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RECOGNISING ACHIEVEMENT

ELC

Art and Design

Entry Level Certificate **R300-R306**

OCR Report to Centres

June 2013

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OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS / A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching / training, administration and secretarial skills.

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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Entry Level Certificate

Art and Design (R300 – R306)

OCR REPORT TO CENTRES

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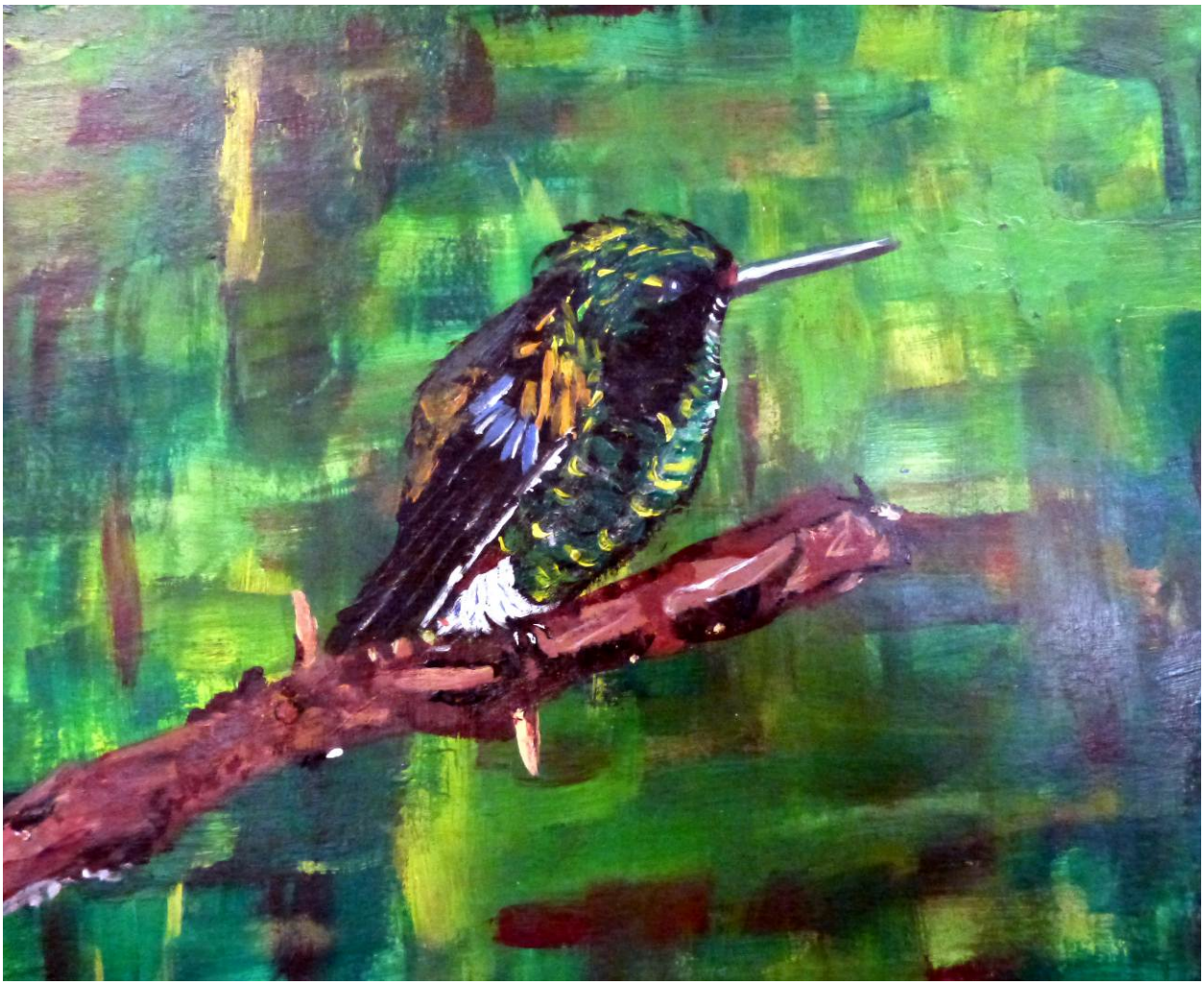

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Overview

- The 2013 series of the new Entry Level Art and Design qualification, now in its third 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 range of centres, including independent and secondary schools, EBD and MLD centres, residential, referral units and other specialist centres were entered for ELC and most achieved success in the subject.

- In the majority of centres, candidates had followed a well structured course with Art and Design and Fine Art featuring predominately in the endorsements entered for.

- 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 greatly assisting the moderation process.

- The use of the 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 delivery of mark sheets and other documents required for the moderation process. Some centres submitted marks well before the deadline and this in turn facilitated early moderation visits which benefitted centres. The CCS160 (centre authentication forms, one per endorsement) are essential and centres are reminded that moderation cannot commence without these.

- Centres are reminded that moderators apply the standard without consideration of potential outcomes in terms of levels for candidates. This year several centres were too harsh when applying the assessment criteria. It is recommended that art teachers attend one of the new OCR Face to Face INSET training courses, available from November. To book please visit the OCR website.

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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 most work viewed for moderation was from (R300) Art and Design and (R301) Fine Art.
- 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 candidates. These included Still Life, Natural Forms, Portrait, Insects and bugs, mechanical and the Urban Jungle. References were made to Paul Cezanne, Billy Stowell, Vincent van Gogh, Julian Opie, Andy Warhol, Pop Art and surrealism.
- An appropriate and wide range of skills, media and techniques in the Portfolio components had given variety and focus to the candidates' work.
- Digital photography remains popular and widely used as a 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 study sheets or worksheets with checklists. Thoughtful and short written annotation can help to explain candidates' thoughts and intentions.
- The requirement for a single Portfolio gave greater access to the ELC qualification to all candidates of all abilities.
- Centres had encouraged candidates to select and present their work carefully. Coursework Portfolio's are now less bulky and most represented one project around a single theme. However, in some instances some centres submitted all the work completed by candidates and this sometimes increased the length of the moderation in centres.

SHARING GOOD PRACTICE

Download and use the Assessment Summary Form GCW335i, which is available on the OCR web site. This option allows for the entry and addition of marks, thus avoiding arithmetical errors.

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Assessment Objective 1 – Develop

- In the Coursework portfolio, where themes were structured and with strong contextual links, candidate's ideas were well developed. In Centres where this teacher structure is 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 candidates merely copying images from secondary sources without developing their 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 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.
- 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.

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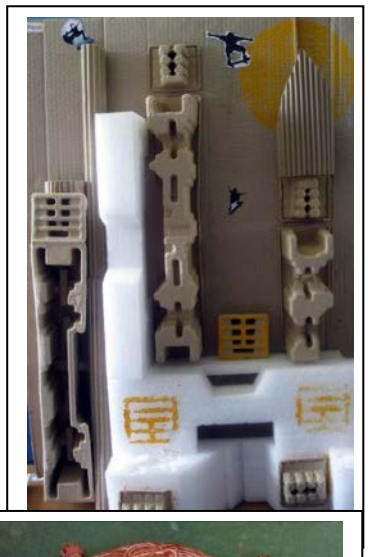
Assessment Objective 2 – Experiment

- This assessment objective was usually accomplished well by the majority of candidates and the assessment objective one in which candidates had most confidence.
- Painting, drawing and printmaking were the most popular techniques. However, moderators noted large bold constructions in card and paper, textile work, including embroidery, fabric printing techniques, quilting and appliqué and ceramic work.
- Several centres had encouraged candidate to use Photoshop and other digital programmes to help with experimental composition. For higher level candidates this proved beneficial and there were examples of candidates experimenting with layering and colour manipulations which were then used to create a final photographic composition or 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 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 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.

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Assessment Objective 3 – Record

- Moderators commented that recording was undertaken in a variety of ways with photography, drawing and painting being the most common methods. Candidates recording from direct observation using 3D studies was noted in several centres.
- 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 provide 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 or galleries.**
2. **Botanical gardens, parks and zoos etc**
3. **Artists and designers**
4. **Community Arts Centres**
5. **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 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.

SHARING BEST PRACTICE

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

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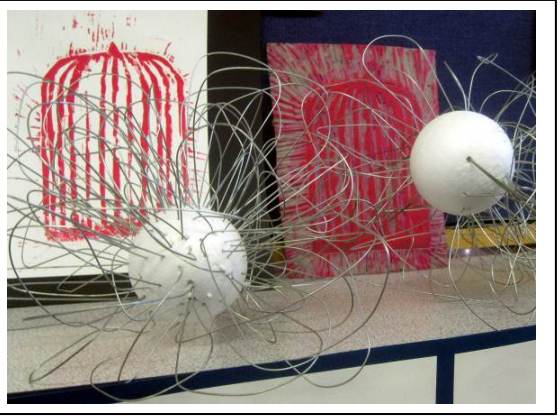
OCR–Set Work

- 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, using experiences and skills acquired earlier on in the course.
- The 2013 OCR-set Work paper was well received and the majority of centres commented favorably on the range of written starting points and 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 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, displayed thoughtful 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

For the OCR-set Work candidates should be advised to use materials and techniques they are familiar with. For example, those used with success in their Coursework Portfolio.

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- Centres are reminded that the OCR-set Work paper should be opened upon receipt so that appropriate ad vice 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:

- ***'Birds'***- candidates found a wealth of images from National Geographic and bird watching magazines and some centres visited an aviary. There was a profusion of pencil drawing, painting, prints and collage work.

- ***'Dogs and Puppies***' encouraged a wealth of personal experiences where candidates had taken photographs of family pets and used these to make compositions. There was a wealth of 2D, 3D work and textile work.

- ***Floral'*** - encouraged exciting approaches through painting with reference to the work of Georgia O'Keeffe and Vincent van Gogh. This was especially popular with candidates working in paint, printmaking and textile design.

- **'*Events'*** – was favoured by many candidates making references to Halloween, birthday parties, weddings, Diwalli and Christmas.

- **'*Pattern'*** – encouraged studies into a range of natural and manmade pattern, with references to zebras and insects as well as studies into the optical patterns of Bridget Riley's paintings, Piet Mondrian's geometric patterns, M.C.Escher impossible patterns and selected works of the Cubist painters.

- **'Frozen'** proved a popular starting point and there were examples of frozen foods such as ice cream and the frozen planet.

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

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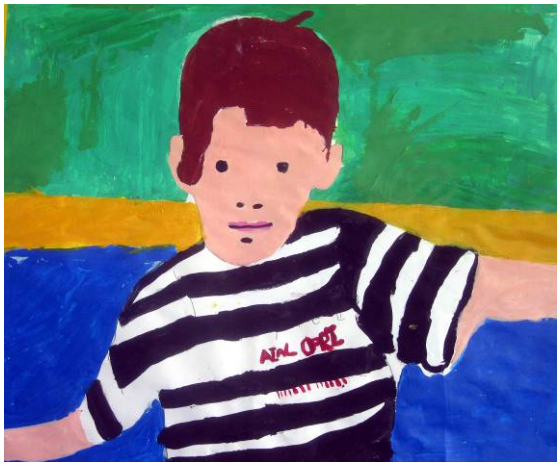
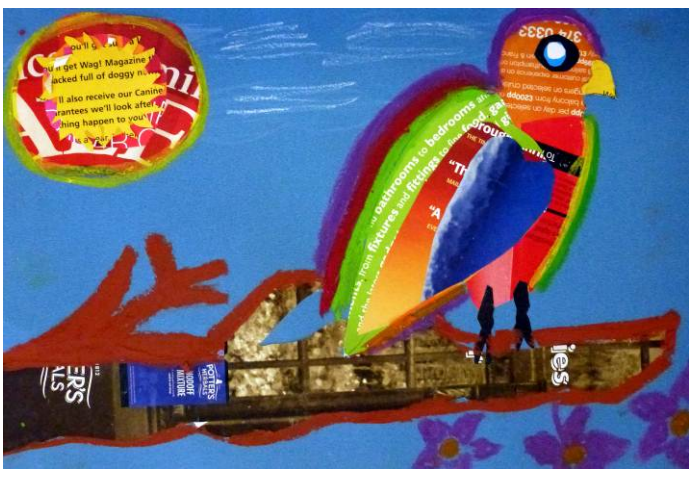
Summary and Guidance

- In most of the centres visited candidates had benefited from the dedication of teachers, well structured courses and had developed individual directions that showed creative, expressive and skilled artwork.
- Many centres continue to enter year 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. Much work was seen of a high standard in which candidates' commitment, enthusiasm, engagement, creative flair and high skill levels was clearly evident.





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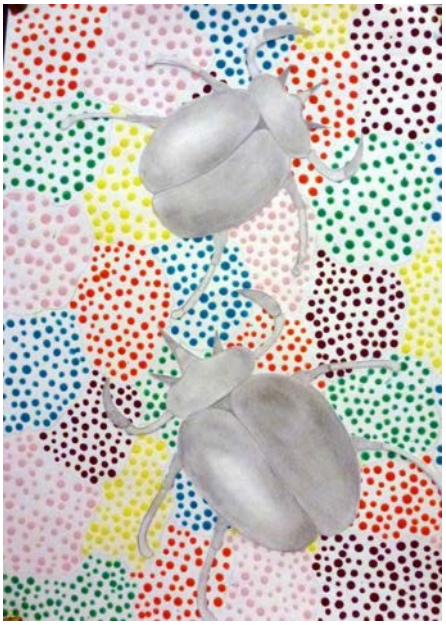
- Once again this year inspirational teaching, well conceived coursework structures and appropriate resources ensure that candidates perform to thei components of this specification.

- Support and guidance are available through the Subject Area Autumn Term. Teachers of Art and design are encouraged to requirements. This is especially recommended to teachers de can be found on the OCR website www.ocr.org.uk, by contac 496398 or by email to training@ocr.org.uk

- Teachers are reminded that they can join the OCR Art & Des The e-list covers all OCR Art & Design specifications and car questions, share good practice and contact colleagues delive your local area.

OCR would like to remind centres to always guide candidates to use suitable topics for research and development to an outcome. The exemplar photographs used in this report show a small selection of the work produced this year. OCR thanks all the candidates and teachers for making this possible.



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