

GCE

Art and Design

Advanced Subsidiary H200-H206

OCR Report to Centres June 2018



About this Examiner Report to Centres

This report on the 2018 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 links and brief information on:

- A reminder of our **post-results services** including **reviews of results**
- Link to **grade boundaries**
- **Further support that you can expect from OCR**, such as our Active Results service and CPD programme

Reviews of results

If any of your students' results are not as expected you may wish to consider one of our reviews of results services. For full information about the options available visit the [OCR website](#). If University places are at stake you may wish to consider priority service 2 reviews of marking which have an earlier deadline to ensure your reviews are processed in time for university applications: <http://www.ocr.org.uk/administration/stage-5-post-results-services/enquiries-about-results/service-2-priority-service-2-2a-2b/>

Grade boundaries

Grade boundaries for this, and all other assessments, can be found on [OCR website](#).

Further support from OCR



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/administration/support-and-tools/active-results/getting-started/>



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



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General Certificate of Education

Art and Design (H200 – H206)

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General Comments

In 2018 moderators reported that the feedback received in Centres in respect of this AS qualification was very positive in every respect.

Entry numbers have declined over the last two years but the standard of work produced certainly has not. Indeed the standard of work in all the Specialisms has improved markedly.

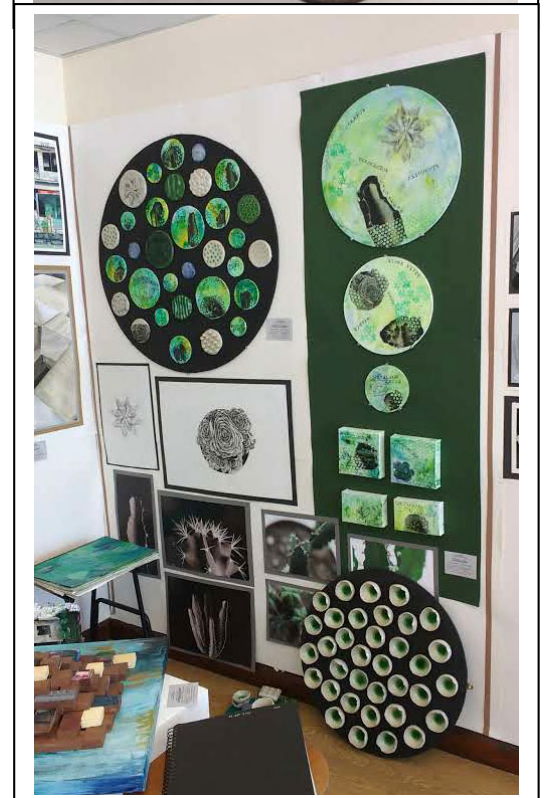
This single component qualification continues to enable candidates and teachers alike to enjoy a first term during which ideas might be developed and the potential of materials and techniques explored without the constraint of generating work for assessment.

Once again 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.

Like its GCE equivalent the AS 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.

Most candidates continue to be motivated and less likely to be apprehensive about the task to be undertaken.

In 2018 'Course Structures' 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. Indeed some Centres run an AS course as an integral part of their Art and Design provision.

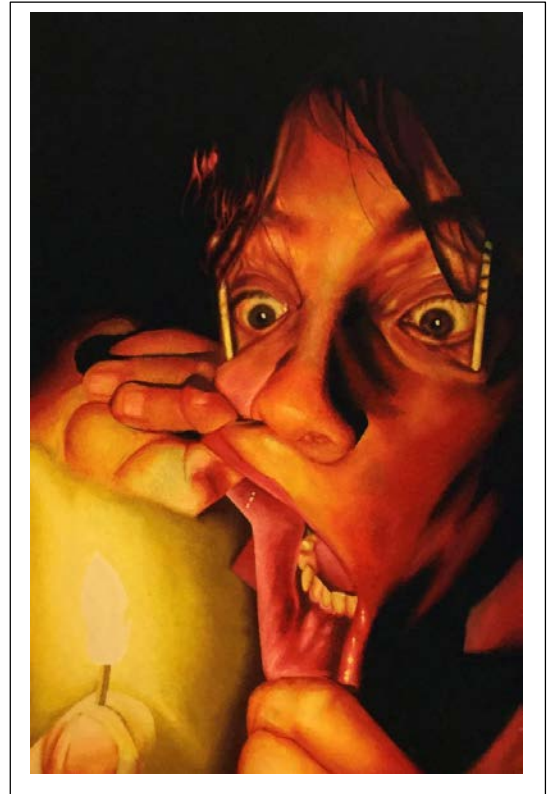


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Centres are reminded that the externally set task may be given to candidates from the first of January in combination with a ten hour supervised final period and the longer timeframe was much appreciated by candidates. Not only does the ten hours mirror experience at GCSE but it was regarded as enabling in that this allowed for greater resolution in the final outcomes.

London galleries were by far the most popular destination for trips and visits. Other Centres made excellent use of local museums, galleries and studio's. 'Onsite' workshops and increasingly artists in residence were another valuable source of enrichment. These activities 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 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 had nothing but the most superficial connections to the directions taken in their practical work and achieved little in showing genuine commitment or sponsoring a meaningful development of ideas.

Once again, in 2018 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.

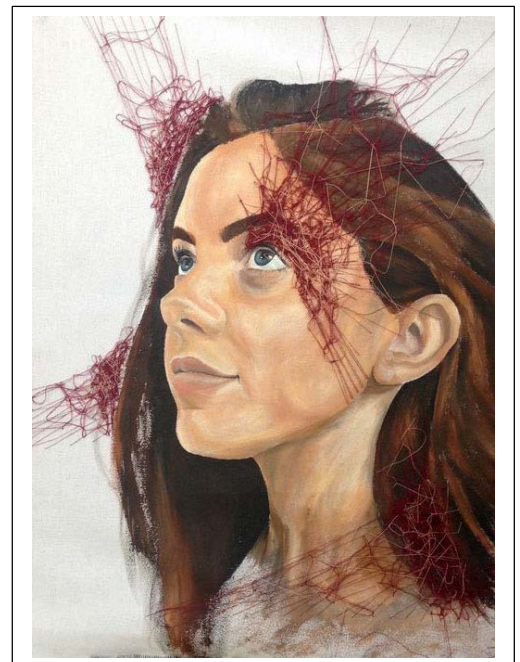
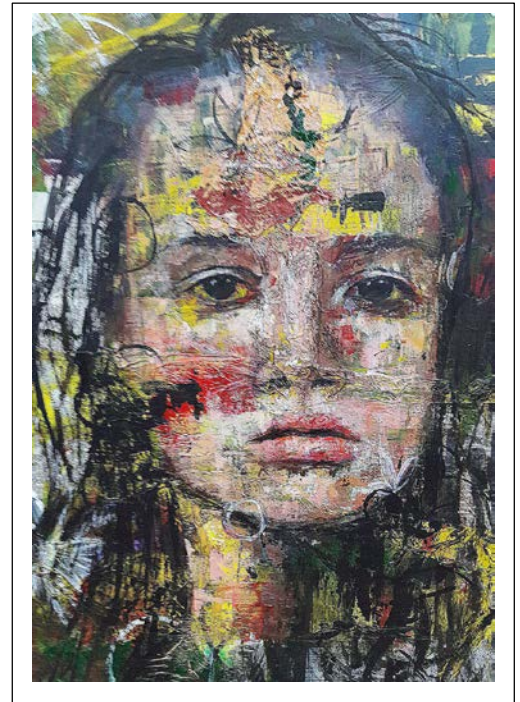
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All Centres had uploaded the marks through Interchange and received a confirmation email with a list of the candidates required for moderation. Many Centres forwarded the relevant documentation to moderators by the May 31 deadline however; in a number of cases, this was not done. 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.

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, once again in 2018, universally praised the time and effort that many 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 and this cannot be conducive to good practice for either Centre or Moderator.



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Centres are reminded that Additional Samples if requested should be available within the moderation area but not displayed with the main body of work.

The work submitted for AS showed 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 was poor and consequently they did not take full advantage of the preparatory period available. Correspondingly, these submissions had a marked imbalance in terms of meeting the requirements of the Assessment Objectives and failed to culminate in appropriately resolved outcome(s).

SHARING BEST PRACTICE:

Candidates must select and present for assessment. Digital sketchbooks were in the main well-presented and displayed candidates' critical thinking and development of personal outcomes effectively. Presentation in sketchbooks was not always as effective and often lacked annotation, clarity and direction.



Externally Set Task - The Themes:

Theme 1: Spinning

Although one of the lesser subscribed starting points the theme lent itself to a variety of responses across the specialisms, some rather literal yet others highly interpretive. Many candidates seized the opportunity to record at first-hand through drawing and photography and were notably imaginative in their choice of subject or location.

Options (a) and (b): Whilst the written and visual stimuli gave rise to investigations into dance, spiral staircases and a number of natural forms such as hair, tendrils and shells less predictably some candidates had responded to subjects like acrobats and amusement park or fairground rides. Correspondingly, the development of ideas might equally focus on the work of Edgar Degas, M C Escher and Alphonse Mucha, or with much originality of thought, Banksy's 'Dismaland', Maria Magdalena Oosthuizen's paintings and Auguste Renoir's 'Acrobats at the Cirque Fernando'.

Options (c) and (d): As well as visiting local museums and workshops to research a diversity of artefacts candidates to their credit did not ignore resources, such as looms, potters' wheels and other machinery in the immediate 'Art Room' vicinity. The architectural practice, Mecanoo's celebrated 'Library of Birmingham' was naturally a focal point for several candidates, particularly in West Midland's centres.

Option (e): In addition to the contexts cited in the paper, candidates made stimulating connections to the output of contemporary practitioners, including the fragmented drawings of Andy Butler and Gabriele Meyer's crocheted hyperbolic surfaces. Critical and Contextual candidates' responses included investigation into Jean-Baptiste Carpeaux's 'Dance' and with subsequent lateral thinking analysis of contrapposto in the sculptures of Gian Lorenzo Bernini, Donatello, Giambologna and Michelangelo.

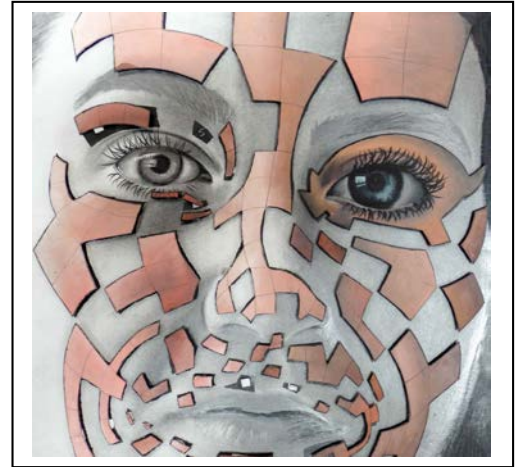


Theme 2: Lattice

This proved a popular starting point especially with Fine Art, Photography and Textile Design candidates. Visual research often centred on architectural subjects and styles, with ample opportunity for direct observation of local, national and sometimes international buildings, monuments or public artworks. Other imagery was derived from nets and netting, mesh, sporting equipment and pitch demarcation lines.

Options (a) and (c): Innovative exploration was noted, including the use of watercolour washes with contrasting sharp pen lines and card relief surfaces incorporating embedded found items, with several layers of dry brushed paint accumulating to form dense, rich colour masses. Sources of inspiration included the creations of multi-disciplinary artist Ben Heine, the illustrative work of Sunga Park and the photographs of Lola Abaddon, Val Britton and Lois Connor.

Options (b), (d) and (e): Across the specialisms candidates responded to Piet Mondrian's 'New York City 1' and Yves Saint Laurent's 'Mondrian' dress in that, irrespective of whether their original source was natural or man-made by examining the shapes and shadows therein, their work evolved progressively towards the non-representational. By association, further investigation led to geometric abstraction in the work of painters such as Sophie Taeuber-Arp, Kenneth Noland and Frank Stella.

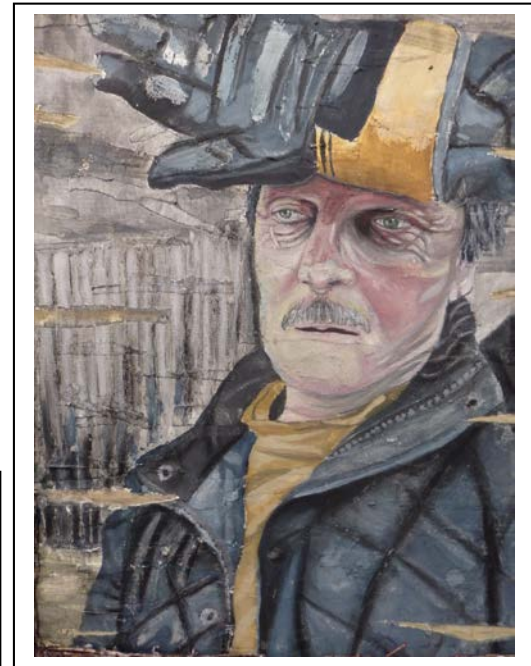
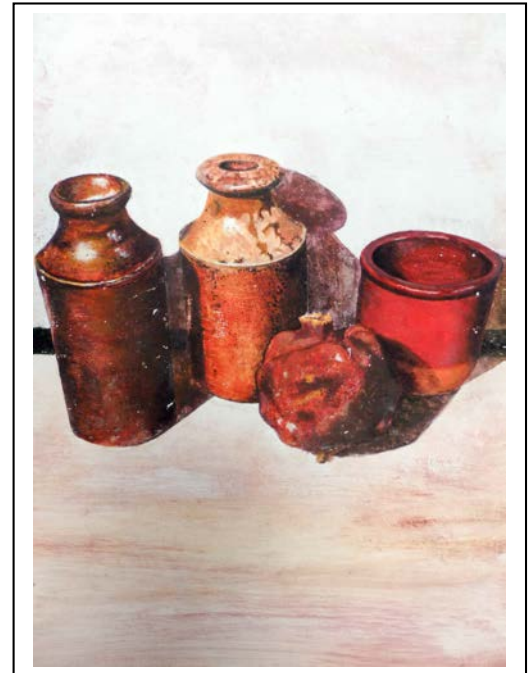


Theme 3: Housekeeping

Some candidates responded to the theme in a straightforward, yet often highly effective, way by considering the domestic setting of cooking, cleaning and washing and the allied utensils and appliances. Others' interpretation was more conceptual with opinions forcefully expressed on the role of women in society that challenged prejudicial and stereotypical attitudes by linking these with racism and slavery.

Options (a), (b), (c) and (d): A number of candidates related the close-up photograph of the old pair of scissors with Jim Dine's monochrome lithographs of tools and through the exploration of media, such as chalk, pastels and charcoal, created a well observed collection of drawings of household objects with a focus on compositional changes. For some this recording evolved further into acrylic and oil paintings. Amongst the sources of inspiration favoured by Textiles candidates was Sharon Blackman's and Priscilla Jones' work, which promoted exciting exploration into the use of recycled materials and a distinctly nostalgic flavour to outcomes.

For candidates wishing to make social commentary from a feminist perspective the work of Barbara Kruger and Cindy Sherman remain immensely popular. The development of ideas initiated by such sources led in turn to the output of a wide range of alternative contemporary practitioners, such as neo-conceptualist Jenny Holzer, collagist Marcelo Monreal and illustrator Paweł Kuczyński.



SHARING BEST PRACTICE:

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

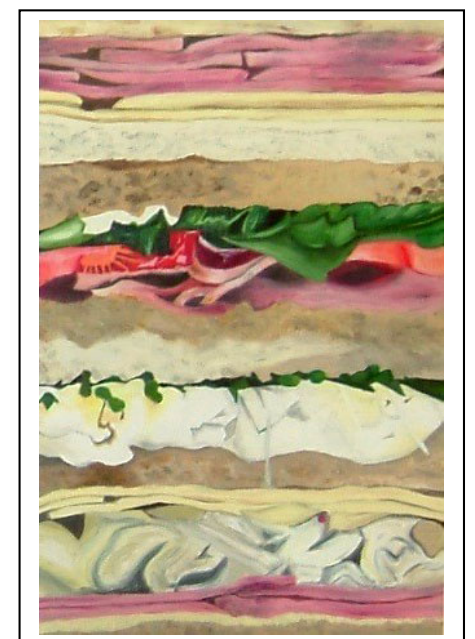
Theme 4: Breakfast

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

Options (a), (c) and (d): Many responses centred on the meal itself or cereal packaging. Inspiration was frequently drawn from the work of American Pop Artists, such as Claes Oldenburg and Wayne Thiebaud, and, rather less predictably, from more contemporary practitioners including photorealists Ralph Goings, Joël Penkman and Lee Price and the illustrators Georgina Luck and Emily Robertson. Exploration could be notably inventive with moderators commenting positively on the qualities of printmaking and multi-media and three-dimensional working.

Option (b): Apart from observations of the morning meal in the home environment, some candidates seized the opportunity to record at first-hand through drawing and photography in cafés and fast-food outlets. This adventurous and usually thoughtfully planned approach was rewarded by some purposeful interior and still-life studies.

Option (e): A number of Graphic Communication candidates were enthused by the iconic imagery of Audrey Hepburn taken from publicity material for the celebrated 1961 film 'Breakfast at Tiffany's'. Even so, assimilation of the more subtle nuances of Robert McGinnis's illustration and the period typography could prove evasive.



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: Green

Across the specialisms this was most probably the best favoured of the themes with candidates' creative pathways taking diverse routes. Various interpretations made literal allusions to the colour green through the study of natural forms, including insects and floral motifs and for some candidates this line of enquiry evolved into studies of the mythical 'Green Man'. Those disposed towards an even more conceptual approach confronted the vices of envy and greed or gave expression to their environmental and ecological concerns.

Options (a), (b), (c) and (d): References to the work of others were wide ranging. Candidates wishing to explore colour in the context of portraiture cited the seemingly ubiquitous paintings of Loui Jover and Silvia Pelissero whilst those of John Larriva and Joanna Wedrychowska were also influential. The acutely observed imagery of Karl Blossfeldt and Wolfgang Tillmans motivated many beyond the immediate discipline of photography. As ever, the pattern and symmetry of William Morris's designs for tapestries, textiles and wallpapers had a significant following. Some Graphic Communication candidates stimulated by Lance Hosey's book 'The Shape of Green' engaged with ecological issues by careful deliberation of the problems of sustainable food packaging. One moderator observed an adventurous installation of 'scrunched dollar bills presented alongside video projections' inspired by Tracey Emin and Jennie Livingston's 1991 documentary 'Paris is Burning'.

The illustrative work of Carne Griffiths led to responses in materials such as charcoal on collaged backgrounds and ink and graphite on paper. Exploration saw many candidates using digital applications to enhance photographs but the potential and technical abilities seen in the original imagery were not necessarily demonstrated in transpositions that entailed conventional two-dimensional media.

It was very clear that many candidates had visited public gardens, hothouses and parks and gardens for the purposes of recording. Several moderators commented on photography with the use of a macro lens that produced 'some beautiful close-ups focusing on the finer intricacies of veins within leaves and organic patterns and structures'.

SHARING BEST PRACTICE:

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

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



Theme 6: Stack

Although one of the lesser subscribed themes this starting point had a following, particularly amongst Fine Art and Photography candidates. Whilst many interpretations investigated sliced and stacked man-made objects or natural forms others examined the ‘accumulated’ procedures of everyday practices.

Options (a), (c) and (d): Amongst the wide ranging contextual references cited were the work of architects and architectural practices Atelier Thomas Pucher and Bramberger, RTA Studio, Luigi Rosselli and Moshe Safdie, conceptual artist Robert Therrien, designer Karen Ryan, multi-disciplinary practitioner Choi Jeong Hwa, painters Olga Antonova, Fons Heijnsbroek, Philip Guston and Cathleen Rehfeld and photographers Alison Bailey and Paul Octavious.

Highly effective work was witnessed using conventional two-dimensional media as well as innovative approaches in textile techniques and, notably, installation.

Options (b) and (e): Prompted by the image of Anselm Kiefer’s ‘Die Erdzeitalter’ and the practitioners listed in Option (e) inspiration had been drawn from the work of contemporary sculptors, such as Brent Baggett, Sir Anthony Cragg and Doris Salcedo.

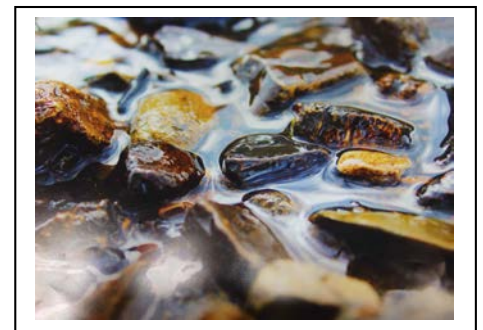


Theme 7: Waterways

This theme was well supported across the specialisms. The more direct responses fully exploited the ready accessibility of coastal and inland waterways whilst others showed a fascination for the concept of running water, particularly within the framework of rinsing hands or taking a bath.

Options (a), (b) and (d): Candidates undertaking harbour landscapes referred to the work of historical painters, such as Samuel 'Lamorna' Birch, Raoul Dufy, Stanhope Forbes, Frank Henry Mason, Claude Monet and Alfred Wallis and contemporary practitioners, including Peter Adderley, Tom Butler, Julia Crossland, Colin Palethorpe, and Louise Rawlings. Beaches, pools and swimming scenes similarly offered much opportunity for contextual investigation and were inspired by practitioners like Henry Asencio, Paul Cézanne, Bill Drysdale, Albert Gleizes, David Hockney, Leon Kossoff, Pierre-Auguste Renoir and Georges Seurat. For those pursuing an interest in washing and bathing in a domestic setting the works of artists and sculptors Pierre Bonnard, Edgar Degas, Etienne-Maurice Falconet, Karl Larsson, Alyssa Monks, Oliver Voss and Brett Whiteley were amongst those identified for research.

Option (c): Although some respondents to this theme went no further than the bathroom or nearest sink to embark upon their visual recording others took advantage of the proximity of the sea or inland canals, lakes, rivers and reservoirs to this end. National Waterways Museums at Ellesmere Port, Stoke Bruerne and Gloucester Docks and the River and Rowing Museum, Henley on Thames were amongst the venues of particular interest.



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.

The Specialisms:

Art, Craft and Design (H200):

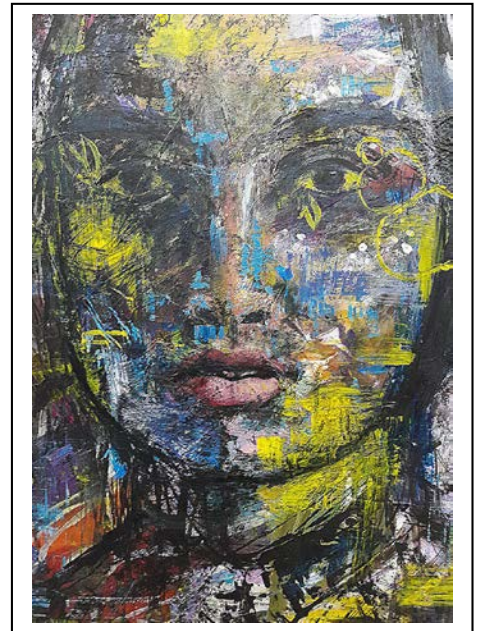
Combinations of 'areas of study' are considerable with Fine Art and Textiles, Printmaking and Photography, 3D reliefs and installations, Fashion and Graphics were all employed to explore a variety of ideas. These were predominantly explored through the production of lively and engaged research and the 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):

Fine Art as a specialism is burgeoning and has regained its place as that with the most candidate entries. This may be because popular perceptions of what Fine Art actually entails have changed significantly in recent years. Far from being the solely 'painting and drawing' biased discipline of the past it is by no mean unusual for moderators to witness submissions that have are strongly orientated towards ceramics, fashion, graphic illustration, installation, moving image, photography or textiles. Indeed, it may be fairly claimed that the nature of Fine Art is so encompassing that all the qualities of the other Specialisms are fully embraced. Many moderators commented positively on the imagination and innovation abundantly evident in the multi-media or mixed-disciplinary submissions seen.

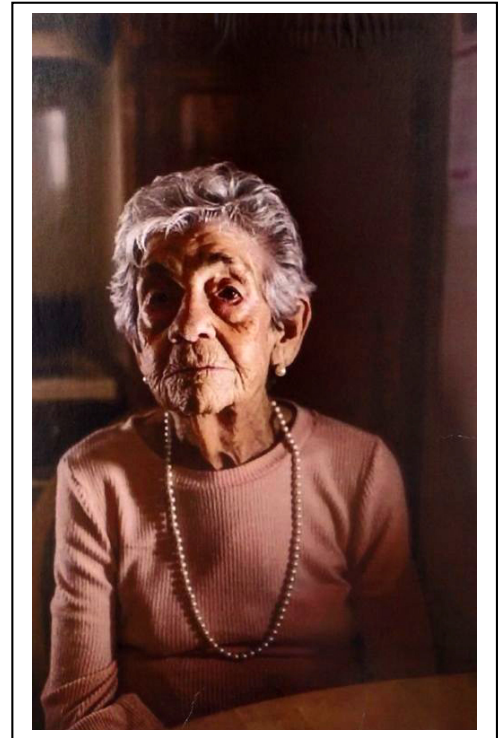
Graphic Communication (H202):

This specialism continues have a substantial following. Moderators noted in response to industrial practices, the constant development of software and ready availability of these that candidates' emphasis was increasingly placed on working digitally. Less hand-generated imagery was seen leading moderators to surmise that the advancement of digital skills was at the expense of more traditional approaches.

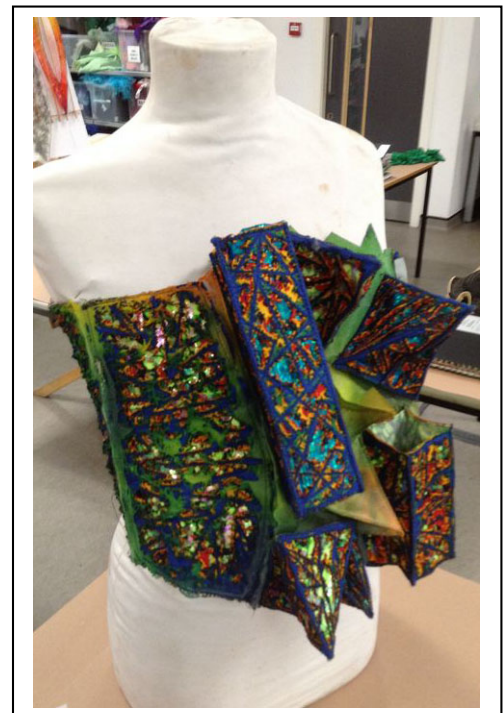


Photography (H203):

Photography continues to be an increasingly popular and especially well subscribed Specialism. Moderators noted the enhanced quality in skills of camera, the use of natural and artificial light and a broader 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 animated Gifs, short films with independently developed sound recordings, and the use of long exposure methods to capture movement over time, with exploration documented through digital presentation methods including both computer and web based technologies. 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 continue to 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 distressed fabric and plastics, faux chenille, dyeing, free machine embroidery, screen and photo-transfer printing, block printing, stencilling, hand and machine stitching, quilting and weaving. Work submitted by candidates clearly showed more focus through the process of "select and present", in meeting the demands of the Externally Set Task.



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Three-Dimensional Design (H205):

Entries for Three-Dimensional Design remained at last year's level and this continues to reflect good levels of interest and participation in the specialism. This revival is, in part, due to the merger and mutuality between Art, Design and Technology Departments. Some teachers firmly believed that this Art and Design specification offers 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 continues to prosper again this AS Level session. The majority of candidates were most adept at striking a good balance between written and practical work. Some candidates show strong reference to first hand sources which allows for pertinent personal responses to artefacts, architecture and artworks. This research was usually well selected, coherent and often allowed for an inventive development of ideas relevant to a chosen theme. As in previous years, some candidates continue to use a range of design software to produce excellent written and practical studies, which were often presented as digital workbooks and secure webpages accessible with QR code links.

Moderators continue to comment 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 2018-2019 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 2018.



The exemplar photographs in this report show a small selection of the AS work displayed for moderation in 2018 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.

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OCR (Oxford Cambridge and RSA Examinations)

The Triangle Building
Shaftesbury Road
Cambridge
CB2 8EA

OCR Customer Contact Centre

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

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Facsimile: 01223 552553

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