



ELC

Art and Design

Entry Level Certificate **R310**

OCR Report to Centres June 2017

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It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

This report on the examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates 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.

OCR will not enter into any discussion or correspondence in connection with this report.

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General Comments:

This was the first year of the Entry level Certificate R310 run as a pilot scheme for OCR. Thirty centres entered candidates this year. Five Centres opted to upload candidates' art work to the OCR Repository and twenty five Centres opted to send their art work to OCR for moderation.

Candidates from a range of Centres including academy, independent, secondary schools, residential, EBD and MLD centres, referral units and other specialist Centres were entered for ELC R310 and most achieved success in the subject.

Most Centres had followed a structured course and had presented either one clearly defined project which covered both component tasks or had submitted two smaller projects.

The majority of the work sent to OCR was well presented, clearly labelled, usually in presentation folders or submitted on large sheets.

Presentation of the art work uploaded to the repository was mixed. Some was very clearly identified by Task and it was straightforward for the moderator to view in the Repository both the Coursework and Set work separately. Some Centres did not separate the candidates Coursework Portfolio from the OCR-set Work.

Most Centres either sent their candidates' work or uploaded the candidate files to OCR by the deadline. Centres are reminded that the individual candidate cover mark sheets should be sent with the art work or uploaded to the OCR Repository with each candidate's art work.

Centres are reminded that moderators apply an agreed standard without consideration of potential outcomes in terms of levels for candidates. Several Centres were too harsh when applying the Assessment Criteria.

Coursework Portfolio

The response of most candidates to the tasks set by centres is genuinely enthusiastic and many outcomes clearly reflected the pleasure and satisfaction from undertaking such work.

Work was seen from a range of areas of study such as Three Dimensional Studies, Textile work, Photography, Graphic Design and Fine Art. Most Centres had sent photographs of delicate 3D work. Centres are reminded that it is ill advised to send bulky or fragile work by post.

Most candidates had followed courses with a clearly defined structure. Themes for task setting were determined by the Centre and were appropriate to the needs of the candidate. These included Natural Forms, Sea Life, Identity, Animals, Creatures, Insects, Shoes, Cogs, Urban Life, Interiors, Culture, Spots and Stripes.

An appropriate and wide range of skills, media and techniques had given variety and focus to the candidates' art work.

TASK 1

Assessment Objective 1 Develop Ideas

In the Coursework Portfolio where themes were structured with strong contextual links, candidates' ideas were well developed. In Centres where this teacher structure is removed this was a less successful assessment objective.

Some candidates made visits to galleries, exhibitions, churches and other public buildings which provided strong starting points to develop ideas.

Successful candidates had shown a clear development of personal ideas based upon artist's research throughout their portfolio in written and visual forms.

Less successful developments resulted in candidates' merely copying images from sources without developing their own ideas and far too often these were used with very little analytical or cultural understanding.

In many Centres teachers had provided a range of artists, art movements or artefacts for candidates to respond to. Guided and appropriate use of the Internet helps to extend the range of research opportunities. The strongest candidates use search engines to instigate research which in turn leads to reference to books and other printed materials.

It is a candidate's response to 'artworks' in which they make critical evaluations and show an awareness of how context positively informs the development of ideas.

Assessment Objective 2 Refine Ideas

This assessment objective was usually accomplished well by the majority of candidates.

Painting, pencil drawing, oil pastel work, collage and pencil crayon were the most frequently used techniques. Noted by moderators were printmaking techniques such as lino printing, mono printing, and press printing, etching and simple batik. Three dimensional work was supported by cardboard construction, card modelling, clay modelling, wire construction, papier maché and soft sculpture. Textile submissions demonstrated stitchery, fabric collage and simple textile construction techniques. Photoshop was widely used by some centres and ranged from simple use of filters to more technical use of layering.

Where a culture of exploration and development of ideas is fostered and supported by a wide range of media, candidates are engaged and are able to refine their ideas.

Occasionally candidates find it difficult to review and modify their initial research and consequently lack confidence in their own practical abilities. As a result the work shows little purpose. Often ideas are evident but there is little development between these and the potential final responses.

TASK 2

Assessment Objective 3 Record Ideas

Moderators commented that recording was undertaken in a variety of ways with photography, drawing and painting the most common methods.

Best practice is where the recording is clearly relevant to the intentions and informs the directions taken. This could be seen clearly in the work of those candidates achieving at a higher level.

In some Centres, this proved to be the weakest assessment objective and skills varied widely. Where Centres had given clear guidance to the methods of recording appropriate observations relevant to the areas of study and the ability of the candidate; the work was cohesive.

Responses to personal experience often related to family and friends, school or hobbies provide starting points for development in highly individual directions.

Assessment Objective 3 remains the foundation for the creative process.

Assessment Objective 4 Present a Response

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Most candidates demonstrated an appropriate balance between the volume of preparatory work produced and the time spent realising intentions.

Most candidates fulfilled their potential and exploited the particular opportunities created by producing final outcomes.

Some candidates had been encouraged to make evaluations of their projects. The satisfaction of completing one piece of work is often the stimulus required to start the next. Stronger submissions were the result of successful preparatory work across the Assessment Objectives. In particular the study of contexts and the work of other practitioners informed ideas and the connections made were clearly evident in outcomes.

Weaker candidates made tenuous or superficial links and often their submissions appeared lacking in cohesion with final responses appearing disconnected from preliminary studies.

TASK 3**OCR-set Work**

The OCR-set Work paper is published on the OCR website for the lifetime of the specification.

There has been no comment on the R310 OCR-set Work paper from Centres.

It is important that the OCR- set Work is submitted as one clearly defined project that responds to a single starting point.

Where candidates presented work that demonstrated advice and guidance given by their teachers the achievement across the Assessment Objectives was even.

The most successful submissions built upon previous experience and learning.

Responses to the following starting points were noted by moderators.

‘Time’ – images of clocks, watches, Doctor Who time travel and ‘The Persistence of Memory’ by Salvador Dali prompted a range of ideas for art work.

‘Space’– encouraged a wealth of images of rockets, astronauts, space fantasy fiction and film, the solar system and space stations

‘Coast’- was favoured by many candidates with references to the sea and shore, shells, crabs, holidays, the coastal paintings by Maggie Hambling and other practitioners.

‘Shape’- proved a popular starting point with imagery based upon art works of Bridget Riley, Piet Mondrian, M.C.Escher and Henri Matisse

‘Waves’- prompted candidate interpretations of ‘The Great Wave off Kanagawa’ the woodblock print by Hokusai

‘Landscape’- encouraged studies of local landscapes and research into a range of landscape painters such as William Turner, John Constable and David Hockney. Photography was widely used for composition.

SUMMARY AND GUIDANCE

Most candidates had benefited from the dedication of teachers .Well-structured courses had helped them to develop individual directions that showed creative, expressive and skilled artwork.

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The specification is designed to meet the requirements of candidates with a range of abilities and interests. Some work seen reflected a high standard in which candidates' commitment, enthusiasm, engagement and skill level was evident.

Please be advised that in response to the completion of the first assessment series, the Entry Level Art and Design specification and assessment materials will be updated where appropriate. The key change will be to the structure of the qualification from three components to two in order to reduce the assessment and administration burden to centres and students. This will mean that for the portfolio component students need only produce one project which can then be marked holistically against all four assessment objectives. Other changes will be communicated in due course but should not have any significant impact on your delivery, assessment or administration of the qualification.

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