

## AS LEVEL

*Moderators' report*

# ART AND DESIGN

**H200-H206**

For first teaching in 2015

**H200-H206/01**

**Summer 2019 series**

Version 1

# Contents

Introduction .....	3
General overview .....	4
Externally set task. The Themes .....	7
The Specialisms .....	14



## Would you prefer a Word version?

Did you know that you can save this pdf as a Word file using Acrobat Professional?

Simply click on **File > Save As Other ...** and select **Microsoft Word**

(If you have opened this PDF in your browser you will need to save it first. Simply right click anywhere on the page and select **Save as ...** to save the PDF. Then open the PDF in Acrobat Professional.)

If you do not have access to Acrobat Professional there are a number of **free** applications available that will also convert Word to PDF (search for pdf to word converter).



## We value your feedback

We'd like to know your view on the resources we produce. By clicking on the icon above you will help us to ensure that our resources work for you.

## Introduction

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

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

## General overview

Entry numbers have declined over the last three years but the standard of work produced remains at a consistent level.

This single component qualification continues to help 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 this year many teachers commented positively on the prospects for cross-curricular teaching, sharing transferable skills across subjects and the opportunity for candidates to gain skill based knowledge and understanding.

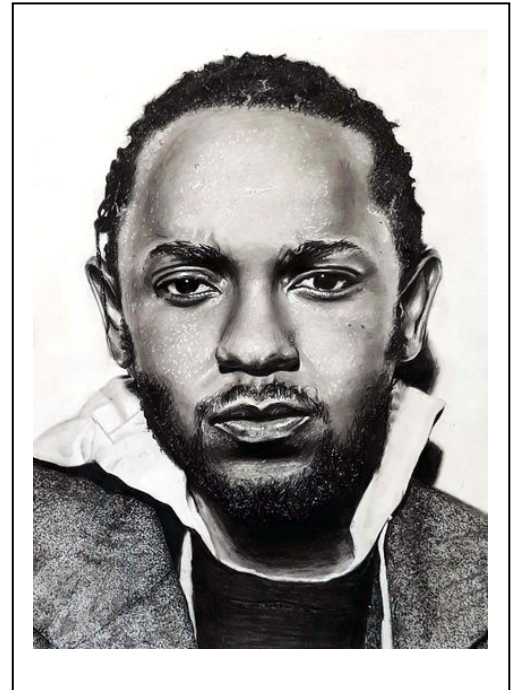
Like its GCE equivalent the AS Externally set task paper continues to attract much positive comment. Described as 'user friendly', the paper provided for 'more easily reached routes towards original interpretations' of the seven themes and emboldened candidates to work both creatively and using their own initiative.

Most candidates continue to be enthused and less likely to be anxious about the task to be undertaken.

Continuingly 'having a mock paper' was suggested as a key factor in entering candidates for the AS qualification both from within Centres and at CPD events. It was stated as a useful forerunner to A Level in some Centres, conversely other Centres have chosen to offer a two year GCE.

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.

London galleries continue to be the most popular destination for trips and visits. It is noteworthy that some 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 give a boost to the more successful submissions by adding the weight of personal involvement and evidently the old adage about 'there being no substitute for experience' always rings true. In contrast to the majority of candidates who investigated a more thoroughly varied range of practitioners and contexts than ever before some





candidates still 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.

Regrettably a minority of candidates still produced large volumes of work which conversely still fails to develop their ideas in sufficient depth. Quality not quantity is the driver of the assessment objectives and the use of the word 'sustain' means in quality not quantity. 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 make sure material is appropriate.

Once again 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 accelerated 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 continue to take much pride in ensuring that candidates' work is displayed to the best advantage for moderation. Moderators, this year, collectively applauded the time and effort that many Centres devote to this vital part 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.

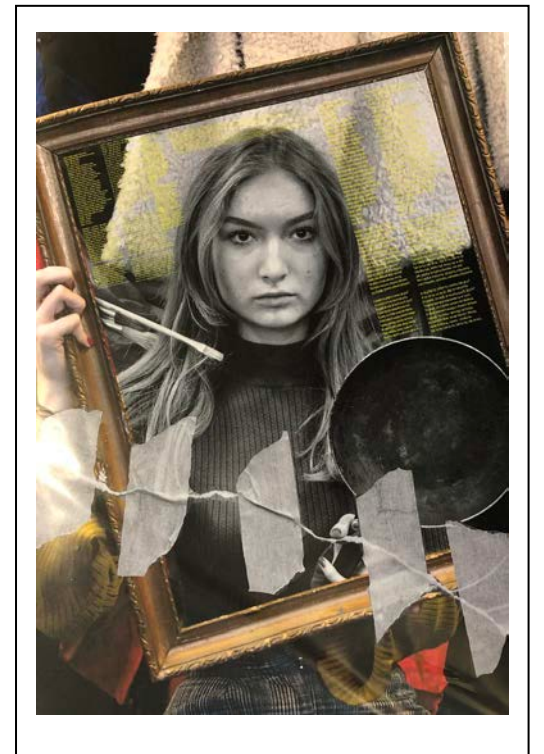
Centres are reminded that Additional Samples if requested for Centre's with entry numbers above ten candidates should be available within the moderation area but not displayed with the main body of work.

### ***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. Regrettably presentation in this form showed a sharp contrast to the poorly annotated and labelled sketchbooks, in which thinking was often confused and lacking in direction, produced by others.

The work submitted for AS Level this year showed that most candidates possessed the confidence, individuality of mind and focus that would strengthen responses to the AS Externally set task that were truly revealing of individual knowledge, skill and understanding of art, craft and design. As in previous sessions, there are a small number of candidates whose time management was poor and so 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 did not culminate in appropriately resolved outcome(s).





## Externally set task. The Themes

### Theme 1: Brown

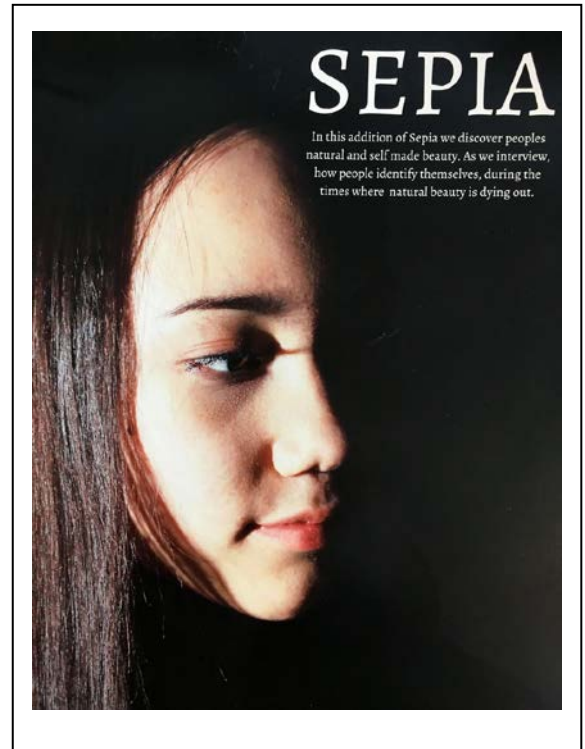
Although one of the lesser subscribed starting points the theme lent itself to a variety of responses across the specialisms, some rather literal yet others highly interpretive. Many candidates seized the opportunity to record at first-hand through drawing and photography and were notably imaginative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

Options (a) and (b): While the written and visual stimuli gave rise to investigations into a number of natural forms such as hair, trees and earthworks less predictably some candidates had responded to subjects like wooden ornaments and fences or agricultural fields.

Correspondingly the development of ideas might equally focus on the work of Georges Braque, Frank Auerbach, Rembrandt Harmenszoon van Rijn, the paintings 'Jo the Beautiful Irish Girl' or 'The Fishing Boat' by Gustave Courbet and 'Marketplace in Verona', 1884, by Adolph Menzel.

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 guitars and other brown coloured still life objects in the immediate 'Art Room' and school vicinity. The work of photographers Julia Margaret Cameron and Jana Scott allowed for dynamic exploration of a variety of techniques, including scanography, photomontage, cinemagraphs, double/ multiple exposure, burning into images and layering.

Option (e): In addition to the contexts cited in the paper, candidates made stimulating connections to the output of contemporary practitioners, including the multi-disciplined work of Yayoi Kusama. Critical and Contextual candidates' responses included investigation into the use of brown in the Dutch Golden Age and with subsequent lateral thinking analysis of wood in the sculptures of Donatello, Tilman Riemenschneider and Veit Stoss.



## Theme 2: Botany

Across the specialisms this was most probably the best favoured of the themes with candidates' creative pathways taking diverse routes. Visual research often centred on floral subjects and styles, with ample opportunity for direct observation of local, national and sometimes international botanical gardens, parks or garden centres. Other imagery was derived from ferns, fauna, home grown flowers and scientific studies.

Options (a) and (c): Innovative exploration was noted, including the study of the meaning behind certain flowers, the freezing of petals and relief surfaces incorporating embedded floral items. Sources of inspiration included the fauna utilised in the designs of William Morris, the illustrative work of Katie Scott, Marie Grierson and Betty Pepper. In photography sources included the photographs of Anna Atkins, Fox Talbot, Harold Davis, Roxanne Worthington and Suzanne Saroff.

Options (b), (d) and (e): It was very clear that many candidates had visited public gardens, hothouses and parks and gardens for the purposes of recording. Botanic collections across the country were celebrated and 'Kew Gardens' was naturally a focal point for several candidates, particularly in Southern Centres. Across the specialisms candidates responded to Marianne North, 'Painting number 775; A West Australian Banksia' and Alexander McQueen, 'Flower Dress' from 'Sarabande', spring/summer 2007 in that, irrespective of whether their original source was natural or man-made by examining the textures and colours therein, their work evolved progressively towards the use of flora in their outcomes. By association, further investigation led to botanic representations in the work of textile designers such as Michael Brennand-Wood, Susan Brubaker Knapp and Lindsay Taylor.





### Theme 3: Conflict

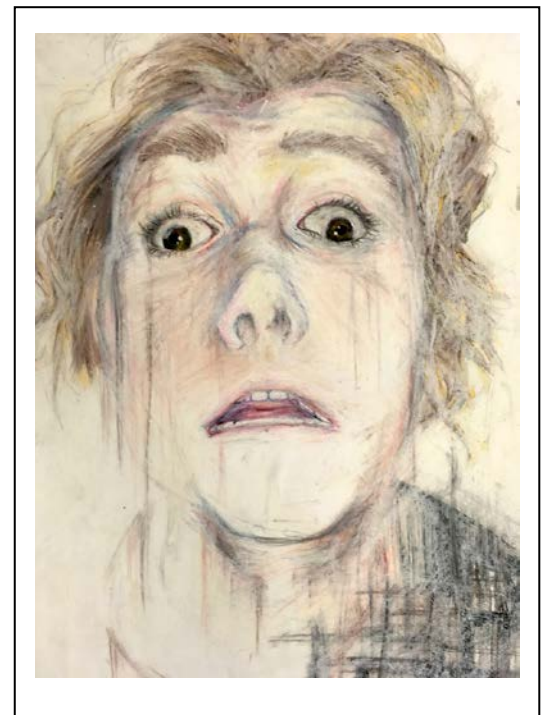
Some candidates responded to the theme in a straightforward, yet often highly effective, way by considering the effects of war. Others' interpretation was more conceptual with opinions forcefully expressed on the conflict or role of women in society that challenged prejudicial and stereotypical attitudes by linking these with 'me too' movement.

Options (a), (b), (c) and (d): A number of candidates related the photograph of the protestors with Barbara Kruger's stark images and through the exploration of photography, typography and graphics, created a well observed collection of slogans with a focus on colour and facial imagery. For some this recording evolved further into acrylic and oil paintings. 'Gassed' by John Singer Sargent allowed a number of responses based on World War 1, with some candidates linking this image with recent anniversaries of historical events. Among the sources of inspiration favoured by Textiles candidates was World War 1 and the work was also used in the 14-18 NOW project. One Centre contained work with connections inspired by a great grandfather who working as a pastor in a small German village after the war. The inspiration was used to construct a quilt created by using a stitched church building, various family photos and fabric manipulation.

The work of Francisco Goya and Eugène Delacroix was popular among Critical and Contextual candidates who researched 'Art and War'. The development of ideas initiated by war related themes led in turn to the study of a wide range of alternative contemporary practitioners, such as the painters Roberta Coni and Alex Garan and the illustrator Zacharay Johnson.

#### **Sharing best practice**

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



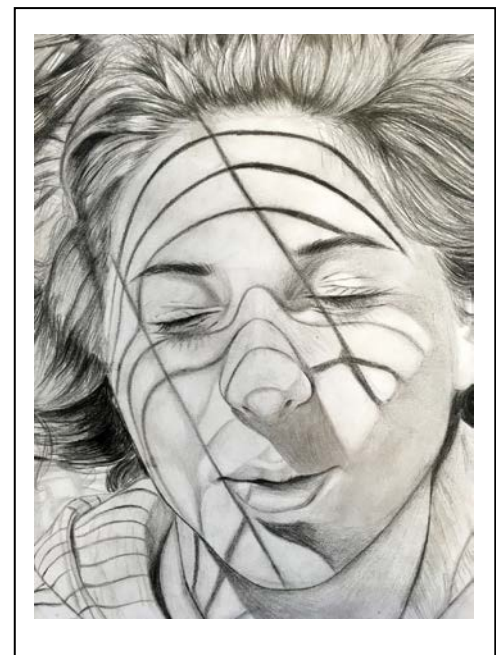
## Theme 4: Light

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

Options (a), (c) and (d): Many responses centred on the play of light in the urban and rural landscape, on interiors and the human form. Inspiration was frequently drawn from the work of American realists, such as Edward Hopper and Thomas Eakins, and, rather less predictably, from more contemporary practitioners including Nina Murdoch, Jeremy Mann and David Hockney and the photographers Idris Khan and Richard Koenig. Exploration could be notably inventive with moderators commenting positively on the qualities of photography and chiaroscuro effects in painting and drawing.

Option (b): Apart from observations of the intense illumination in darkened interior settings, some candidates seized the opportunity to record at first-hand through drawing and photography in alleyways and other urban spaces. This adventurous and usually thoughtfully planned approach was rewarded by some purposeful interior and still life studies.

Option (e): A number of Critical and Contextual candidates were enthused by the list of works with which to create exhibition promotional material. Even so, assimilation of the more subtle nuances of artist's use of light and tone in Baroque paintings 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.

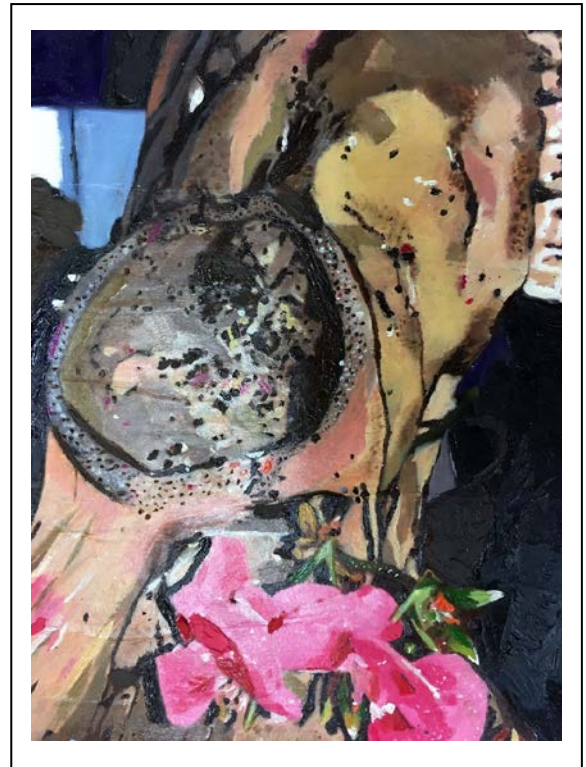
Cross standardisation across Specialisms is essential to the successful completion of the marking and moderation process.



## Theme 5: Knots

This proved to not be a popular starting point however responses were made in Fine Art, Photography and Textile Design. Various interpretations made literal allusions to the knots made when tying ropes, others considered the knots in wood and natural forms and for some candidates this line of enquiry evolved into studies of the use of knots in embroidery with some sophisticated stitching. Further Textile approaches included knotted fabric, crochet, baskets and macramé. Those disposed towards an even more conceptual approach confronted the ideas of linked and intertwined or gave expression to their connections in family ties.

Options (a), (b), (c) and (d): References to the work of others were wide ranging. Candidates wishing to explore texture in the context of photography cited the seemingly ubiquitous images of John Stezaker and Lisa Kokin while the work of Juana Gomez and Marizio Anzeri were also influential.



### Sharing best practice

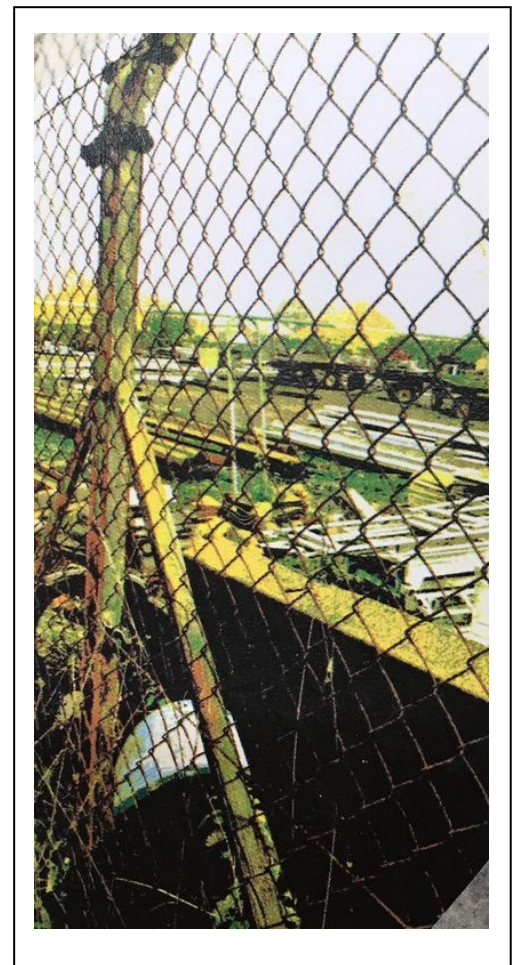
Use a wide range of sources to develop ideas and establish a balance between the use of media and photographic imagery.

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

## Theme 6: Industrial

Although one of the lesser subscribed themes this starting point had a following, particularly among Fine Art and Photography candidates. While many interpretations focused on disused factories or industrial sites others examined the 'robotic' procedures of industrial practices.

Options (a), (c) and (d): Among the wide ranging contextual references cited were the work of photographers Shaun O'Boyle, Chris Killip, Piotr Szkałuba and Bernd and Hilla Becher, the currency collages of Mark Wagner, Glass 'Industrial Scene' Vase by Hedgeberry Glass, painters Malcolm Teasdale, L S Lowry, Ryan Mutter and George Childs. Highly effective work was witnessed using conventional two dimensional media as well as innovative approaches in textile techniques. Many were inspired by the workwear





designer Raf Simons orange and reflective material collection with some producing screen printed twill fabric using bright neon colours and made into industrial style dungarees.

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 painters, such as Joseph Wright of Derby, Adolph Menzel and Charles Sheeler.

### 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.

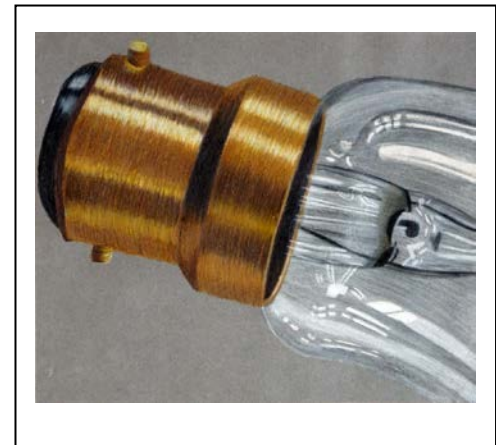


## Theme 7: Appliances

Although not one of the more popular themes the responses displayed considerable breadth of interpretation and much originality of thought. The more direct responses fully exploited the ready accessibility of work saving machines in retail stores and in the candidates own kitchens while others showed a fascination for the concept of the way an appliance operated, particularly within the framework of washing machines or the act of ironing.

Options (a), (b), (d) and (e): Candidates undertaking drawings of appliances in a domestic setting referred to the work of artists, such as Jim Dine, Michael Craig Martin, and Richard Hamilton. For candidates working in three dimensions many decided to devote their study to the design of the appliances themselves. For those pursuing an interest in domestic appliances the designs by Phillippe Starck, Bill Russell and Peter Hobbs similarly offered much opportunity for contextual investigation and allowed for some dynamic responses for contemporary domestic appliances.

Option (c): Although some respondents to this theme went no further than the kitchen to embark upon their visual recording others took advantage of the proximity of the recycle yards, retail stores, and even areas of where old appliances have been dumped within their local area. This allowed candidates to explore the environmental impact that these many house saving appliances in our domestic sphere can cause. Some



looked closely at the mobile phone as an appliance and produced three-dimensional variations of the inner workings of these appliances in the style of Rachel Whiteread.





## 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 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.

### Fine Art (H201):

Fine Art as a specialism is still prospering and retains its place as that with the most candidate entries. Fine Art approaches have changed significantly in recent years and mixed media continues expanding. Indeed rather than being the solely 'painting and drawing' biased discipline of the past it is by no mean unusual this year for moderators to see submissions that are strongly orientated towards ceramics, fashion, graphic illustration, installation, moving image, photography or textiles. Indeed, it may be objectively asserted 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, creativity and modernism abundantly evident in the work produced this year.

### Graphic Communication (H202):

Moderators noted that candidates demonstrated a sustained depth of study for this specialism. Hand generated, traditional imagery was less frequently used, in favour of digital skills and applications. The constant development of computer software and printer technology often provided the facility to produce very sophisticated outcomes with strong links to industrial practices. The use of photographic image manipulation, creative editing, layout and branding proved popular, in the production of advertising, packaging and illustrations. Layering, to produce ghost like images were seen and these were blended with experimental typography to create abstract design solutions.





### Photography (H203):

Photography continues to be a popular and especially well subscribed Specialism. Moderators noted the enhanced quality in skills in the use of camera techniques such as: long exposure, to capture movement over time; fast shutter speed to freeze motion; the use of natural and artificial light and light modifiers, with a broader photographic understanding resulting in stronger submissions. Some Centres continued to explore the use of traditional darkroom practices such as: 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 noted use of techniques in post-production that included image adjustments using applications such as Adobe Lightroom and Photoshop; collaging, layering, staining, smudging and eroding photographs chemically. Moderators also noted the increasing use of Moving Image including short films and animated sequences with independently developed sound tracks. Candidates utilised professional publishing software such as Adobe InDesign to create 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):

Submissions in this specialism continue to often split into two well-defined creative pathways: Textile Design and Fashion. The former is evidenced in many forms but especially constructed, dyed, expressive and printed Textiles. Commonality is found in the employment of processes and techniques which include free machine embroidery, screen and photo-transfer printing, Procion MX dyes, natural and rust dyeing, stencil and block printing, knotting, macramé, knitting, crochet and weaving, hand embroidery and beading.



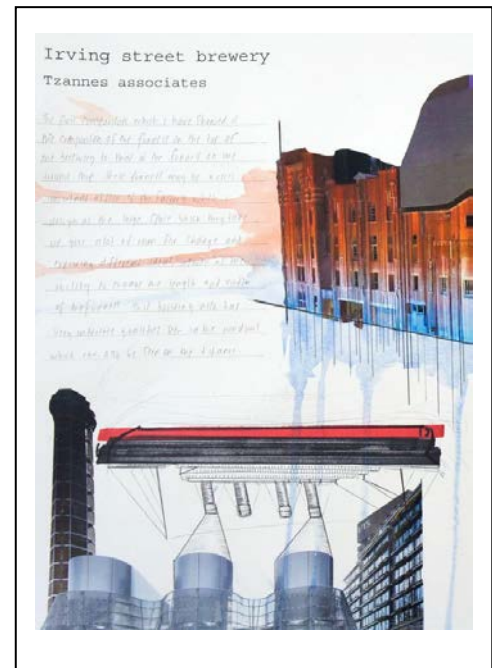
### Three-Dimensional Design (H205):

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 grow at AS Level. The majority of candidates continue to be adept at striking a good balance between written and practical work. Some candidates show strong reference to first-hand sources, usually as a result of a site or gallery visit, which allows for relevant personal responses to artefacts, architecture and artworks. This research was usually well chosen, lucid and often allowed for an imaginative 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.





### Additional Comments

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 2019-2020 will be available on the OCR website, [www.ocr.org.uk](http://www.ocr.org.uk) or by contacting OCR Training on 02476 851509 or by email to [cpdhub@ocr.org.uk](mailto:cpdhub@ocr.org.uk) in September 2019.

The exemplar photographs in this report show a small selection of the AS work displayed for moderation in 2019 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.





## Supporting you

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

### Review of results

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

## activeresults

*Review students' exam performance with our free online results analysis tool. Available for GCSE, A Level and Cambridge Nationals.*

It allows you to:

- review and run analysis reports on exam performance
- analyse results at question and/or topic level\*
- compare your centre with OCR national averages
- identify trends across the centre
- facilitate effective planning and delivery of courses
- identify areas of the curriculum where students excel or struggle
- help pinpoint strengths and weaknesses of students and teaching departments.

\*To find out which reports are available for a specific subject, please visit [ocr.org.uk/administration/support-and-tools/active-results/](http://ocr.org.uk/administration/support-and-tools/active-results/)

Find out more at [ocr.org.uk/activeresults](http://ocr.org.uk/activeresults)

## CPD Training

Attend one of our popular CPD courses to hear exam feedback directly from a senior assessor or drop in to an online Q&A session.

Please find details for all our courses on the relevant subject page on our website.

[www.ocr.org.uk](http://www.ocr.org.uk)

**OCR Resources:** *the small print*

OCR's resources are provided to support the delivery of OCR qualifications, but in no way constitute an endorsed teaching method that is required by OCR. Whilst every effort is made to ensure the accuracy of the content, OCR cannot be held responsible for any errors or omissions within these resources. We update our resources on a regular basis, so please check the OCR website to ensure you have the most up to date version.

This resource may be freely copied and distributed, as long as the OCR logo and this small print remain intact and OCR is acknowledged as the originator of this work.

Our documents are updated over time. Whilst every effort is made to check all documents, there may be contradictions between published support and the specification, therefore please use the information on the latest specification at all times. Where changes are made to specifications these will be indicated within the document, there will be a new version number indicated, and a summary of the changes. If you do notice a discrepancy between the specification and a resource please contact us at: [resources.feedback@ocr.org.uk](mailto:resources.feedback@ocr.org.uk).

OCR acknowledges the use of the following content: N/A

Whether you already offer OCR qualifications, are new to OCR, or are considering switching from your current provider/awarding organisation, you can request more information by completing the Expression of Interest form which can be found here: [www.ocr.org.uk/expression-of-interest](http://www.ocr.org.uk/expression-of-interest)

Please get in touch if you want to discuss the accessibility of resources we offer to support delivery of our qualifications: [resources.feedback@ocr.org.uk](mailto:resources.feedback@ocr.org.uk)

**Looking for a resource?**

There is now a quick and easy search tool to help find **free** resources for your qualification:

[www.ocr.org.uk/i-want-to/find-resources/](http://www.ocr.org.uk/i-want-to/find-resources/)

**www.ocr.org.uk**

OCR Customer Support Centre

**General qualifications**

Telephone 01223 553998

Facsimile 01223 552627

Email [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

OCR is part of Cambridge Assessment, a department of the University of Cambridge. *For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored.*

© **OCR 2019** Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. Registered company number 3484466. OCR is an exempt charity.



**Cambridge  
Assessment**

