

A LEVEL

Moderators' report

ART AND DESIGN

H600-H606

For first teaching in 2015

H600-H606/01/02

Summer 2019 series

Version 1

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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

In Centres and at CPD events teachers continue to praise the many options offered by this GCE Art and Design specification not least the opportunity to structure courses in a way that is supportive of their candidate's individual aspirations. Once again teachers reported that 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 delivery skills across disciplines and the scope for candidates to gain skills based knowledge.

The GCE Externally set task paper is providing many accessible routes towards advanced 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 in producing sophisticated attainment.

Major exhibitions in London 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 studios. '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



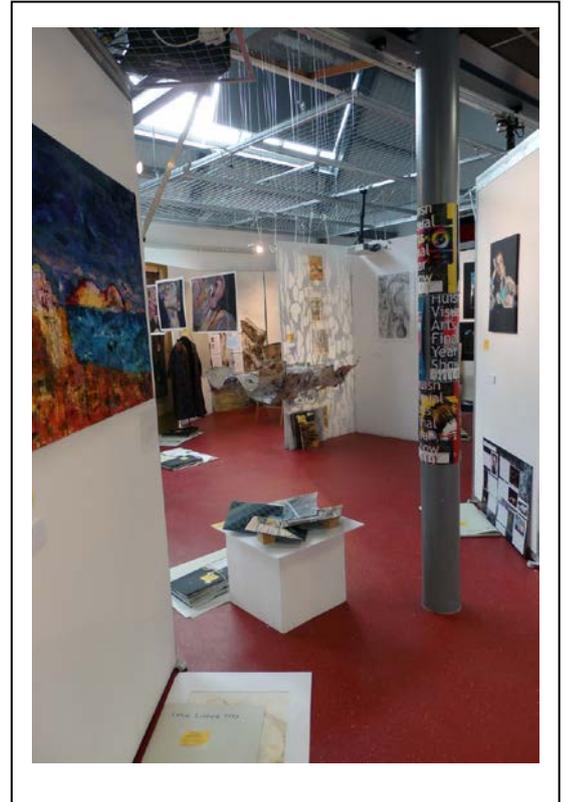
guidance is given in respect of an ideal quantity of work. Indeed the most successful submissions unfailingly provided evidence of a cohesive creative journey which was carefully selected before presentation for assessment. In such cases candidates were fully conversant with the demands of the Assessment 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.

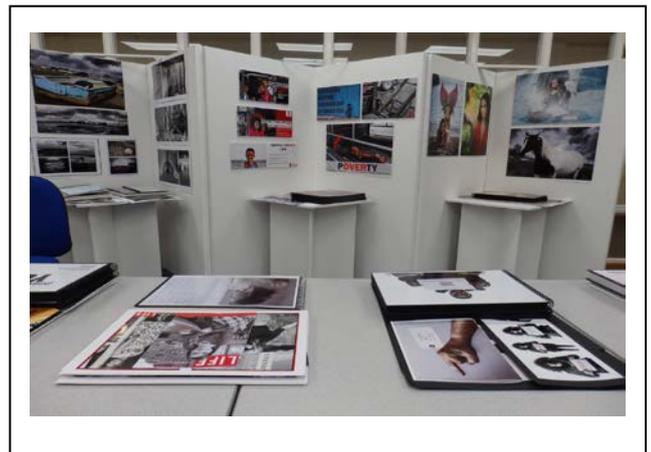


All Centres had uploaded the marks through Interchange and received a confirmation email with a list of the candidates required for moderation. Many Centres forwarded the relevant documentation to moderators by the May 31 deadline however in a number of cases this was not done. Those Centres that accelerated administrative procedures by the early submission of marks are thanked for their cooperation and good organisation.

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.

Moderators reported that centre's 'clearly take considerable satisfaction in guaranteeing 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.

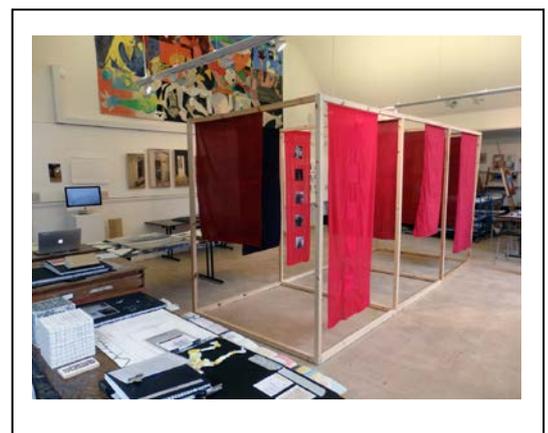
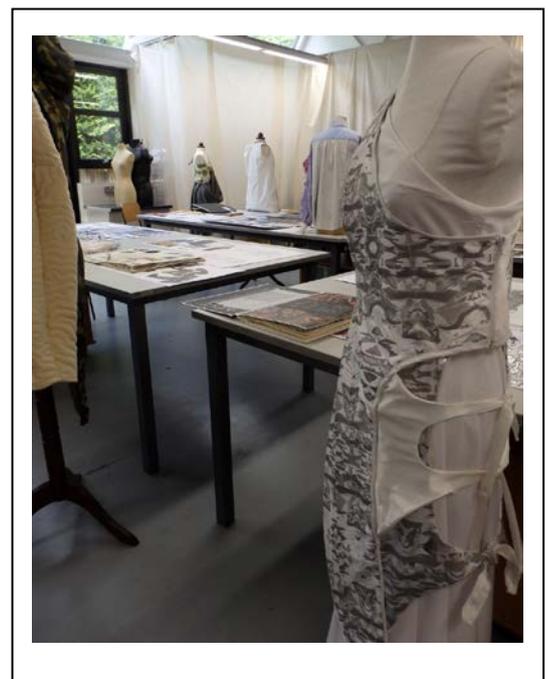
The continued rise in the amount of work undertaken in a digital form, especially in Photography and Graphic Communication is welcomed but Centres must facilitate appropriate access by which the moderator can readily make comparisons between the performances of individual candidates. Invariably more 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 2019 showed a variety of approaches, many of which are cutting edge including, sound and light installations, computer animation, digital painting, computer game graphics, film-making, Web and App design, documentary and moving image. There have also been an increasing number of submissions where the candidates' own photographs and digital manipulations have better informed personal directions and the range of materials explored. The work seen has demonstrated creativity, innovation, and imagination, which has often been charged with an increased social and political awareness. Issues such as pollution, global warming, mental well-being and gender equality have often been themes that have provided a strong stimulus to some very thought provoking submissions.

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.



Personal investigation: Component 01

In 2019, originality, relevance, skills and understanding within a creative subject were clearly evident in many of the submissions at GCE Level.

Once again moderators reported that the 'quality' of themes selected by candidates continue to improve with an increased focus on contemporary issues such as 'healthy environment' or 'homelessness'. The majority of Personal Investigation themes continue to be negotiated on a 'one to one' basis between the teacher and the candidate. When appropriate advice and guidance was given and an on-going dialogue occurred between teacher and candidate the submissions presented were frequently mature or confident in nature. Many of the submissions also showed highly individual responses and significant intellectual, meaningful or critical content. Continuingly the levels of engagement, awareness, critical understanding and technical accomplishment were often a real highlight within the work.

Moderators continue to see the unrelenting 'advance' 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' were seen.

Increasingly 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.

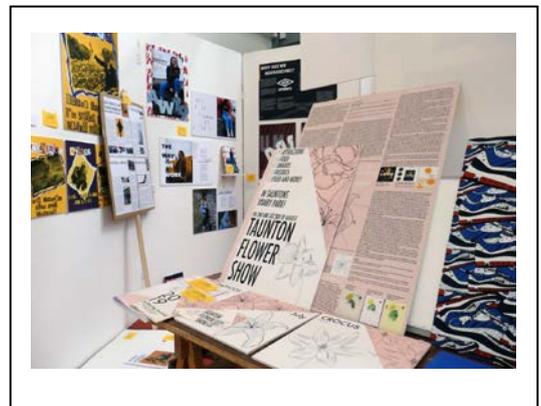
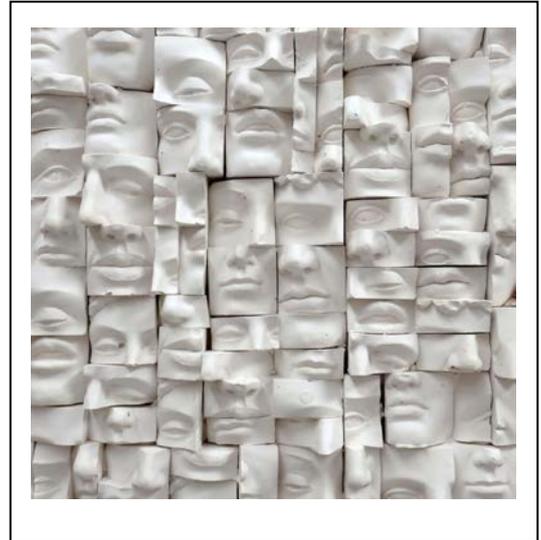
Once again it is important to stress that at GCE Level individually negotiated areas of study appear to be a successful model in which candidates review and reflect on their work and identify their strengths.

Generally the less successful submissions tended to simply be 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 should clearly indicate 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

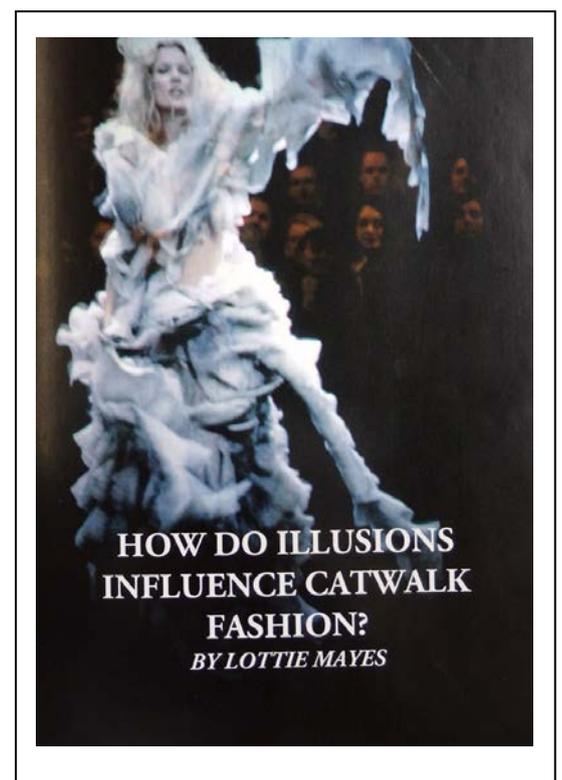
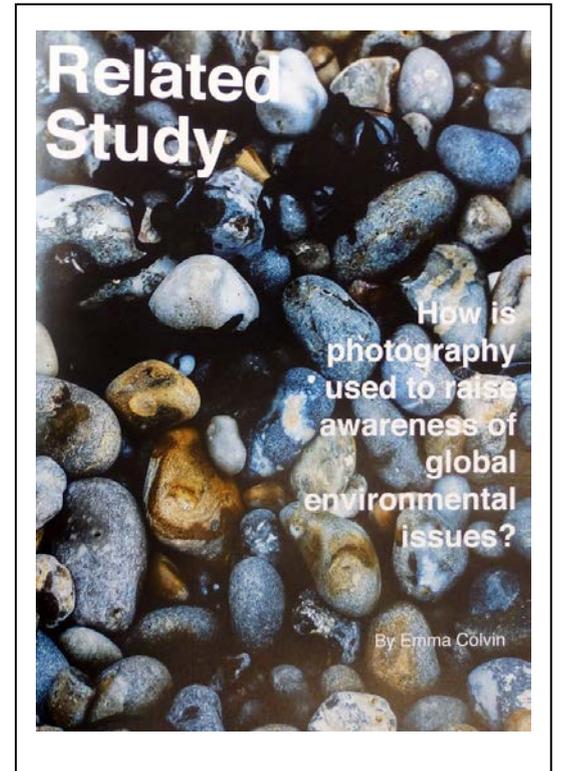
Centres commented favourably on how well their candidates had engaged with their studies. For some the same theme as explored in their practical portfolio provided the basis for study, often extending or developing the theme into new areas of study, including social, cultural and philosophical or commenting on contemporary issues in society. There were many excellent examples where candidates were engaging in focused, critical or analytical discourse that was often sustained at a sophisticated level.

Many candidates used an appropriate technical vocabulary to express their thoughts. Observations were often expanding on arguments and validating judgements. This also, where appropriate, expanded into visual analysis whereby candidates were demonstrating critical understanding through sustained practical studies.

There were instances, however, in some centres where the study had become a simple description of how the candidate had produced their practical work, often duplicating the same information as in AO1. These often did not provide any additional focus, insights or analysis. Centres are reminded that it is a requirement that the Related Study is a separate and identifiable piece of work and that it should demonstrate an extension of candidates' thinking from that seen in their practical portfolio.

Much of the work seen was in the form of a written essay. It was encouraging to see that more candidates were using a balanced amount of factual, biographical material and engaging in critical arguments and analysis, frequently inspired by first hand visits to museums, galleries and trips within the UK and abroad. Some Centres used a book format, which often looked highly professional. The more successful examples had a clear distinction between a review of their practical work and their area of focused study.

It was often seen that where digital sketchbooks had been produced, the Related Study was also presented in a digital format, presented as separate files. These included PowerPoint presentations, illustrated essays, Blogs and web pages. There were also examples of 3D installations, where the Related Study was embedded within the display. In some Centres this also consisted of visual projections, incorporating sound, music or commentary.



AO1: Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

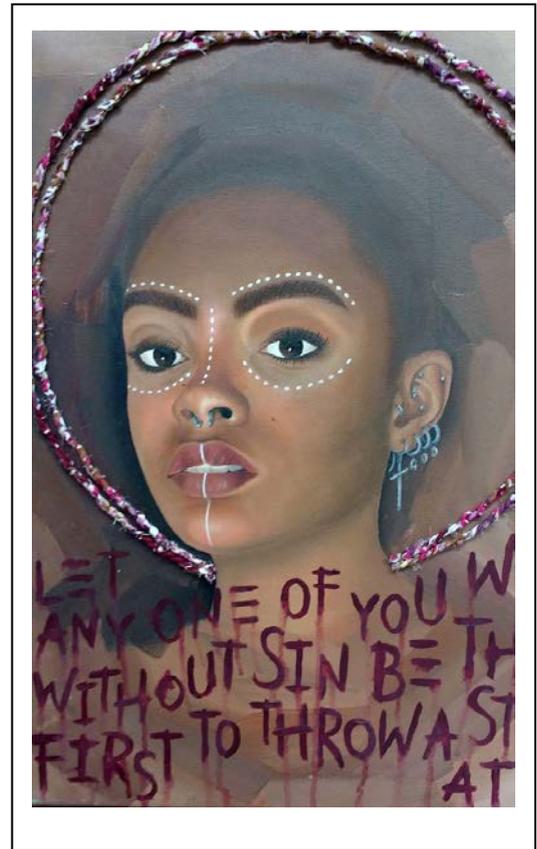
Candidates' ability to develop ideas was a vital aspect of the most adept submissions and impacted directly on success in the other Assessment Objectives.

Cultural understanding and critical analysis were demonstrated in audio, 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 of intention.

Moderators continue to praise the breadth in the work of practitioners and context identified for research. Much of the work seen was very personal and involved serious commentary. The range of both historical and contemporary artists, designers and craftspeople was extensive, and the presentation of the information was often unusual and inventive. Nonetheless, reservations were expressed that some candidates should be more discerning in the selection process, avoiding repetition, and over reliance on poor quality web based artist research. In contrast, stronger candidates use the Internet for initial research, and then reinforce this with personal contact with artists, genuine academic research and galleries visits.

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

Candidates frequently focused their attention on topical, challenging, controversial and thought provoking contexts sometimes of global consequence, such as ecological, economic, environmental, conflict and equality issues. Research was presented to some moderators in the form of blogs, twitter accounts, conversations, audio commentaries as well as more conventional presentations.



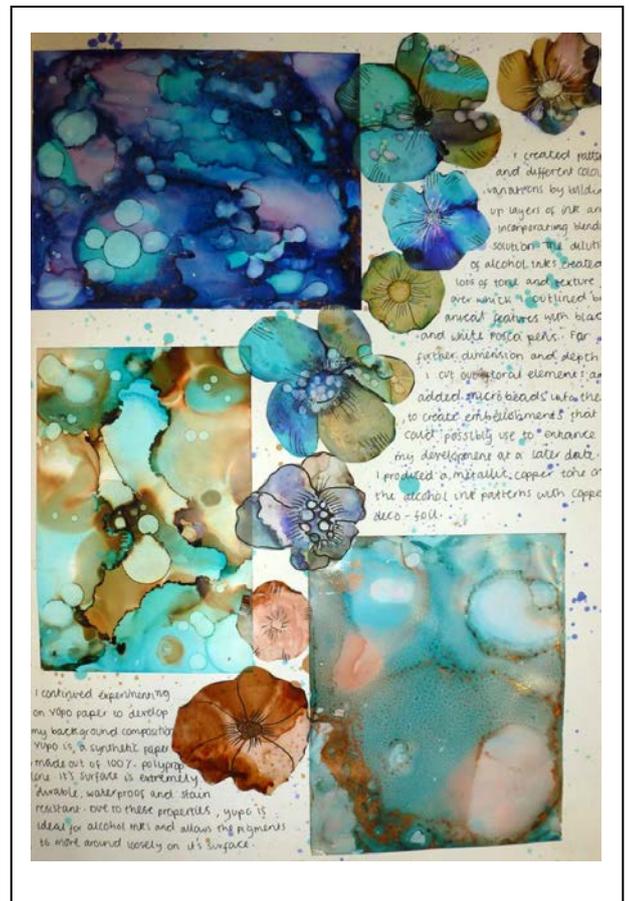
AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

Centre's clearly placed much emphasis on providing candidates with opportunities to explore the qualities of a frequently extraordinarily diverse range of materials, processes and techniques. The use of digital manipulation and processes continues to enhance exploration and refinement opportunities. Candidate's familiarity and competence with appropriate programmes, both simple and more complex, continues to advance in the refining and reinforcing of intended outcomes. Refining ideas through exploring and selecting appropriate resources, media, materials, techniques and processes varied from centre to centre. There were many exciting and inventive examples of exploring of media, materials, techniques and processes combined with a mature, thoughtful critical review of the work produced.

In submissions where exploration was more limited, the work produced appeared repetitive rather than enhancing the development of ideas. 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.

The growth in the use of digital media continues increasingly in all of the Specialisms. Nonetheless, the 'quick fix' of technology can be disadvantageous to candidates if the work produced 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.

Overall many candidates had opportunities to explore the qualities of a frequently extraordinarily diverse range of materials, processes and techniques. While 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 widespread than in the past.



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

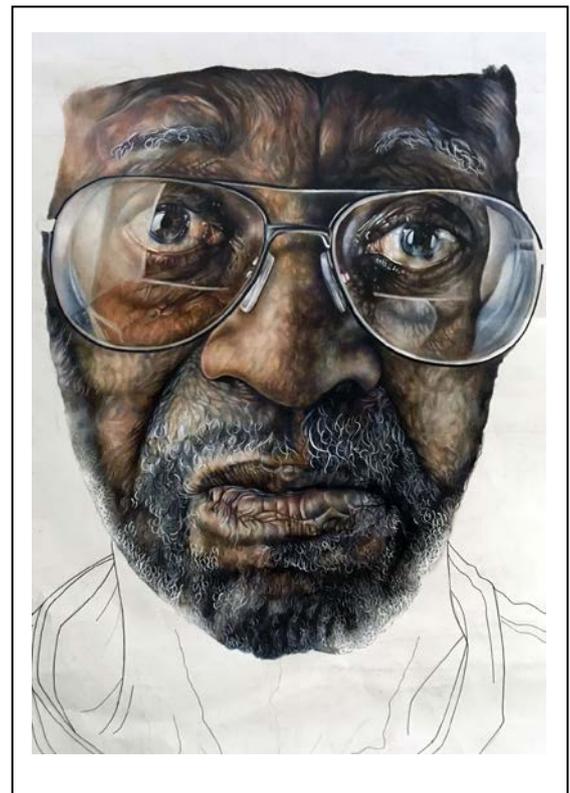
Recording continues to be, for many candidates, synonymous with drawing and photography although the value of recording through 'making' and the written word must not be discounted. For many candidates, 'recordings' were highly skilled leading to real discovery and engagement with the subject matter, demonstrating an ability to reflect critically on work in progress.

Continuingly, a principal method of recording across many Specialisms the emphasis candidates placed on drawing varied considerably. While much strong observational drawing was witnessed, equally draughtsmanship of an indifferent quality was seen. Reference to secondary sources or the candidates' own photographs is a perfectly legitimate recording practice but some seemed unaware that accuracy in transcription is absolutely vital.

Photography, often with mobile phones, tablets and digital cameras was commonly used as a recording medium. More unusual methods included blogs and videos with some examples of digital drawing being noted. Some moderators commented positively on improvements in photographic recording while others found raw photography to be weak in comparison to alternative media, with candidates failing to fully demonstrate control and understanding of the importance of taking good photographs that are fit for purpose. Considerations of viewpoint, composition, light and location, indeed the 'formal elements' are essential at this advanced level.

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

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

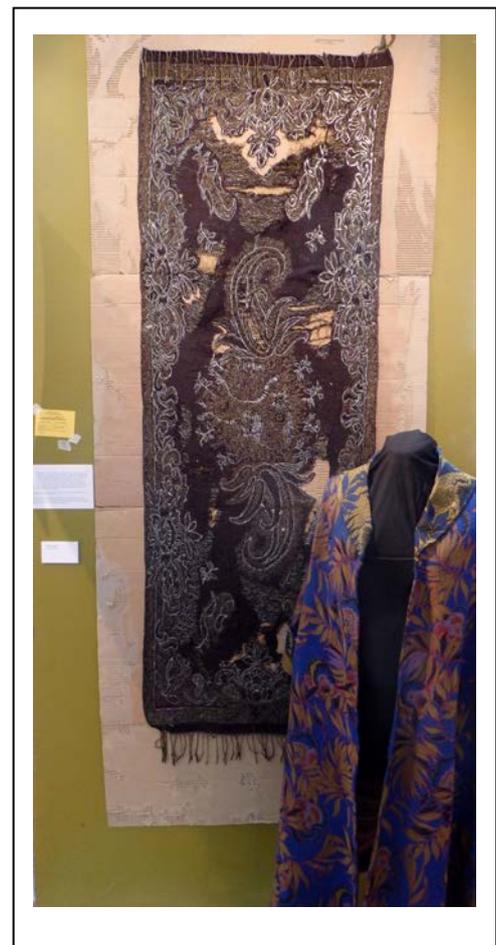


AO4: Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

Moderators reported again this year that many of the submissions presented for moderation were well considered in the development of ideas, advanced in the application of skills and thought provoking in the themes selected. The work was generally 'sustained', 'selected' 'reflected upon', and 'pertinent' with the themes chosen evolving into 'a creative and engaging visual and written narrative'. Teachers continue to indicate that most candidates were proud of their responses and felt that they had selected and presented to the best of their ability. Even so, some candidates presented the full body of work produced because they did not appreciate this was unnecessary and the mixture of work of an inconsistent standard submitted was 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 on performance in the preceding studies and not just the final piece(s).



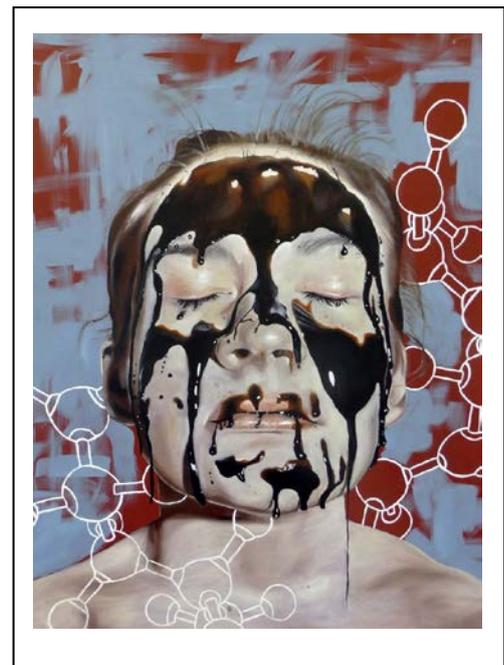
Externally set task. The Themes

Theme 1: Plastic

A very popular theme with candidates across the Specialisms, striking a chord with the current focus on the environmental impact of single use plastic. Indeed, many of the submissions seen focused on the pollution caused by plastic, relishing the opportunity to make art, craft and design with a clear message for change. Others enjoyed and exploited the visual and tactile qualities of plastic materials and products.

Option (a) (b) (c) and (e) sponsored many responses to the physical attributes of plastics, particularly among Textile Design submissions. Spurred by both the reference to Paco Rabanne, the fashion image and quotation, they experimented with painting, moulding, cutting and forming plastics to create colourful retro inspired and futurist designs. When doing so they referenced contemporaries such as Hira Shah and Iris van Herpen. Although explicit responses to option (d) were rare, the ecological reference, coupled with the image of a plastic polluted beach in option (b), inspired many responses across the Specialisms, especially Fine Art and Graphic Communication. This frequently resulted in location visits to coastal sites to record first hand seascapes, pollution marine wildlife in sea-life centres and varied outcomes from posters to large scale mixed media installations. Elsewhere, in Fine Art painting and Photography many submissions explored the visual qualities of sheet plastics as both a transparent, translucent and reflective surfaces, building on from references such as Daniel Fahlström and his trompe l'oeil plastic balloons, Vilde Rolfsen's plastic carrier 'landscapes' and Janet Fish's shrink wrapped fruits. In sculpture, artists such as Karla Black, encouraged more abstract manipulations of plastic with other materials. Such explorations often yielded rich, accomplished imagery and controlled use of media into some evocative and striking imagery, particularly where selected and abstracted.

Less successful, were those submissions referencing plastic surgery. Although linked to sound practitioners such as Jenny Saville and Jonathan Yeo, several moderators commented that such contexts often resulted in 'predictable pastiche' with candidates seeming to find it difficult to evolve their ideas beyond the literal.



Theme 2: Silver

A popular choice across the Specialisms but best received by Photography candidates with Options (a) and (e) the most frequently chosen. Many used black and white imagery from Hollywood to explore both the concept of 'Silver-Screen' from (a) both thematically and visually. This resulted in some very rich, tonal work appearing to benefit from the limited visual language when exploring costume, pose and lighting in well refined portrait compositions. Many Fine Art and some Photography candidates focused on still life and variations of this genre. Fine Art and Critical and Contextual candidates in particular took inspiration from the image of a bejewelled woman and the Milne Ramsey painting from option (b) extending the latter towards investigations into the work of the Dutch Golden Age. Hyper-realist artists proved a popular reference for some fine artists. Attempts at realism when capturing the gleam and glow on silver tableware and jewellery in painting and drawing resulted in some impressive, masterful work, but could equally be the undoing of those with less technical assurance.

The Walter de la Mare poem from option (c) led to both explicit illustration and a prompt to explore silver in nature and the silver light of the moon.

In addition to exploring the given artists/practitioners in option (e) Jenny Holzer, Moncler and Olga de Amaral inspired textile candidates. In this specialism body adornment and clothing based on suits of armour was also an exciting area of exploration. Photographers found inspiration in the work of Marthe Sobczak, the foil explorations of Dominic Wilcox and Leon Chew, the glitter gleam of Sarah Shakeel's work and the black and white photography of Samantha Rapp.

Theme 3: Archaeology

Although this 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 among the most thoughtful and considered seen. This was in part due to candidates making use of the rich resources available at their local museum. Such first hand inquiry, with a local focus, led to personal and often sustained work, particularly through drawing. Others used local architecture as a starting point, referencing artists such



as John Piper when exploring both physical and conceptual 'layers' of time in local streets and buildings.

In Textile Design, moderators reported seeing investigations into Ancient Egyptian and Greek dress and wider design. While there is much rich material to reference from the ancient world and a heritage of Western designers mining this resource, many of the examples seen in moderation tended to be obvious and literal. One moderator commented on 'the positive impact of contemporary designers, including Anni Albers, Peter Collingwood and Michael Brennan Wood' in helping Textile Design candidates interpret historic patterns and layers through woven materials.

Option (a) often led to some very inventive interpretations, with candidates exploring 'remains' and 'discovery' in wider context, including sensitive recording of fragments of broken and discarded items which were not necessarily that old. For example, some sustained drawings of animal skeletons, broken crockery and broken electrical items were seen. Others responded to (b), and (e) by exploring the work of artists such as Anne Bagby and Mark Powell, responding to their use of layered materials and borrowed, historic imagery. Elsewhere, a diverse range of practitioners were referenced in addition to suggestions on the paper including Max Ernst, Gustave Klimt and Sara Golish. Graphic designers looked to exhibition posters and leaflets from the British Museum and regional museums. Across all Specialisms, the great historic works of art, craft and design housed in British museums were themselves a source of inspiration for form, features and function. Few candidates reflected on issues of cultural appropriation, or controversies surrounding the rightful ownership of such treasures. One moderator noted the strength of a submission where investigations into The Benin Bronzes were complimented by a personal link to the candidate's Nigerian heritage.



Sharing Best Practice

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

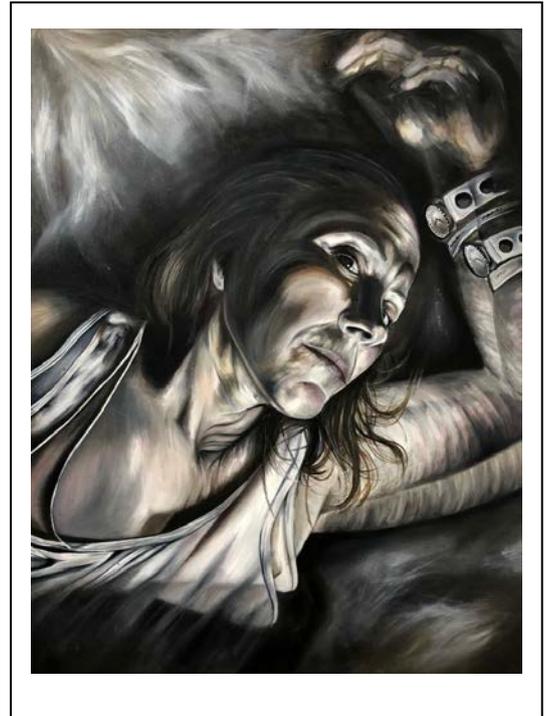
Theme 4: Nocturnal

This popular theme often resulted in explorations of mental health and dreams. The worries, even terrors of the night seem to be a common interpretation, possibly in response to the poster reference in option (b). Indeed Graphic Communication candidates especially used this approach to create a brief to design promotional materials to highlight mental health issues and in doing so drew on wider social, cultural contexts and references. Many such responses demonstrated maturity and sensitivity when tackling the issues involved. Elsewhere, a focus on mental anxiety did result in some predictable imagery, with literal referencing of popular Internet artists such as Antoine Stevens, resulting in less assured imagery.

Creatures of the night, as suggested by option (a) and the imagery of the fox in (b) inspired many Fine Art and Textile Design candidates. Sensitive, textural stitched explorations of moths were seen in reference to textile practitioners such as Yumi Okita. The nocturnal life of humans however was by far the most popular source of inspiration for Photography, Fine Art and Graphic Communication candidates. Nick Turpin suggested in option (b) was a very popular reference, not just for photographers, but many fine artists. Amanda Friedman was another photographer who inspired exploration of translucent qualities of light and colour in nightscape portraits and scenes. Artificial light was a popular focus for photographers and moderators commented on the impressive technical control of such night photography. The gritty side of city night life was supported by investigations into some controversial and mature artworks with thought and sensitivity, with David Lynch and Egon Schiele among those practitioners referenced. One moderator positively commented on the impact Otto Dix's portrayals of both the vibrancy and misery of the Weimar Republic dancehalls and streets, had in one centre on candidate expression in textural paintings of contemporary nightlife.

Explorations of Chiaroscuro were frequently seen with references made to a wide variety of artists from Joseph Wright of Derby to Jesse Lane. Edward Hopper's 'Nighthawks', from (b) was widely referenced in Fine Art and other Specialisms.

Predictably, Vincent van Gogh's various presentations of starry nights featured, with some informed thought, not least through a visit to the Tate Britain's exhibition.



Theme 5: Musical Instruments

Although not as popular as the other themes, responses were seen across the Specialisms.

Option (a) (b) (c) (e): The Kandinsky quotation for option (c) prompted many explorations of colour in relation to music, from the use of a singular colour palette when painting musicians, often making additional reference to Pablo Picasso's 'blue' and 'rose' periods, to pure abstraction. Performance of music proved a popular interpretation for Fine Art and Photography candidates, who favoured a more representational, portraiture development, with contextual reference to musical genres and history complimenting artist reference. While this resulted in some very vibrant and energetic painting and drawing, in Photography submissions sometimes suffered where outcomes were limited to reportage of 'gigs', rather than a sustained development of ideas.

In Textile Design, the shapes, and colours of both sheet music and musical instruments inspired some well-judged and composed pattern work, no doubt partly inspired by the photograph of an Ascot lady in option (b). However, the sculptural qualities and potential of musical instruments as inspiration for fashion and textile forms was less exploited.

Elsewhere, the form of musical instruments provided inspiration to those candidates pursuing three-dimensional responses, including a notable model of a design for a gallery shaped like a guitar for a Critical and Contextual submission. The Cubists' love of musical instruments and their fragmenting and reassembly of such forms was often cited by both fine artists and three-dimensional designers following this theme.

In Graphics, sixties Psychedelic rock and pop poster and album cover design inspired some candidates. One notable submission explored Yosuf Karsh's photographic portraits of great musicians, when developing ideas for photography for a C.D. cover. Photographers capturing famous musicians was a popular response with Bob Greun and Annie Leibovitz also referenced.



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.

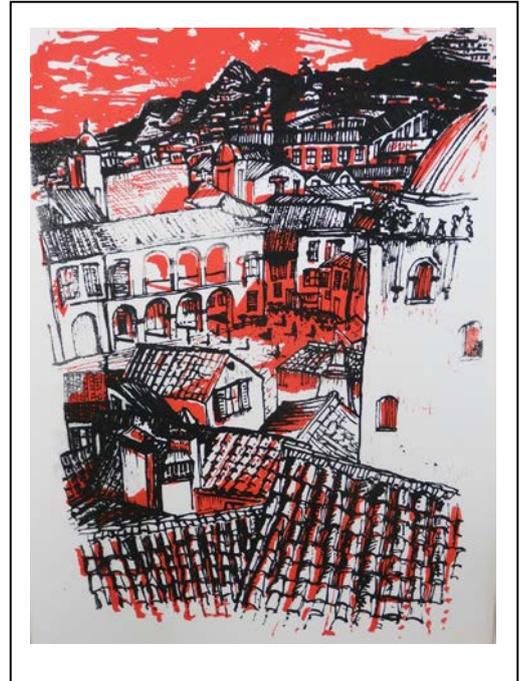
Theme 6: European

Both this and 'Plastic', led Centres to comment that they and their candidates enjoyed seeing themes on the paper with current social, cultural and political relevance. It was therefore perhaps surprising that this theme was rarely seen in submissions. Where candidates did attempt it, it was largely Fine Art and Photography candidates who explored it auto-biographically. This resulted in some very considered and personal imagery of family and culture, celebrating connections and heritage. Interestingly, the more controversial current and historic aspects of political, economic and cultural relations between the European nations was less explored, although some Brexit imagery was seen and generally less successful for being rather literal and derivative.

Option (a), (c) and (e): By far the most commonly seen submissions in Fine Art, were those exploring culture and people. This was typically through generational portraits in watercolour, acrylic and mixed media. Many examples featured exciting combinations of collaged or assembled imagery of maps and cultural objects, alongside people. One notable example detailed by a moderator was a submission using the imagery of Russian Dolls to explore family connections across Europe in the paper cut style of Rob Ryan.

Although less common, European conflict and subsequent peace, was explored through propaganda posters from the first and second World Wars by some Critical and Contextual and Graphics candidates. Critical and Contextual candidates also found the opportunity to investigate one of the many European art movements a joy, with French Impressionism and the Italian Renaissance both popular choices. Martin Parr and Andreas Gursky featured in some Photography submissions.

The Polish School of posters was referenced not just by Graphics candidates, but also in Textile Design, where the imagery inspired screen-printed and embroidered T-shirts.

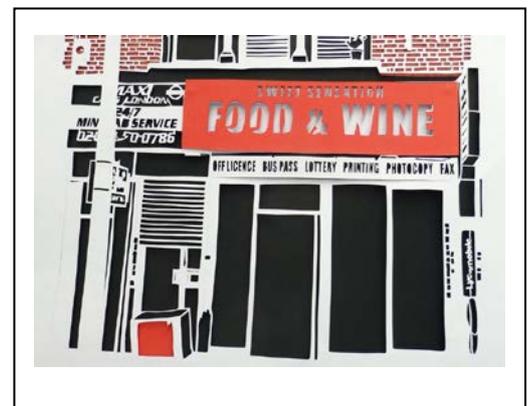


Theme 7: Street

This was a very popular theme, especially with Fine Art and Photography candidates with the latter being particularly successful in their interpretations where the investigation of local location shoots were sustained and explored. Markets, shopping and High Street living were a common interpretation for Fine Art, Photography and Textiles candidates. Some of the latter drew people and places through stitch in response to practitioners such as Rosie James. Some, including some Critical and Contextual candidates, explored street protest, with both contemporary and historic references such as Extinction Rebellion and the charting of street rebellion in French Romanticism, referencing Eugène Delacroix's 'Liberty Leading the People'.

One moderator reported imaginative use of real road signs to paint onto, linking this thoughtfully with their subtopic of 'Slum Street'.

Options (a), (b), and (e): The potential to explore street parties, play, games and general socialising suggested in (a) and with the specific V.E celebrations in (c) was not seen. Instead, 'Street', as defined through youth culture, was a common interpretation, taking inspiration in part from the punk imagery in option (b). Indeed moderators reported some exciting references to punk influenced graphic design through typography and the later 'Grunge Graphics' of David Carson was seen as a development on from 70's style urban inspired magazine and music based graphic design. While Banksy and other graffiti artists were completely valid sources and inspired many, it was regrettable that Fine Art and Textile Design candidates wishing to investigate street art, did not regularly go beyond obvious, popular references to delve a little deeper into a richer variety of artists working in this field. While the British High Street and related cultural contexts proved the main source of inspiration to Photography candidates, there were also examples of travels to international urban locations referenced with much success. Less successful were examples of 'travel log' as such imagery proved difficult to refine into a cohesive investigation and considered conclusion. One moderator reported positively that 'Textile Design' candidates while looking at shopping in the High Street and designers such as Amanda Clayton and Lucy Brown considered issues of waste and the environment.



The Specialisms

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

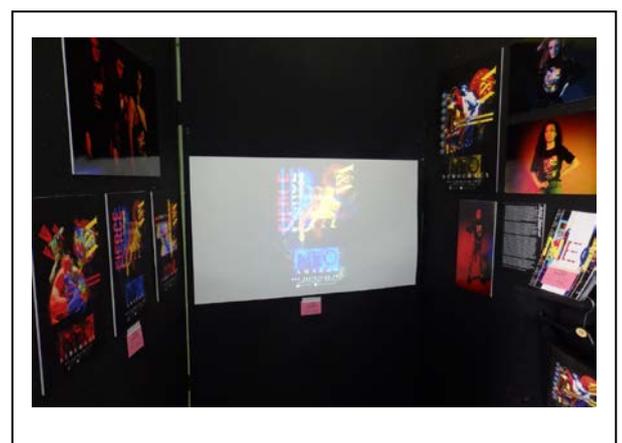
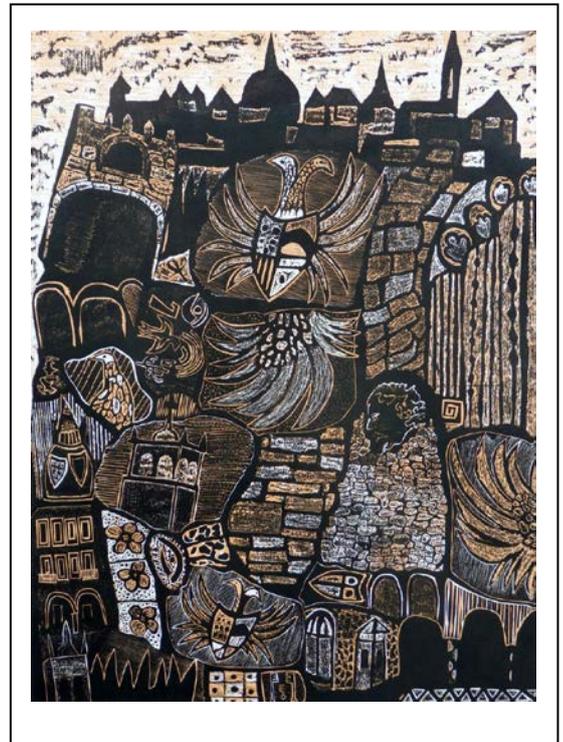
Combinations of 'areas of study' are considerable with Fine Art and Textiles, Printmaking and Photography, 3D reliefs and installations, Fashion and Graphics were all employed to explore a variety of ideas. These were predominantly explored through the production of lively and engaged research and the exploration of processes in relation to the chosen themes. Mixed media interpretations enabled a holistic approach to the creative process.

Fine Art (H601/01&02)

Fine Art is 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)

Moderators noted that candidates demonstrated an appropriate 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. The use of photographic image manipulation, creative editing, signage, layout and mark making proved popular, in the production of advertising, packaging, illustrations and more abstract outcomes. There was evidence of understanding in the use of relevant conventions and various genres in graphic communication. Moving images combined with music addressed how graphics and ideas affect our emotions. Many traditional and contemporary designers were researched to explore social, environmental and political issues. There was an exploration and appreciation of the relationship of image and text to create images with clear impact and purpose.



Photography (H603/01&02)

In this specialism moderators noted the enhanced quality in skills in the use of camera, natural and artificial lighting and light modifiers, with 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 (both digital and analogue) often combined and resulting in primarily digital outcomes. Moderators also noted the increasing use of moving image, including short films and animated sequences with independently developed sound tracks. Moderators acknowledged the quality in pre and post-production, with an increasing understanding of moving image camera 'craft', utilising in-camera and external image stabilisation, resulting in higher quality footage and enabling sophisticated editing techniques using applications such as Adobe Premier, After Effects and Sony Vegas. Moderators noted the diversity of moving image outcomes, including projection to form part of an interactive Projection Mapped installation or developed in conjunction with a Virtual Reality headset to create an immersive experience. Candidates utilised professional publishing software Adobe InDesign to create eBooks, and printed digital publications to document preparatory studies. Candidates also documented 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.



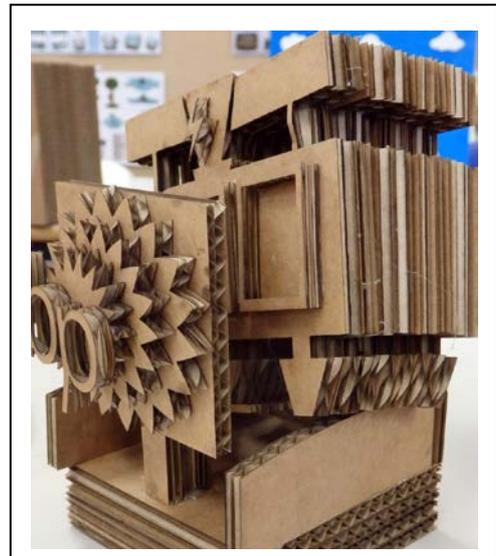
Textile Design (H604/01&02)

Responses to this specialism continue to split into two typical pathways: Textile Design and Fashion. The former is shown 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, the use of hand embroidery and beading, dissolvable and distressed fabric, painting directly onto fabric, stencil and block printing, commercial cold water dyes, natural dyeing, applique, quilting, melted and stitched plastics and weaving. This variety gained the praise of moderators who commented that candidates clearly demonstrated more focus through the process of 'select and present'.



Three-Dimensional Design (H605/01&02)

The revival in this specialism is, in part, due to the merger and mutuality between Art, Design and Technology Departments. The growth of Product Design was again seen this year. Many traditional methods were also seen and the use of 'new technologies', such as laser cutting, are embraced to great effect. Centres seem to be embracing Three-Dimensional options and really beginning to relish what is available for their candidates.



Critical and Contextual Studies (H606/01&02)

Critical and Contextual Studies continues to attract a dedicated following that is clearly aware of the requirements of study in this specialism. The majority of candidates continued to strike an appropriate balance between written and practical work. Candidates continued to make personal responses, informed from visits to galleries or locations, to artefacts, architecture, craft and artworks which were well conceived and lucid in the interpretations of their research. 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.



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 this GCE Specification 2019-2020 will be available on the OCR website,

www.ocr.org.uk

or by contacting OCR Training on 02476 851509 or by email to <mailto:cpdhub@ocr.org.uk> in September 2019.

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