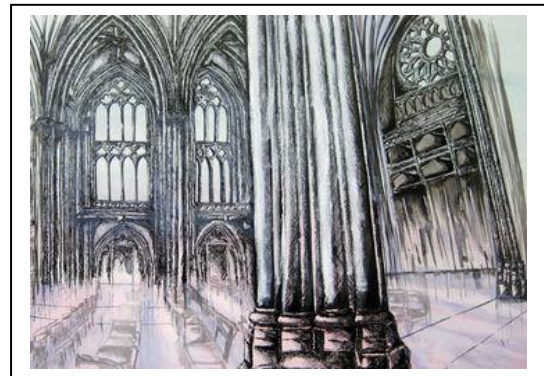
OCR wishes to thank teachers for their encouragement which was much appreciated and the suggestions made greatly informed the support materials for both candidates and teachers.

Further information regarding professional development for the AS Art and Design Specification 2017-2018 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 2017.

The exemplar photographs in this report show a small selection of the AS work displayed for moderation in 2017 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.

About OCR
OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills. OCR is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support which keep pace with the changing needs of today's society.
© OCR 2017

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

OCR Customer Contact Centre

Telephone: 01223 553998
Facsimile: 01223 552627
Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored