OCR
Oxford Cambridge and RSA

GCE

Art and Design

Advanced **H600-H606**

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 the OCR website.

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

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

GCE: Art and Design

OCR AS in Art Craft and Design: H600/01and H600/02

OCR AS in Art and Design, Fine Art: H601/01and H601/02

OCR AS in Art and Design, Graphic Communication: H602/01and H602/02

OCR AS in Art and Design, Photography: H603/01and H603/02

OCR AS in Art and Design, Textile Design: H604/01and H604/02

OCR AS in Art and Design, Three-Dimensional Design: H605/01and H605/02

OCR AS in Art and Design, Critical and Contextual Studies: H606/01and H606/02

CONTENTS

**General Certificate of Education
Art and Design (H600–H606)**

OCR REPORT TO CENTRES

General Comments

Once again moderators reported that the feedback received in Centres in respect of this A Level qualification was universally positive.

Teachers continue to praise the many possibilities offered by this GCE Art and Design specification not least liberation from the necessity for candidates to produce assessable work from the outset of the A Level programme. Indeed teachers reported they very much welcomed the time created for them to provide teaching and learning opportunities without the pressure to submit all the work produced for assessment. This is supported in the specification in the requirement to **'select and present'** for assessment. It was clear that the majority of Centres adopt a more focused approach to delivery of the two components to be assessed. Many teachers commented favourably on the opportunities to deliver skills across disciplines and the scope for candidates to gain skill based knowledge.

As with the AS paper the GCE Externally set task paper is considered 'candidate friendly', providing many accessible routes towards innovative interpretation' of the themes as well as encouraging candidates to work more independently.

The February 1st start date creates a reduced amount of time for the preparatory period however, the shorter timeframe seemed to focus candidates. This may well have contributed to the many examples of high achievement, once again, in this year's submissions.

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 continue to be 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' and 'seeing things first-hand' still rings true.

In stark contrast to the majority who investigated a more richly varied range of practitioners, links 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 small number of candidates produced large volumes of work but in their responses to the chosen theme did not 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 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 majority of Centres use the interactive Assessment Summary Form and it 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.

Most Centres clearly take much pride in ensuring that candidates' work is displayed to the best advantage for moderation. Moderators, once again 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 and this cannot be conducive to good practice for either Centre or Moderator.

The increase in the amount of work undertaken in a digital form, especially in Photography and Graphic Communication is welcomed but Centres must facilitate appropriate access by which the moderator can readily make comparisons between the performances of individual candidates. Invariably more than one monitor/screen is required for moderation.
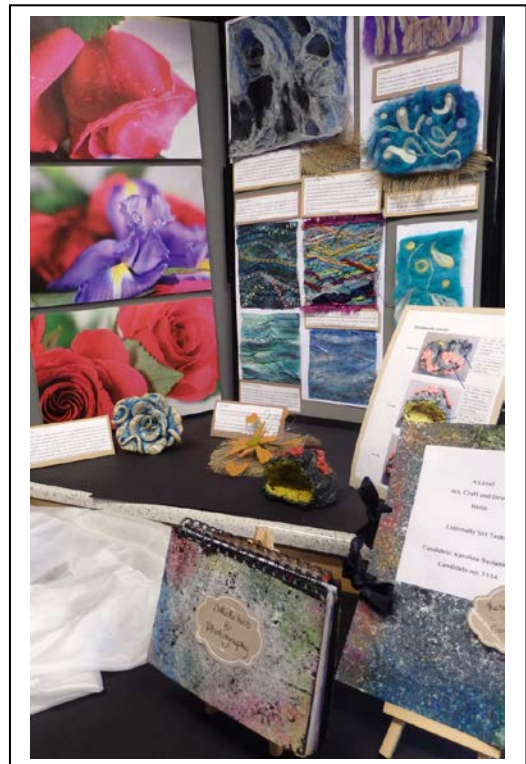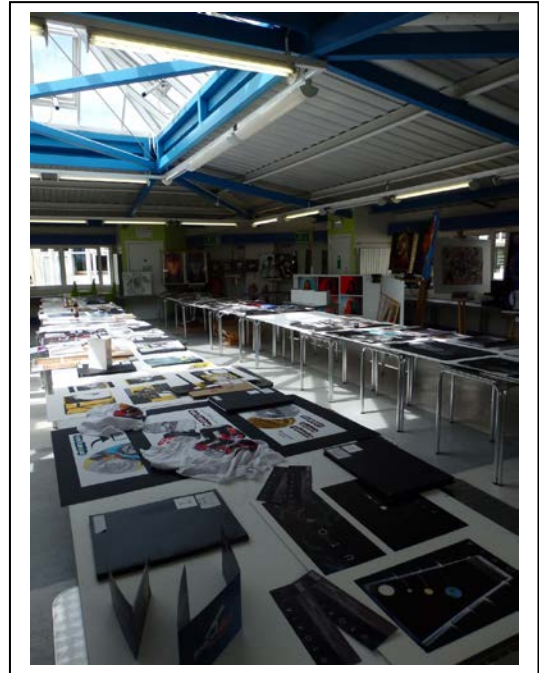
Centres are reminded that Additional Samples if requested should be available within the moderation area but not displayed with the main body of work.

The work submitted in 2018 showed that most candidates possessed the self-assurance, independence of mind and concentration that would underpin responses to the GCE 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. These candidates did not take full advantage of the preparatory period available and consequently were unable to use the formal fifteen hours of supervised time effectively. Correspondingly, their 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 this form showed a sharp contrast to some poorly annotated and labelled sketchbooks, in which thinking was often confused and lacking in direction.

Personal Investigation: Component 01

In 2018, creativity, originality, ambition and skills were clearly evident in many of the submissions at GCE Level. Many of the submissions also showed highly individual responses and significant intellectual, meaningful or critical content. The levels of engagement, awareness, critical understanding and technical accomplishment were often a real highlight within the work.

Moderators reported that the' quality' of themes selected by candidates continue to improve. Indeed one moderator reported, 'the themes selected for the Personal Investigation create many opportunities for advanced levels of study in a practical and written way'. The majority of Personal Investigation themes continue to be negotiated on a 'one to one' basis with the individual candidate. When appropriate advice and guidance was given and an ongoing dialogue occurred between teacher and candidate the submissions presented were frequently mature or confident in nature.

2018 continued to see the 'march' of innovation in the approaches adopted by candidates. Digital technology continues to grow in all the Specialisms. Clearly this continues to make an impact with more exciting departures into 'moving image', 'Web based applications', 'sound and vision' and 'digital art' being seen.

Some candidates' submissions focused on work of a more conceptual nature, sometimes with expansive installations as outcomes, often showing technical ability and a clear understanding of the concepts involved.
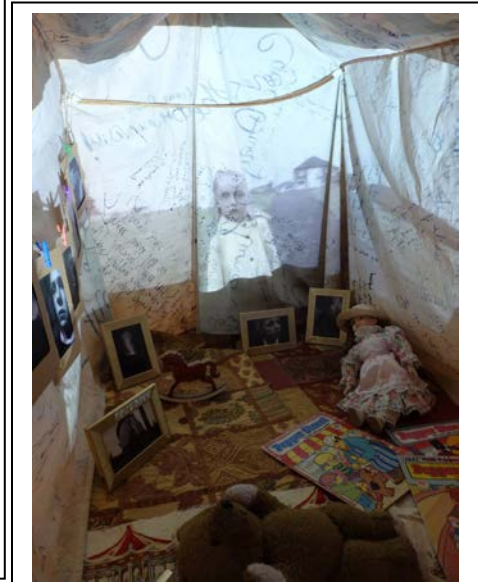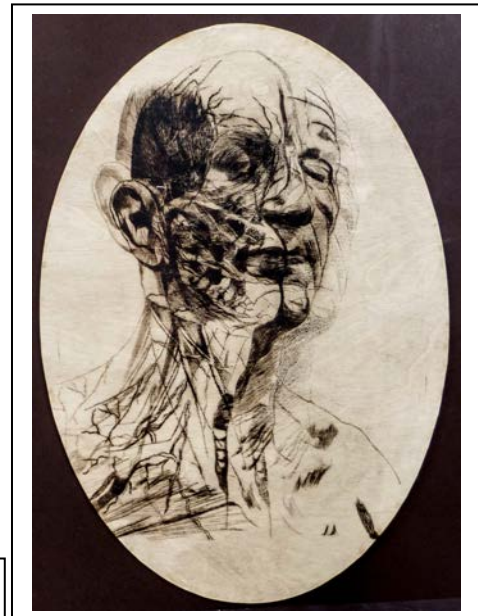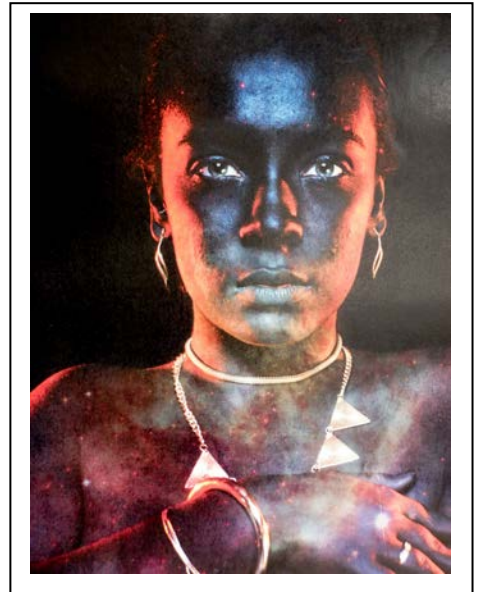
Again in 2018 it is important to stress that at GCE Level individually negotiated areas of study appear to be a successful model in which candidates review and reflect on their work and identify their strengths.

Generally, the less successful submissions tended to be simply descriptive rather than showing sustained critical analysis. Candidates would be better advised to pay attention to the analysis of their own work and that of others by providing insights into their intentions and progress.

Teachers are reminded that the work produced in response to this GCE Art and Design Specification indicates clearly that the aims which the qualification set out have been achieved in terms of candidates being able to show:-

- intellectual, imaginative, creative and intuitive capabilities

- investigative, analytical, experimental, practical, technical and expressive skills, aesthetic understanding and critical judgement

- independence of mind in developing, refining and communicating their own ideas, their own intentions and their own personal outcomes

- an understanding of the inter-relationships between art, craft and design processes and an awareness of the contexts in which they operate

- knowledge and understanding of art, craft, design and media and technologies in contemporary and past societies and cultures

- an interest in, enthusiasm for and enjoyment of art, craft and design.
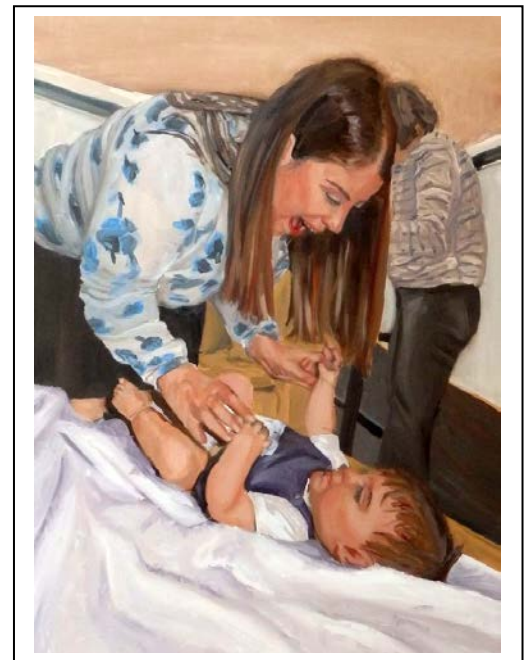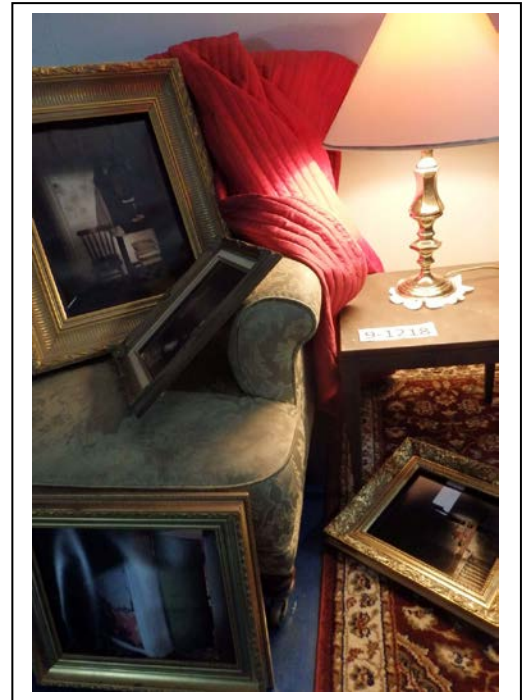
Related Study: Component 01

For the second year, the Related Study is a separate element of the Personal Investigation component and this allowed candidates to create genuinely exciting studies in relation to the context of their Practical Portfolio. It was encouraging to see continuing variety of approaches, with some candidates focusing on the traditional taxonomy of art whilst others considering the wider context in which their practical work exists. There were many examples which demonstrated a sophisticated understanding of individual artists and designers in relation to the context surrounding them. Biographical detail is important in placing practitioners within a historical context but basic 'cut and paste' from the Internet can never be a feature of successful submissions.

It is important to remember that a broad approach to the Related Study can make it difficult for candidates to produce the focused and sustained analysis necessary for achievement at a higher level. Centre's should be mindful of this and encourage candidates to investigate carefully selected sources.

An analytical approach when looking at Art, Craft or Design is not an innate skill for many candidates and Centres can support their learners by adopting appropriate teaching strategies.

Increasingly the Related Studies are presented in a number of exciting ways. The use of printed booklets and illustrated essays were popular, which allowed for detailed and informed analysis of selected works. Some candidates produced digital presentations, which included online interactive links to practical work such as self-produced animations. Other approaches included using sketchbooks with relevant practical work, PowerPoint presentations, study sheets and information panels.

It is essential that candidates understand the distinction between the study of context to support the development of practical work and the role of the Related Study which is an extension to context used to support practical work.

The inclusion of a bibliography is a requirement of the specification. In addition, all source material used for research should be clearly identifiable and acknowledge in work presented for assessment.
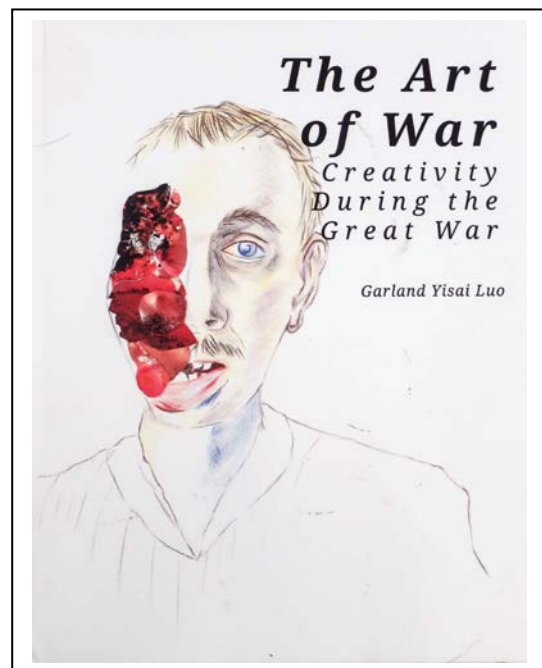
Assessment Objectives

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 not infrequently 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 continue to praise the breadth in the work of practitioners or context 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 practitioners with minimal connection to the practical work. In contrast, stronger candidates use the Internet for initial research and then reinforce this with reference to books and visits to galleries.

Many aspects of popular culture, including cinema, dance, fashion, literature, music and social media led to the meaningful development of ideas.

Increasingly candidates focus their 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.
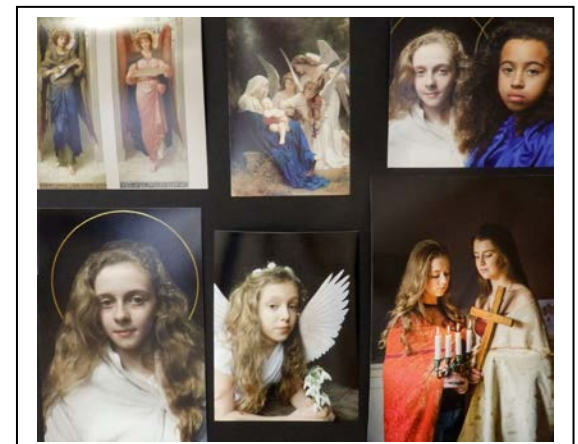
AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

Centre's clearly placed much emphasis on providing GCE candidates with opportunities to explore the qualities of a frequently extraordinarily diverse range of materials, processes and techniques. Whilst this is especially true of the Photography and Textile Design Specialisms, moderators reported that choice within Fine Art, Graphic Communication and Three-dimensional Design is becoming more expensive than in the past.

When exploring a theme, candidates should be suitably prepared to make judgments when reviewing and refining their ideas. Candidates should also recognise that appropriateness in the selection of materials, processes and techniques becomes secondary if these are employed without skill or relevance to intentions.

Regrettably, a number of candidates fail to 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 experimentation had occurred but subsequently candidates merely reverted to reproducing initial imagery and therefore the potential benefits of earlier review and modification were lost. Some exploration rapidly deteriorated into repetition and, for example, the use of photocopies or straightforward colour variations, did 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 focused towards intended outcomes or is narrow and shallow. The basic use of 'filters' in Photoshop, as a quick fix, is a prime example of this.
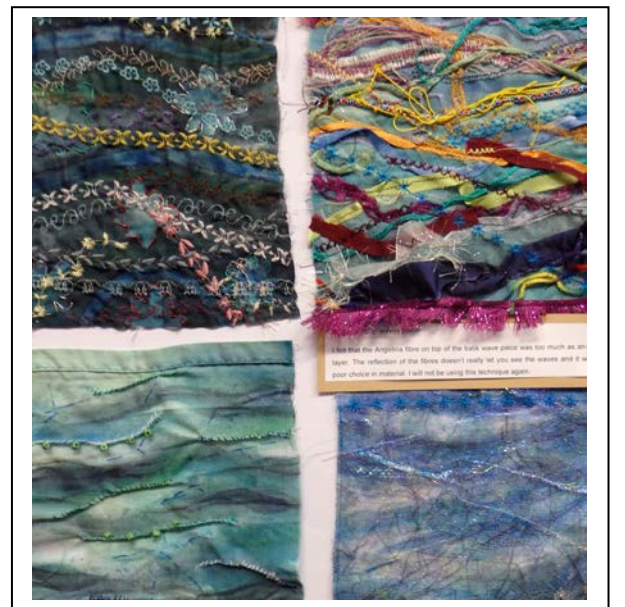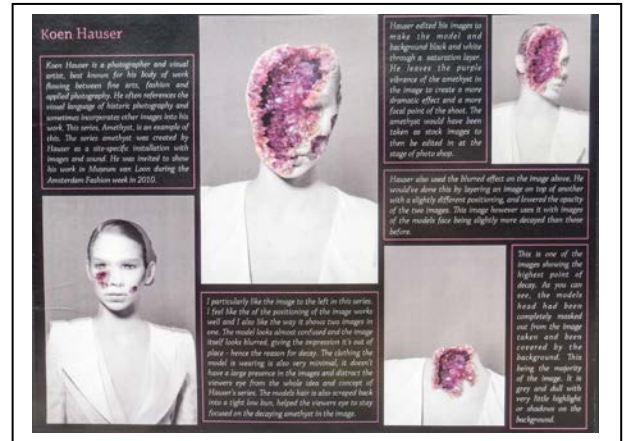
AO3: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
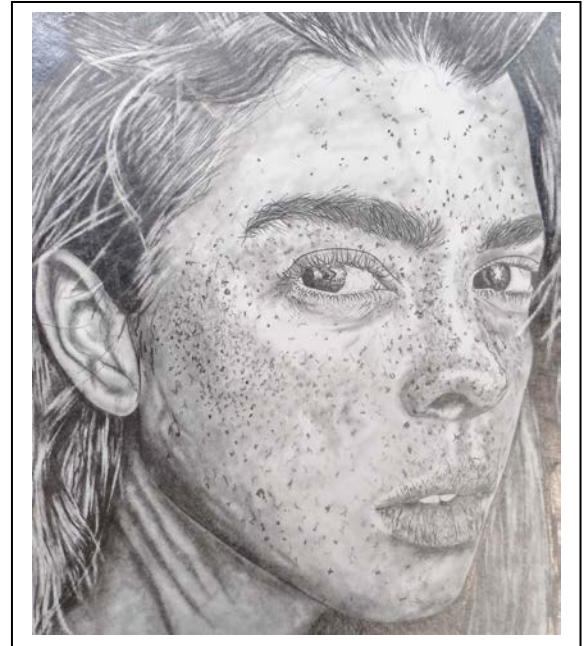
Recording continues to be, for many candidates, synonymous with drawing and photography. However, the value of recording through 'making' and the written word must not be overlooked. For many candidates recording processes were highly skilled and showed an ability to reflect critically on work in progress.

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 draughtsmanship of an indifferent quality was seen. 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.

Photography, often 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 weak 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. Considerations of viewpoint, composition, light and location are essential at this advanced level.

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

Much written work was well conceived and crafted with candidates carefully explaining their thought processes, decision making, and forging perceptive links to practitioners and cultural influences. This was very evident in Critical and Contextual submissions.

AO3: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

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 continue to be sophisticated in the development of ideas, mature in the application of skills and interesting in the themes selected. 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'. Feedback from Centres continues to indicate 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 in marking the work produced through the Assessment Objectives, especially in respect of Objectives 4. Consideration must be 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).

GCE: Externally set task. The Themes

Theme 1: Flight

This was a popular theme with candidates across the Specialisms.

Options (a), (b) and (c): sponsored many interpretations with those focusing on ornithological subjects and aircraft and aircrew from the World Wars much in evidence. Some Graphic Communication candidates' submissions included penguins as 'the bird that can't fly' references, which conveniently led to publishing design. Spurred by the Leonardo Da Vinci quotation keen observation of feathers evolved into imaginative connections with Greek mythology and the legend of Daedalus and Icarus, who flew too close to the Sun. The 'Vogue' magazine cover clearly struck a chord with Textile Design candidates with several identifying with pioneer women aviators and astronauts, such as Bessie Coleman, Amelia Earhart, Amy Johnson, Sally Ride and Valentina Tereshkova.

The breadth of research and development of ideas was often described as 'highly commendable' with contextual references including the work of engraver and printer Thomas Bewick, illustrators Elizabeth Gould and Edward Lear, painters John James Audubon, Terry Akehurst, Colin Ball, Barry Barnes, Bella Gingell, Christopher Rose, Sir Peter Scott and Charles Tunnicliffe, photographers John Barlow and David Tipling and textile artists Gillian Bates, Alice Kettle and Nicky Perryman. Besides this rich array of sources inspiration was also drawn from visits to a number of airports and other places of special interest such as RAF Cosford, the East Midlands Aeropark and the Imperial War Museum, Duxford.

One moderator 'reported 'Candidates again were clearly enthusiastic about their themes and were not held back in their exploration of materials, techniques and processes in order to realise their intentions.' The starting point was progressed to some memorable final pieces amongst which were 'a mix of textiles and plastics used with seatbelt fabric, fastenings and plastic handles to create an original "flight bag" that reflected the theme well' and 'an installation piece that included a canvas, a chair - decorated to resemble a nest and crafted wings made of bird feathers'.
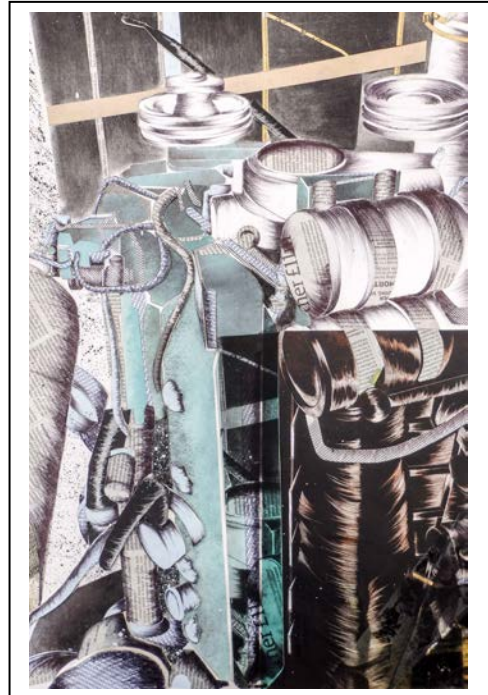
Theme 2: Apertures

A lesser subscribed choice across the specialisms but well received by Photography candidates with Options (a), (b) and (e) the most frequently chosen. Responses predominantly focused on the concept of looking through something, an interpretation, which could constrain variety in the submissions. This approach cultivated associations with keyholes, locks and door, gate and window openings, leading to spacial considerations, sometimes meticulously recorded through macro-photography.

The work of Francis Bacon and the anthropomorphizing painted photographs of Charlotte Caron had a strong influence on Fine Art candidates involved in portraiture. Jim Dine's monochrome lithographs of tools impacted on Photography candidates investigating the qualities of positive and negative space. It was noticeable contextual material tended to be under exploited and that some candidates' responses to this theme showed either a lack of appreciation of the subtleties of their chosen genre or the technical abilities for ideas to be appropriately realised.

Candidates clearly felt enthusiasm for this theme and were uninhibited in their exploration of materials, techniques and processes in order to reach their intentions. Nonetheless, more attention to quality instead of quantity would have been beneficial to some. Often Photography candidates employed both digital and traditional methods of image production with innovatively presented prints being stabbed, pierced or otherwise 'distressed'. Some perceived the human eye as being central to the theme and in such instances 'man-made and natural spaces were handled very well' with the outcomes 'industrial, solid and thought provoking'. In three-dimensional work, significant departures involved plaster of Paris and moulded ceramic pieces.
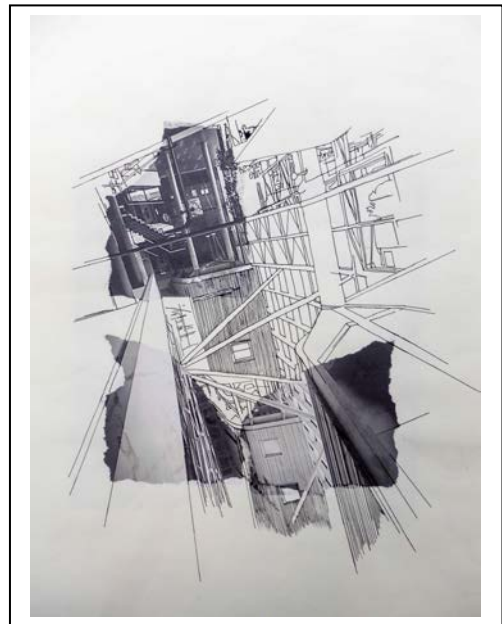
SHARING BEST PRACTICE:

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

Theme 3: Boundaries

This popular theme was met with a distinctly conceptual approach. Candidates confronted concepts of social boundaries, including attitudes to mental health, gender identity and sexual orientation and were unafraid to be controversial in giving expression to their opinions. Several responses made reference to male suicide rates, focusing around the misconception that men don't cry whilst others evolved from stereotypes surrounding autism spectrum disorder. In the minority more literal approach, candidates often responded to landscape and architecture, comparing interiors and exteriors, as well as contrasting localities.

Options (a), (b), (c) and (e): Correspondingly most of the wide variety of sources selected for reference were emotively charged or made 'political' or social commentary. Amongst many others these included works by Anthony Aziz, Gustave Courbet, Sammy Cucher, Honoré Daumier, André Derain, Marlene Dumas, James Ensor, Ed Fairburn, Shepard Fairey, Vincent van Gogh, Matthew Jorde, Frida Kahlo, Gustav Klimt, Barbara Kruger, Zanele Muholi, Man Ray and Egon Schiele. It seemed apropos that the paper should coincide with the centenary of a milestone in women's suffrage - a fact that was certainly not lost on candidates. Moderators concurred 'the diversity of ideas that developed from this starting point gave candidates a good opportunity to realise their intentions.'

It was reported that 'Photography candidates produced work that had a particularly emotive theme in terms of how others think of women's roles in society or those with mental and physical health issues. Responses were thought provoking, with techniques of blurred faces, scratching into or around imagery, and layering of hands - blocking and forming a barrier. These emphasised feelings of frustration and wanting to be seen and heard in their own right.' Another moderator stated that Fine Art candidates had 'focused on blurring identity and used text with confrontational phrases that were strong in their message, to form large scale portraits in the style of fashion magazines in response to Barbara Kruger's graphic magazine photographs.' Adding that 'more typical portrait work, again with the face blurred to disguise and hide identity, was inspired by New York Artists Anthony Aziz and Sammy Cucher, with particular reference to a series called 'Dystopia'.

SHARING BEST PRACTICE:

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

Theme 4: The Moon

Although this was one of the less subscribed themes across the specialisms it sponsored investigation in many different directions. Several moderators felt that responses to this theme were well executed but rather predictable.

Options (a), (b), (c) and (e): Some responses witnessed featured the 1969 moon landing, using imagery from that era, including audio references to David Bowie's 'Starman' and Elton John's 'Rocket Man'. Andy Warhol's and Robert Rauschenberg's records of the historic event together with Vija Celmins' 'moonscapes' and On Kawara's 'date paintings' were amongst works providing further context. Associations were also made with myth and legend, for example Selene and Luna - the ancient Greek and Roman goddesses of the moon, Máni - the personification of the moon in Norse mythology and from European folklore 'The Man in the Moon'. Similarly, harvest and other festivals connected with lunar cycles were not ignored. However, candidates adopting such approaches tended to rely heavily on secondary-sourced images, which seemed to impede the development, exploration and recording of ideas, although some took a more imaginative approach by light painting within photographic exploration in order to create the effect of moonlight.

Candidates involved with nightscapes almost invariably cited Vincent van Gogh's 'The Starry Night'. The results were frequently indifferent pastiches as the advantages of in-depth investigation into the output of the vast range of practitioners working in this genre were largely overlooked.

Theme 5: Mother

Along with 'Black and White', this was one of the best-subscribed themes across the specialisms.

Options (a), (b), (c) and (e): Responses to the starting point were highly personal, emotional and family orientated with candidates reflecting upon relationships with their own mothers or, in some cases, experiences of motherhood. Whilst the creative directions taken could be somewhat literal, moderators remarked this had little negative impact on the originality of interpretation. Certainly there was much opportunity for using family archive material and generating first-hand imagery, which allowed for sophisticated use of drawing and photographic recording skills.

The role of mothers in contemporary society from a feminist perspective was central to a number of submissions. Contexts for this standpoint included the work of César Biojo, Marlene Dumas, Frida Kahlo, Barbara Kruger, Mona Hatoum, Jenny Saville and Linder Sterling. In addition, for Photography candidates Dorothea Lange's 'Migrant Mother' series and Diane Arbus' self-portraits and studies of mothers with infants offered a solid foundation upon which to build their own bodies of work. More generally frequent references were made to 'mother and child' in Renaissance artworks and Byzantine iconography, which led to unusual formats for final pieces. An observer indicated that 'Interesting installation work was seen   -such as stitching into baby clothes and irons made of cast plaster.'

Alternative interpretations embraced the concepts of mythological Earth deities, such as the ancient Egyptian god Geb and the Greek Gaia, 'Mother Earth' and stereotyped 'Earth Mothers'. Again, many sound connections were made, not least to the natural world and the works of the Pre-Raphaelites. A moderator stated 'One response looking at the theme of Mother Nature was very beautiful in terms of illustrative qualities as well as mixing media and layering materials to create delicate surfaces on which to work.'

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: Maps

This well-subscribed theme stimulated across the specialisms interpretations that were especially thoughtful and innovative.

Option (a): Deliberation over the possibilities of 'navigate' and 'journey' led candidates to townscapes, which could incorporate 'highly detailed studies of architecture' or 'abstract painterly surfaces in acrylic paint'.

Options (a), (b), (c) and (e): Often recalling personal travel experience illustrative work predominated, especially that with detailed drawn portraits on maps emulating the style of Ed Fairburn. In particular, the intricate pen drawings of Mark Powell together with the stark, challenging portraiture of Rupert Bathurst and amusing, stitched, recycled paper commonplace objects of Jennifer Collier were further sources of inspiration. The techniques of such artists were espoused by candidates and integrated into their own work although sometimes this was at the expense of appropriately documenting the creative journey from initial concept to the realization of intentions. Lateral thinking was demonstrated in the contextual connections made between the British culture of tea drinking and its appropriation from past colonial imperialism.

Moderators noted with interest, perhaps because of the nature of 'Maps' and the contextual sources referenced, that the principal medium of choice for this starting point was the humble ballpoint pen. The resulting drawings were often technically accomplished, exacting, highly detailed and immensely time consuming, which all highlighted candidates' engagement with the theme and levels of commitment.
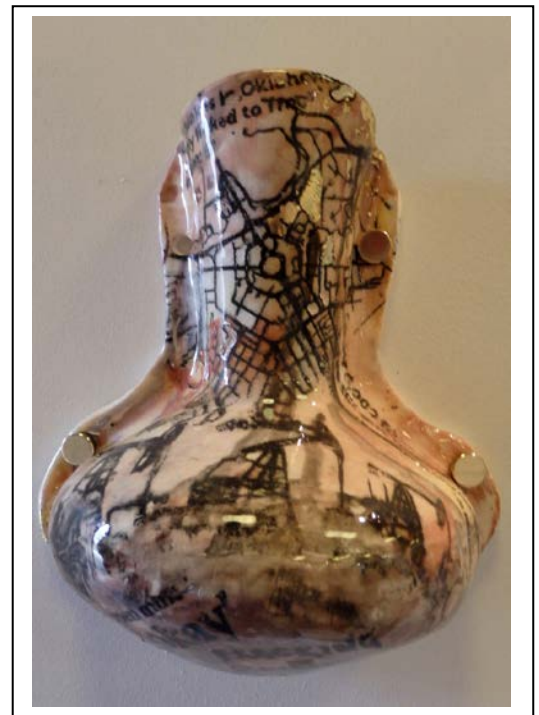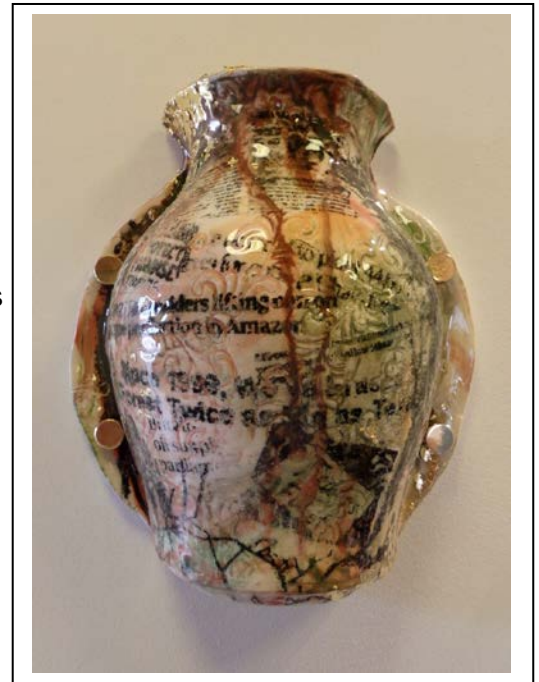
Theme 7: Black and White

This was a popular theme, especially with Fine Art and Photography candidates with the latter being particularly successful in their interpretations.

Options (a), (b), (c) and (e): The directions taken by Fine Art candidates veered towards the illustrative and although some accomplished work was seen, there was a tendency for the submissions to lack sustained study. Photography candidates often proved adept at expressing their ideas with clarity through the exploration of wide ranging photographic techniques. Investigation of architecture and city life was common to both specialisms and in attempting to capture the feeling of bustling activity, inspiration was taken from of the minutely observed drawings of Stephen Wiltshire and the 'Archisculpture' of Beomsik Won. In a similar vein Christian Richter's photographic series of abandoned buildings impacted on those with an interest in urban decay. For some appreciation of Karl Blossfeldt's photography and the botanical illustrations of artists, such as Gülnur Ekşi, Georg Ehret and Alfred Parsons prompted acutely observed drawings of natural forms but in the transition to painting, the finer qualities could be lost. Others probed the concept of contrast, particularly with references to life and death, war, peace, race, and skin tone. Chiaroscuro was employed with good effect to emphasise the divisions within society. Early twentieth century black and white films were influential with candidates considering the compositional approaches within genres, like Film Noir and adapting these to suit their own work.

Some submissions culminated in three-dimensional work that entailed construction in a range of materials, including acrylic sheet, card, fabrics, metal and wood. Among the contextual sources for candidates making departures in this direction were works by Salvador Dalí, Maurits Cornelis Escher, René Magritte and Ben Nicholson and investigation into 'Nōtan', the Japanese design principle involving the juxtaposition of light and dark elements in the composition of imagery.

The Specialisms

Art, Craft and Design (H600/01&02):

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 (H601/01&02):

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 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 (H602/01&02):

This specialism continues to 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.
 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.
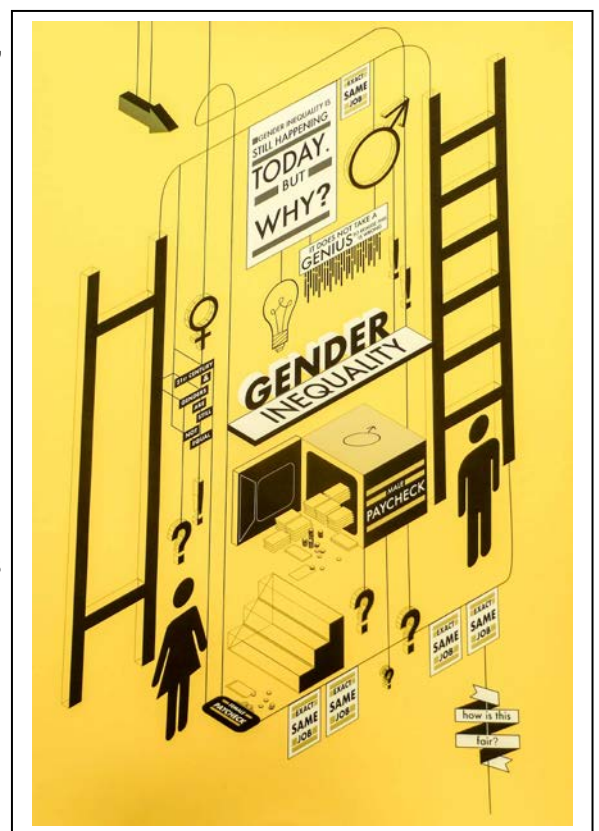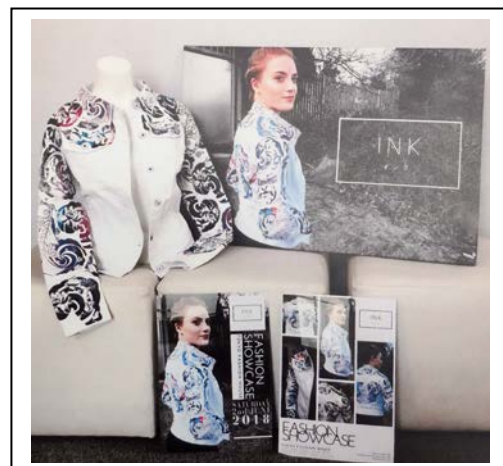
OCR Report to Centres – June 2018

Photography (H603/01&02):

Photography is an increasingly popular and especially well subscribed Specialism. Moderators noted the enhanced quality in skills in the use of camera, natural and artificial lighting and a broader photographic understanding resulted 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 digital projections for installations with exploration documented through digital presentation methods using both computer and web based technologies. Candidates utilised professional publishing software inDesign to create digital publications, eBooks and printed digital publications. Candidates continue to document their work as a website or blog with the most successful, sketchbook, eBook and website submissions being those where 'select and present' had been most effectively demonstrated.

Textile Design (H604/01&02):

Responses in 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 boro and shibori, hand embroidery, beading, dissolvable and distressed fabric, faux chenille, dyeing, free machine embroidery, screen and photo-transfer printing, stencilling and weaving. This extensive range won the approval of moderators who commented that candidates clearly showed more focus through the process of select and present in meeting the demands of the Personal Investigation and Externally Set Task by maintaining relevance and focus in the exploration and refinement of ideas.

Three-Dimensional Design (H605/01&02):

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 (H606/01&02):

Critical and Contextual Studies is becoming increasingly popular and was well subscribed this year. The majority of candidates continued to strike a good balance between written and practical work. Candidates continued to make a personal response to artefacts, architecture and artworks which was well conceived, lucid and based on sound research often from first hand sources. Some candidates continue to develop their chosen themes using design software and digital applications, which were often uploaded on secure webpages accessible via QR code links. Candidates when responding to their theme or ideas often chose materials or approaches that highlighted individual confidence in both written and practical work.
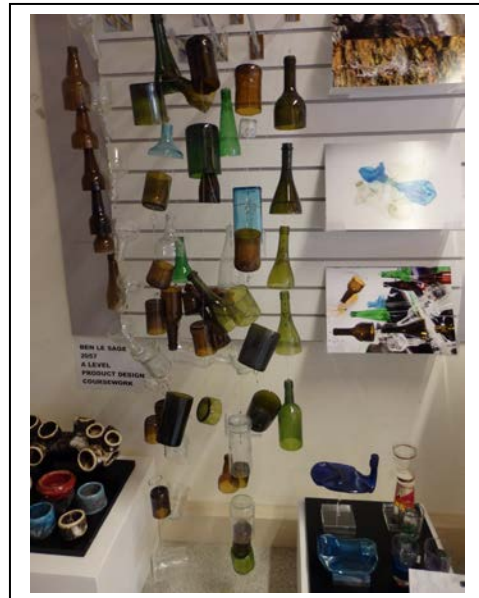
OCR wishes to thank teachers for their encouragement which was much appreciated and the suggestions made greatly informed the support materials for both candidates and teachers.

Further information regarding professional development for this GCE 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 GCE 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.