

Art and Design

Entry Level Certificate R300-R306

OCR Report to Centres

June 2012

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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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Art and Design (R300 – R306)

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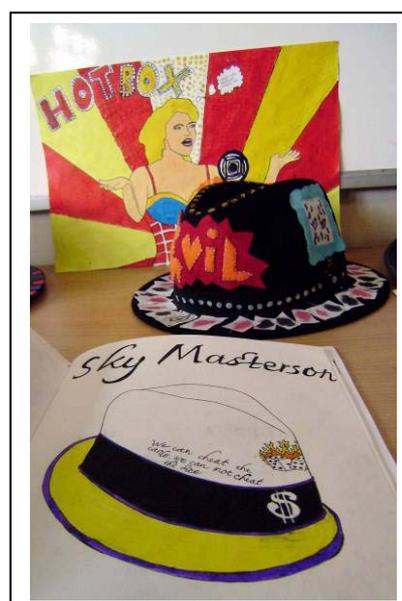
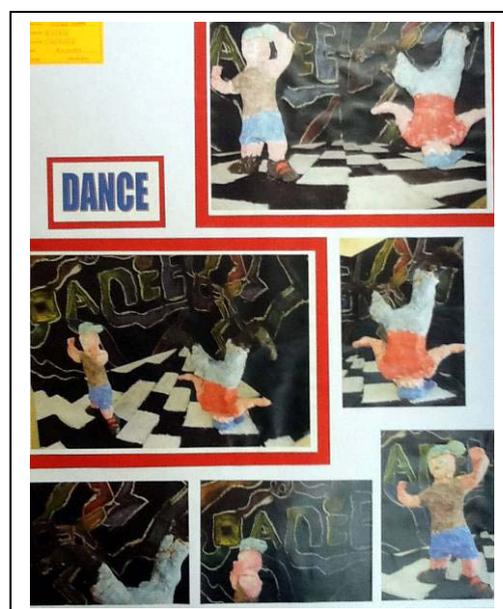
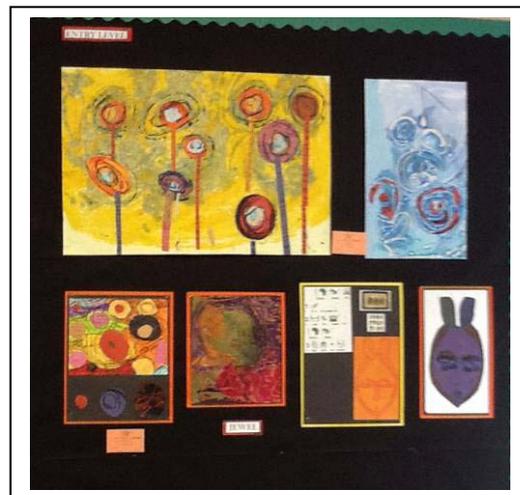
Overview

Entry Level Certificate
ART AND DESIGN R300-R306



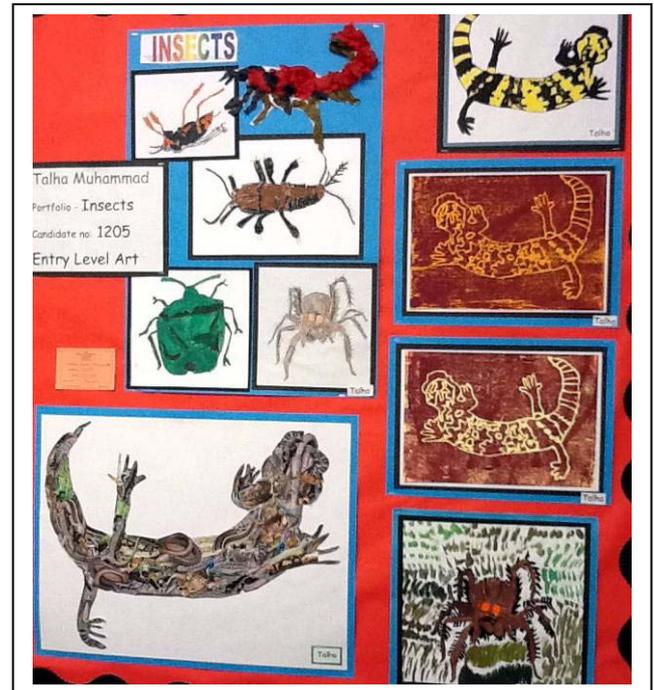
General Comments

- The 2012 series of the Entry Level Art and Design qualification, now in its second year has continued to be a successful and rewarding experience for both teachers and candidates. Entries for this specification have continued to increase, especially for year 9 candidates, re-enforcing the popularity and evolution of this qualification.
- Candidates from a variety of centres, including independent and secondary schools, EBD and MLD centres, residential, referral units and other specialist Centres were entered for ELC and achieved success proving accessibility to candidates of with a range of skills and abilities.
- Candidates had followed, in the majority of centres, a well structured course with Art and Design and Fine Art featuring predominately in the endorsements.
- Centres displayed work both flat on table tops and vertically on boards depending on the availability of space. Candidates in centres varied the presentation of their work, some using art journals whilst others used large sheets. For most, clear teacher guidance had encouraged candidates to be selective and this consequently led to displays being far more representative of the candidate's best work.
- The use of electronic interactive assessment form (GCW335i) is strongly recommended as this avoids arithmetical errors. This can be downloaded from the OCR website.
- Most Centres completed administrative procedures satisfactorily and met the May 15th deadline for the return of mark sheets. Some Centres submitted marks well before the deadline and this in turn facilitated early moderation visits. The CCS160 (centre authentication forms) are essential and centres are reminded that moderation cannot commence without these.
- Moderators reported that Centres were more accurate with their assessment and marking this year and this was reflected in the standard of work presented for moderation.



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.
- Work was seen across the whole range of endorsements but the majority of work seen for moderation represented (R300) Art and Design and (R301) Fine Art.
- Most candidates had followed courses with a clearly defined structure, task setting with themes determined by the centre, which were appropriate to the needs of the candidates.
- An appropriate and wide range of skills, media and techniques demonstrated by candidates in the Portfolio units had given variety and focus to the candidates' work.
- Many Centres had used a given starting point or theme for the Portfolio, with references to an artist or art movement; for example Man Made, Natural Forms, Expression, Landscape, Guys and Dolls, Aboriginal Art, Still Life, Buildings and Faces (to name a few).
- Digital photography was popular and widely used means of gathering initial source material. Photoshop and similar programmes were used in many schools providing opportunities to manipulate images and explore colour schemes. These were either presented as final outcomes or as in many instances used to help with compositions for prints or paintings.
- Many candidates make excellent use of sketchbooks and art journals to support and enhance their outcomes. Others prefer individual A1/A2 study sheets, worksheets with checklists or a combination. Thoughtful and short written annotation can help to explain candidates' thoughts and intentions.
- The requirement for a single Portfolio in this new ELC qualification gave greater access to all candidates of all abilities.
- Centres had encouraged candidates to select and present their work carefully. This year Coursework Portfolio's were less bulky and most represented one unit of work around a single theme. However, in some instances some Centres submitted all work completed by candidates and this sometimes increased the length of the moderation session in centres.



SHARING BEST PRACTICE

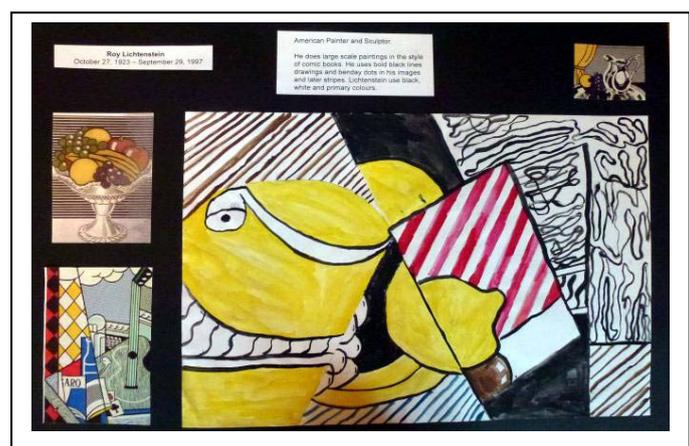
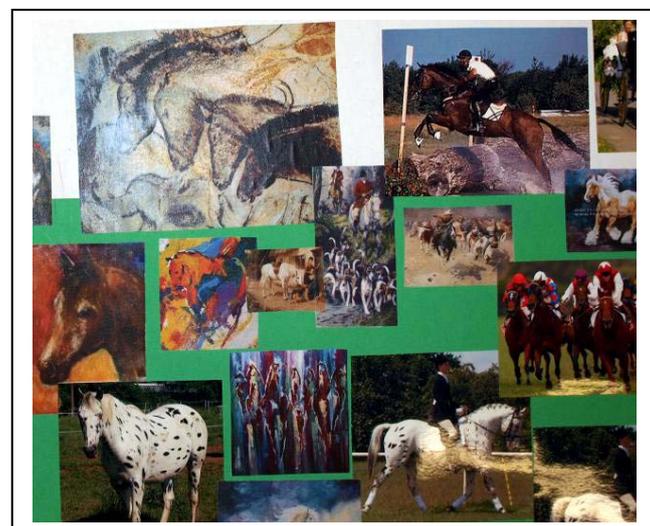
Download and use the Assessment Summary Form GCW335j, which is available on the OCR web site. This option allows for the entry and addition of marks, thus avoiding arithmetical errors.

Assessment Objective 1 – Develop

- In the Coursework portfolio, where themes were structured and with strong contextual links, candidate's ideas were well developed. In centre's where this teacher structure was removed this was a less successful assessment objective.
- Some candidates made visits, in the local community, to galleries, museums, churches and other public buildings which provided strong starting points to develop ideas.
- Successful candidates had shown a clear development of personal ideas based on initial artist's research throughout their portfolio in written and visual forms.
- Less successful developments resulted in candidate's merely copying images from secondary sources without developing their ideas and far too often the world of Pop Art or Manga images were presented showing little analytical or cultural understanding.
- In many centres teachers had provided a range of artists or art movements 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. Marks awarded when internet research is used must be based upon candidates use and processing of information rather than their ability to find it.
- Some centres selected a single artist for the candidates to work from and this restricted the development of ideas and often led to candidates presenting similar work for assessment.
- 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.

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.



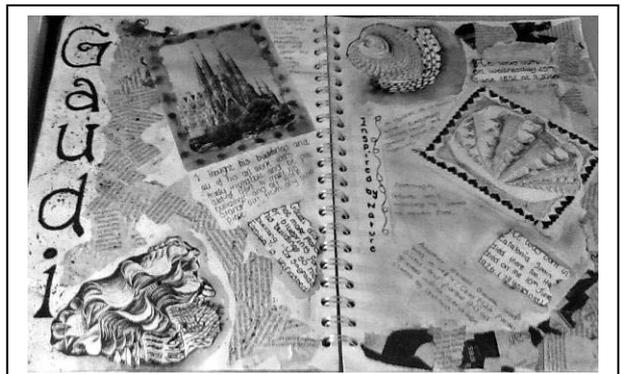
Assessment Objective 2 – Experiment

- This assessment objective was usually accomplished well by the majority of candidates and the assessment objective in which candidates had most confidence.
- Painting, drawing and printmaking were the most popular techniques. However, moderators noted that this year there was an increase in large bold constructions in card and paper, textile work, including embroidery, fabric printing techniques, quilting and appliqué and ceramic work.
- Several centres had encouraged candidates to use Photoshop and other digital programmes to help with experimental composition. For higher level candidates this proved beneficial and there were examples of experiments with layering and colour manipulations which were then used to inspire large paintings.
- A culture of exploration and development of ideas was fostered and when supported by an adequate range of media. Candidates' enjoyment 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 sound research skills and the ability to be experimental and selective when refining ideas towards practical outcomes.



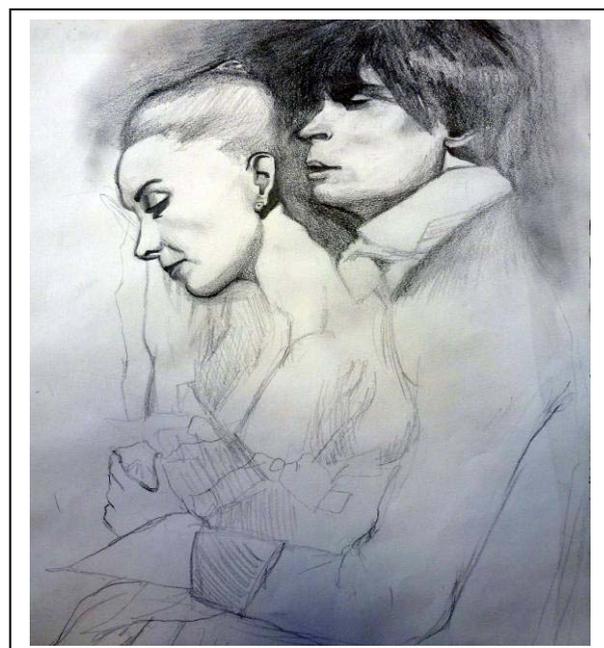
SHARING BEST PRACTICE

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



Assessment Objective 3 – Record

- Moderators commented that responses to this assessment objective were varied. Many candidates recorded working from both direct observation and secondary sources in pencil, paint and other media both 2D and 3D
- Best practice is where the recording is clearly relevant to the intentions and informs the directions taken. This could be seen clearly with those candidates achieving at a higher level.
- Many candidates endeavour 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 of this assessment objective.
- In some centres, this proved to be the weakest objective and skills varied widely. Where centres had given clear guidance to the methods of recording appropriate observations relevant to the area of study and the ability of the candidates, the work was cohesive.
- 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 provided strong starting points combined with personal experience.
- Assessment Objective 3 remains the foundation for the creative process and good practice in response to the specification.



SHARING BEST PRACTICE

Make the most of local resources:

1. **Museums, galleries and public buildings.**
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.
- Less able 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.

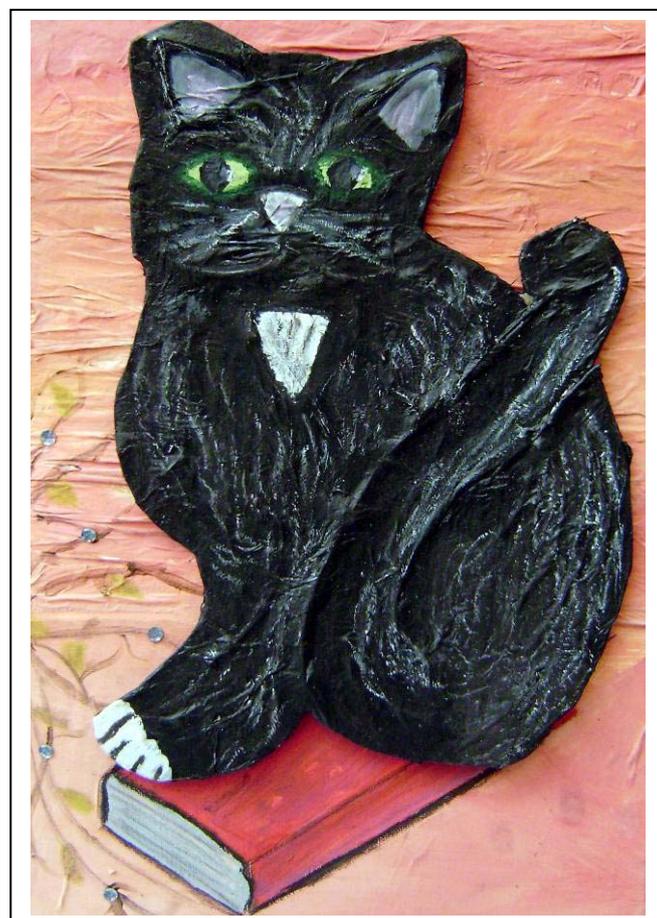
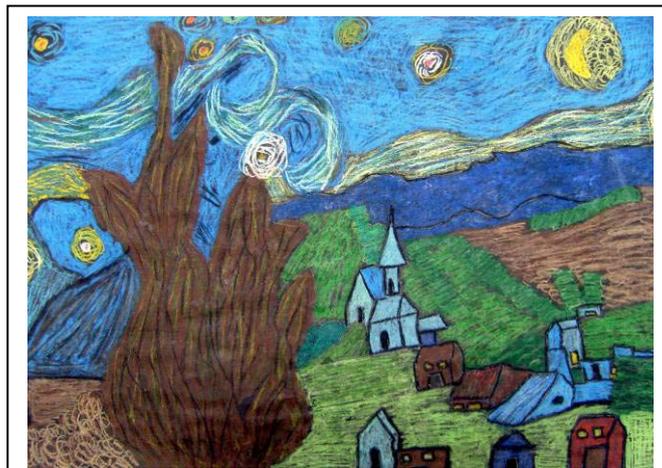


SHARING BEST PRACTICE

For the OCR-set Work candidates should be advised to use materials and techniques they are familiar with ie those gained and used during the Portfolio unit, especially during the ten hour supervised period when guidance by the teacher may not be given.

OCR set Work

- In most instances the OCR-set Work was the highlight of the year for candidates, providing the most successful candidates with an opportunity to select and present work from a chosen theme and using experiences and skills acquired earlier in their course.
- The 2012 question paper was well received and the majority of centres commented favourably on the range of starting points and 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.
- Most candidates showed work that demonstrated they had acted upon their teachers' advice and guidance. Consequently most submissions showed an even achievement across all four assessment objectives.
- The most successful submissions built on previous experience and learning, displayed thoughtful well planned and in-depth preparatory work. Stronger candidates presented final outcomes that demonstrated innovative ideas and skilful accomplishment displaying strong contextual links.



SHARING BEST PRACTICE

Attend OCR training events to improve confidence in applying the assessment objectives and to see a range of work from other centres

SHARING BEST PRACTICE

Refer to the on-line exemplars which show a range of work, teacher resources and access support and training through the OCR website. This will help centres write suitable tasks and in applying the assessment objectives to candidate work.

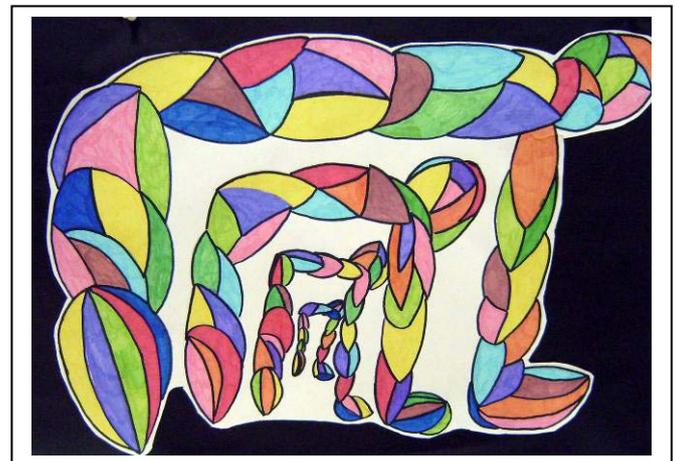
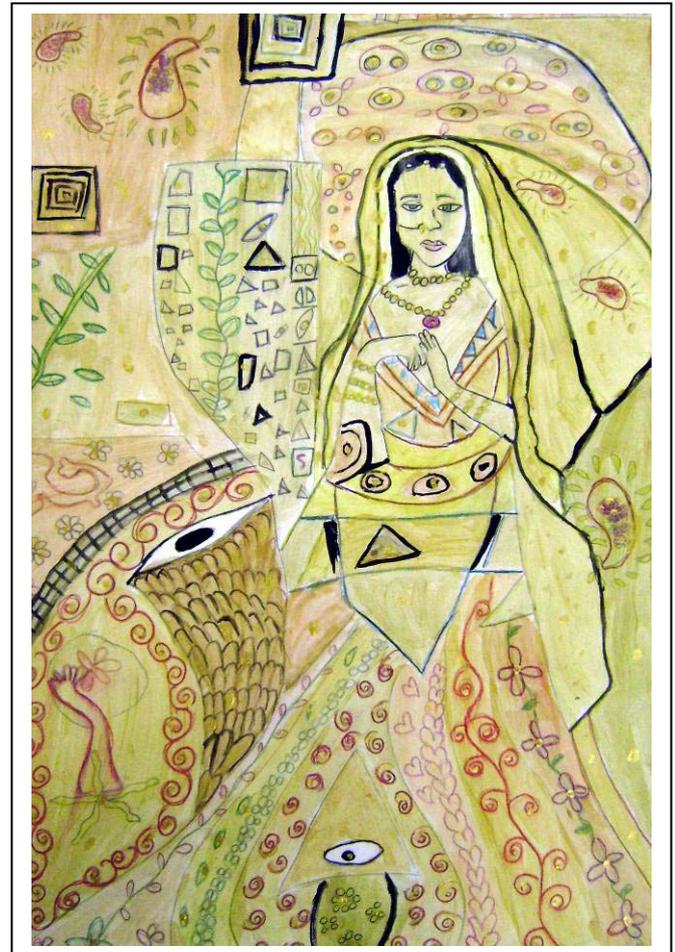
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- Centres are reminded that the OCR-set Work paper should be opened upon receipt so that appropriate advice and guidance may be given and suitable resources and support material prepared.

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

- 'Sweets and confectionary'** – photographed images of a variety of sweet wrappers provided ready access to primary resources. Wayne Theibald was often used as a contextual reference. Candidates often responded with large scale constructions.
- 'Together'** in which the work of Andy Goldsworthy was used a focus promoted adventurous outcomes in both 2D and 3D and was well supported by a wealth of observational studies.
- 'Landscape'** - encouraged exciting approaches through painting with reference to the work of Marc Chagall and Photography. This was especially popular with candidates working in collage and printmaking.
- 'Olympic Events'** – was favoured by many candidates making references to the five rings and running or swimming events.
- 'Golden'** – encouraged studies into Indian fabrics and jewellery, exploring the properties of surface pattern and texture and combining the work of Gustav Klimt.
- 'People Dancing'** – proved a popular starting point, especially in the world of ballet and street dancing.

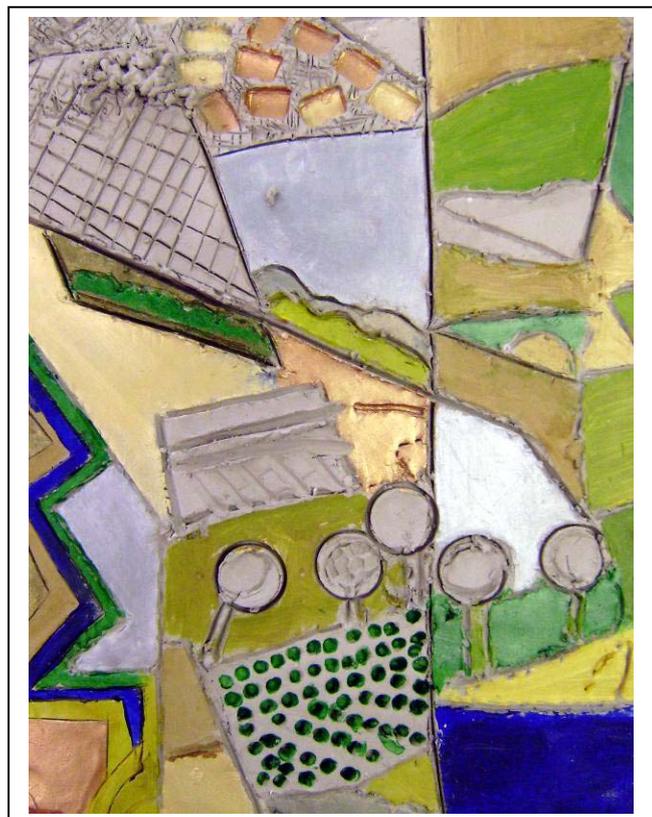
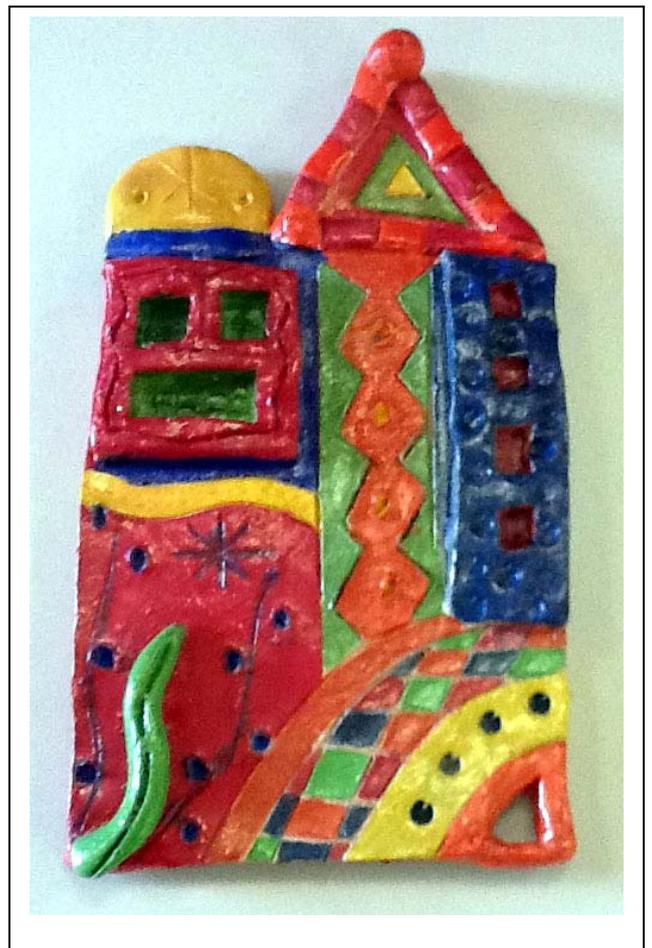
Candidates responded to the other stimuli equally and the prompts proved accessible to all.



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- Once again this year inspirational teaching, well conceived coursework structures and appropriate resources ensure that candidates perform to their full potential in both components of this specification.
- Support and guidance are 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 9. Details can be found on the OCR website 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 and Design Social Community via the OCR website. The Social Community 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.

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



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