



**ELC**

# **Art and Design**

Entry Level Certificate R300-R306

## **Examiners' Reports**

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**June 2011**

**R300-R306/R/11**

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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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# Chief Examiner's Report

## General Comments

- The 2011 series of the new Entry Level Art and Design qualification has been a successful and rewarding experience for both teachers and candidates alike. The number of candidates entered this year highlighted, especially for year 9 candidates, the popularity and evolution of this qualification.
- Candidates from a range of Centres, including independent and secondary schools, EBD and MLD centres, residential, referral units and other specialist Centres were entered for ELC and all achieved success in the subject.
- The majority of candidates had followed well-conceived and delivered courses. Unendorsed entries, whilst still popular, are now overtaken in numbers by Fine Art submissions.
- Most Centres make significant efforts in preparing and packaging the work for postal moderation and many showed excellent selection and presentation of candidates' work.
- Some Centres did not separate candidate work into individual components nor label candidate work appropriately.
- Arithmetical and transcriptional errors still occur and it is essential that Centres undertake careful checking of marks or use of electronic interactive assessment form (GCW520), available on the OCR website.
- Most Centres completed administrative procedures satisfactorily and met the May 15th deadline for the return of mark sheets. Indeed, the many Centres that beat the deadline this year by forwarding the documentation early are to be thanked for their efficient administration. It should be stressed again that moderation cannot commence without a completed authentication certificate. (CCS160)
- Centres are reminded that moderators apply an agreed standard without consideration of potential outcomes in terms of levels for candidates.



## COURSEWORK PORTFOLIO

- The response of most candidates to the tasks set by Centres is genuinely enthusiastic and many outcomes clearly reflect the pleasure and satisfaction derived from undertaking the work. The majority of work seen was for the Art and Design R300 and Fine Art R301 units. The other areas of study were also represented with Art Appreciation R306 being well received.
- The quality of work and approach to study may have differed across Centres but all strived to establish an environment in which candidates produced their best work. The sustained involvement and enjoyment of candidates was evident in all submissions irrespective of the various approaches undertaken by Centres. The range of skills, media and techniques employed by candidates in the production of the Portfolio units left a positive impression with moderators. Most candidates had followed courses with a clearly defined structure. Centre determined themes were noted for their scope, originality and appropriateness for the needs of candidates with the widest range of abilities.
- Digital photography is popular and widely used as a means of gathering initial source material. It also provides an extension within the development and exploration process. Photoshop and other software programs that facilitate image manipulation are frequently employed to good effect.
- Many candidates make excellent use of sketchbooks, journals and diaries to support and enhance their outcomes. Others prefer individual study sheets or worksheets with checklists. Thoughtful and short written annotation can serve to explain candidates' thoughts and intentions more fully.
- The requirement for a single Portfolio gave greater access to the ELC qualification to all candidates of all abilities.
- The use of worksheets, rather than sketchbooks, for preparatory studies was perhaps rather more prevalent. This approach may promote greater selection in the choice of work presented for assessment. Certainly weaker candidates were less inclined to substantiate submissions by including superfluous material. Now, irrespective of the means of presentation, with the emphasis on 'quality rather than quantity' this tendency appears to be in decline.



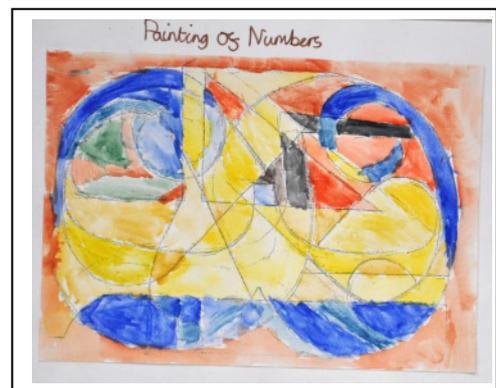
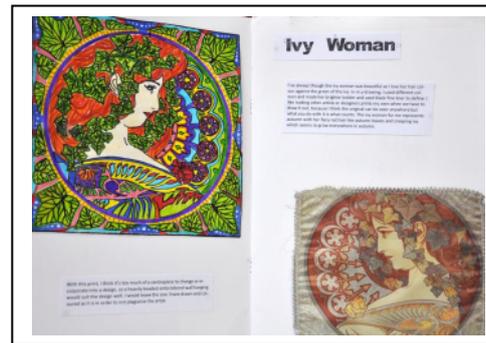
### CHIEF EXAMINERS' TIPS

***Download and use the Assessment Summary Form GCW520, which is available on the OCR web site. This option allows for the entry and addition of marks, thus avoiding arithmetical errors.***

***Package the coursework portfolio and set work in two separate rank orders and clearly labeled.***

## ASSESSMENT OBJECTIVE 1 DEVELOP

- Moderators reported that in some Centres there was an inconsistent interpretation of this Assessment Objective. AO1 (Develop) rewards candidates' achievements in the development of their ideas, informed by contextual and other sources.
- In this respect the ways in which candidates' develop their ideas continue to be diverse. In this session moderators noted a wide range of context and stimuli being used. Lesser known and more contemporary artists and designers as well as the established great masters from the world of 'Art History' were used.
- Visits, often in the local community, to galleries, museums, churches and other public buildings provide strong starting points combined with personal experience.
- Less successful developments resulted in candidates merely copying Manga or replicating Disney imagery. Other candidates resorted to copying images of their idols taken from the popular press which showed little analytical or cultural understanding.
- In some Centres the use of mind-mapping and detailed annotation of imagery was purposefully applied in ways which encouraged candidates to develop their ideas and record thoughts.
- Guided and appropriate use of the Internet promotes a widening of research opportunities. The strongest candidates use search engines as a preliminary research tool and reinforce their understanding by reference to books and other printed materials. Marks awarded when Internet research is used must be based on candidates' use and processing of information rather than their ability to find it.
- It is candidates' response to artworks in which they make critical evaluations and show an awareness of how context positively informs the development of ideas.

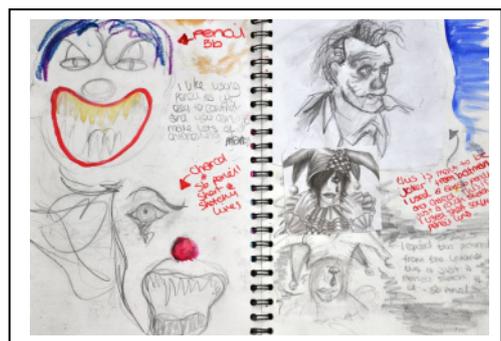
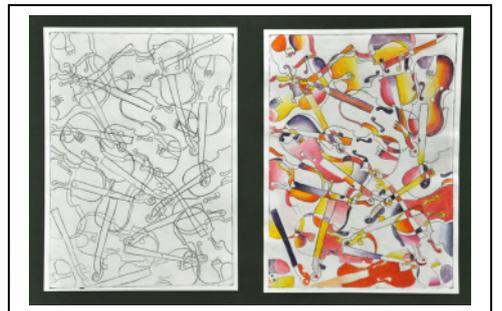


### CHIEF EXAMINERS' TIPS

**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

- Centres' staff and candidates were commended on the range of materials, media, techniques and processes employed and the ingenuity and inventiveness shown in the use of recycled materials.
- In this respect some candidates adopted a mixed media approach whilst others experimented with colour, composition and scale.
- As in previous sessions printmaking techniques, principally monoplastic, relief and intaglio, continue to flourish in some Centres, where ingenuity in the use of inexpensive materials and water-based inks produced some exciting outcomes.
- Increasingly candidates are familiar with using ICT and it was encouraging to see that they had been given the opportunities to develop their ideas in this way. New Media is clearly impacting positively within the ELC portfolio of Art and Design qualifications.
- A culture of exploration and development of ideas was fostered and when supported by an adequate range of media, candidates' enjoyment of and engagement with this aspect of their studies is self-evident.
- 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 produced shows little sense of purpose. Often ideas are evident but there is little development between these and the final outcome.
- Most candidates showed not only sound research skills but the ability to be experimental and selective when refining ideas towards practical outcomes.



### CHIEF EXAMINERS' TIPS

***Present the work in a way that clearly shows the creative journey through the Assessment Objectives***  
***Empty plastic bottles, cans, packaging and other throwaway items are just some of the free materials used by Centres in respect of AO2***

## ASSESSMENT OBJECTIVE 3 RECORD

- Moderators commented positively on the amount and quality of drawing seen during this year's moderation session.
- Working from direct observation in a wide variety of drawing, painting and other media both in 2 and 3 Dimensions continued to be good practice. However, to be wholly effective this must be relevant to intentions and inform the directions taken in the work.
- Many candidates go to a great deal of trouble to obtain good quality and exciting source material for recording. Resourceful fieldwork sometimes had a benign impact on Assessment Objective 3 with candidates being encouraged by their teachers to take advantage of the immediate environment. In contrast, weaker candidates tend to be over reliant on secondary sourced material
- It is important that Centres give clear guidance as to the methods of recording observations and that they are appropriate not only to the chosen area of study but also the abilities of individual candidates. Shortcoming in the work produced for AO3, is often repeated throughout the other Assessment Objectives.
- Responses to personal experience often related to family and friends, preparing food, school or sporting activities, provide a starting point for development in highly individual directions.
- Visits, often in the local community, to galleries, museums, fairs, parks, zoos, churches and other public buildings provide strong starting points combined with personal experience.
- Objective 3 remains the foundation for the creative process and good practice in response to the specification.



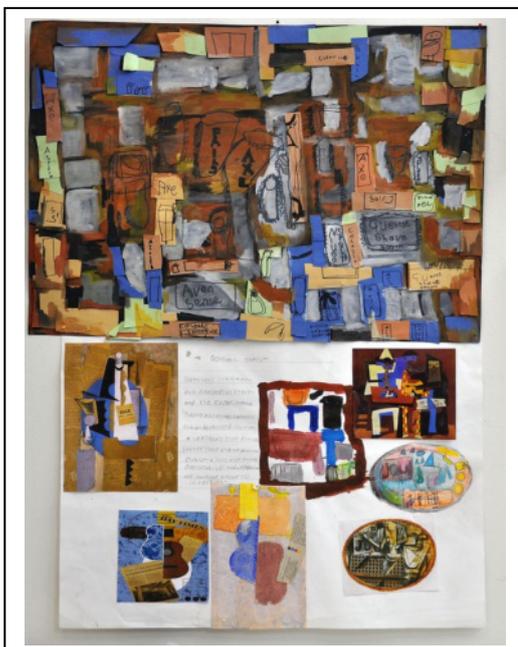
### CHIEF EXAMINERS' TIPS

*Make the most of local resources:*

- 1 **Museums or galleries.**
- 2 **Botanical gardens, parks and zoos etc**
- 3 **Artists and designers**
- 4 **Community Arts Centres**
- 5 **Carnivals, fairs and parades**

## 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 ground 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 outstanding outcomes for moderation because they had responded positively to the requirements of the Entry Level specification.

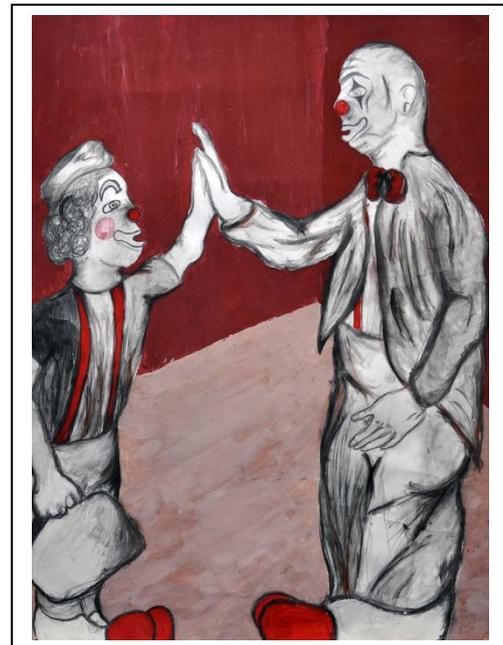
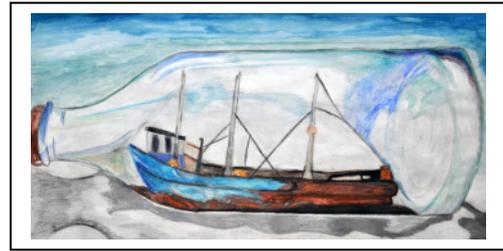


### CHIEF EXAMINERS' TIPS

*In the OCR-set Work candidates should avoid using unfamiliar materials or techniques in the production of the final outcomes, especially during the ten hours supervised period when guidance by the teacher may not be given.*

## OCR-SET WORK

- The Examination was the high point of the ELC course and it was pleasing to see the candidates applying skills and methods of working that they had acquired through their coursework experiences.
- The 2011 Examination paper was well received and the majority of Centres commented favourably not only on an excellent range of starting points but also on the prompts accompanying the stimuli. There was sufficient scope within the paper for candidates of all abilities and interests to respond in an appropriate and creative way.
- The ten controlled hours of the Examination presents a challenge to some candidates who are unable to sustain skill levels comparable with those achieved within the Coursework.
- Most candidates acted conscientiously upon their teachers' advice and guidance, which encouraged working to strengths and thorough research. Consequently most submissions were well sustained with achievement across the Assessment Objectives being even.
- The best submissions built on previous experience and learning and displayed thoughtful planning and in-depth preparatory work. Stronger candidates presented final outcomes that were not only technically accomplished but also memorable for their striking innovation and creativity.



### CHIEF EXAMINERS' TIPS

*Attend an OCR Inset meeting to improve your confidence in applying the assessment objectives and see a range of work from other centres*

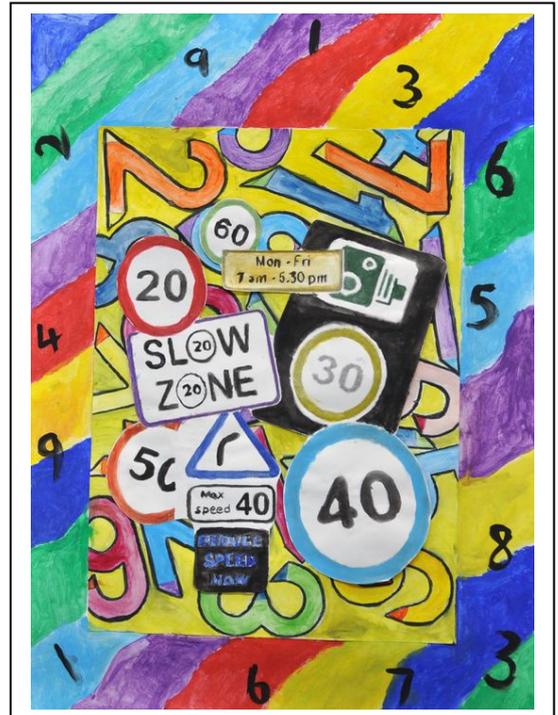
## Examiners' Reports – June 2011

- Centres are reminded that the OCR-set Work paper may be opened upon receipt so that appropriate advice and guidance may be given and suitable resources and support material prepared.

*There were responses to all the starting points, the following proving to be the most popular:*

- 'Interesting Numbers'** – a well subscribed starting point, which prompted much lateral thinking. Many sound contextual links were made to signs and typography as well as with artists such as Jasper Johns.
- 'Food and Drink'** – promoted adventurous outcomes in both 2D and 3D and was well supported by a wealth of observational studies.
- 'Rural Landscape'** – encouraged some exciting approaches and was especially popular with candidates working in collage and printmaking.
- 'The Circus'** – sponsored some amusing responses, with some candidates relishing the opportunity to portray circus performers. Often the work showed intelligent development and exploration being realised in well resolved outcomes.
- 'Rotate'** – was favoured by many candidates and especially those wishing to explore the properties of surface pattern and texture.

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



## SUMMARY AND GUIDANCE

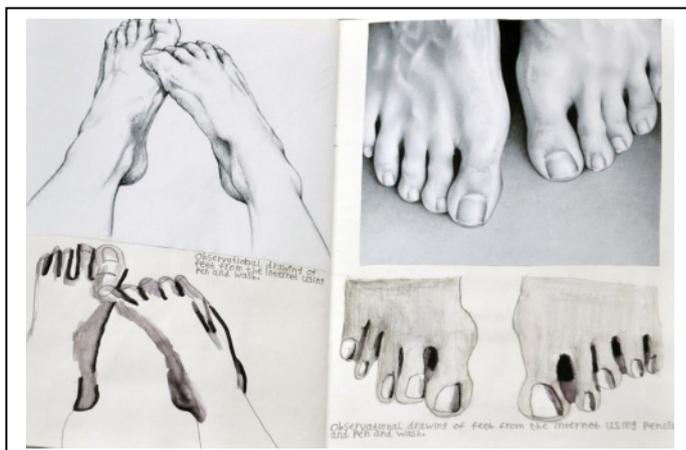
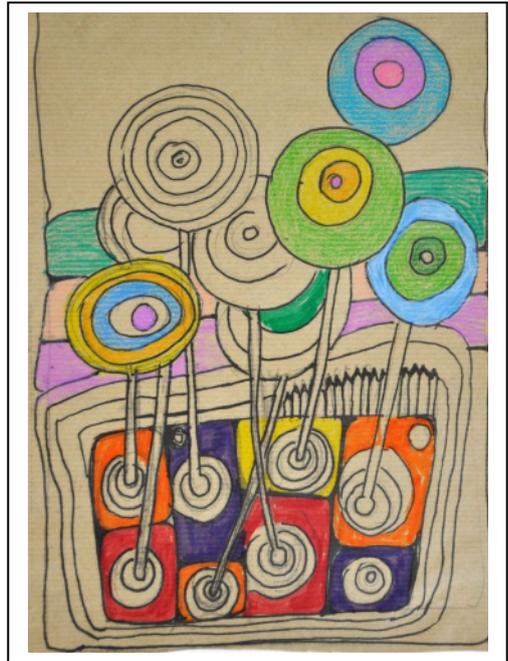
- Candidates in the vast majority of Centres had benefited from the dedication of teachers and well structured courses. Candidates developed individual directions that showed creative, expressive and skilled artwork.
- All Centres should find it reassuring that this examination series confirmed that concerns about the changes to ELC Art and Design were without substance, not least because the quality of the work seen equaled in every respect that produced for the 'legacy' specification.
- The specification is designed to meet the requirements of candidates with a wide range of abilities and interests. Not infrequently, work was seen of a high standard in which candidates' commitment, enthusiasm, engagement, creative flair and high skill levels were clearly evident.



## Examiners' Reports – June 2011

- Once again this session inspirational teaching, well conceived coursework structures and appropriate resources ensure that candidates perform to their full potential in both components of this specification.
- INSET meetings are again scheduled to take place in the Autumn Term. Teachers of Art and Design are encouraged to participate in these at which the work of others may be viewed and a trial marking exercise is conducted. It is especially recommended to teachers delivering ELC to Year 9. Details can be found in the Art & Design Training Programme booklet sent to Centres in July/September 2011, on the OCR website [www.ocr.org.uk](http://www.ocr.org.uk), by contacting OCR Training on 02476 496398 or by email to [training@ocr.org.uk](mailto: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. All OCR senior examining and moderating personnel are members of the e-list and would welcome questions or feedback on this report. The e-list now has a support site, which regularly updates information on the specification.

**The exemplar photographs used in this report show a small selection of the work produced this year and are reproduced with the permission of the Centres concerned. OCR's thanks, as ever, goes to all the candidates, teachers and moderators for making this possible.**



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