OCR
Oxford Cambridge and RSA

ELC

Art and Design

Entry Level Certificate **R300-R306**

OCR Report to Centres June 2016

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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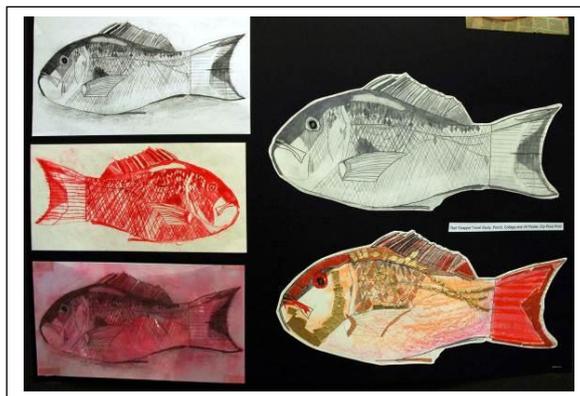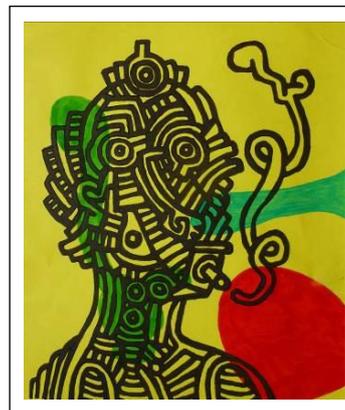
OCR REPORT TO CENTRES

Overview

General Comments

- The 2016 series of the Entry Level Art and Design qualification, now in its sixth year has continued to be a successful and rewarding experience for both teachers and candidates.

- Year eight and nine candidates along with Key Stage 4 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. Most candidates achieved success in this qualification.

- Centres displayed work both flat on table tops and vertically on boards depending on the availability of space. Presentation was varied in centres. Some candidates used art journals whilst others presented work on 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 the electronic interactive assessment form (GCW335i) downloaded from the OCR website is strongly recommended to avoid mathematical errors.

- 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 an early moderation visit. The CCS160 (Centre Authentication Forms, one per endorsement) are essential and Centres are reminded that without these moderation cannot commence.

- 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. It is recommended that Art teachers attend one of the CPD ELC Training courses to be held in London and Birmingham. Details can be found on the OCR CPD Hub.

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 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 appropriate to the needs of the candidates were determined by the centre. These included Portraiture, Natural Forms, Identity, Figures, Coast, Bugs and Insects and Still Life. Popular artists used for contextual references included, Georgia O'Keefe, Paul Cezanne, Vincent van Gogh, Julian Opie, Andy Warhol, Claus Oldenburg, L.S. Lowry, David Hockney, Frida Khalo, Roy Lichtenstein and Banksy.

- An appropriate and wide range of skills, media and techniques in the Portfolio component had given variety and focus to the candidates' artwork.

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

- 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, short written annotation can help to explain candidates' thoughts and intentions.

- The requirement for a clearly defined project gave greater access to the ELC qualification to all candidates of all abilities.

- Most Centres had encouraged candidates to carefully select and present their Coursework Portfolio in response to a single theme. Centres are reminded that only the most successful project should be presented for assessment and moderation and not the whole of the candidate's course.

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.

Assessment Objective 1 – Develop

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

- Some candidates made visits to galleries, museums, churches and other public buildings such as the London Eye, Botanical Gardens, the Pitt Rivers and Ashmolean Museums, which inspired the candidates and generated energetic responses.

- 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.

- References to modern and contemporary artists and practitioners were in evidence this year. Antony Gormley, Nikki de Saint Phalle, Keith Haring and Alberto Giacometti inspired figurative responses. Responses to 'Coast' showed research into Mike Salven, Vincent Scarpace, Mary Feddon, Judy Unger and Maggi Hambling. Pop Artists such as Andy Warhol, Roy Lichtenstein and Jasper Johns proved a popular contextual source. Julian Opie, Frida Khalo, Francis Bacon, Sarah Moreno and Sofonisba Anguissola (Italian Renaissance painter) were popular in Portrait based projects. Artists and designers such as Lisa Milroy, Tony Cragg, Friedensreich Hundertwasser and Zaha Hadid were well researched for unusual textile interpretation. There were responses to the work of Alexander Calder, Eduardo Paolozzi and David Hockney. Still Life studies showed the influence of artists such as Klaus Boekhoff, Peter Burgess. Michael Craig Martin and Tracy-Ann Marrison.

- It is candidates' response to 'artworks', in which critical evaluations are made and appreciation of context shown, that 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 accomplished well by the majority of candidates and the one in which they seemed to have most confidence.

- Painting, drawing, printmaking and collage were the most popular techniques used but moderators noted large bold constructions in card and paper, papier maché, mod roc, wire and found objects. Textile work included embroidery, fabric printing techniques, batik, quilting, felting and appliqué.

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

- A culture of exploration and development of ideas was fostered and when supported by a 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.

Assessment Objective 3 – Record

- Moderators commented that recording was undertaken in a variety of ways with photography, drawing and painting the most common methods. Candidates recording from direct observation using maquettes to record three-dimensional responses or stitchery within the Textiles endorsements were noted.

- 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 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 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 on 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, identity, pastimes, celebrations, fears and aspirations and this work proved more individual and original.

- Visits, often in the local community, to galleries, museums, fairs, parks, zoos, churches and other public buildings provided strong starting points.
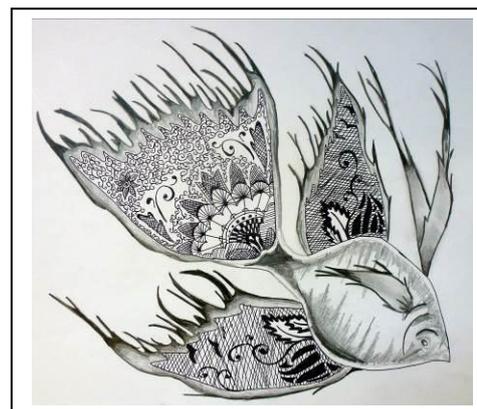
SHARING BEST PRACTICE

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*

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 expanded their development work into considered 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.

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 2016 OCR-set Work paper was very well received and the majority of Centres commented favourably on the range of 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. Centres are reminded that candidates entered for R306/02 should select starting points from Section 3: Art Appreciation. This section should not be used for any other endorsements.

- 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.
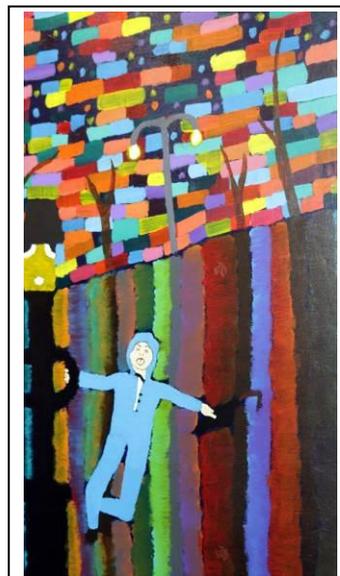
SHARING BEST PRACTICE

Attend OCR CPD 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.

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 materials prepared.

There were responses to all the starting points and for the written section the following were popular:

- *'Bicycle Parts'-* encouraged a variety of responses in paint, print, card construction and wire. Responses to works by contemporary artists Marius Black and Velo Gioielli were seen.
- *'Houseplants'-* encouraged examples of paintings, drawing and prints of a wide range of plants. The majority of work displayed demonstrated effective recording practices through paint, pencil and pen many of which were influenced by the plant paintings of Georgia O'Keefe. Paper sculptural work representing leaves and stems inspired by the work of Joshua Abarbanel was noted.
- *'Small Pets in Cages'-* inspired a variety of approaches to include compositional collage, drawings and paintings. A three dimensional approach using card, wire and mod roc proved popular. Candidates were inspired by the work of Saxon Lynn and Michael Chaikin.
- **'Washing Up'-** was favoured by many candidates with unusual close up compositions created by candidates own photographs of a range of washing up paraphernalia. Roberto Bernardi and Pierre Bonnard were amongst the artists researched for this starting point.
- *'Small Wooden Toys'-* generated a variety of approaches from drawings of Russian dolls and wooden toys to creating toys from wooden found objects.

Both the visual starting points proved popular.
'Rooms at Home '- Inventive compositions were created by studies into the work of a wide range of modern and contemporary artists such as Michael Craig Martin, Patrick Caulfield, Roy Lichtenstien, Vincent van Gogh, Edward Hopper, David Hockney and William Morris.
'Horses' – work influenced by studies of horses from cave paintings, the paintings of George Stubbs, the horse sculptures of Edgar Degas and imagery from the film 'War Horse 'was seen .
**'Fish'-** was the most popular starting point for Section 3: Art Appreciation and candidates made good use of the images in the paper to inspire their work.

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

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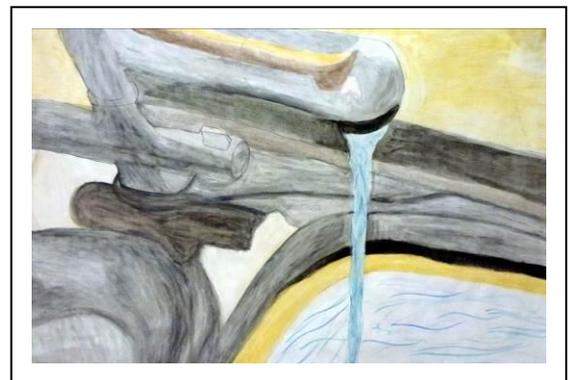
Summary and Guidance

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

- 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. Much work was seen of a high standard in which candidates' commitment, enthusiasm, engagement, creative flair and high skill levels was clearly evident.
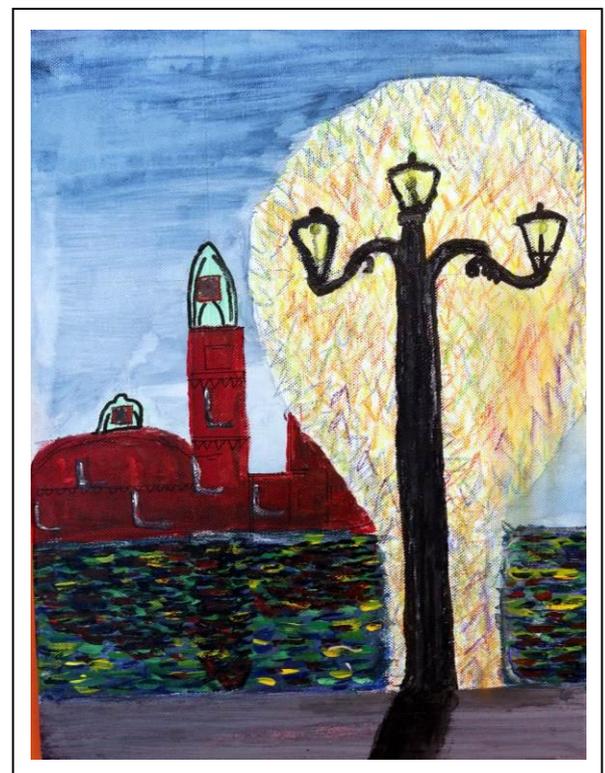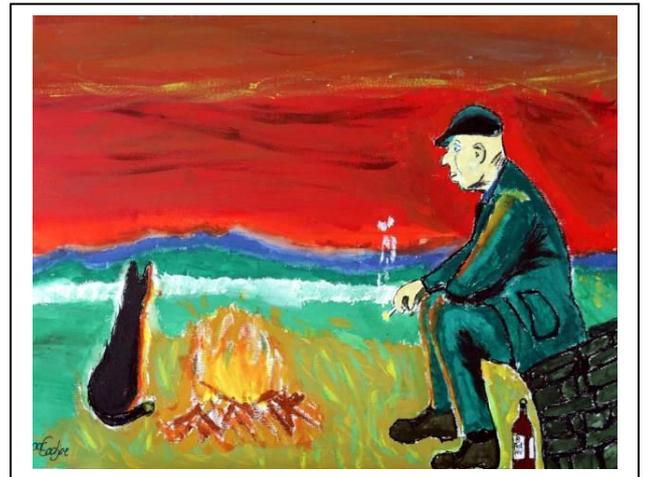
- Once again this year inspirational teaching, well conceived coursework structures and appropriate resources ensured that candidates performed to their full potential in both components of this specification.

- 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 8 and 9. Details for CPD can be found on the CPD Hub 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 & 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.

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.
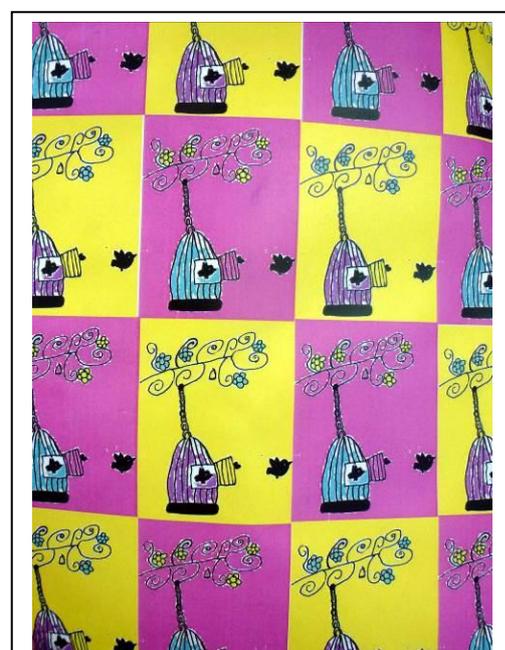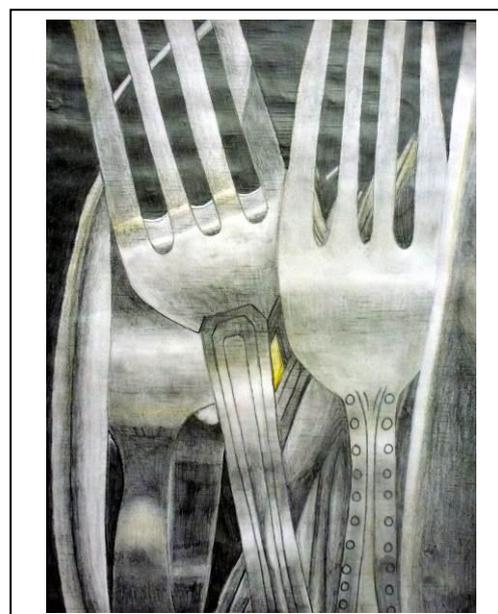
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