OCR
Oxford Cambridge and RSA

ELC

Art and Design

Entry Level Certificate **R310**

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

**Entry Level Certificate
Art and Design R310**

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Entry Level Certificate R310

General Comments

- The 2018 series of the Entry Level Art and Design qualification is now in its second year. This qualification was amended in 2017 with the reduction of three components to two components.

- The number of candidates entered for the R310 doubled from the previous year. This year some Centres entered year 8 and year 9 candidates.

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

- The majority of Centres included the Candidate Cover Sheets which provided essential information on Centre marking for the moderation with the work of all the candidates.

- The majority of the work sent to OCR was well presented on large sheets of paper, in presentation folders or in art journals with the Portfolio work and the Externally set task clearly defined.

- Work uploaded to the repository was mixed. Centres are reminded that candidates work for repository moderation should be submitted as a PowerPoint presentation to display the candidates' best work. The Portfolio and the Externally set task can be submitted on one PP as long as the two components are clearly defined. Alternatively they can be submitted as two separate PP.

- Centres are reminded that BOTH components are required for postal and repository moderation.

- Centres are reminded that it is important to adhere to the OCR deadlines (15th May) for both the submission of marks to the OCR Interchange and the sending or uploading through the OCR repository.

- Centres are reminded that the interactive Centre marks form (NEA/AL/R310) should be completed and sent with the work.

- Centres are reminded that moderators apply an agreed standard without consideration of potential outcomes in terms of levels for candidates. Several Centres this year were too harsh when applying the assessment criteria.

- Likewise some Centres were too generous.
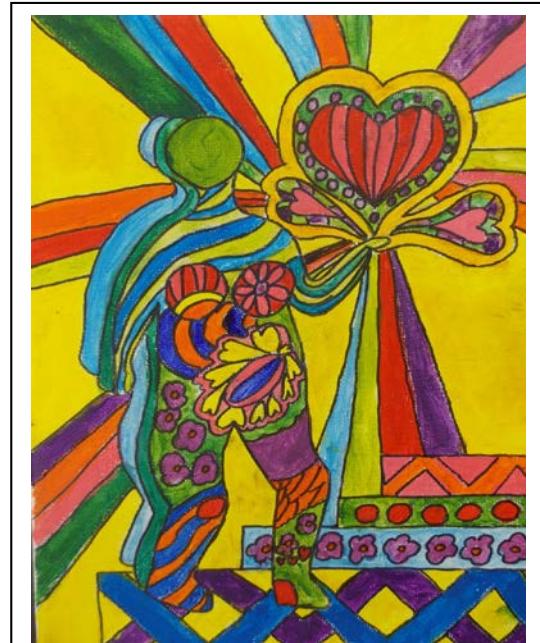
SHARING GOOD PRACTICE

Download and use the interactive Non exam assessment -centre marks form (NEA/AL/R310) which is available on the OCR web site. This option allows for the entry and addition of marks, thus avoiding arithmetical errors.

Coursework Portfolio

- The response of most candidates to the tasks set by Centres was genuinely enthusiastic and many outcomes clearly reflected the pleasure and satisfaction derived from undertaking the work.

- Work was seen across the range of areas of study. The majority of Centres submitted work of a general Art and design and Fine Art nature, but a small number of Centres submitted Graphic design, Textiles, Photography and 3D work.

- Successful candidates had followed courses with clearly defined structures. Themes for task setting appropriate to the needs of the candidates were determined by the Centre. Titles included in 2018 'Portraiture', 'Cities', 'Natural forms', 'Fantastic and Strange, 'Identity, ''the Environment' , 'Figures'' and 'Landscape.'

- Some Centres made good use of local cultural sources and resources, which resulted in confident, personal development. References to local museum collections, local architecture and familiar landscapes as well as local events were noted this year. Amongst these mentioned in the work moderated were visits to the Yorkshire Sculpture Park, the Dulwich Picture Gallery, Tate Liverpool, and Kew Gardens, Tate Modern, Winchester Art gallery and the Hackney Museum.

- An appropriate and wide range of skills, media and techniques in the Portfolio component gave variety and focus to the candidates work.

- Digital photography remains popular and widely used as a means of gathering initial source material. Photoshop, Photo Editor and similar software were used in several schools providing opportunities to manipulate images and explore colour schemes. These were either presented as final outcomes or used to help with compositions for prints, paintings and textile work.

- Many candidates made excellent use of sketchbooks and art journals to support and enhance their outcomes. Others preferred to work with individual study sheets or worksheets with checklists. Thoughtful, short written annotations sometimes helped to explain candidates' thoughts and intentions.

- The requirement for a single Portfolio component gave greater access to the ELC qualification to candidates across the ability range.
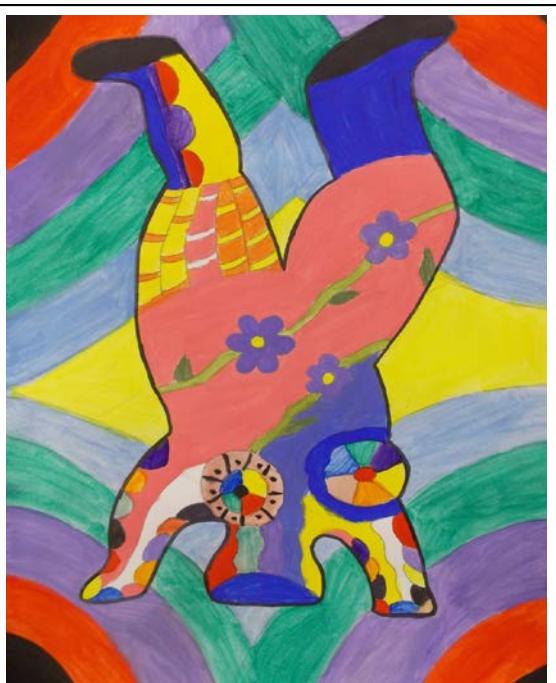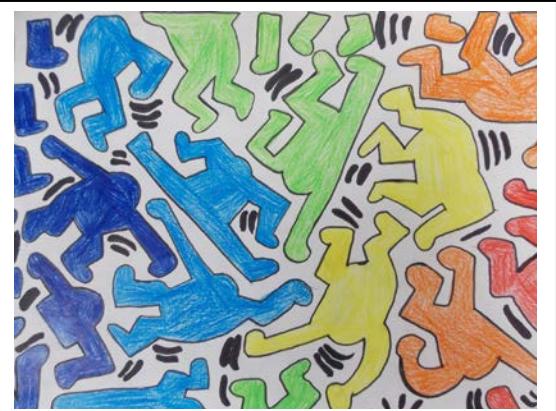
SHARING BEST PRACTICE

Centres are reminded to photograph delicate, ceramic or oversized work with an indication of size. Work of this nature may be damaged during transit to OCR.

OCR Report to Centres – June 2018

Assessment Objective 1 - Develop

- In the Coursework portfolio, where themes were

- In the Coursework portfolio, where themes were structured and showed strong contextual links, candidate's ideas were well developed. In Centres where teacher structure was removed this was a less successful assessment objective.

- Some candidates made visits within the local community to galleries, museums, churches and other public buildings and spaces which provided strong starting points to develop ideas.

- Successful candidates showed a clear development of personal ideas based on initial artist's research throughout their portfolio in written but mostly visual forms.

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

- The majority of candidates clearly identified artists and cultures and understood the need to make relevant links to the outcome while the weakest explorations still tended to be thinly based on basic biographical information which was "bolted on" rather than engaged with in any meaningful way.

- 'Portraiture' work referenced Henri Matisse, Andy Warhol, Edvard Munch, Pablo Picasso and Frida Kahlo.

- 'Figures' related to studies based on the work of Antony Gormley, Alberto Giacometti, Keith Haring and Nikki de saint Phalle.

- 'Fantastic and Strange' showed the influence of Salvador Dali, Reni Magritte and H. R. Geiger.

- 'Landscape' referenced the work of Andy Goldsworthy, David Hockney and Paul Cezanne.

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 too much reliance on secondary sources from the Internet or magazines.
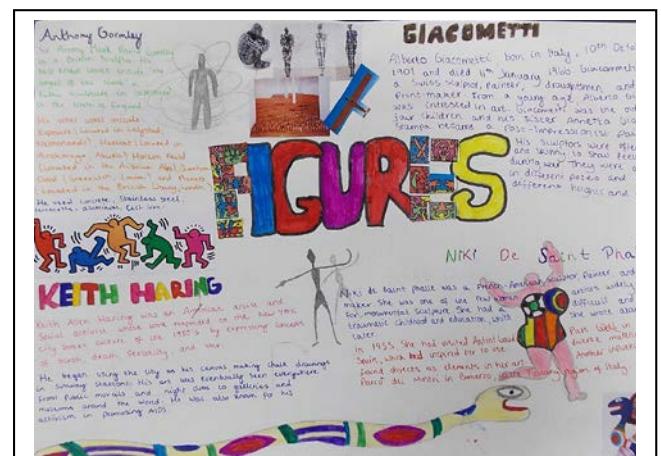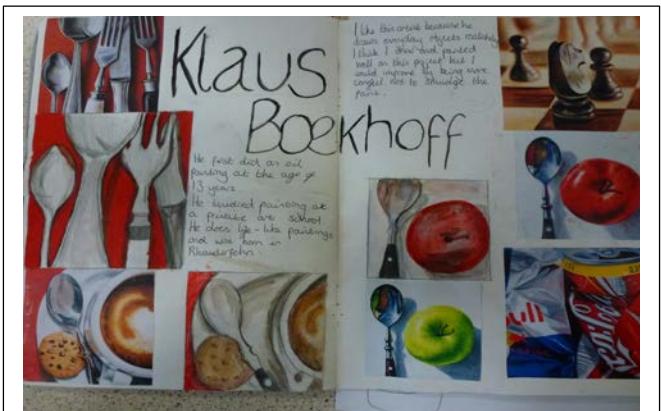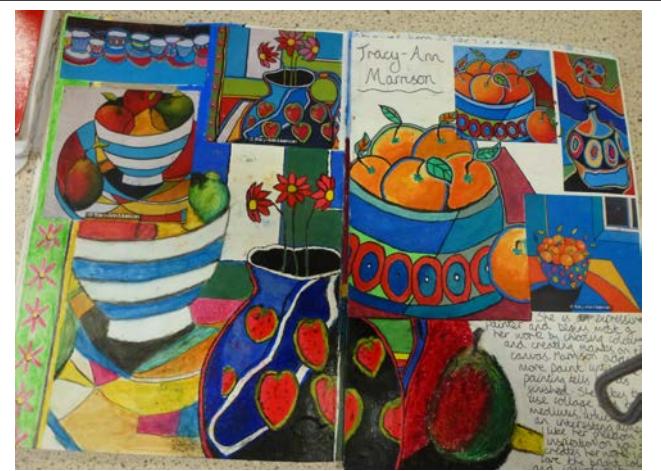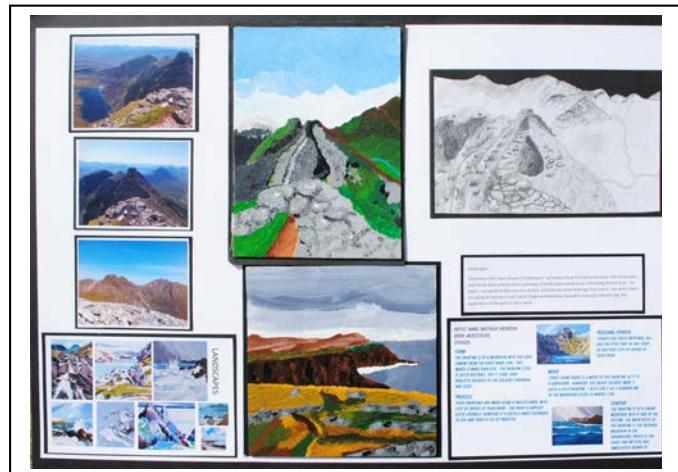
Assessment Objective 2 - Experiment

- This assessment objective was usually well covered by the majority of candidates and the one in which they had the most confidence.

- Painting, drawing and printmaking were the most popular techniques used but moderators also noted large bold constructions in card and paper, textile work, including embroidery, fabric printing techniques, quilting and appliqué and ceramic work.

- Centres encouraged the use of Photoshop and other digital programmes to help with experimental composition. For higher level candidates this proved beneficial with examples of experimentation with layering and colour manipulations. The techniques were then used to create final photographic compositions or to inspire large paintings.

- Exploration and development of ideas was fostered and when supported by an adequate range of media, candidates' enjoyment with this aspect of their studies became self-evident.

- Occasionally candidates found it difficult to review and modify their initial research and consequently lacked confidence in their own practical abilities. As a result the work produced showed little sense of purpose. Often ideas were evident but there was little development between these and the final outcome.

- Most candidates showed sound research skills and the ability to be experimental and selective when refining ideas towards practical outcomes.

SHARING BEST PRACTICE

Encourage candidates to select the relevant and best experimental work for assessment in a way that clearly shows the creative journey through the Assessment Objectives.

Assessment Objective 3 - Record

- Moderators commented that recording was undertaken in a variety of ways with photography, drawing and painting the most predominant methods. Candidates recorded from direct observation, using maquettes to record development of three-dimensional responses or stitchery when working with textiles.

- Best practice was where the recording was clearly relevant to the intentions and informed the directions taken. This could be seen in the work of candidates achieving at a higher level and was also evident for those candidates achieving marks in the mid and lower range where a structured course based upon the development of skills was presented through the work.

- Many candidates endeavoured to find relevant and exciting resources to inspire their recording ideas. Visits to museums and galleries by candidates with guidance from teachers on what to include in observations had a positive impact on this assessment objective.

- In some Centres, this proved to be the weakest objective and skills varied widely. Where candidates had been given clear guidance to the methods of recording appropriate observations relevant to the area of study the work was cohesive.

- Responses to personal experience often related to family and friends, food preparation, school or sporting activities and holidays. This for some candidates provided a starting point for development in individual directions.

- Visits to galleries, museums, fairs, parks, zoos, churches and other public buildings provided strong starting points combined with personal experience.

- Assessment Objective 3 remained the foundation for the creative process and good practice in response to the specification.


SHARING BEST PRACTICE
Make the most of local resources:
- *Museums or galleries.*
- *Botanical gardens, parks and zoos etc.*
- *Artists and designers*
- *Community Arts Centres*
- *Carnivals, fairs and parades*

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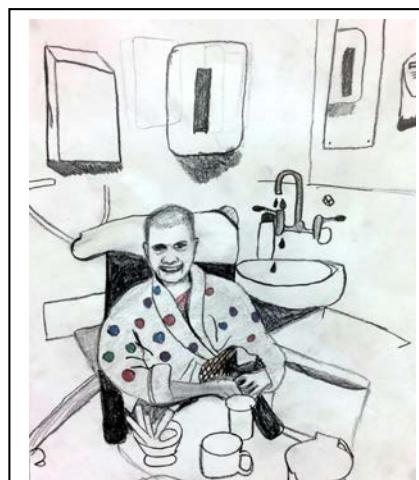
Assessment Objective 4 - Present

- Most candidates demonstrated an appropriate balance between the volume of preparatory work produced and the time spent in realising intentions. The majority fulfilled their potential and exploited the particular opportunities created by producing final outcomes.

- Candidates in some Centres had been encouraged to make evaluations of their projects. The satisfaction of completing one piece of work is often all the stimulus needed to start the next.

- Stronger submissions were the result of good 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 pieces appearing disconnected from preliminary studies.

- Many candidates presented confident outcomes for moderation because they had responded positively to the requirements of the Entry Level specification.

SHARING BEST PRACTICE

Candidates should be encouraged to select and present the very best work from their portfolio work and to be discouraged from submitting everything that they have completed.

Externally Set Task

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

- Most Centres selected a single theme or selected several themes for the candidates to choose from. With the latter option, the work submitted reflected greater independence and originality.

- It is important the Externally set task is submitted as **one** clearly defined project that responds to a single theme from the OCR Externally set task paper.

- The majority of candidates presented work that demonstrated the advice and guidance given by their teachers. Consequently most submissions showed an even achievement across all four assessment objectives.

- The most successful submissions built upon previous experience and learning and displayed thoughtful preparatory work. Stronger candidates presented final outcomes that related to their original ideas, demonstrated skilful accomplishment and showed strong contextual links.

- Weaker submissions reflected work that was at times disconnected from intentions with several outcomes submitted. This work showed a lack of refinement of skills and much of the contextual work was unrelated to the original ideas.

- Some Centres downloaded the incorrect Entry level paper from the R300 specification for their candidates.

- As usual, many Centres supported candidates well by guiding them to build on the experiences gained during the Portfolio unit.

- There is an opportunity for Centres to re-sit the E.L.C. R300 2019. Centres must be aware that a paper has been developed for the R300-R306 specification and must take great care that the correct **R310** Externally set task paper is presented to their candidates.

SHARING BEST PRACTICE

For the Externally set Task candidates should be advised to use materials and techniques they are familiar with. For example, candidates should apply techniques that they used with success in their Portfolio Work.

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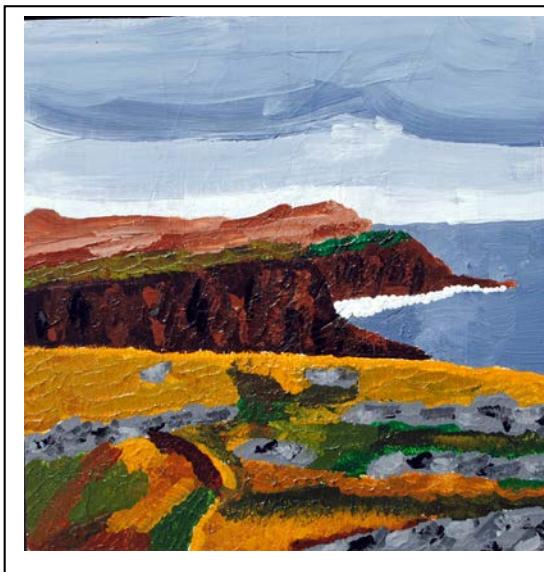
Externally set task

The following themes proved to be the most popular for the 2018 series.

'Space' - promoted a range of responses from the solar system to alien type imagery. Techniques such as marbling, wet-on-wet, wax resist were applied for special effects. A range of imagery from Doctor Who, along with practitioners such as Ron Miller, David Hardy, Rosalind Summers and Roy Lichtenstein was used to help promote ideas.

'Natural forms' - encouraged a range of responses from images of plants and flowers to small animals. Studies of Andy Goldsworthy, Georgia O'Keeffe, Terri Chiao, Adam Frezza, Lynda Whitehair, Frida Kahlo, Claude Monet and Ellen Rundal were noted.

'Cities' - generated examples of paintings, drawing and print of city streets. Other responses such as card relief, photomontage, collage and paper cut-outs were seen. Inspiration was taken from Paul Cummins, Kevin Carter, Kurt Schwitters, Hannah Hock, Peter Philipps and Banksy
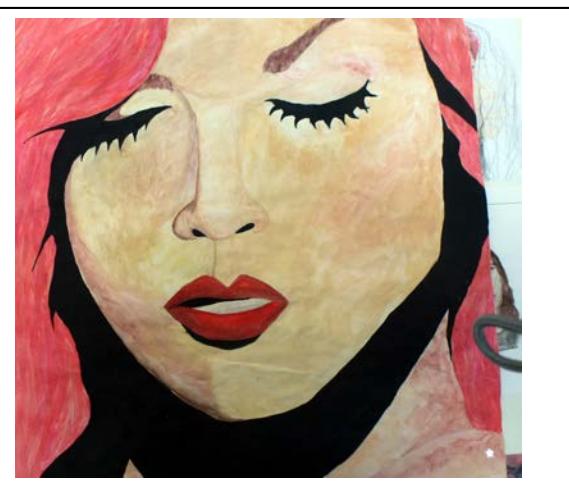
'Shapes' - inspired a wide variety of approaches from repeated shapes to create pattern, positive and negative shapes, natural and geometric shape. Popular practitioners for this theme were Piet Mondrian, Paul Klee, Frank Stella, Vassily Kandinsky, Robert Delaunay and Theo van Doesburg. Abstract Art, Maori Art and Cubism were also favoured for ideas.

'Shadows' - reflected interesting interpretations in response to practitioners such as Paul Strand, Mike Taylor, Julian Dann, Peter Keetman and Lotte Reininger.

'Coast' - was interpreted in a numbers of ways from photographs of the sea from holidays to images of shells, rock pools, waves and sea life. Popular artists used for reference were Maggie Hambling, John Dyer and Trudy Kepke

'Landscape' - was influenced by studies into the work of Sarah Miller, Vladimir Kush, Matthew Snowden and Francis Cadel.

'Rainbows' - saw influences in candidates by research into the colourful work of Hundertwasser and Mark Wilson.

Candidates responded to the other stimuli equally and the prompts proved accessible to all.


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Summary and Guidance

- In most Centres, candidates had benefited from the dedication of teachers who provided well-structured courses who in turn had developed individual directions that showed creative, expressive and skilled artwork.

- Some Centres continue to enter year eight and nine candidates for ELC as a foundation to GCSE Art and Design.

- The specification is designed to meet the requirements of candidates with a wide range of abilities and interests. Work was seen of a high standard in which candidates' commitment, enthusiasm, engagement, creative flair and skill levels were clearly evident.

- Reassuringly, moderators reported that for many Centres informed teaching, well-conceived course structures and appropriate resources ensured that candidates generally performed to their full potential in both components. Teachers in the vast majority of Centres achieved this and they are commended for the constructive assistance, support and guidance given to their candidates.

- Centres are reminded that the OCR website has exemplar materials that indicate the assessment level of the work on display.

- Many Centres are not awarding sufficient marks for work submitted for assessment. To achieve ELC Level 1 candidates must be awarded marks for both components that total at least 40.

- The Level boundaries are stated in the ELC R310 specification.
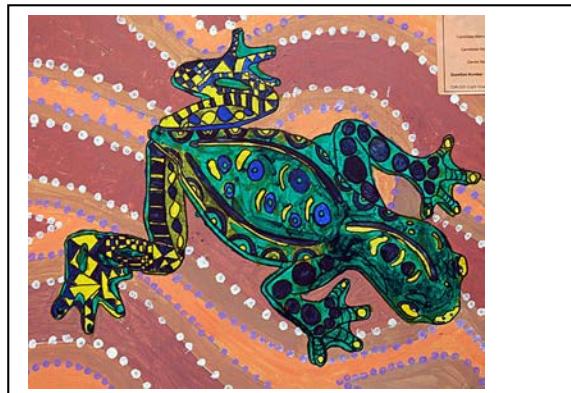
- Support and guidance is available through the Subject Area Support Team from the Autumn Term. Teachers of Art and Design are encouraged to contact OCR to discuss their requirements. This is especially recommended to teachers delivering ELC to Year 8 and 9. Details for CPD can be found on the OCR CPD Hub www.ocr.org.uk, by contacting OCR Training on 02476 496398 or by email to training@ocr.org.uk

- Teachers are reminded that they can join the OCR Art & Design e-list via the OCR website. The e-list covers all OCR Art & Design specifications and can be used as a forum to ask questions, share good practice and contact colleagues delivering the OCR specifications in your local area.

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The exemplar photographs used in this report show a small selection of the work produced this year. OCR thanks the candidates, teachers and moderators for making this possible.

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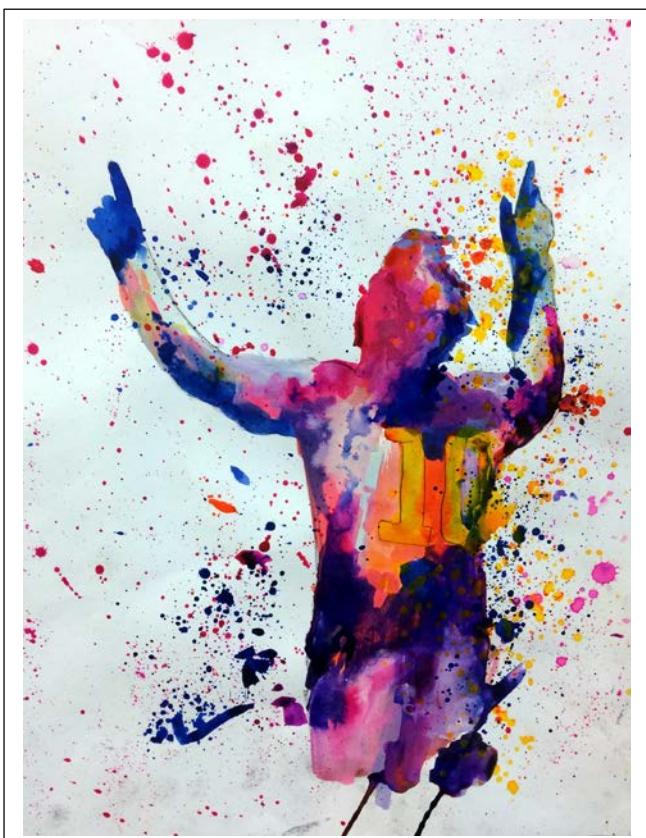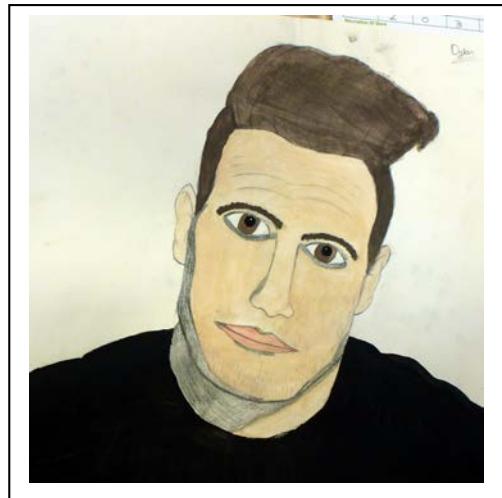
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