

# Applied Art and Design

Advanced GCE A2 H413/H613

Advanced Subsidiary GCE AS H013/H213

## OCR Report to Centres

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**June 2013**

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

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# Overview

## General Comments

Centres have been very enthusiastic about this specification and co-operative about arranging visits and exhibiting work. Work was well presented in quiet rooms put aside for the sole use of the moderator. Nearly all work was displayed according to the OCR instructions, unit by unit and in rank order, and this allowed the moderation process run more smoothly. However, a few centres presented the candidate's whole submission rather than by individual unit, creating some difficulties for moderators.

Centres and candidates must ensure that the work to be moderated is placed in the correct discrete units, even though the course may have been delivered holistically. Centres are also reminded to release work as requested for use at Standardisation and Award.



The administrative procedures went relatively smoothly, although it is important that centres realise the importance of sending the correct documentation to moderators prior to their visit. Moderators require the following:

- **MS1s** (Please check that these are correctly filled in and correlate with the Centre Assessment Forms)
- **Centre Assessment Forms GCW233** relating to each candidate and unit entered

- **Centre Authentication Forms CCS160** - one to cover all AS units entered and a separate one for A2 units. It is important that centres realise that the moderation process cannot take place unless the moderator has received the Centre Authentication Forms for AS/A2.

Centres should ensure that candidates have labelled all their work, as it can be very time consuming labelling work that is to be forwarded to OCR for use at the Award meeting.



This specification suite has encouraged candidates to be more confident, ask more questions and be involved with problem solving and lateral thinking. They have also been fully engaged in talking to clients and understanding the implications of a brief. **Presentation is a very important part of the vocational aspect of this award** and it is vital that candidates are made aware that all work produced should be client-focused or for a target audience. Presentation of work in this session was the best yet; the majority of centres had made improved efforts in displaying candidates' work. It is also encouraging to report that a number of candidates have gained direct entry into University with their GCE Applied work because of the range and depth of their portfolios and their ability to talk confidently about their work.

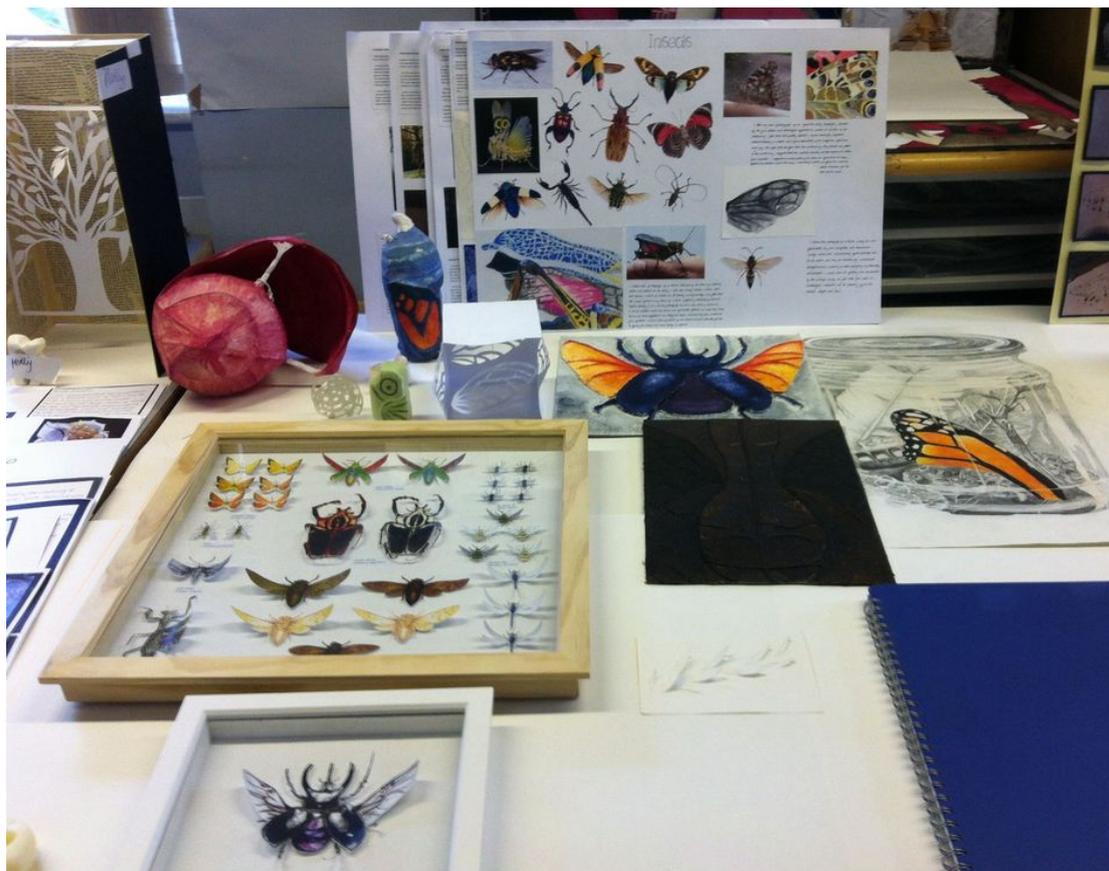
Exemplar material with commentary and guidance on best practice is available from OCR via the website. This has proved to be very informative and helpful to Centres and candidates. Further details of the support and guidance available to teachers can be found on the OCR website.

Finally, centres are reminded to submit forecast grades and that if they encounter any problems with lost, damaged or missing work that they should contact their Examinations Officer immediately.



## AS Portfolio Units (F140, F141, F144–F148)

Where candidates had fully engaged with the vocational aspects of these units, they had performed extremely well. Good research and well-annotated sketchbooks were seen, although some candidates would benefit from using word processing. Many candidates are using digital cameras to record visits and to record for drawing purposes. A variety of media, styles and techniques had been used, and it was pleasing to see that some candidates explored and fully developed their ideas, providing some excellent analysis and evaluation.



**Objective 1: Applying knowledge and understanding of others' practice.**

Relevant artistic references were seen in the majority of work, with aesthetic qualities appropriately informing intentions.

Depth of understanding was not always evident at the lower end of centres' orders of merit, but this generally coincided with the overall quality of candidates' work.

Some candidates were over reliant on using 'cut and paste' in their work and often it was irrelevant in informing their work.

Vocational awareness was often referenced.



**Objective 2: Applying skills, techniques and understanding.**

Personal styles were often well developed, and although candidates did not always possess the technical skills to effectively realise ideas, their intentions were clear.

Some recording was of an outstanding quality, but some candidates opted to use secondary sources where primary sources would have been a better option.

In some cases, technical skills lacked a fluency of understanding and a sensitivity of the nature of materials used.

Some projects often contained a large quantity of work, which did little to improve the quality of the submission. Careful selection is often the key.

Outcomes were seen to be increasingly well presented and vocational awareness was evident throughout the majority of submissions.

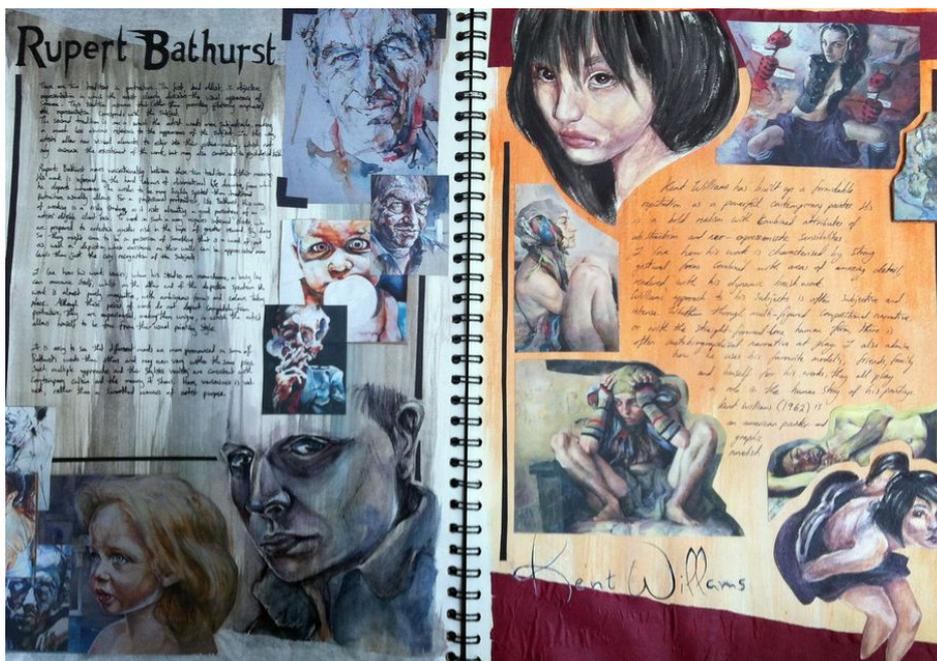


**Objective 3: Analysis, synthesis and evaluation.**

Fitness for purpose was generally well documented and some candidates made perceptive decisions for new directions in their work.

Analysis and evaluation were often an integral part of submissions. However, less able candidates may have benefited from using bullet points and annotation, rather than extended prose.

Candidates' work had obviously benefited from looking at the work of other artists, craftspeople and designers.



## F140 2D and 3D Skills, Materials and Techniques

Where centres had made their candidates fully aware of the vocational aspect of this Unit, most had performed extremely well.

Centres are beginning to realise that it takes time to develop skills and it is important to keep candidates well motivated with effective time management plans.

Some centres apparently encouraged their candidates to investigate a large number of techniques, but they often did not go on to produce quality outcomes as the work here frequently lacked refinement and resolution.

3D work was often a token gesture in some centres, with some basic outcomes of simple ceramic models and paper sculptures, which did not inform ideas, intentions or outcomes.

Overall work for this Unit was well presented with candidates becoming more aware that **presentation is a priority when dealing with clients or target audience**. Some good research and well-annotated sketchbooks were in evidence, although some candidates would benefit from using word processing and digital media. The over-use of gel pens and poorly hand-written notes does little to enhance personal submissions.





## F141 Communication and Meaning Through Visual Language

This Unit was designed to act as a bridge between Unit 1: 2D and 3D Skills and Unit 3: Preparing and Working to a Brief, but the skills developed in visual language and communication will be used throughout the other Units.

Where courses had been well taught and structured, candidates had used critical references and research to develop work effectively.

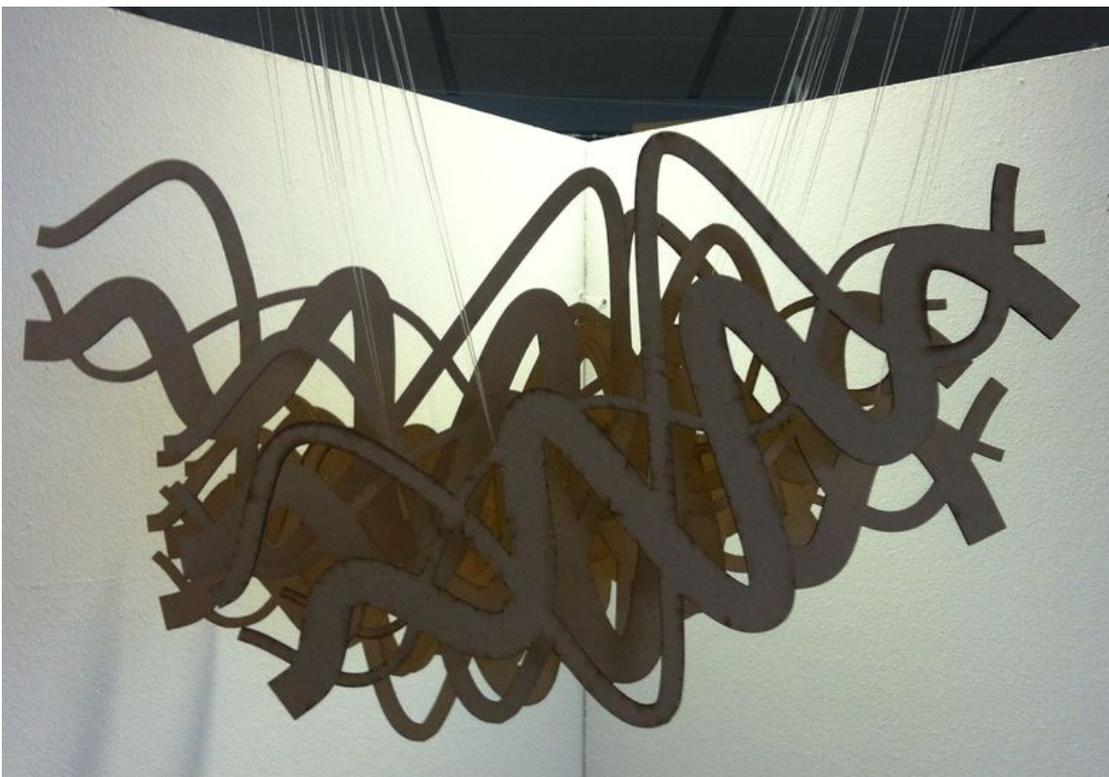
Vocational awareness was apparent in most candidates' submissions with the more able having a consistent approach and making regular references to their original brief.

Visits to galleries, museums and the local community were often very influential in informing outcomes.

Some candidates had used secondary source material very constructively but others had used 'cut and paste' from magazines and the Internet merely as 'padding' and this approach did little to inform the development of their work.

Annotation was often used in sketchbooks and presentation sheets and this had informed the work of the more able candidates, but it tended to be more basic and limited for the less able candidates.

There was a tremendous variety, in terms of range of media, styles and techniques, throughout this Unit and it was pleasing to see candidates explore and fully develop their ideas with some excellent analysis and evaluation. Candidates had also used their ICT skills well and these were evident in the development of ideas and in the presentation of outcomes.





## F142 Preparing and Working to a Brief

This Unit operates a vocationally focused, themed scenario with a project brief set by OCR. Candidates are free to work in ways that allow them to demonstrate their particular skills in line with their chosen specialist pathway. A project brief is provided for candidates to discuss with their teachers (clients) to ensure that candidate proposals are realistic and within the scope of available resources. Each themed scenario and project brief is 'live' from September to May and can be delivered to suit particular course planning arrangements within centres.

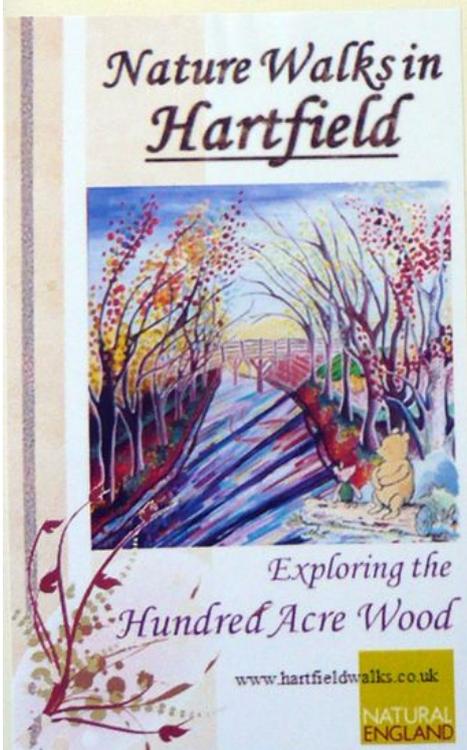
A new themed scenario is sent out to centres each May for the following academic year and can be viewed online at the OCR website. There is no set time limit for preparatory research to plan and produce the final outcome/ to the project brief. Candidates, however, must meet the deadline for presentation to the "client", which is set by the teacher.



## New Directions and 'In Situe'



My design brief said my artwork had to be displayed in a 'Future Library', so I thought mine would look good in the children's section as it is bright and colourful and relates to a story they would be familiar in, ie. Winnie The Pooh.



I created a leaflet about nature walks in Hartfield (where



I adapted my designs so they could be used as stamps. They work well on a postcard and the actual design could be the photo on the front.



Moderation revealed that the project brief had been adapted in a variety of creative ways by candidates, with a range of outcomes being seen. Candidates used the topic to develop their skills in visual communication, with the vocational aspect being at the forefront of the majority of submissions. Initial research and investigation were generally well presented, but artist/designer connections were not always evident in informing intentions. The level of skills displayed was varied, but often showing an extensive range of investigations, which were sometimes informed and resolved.

Successful candidates assessed in the top mark bands were seen to produce a wider range of initial research and included recordings from both primary and secondary sources; these were often both innovative and original. Practical outcomes often highlighted developing personal styles and strong vocational connections.

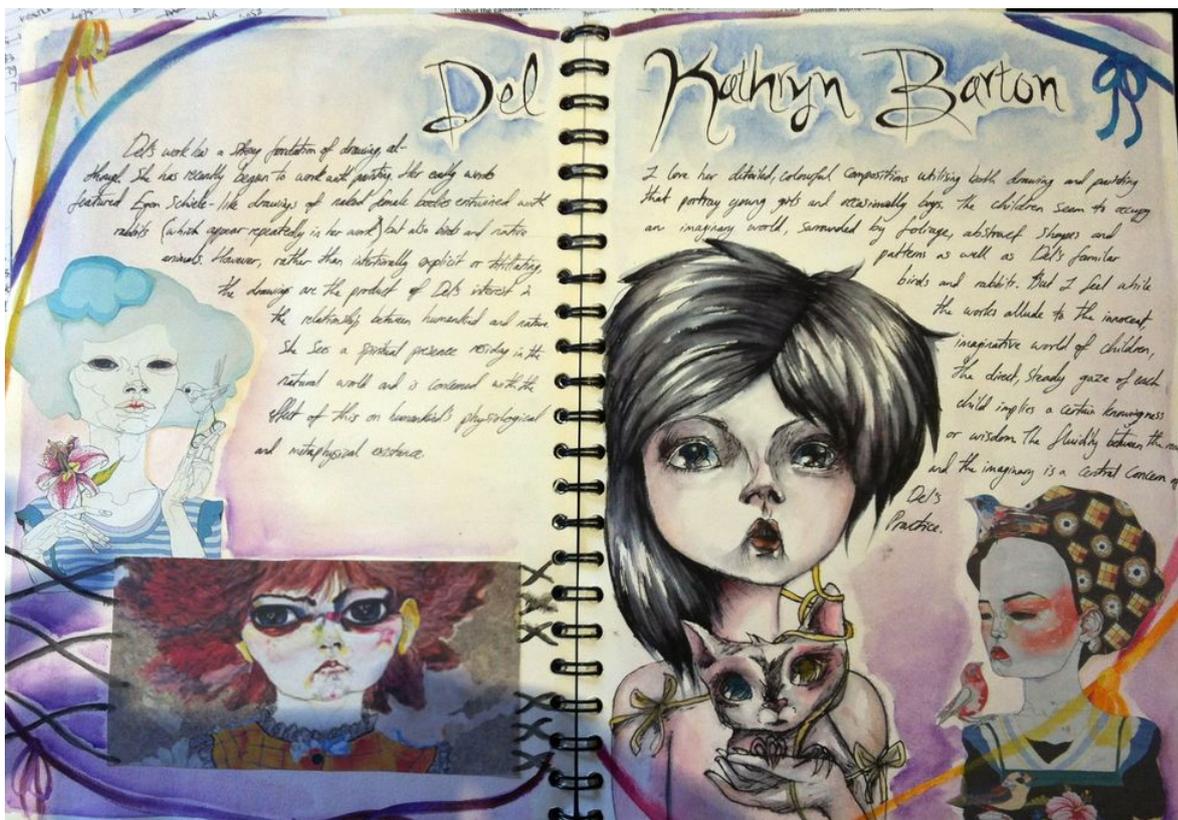
Centres are reminded that a professional, client-friendly presentation, displaying a high level of research and development, greatly reinforces submissions.



# F143 The Creative Process

All candidates are given scenarios and starting points for this examined Unit.

The scenario for this year is based on Art and Design ideas and outcomes for 'Green Earth Environment'. The vocational and applied focus of this Unit is at the core of the set paper, stimulating candidates to respond in professional ways using the creative process. Preliminary work, including relevant research, investigation, exploration and analysis should be recorded and presented appropriately at given stages to the client/teacher. There is no set time limit for the preliminary or final work, but the candidates must meet the set deadlines.

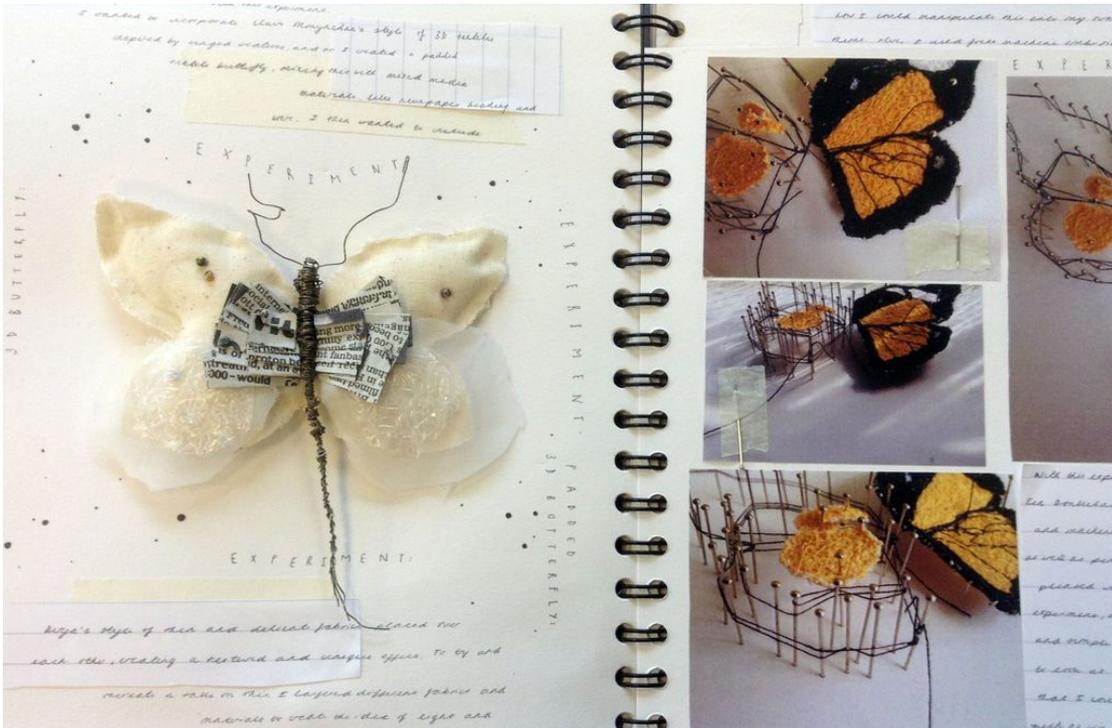


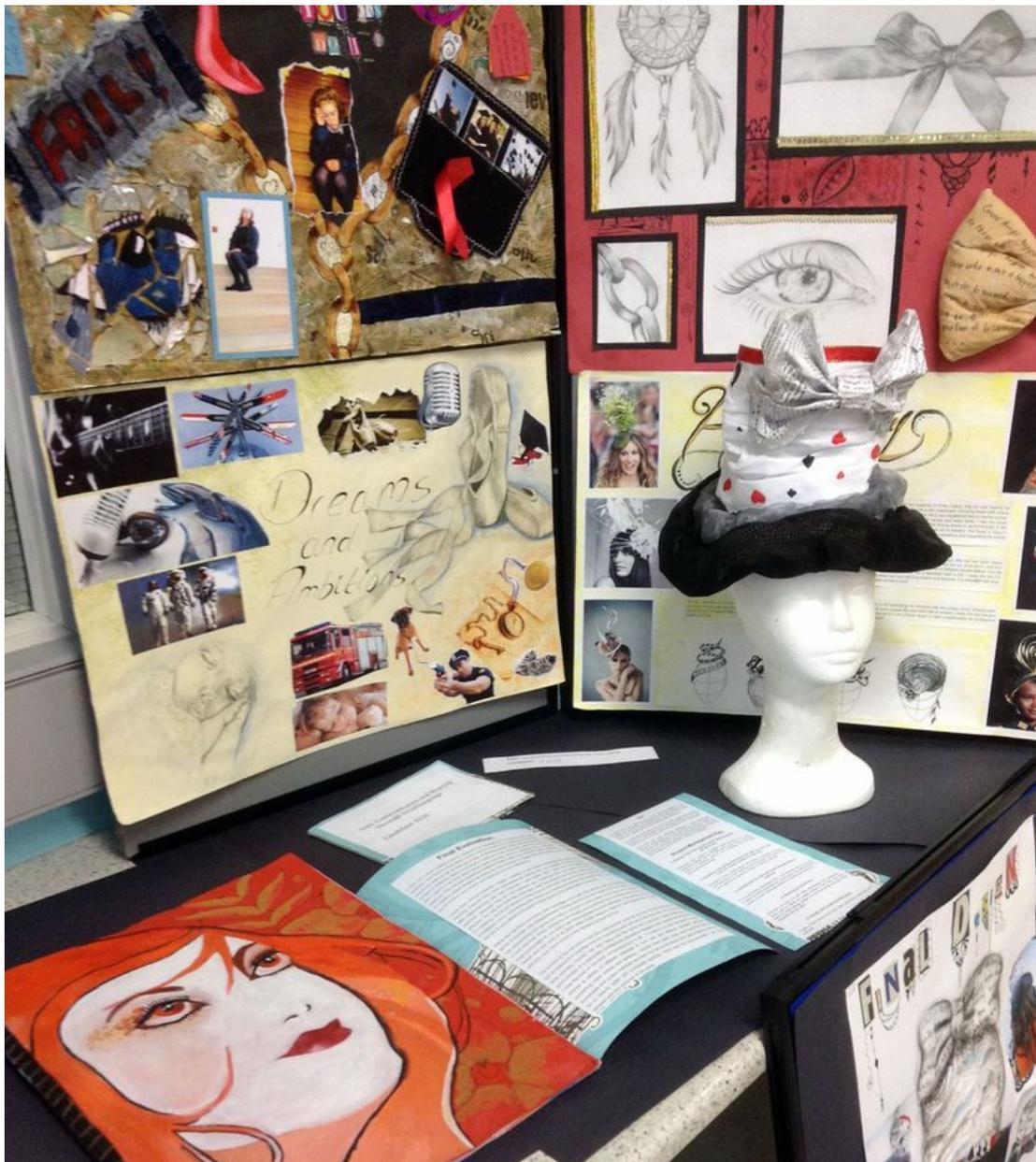


# F144, F145, F146, F147 and F148

There were very few entries in this examination series.

F144 3D Design based on the study of Butterflies:





F145 Fashion and Textile Design





## F149 Professional Practice and Progression

Many centres moderated in this series appeared to be clear and confident in the delivery of this Unit. Teaching experience gained over many previous sessions has allowed Centres to thoroughly understand the importance of this A2 examined unit and its overall value to the qualification.

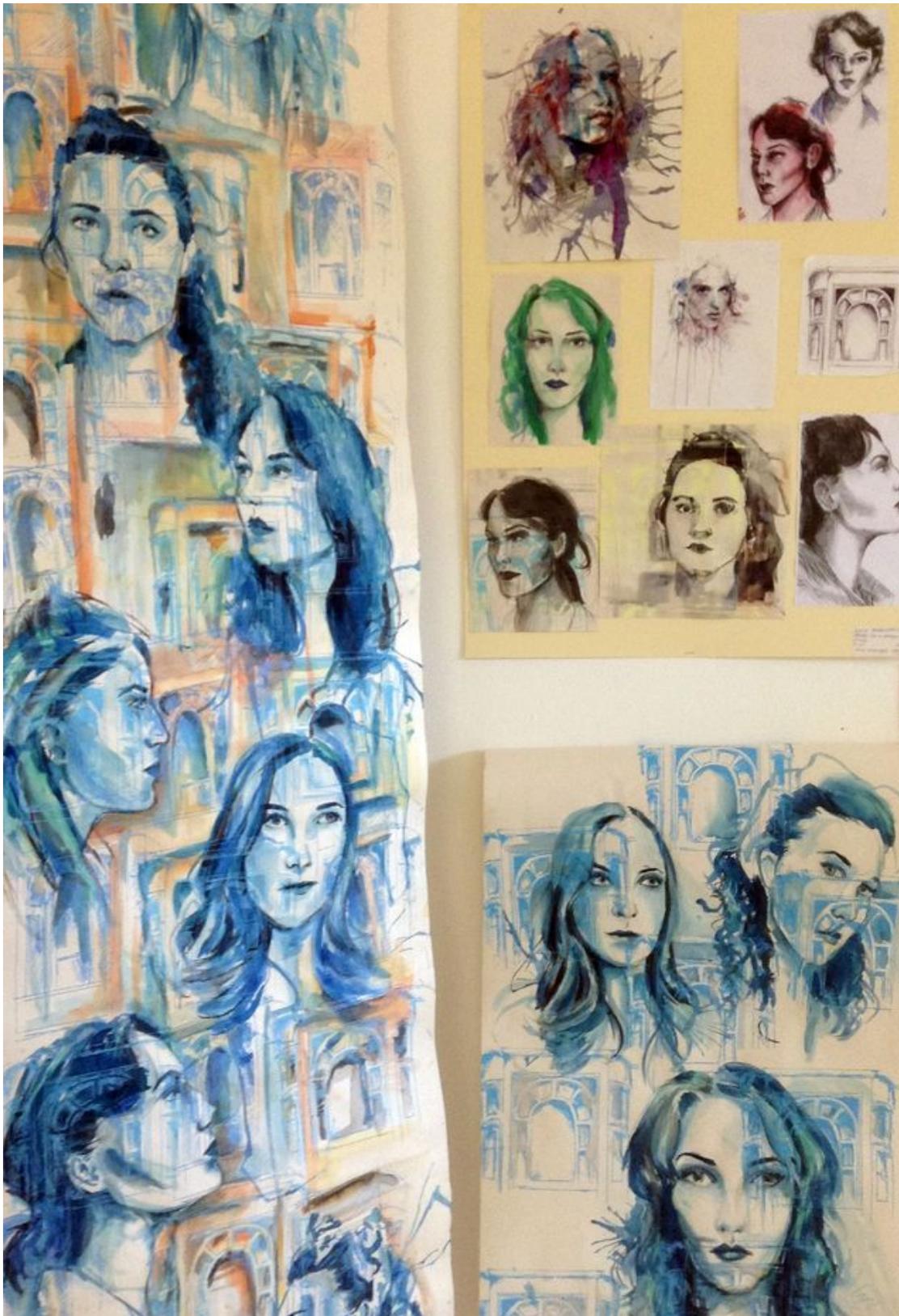


In most of the submissions presented, the Statement of Intent was evident and thoughtfully written. It was observed that this often produced a focused pathway of research that facilitated a successful creative project. Candidates should be reminded that the purpose of a well prepared Statement of Intent is to outline their proposed area(s) of research, their choice of a creative project and what they will show in their final evaluation.

The requirements for the Statement of Intent are clearly stated in the Specification. The success of work submitted for this Unit can often be assessed against the quality of the Statement of Intent. This is to be signed and dated by the teacher prior to the start of the creative work.

Candidates sometimes selected a creative project that related to their own particular skills and favoured specialisms. In these submissions the projects displayed a distinct vocational awareness and personal commitment. Results seen at moderation for the creative project were often of a high standard but in some instances this work was not supported by the appropriate research and on-going evaluation.

Improvement was noticed in the quality of presentation of work submitted by centres. Presentation, however, continues to be the weakest element of some candidate submissions. Lack of care in the preparation and final presentation did, in some cases, not show a candidate's work to its best advantage.



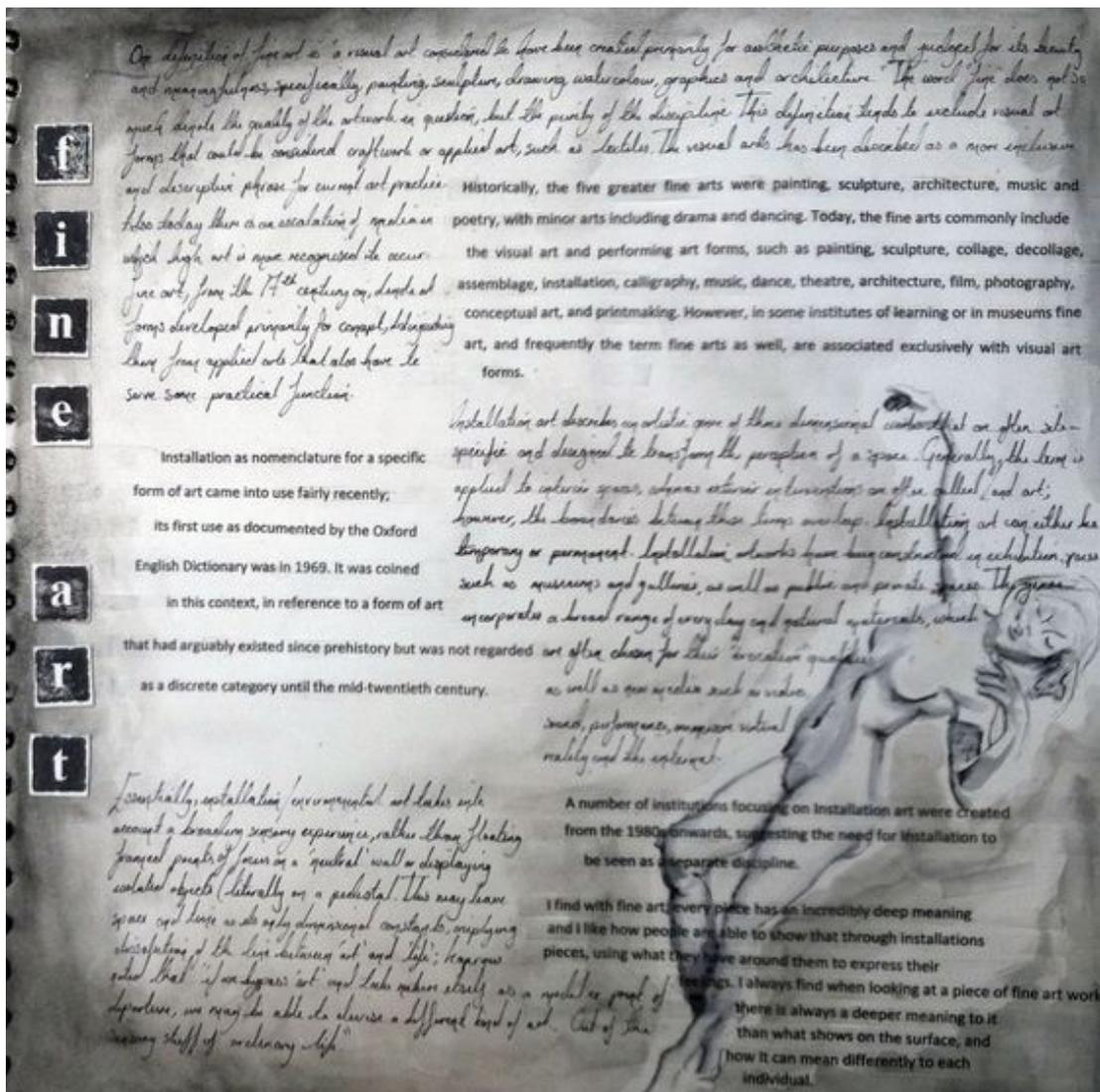
## A2 Portfolio Units (F150–F157)

This was another successful series for many candidates who entered for the A2 Portfolio Units. Overall, the work displayed creativity and a personal response, underpinned by strong vocational contexts. All centres carried out the administrative tasks successfully and submitted paperwork on time.

Candidates generally presented their work well, either on mounted sheets, sketchbooks, plastic sleeved folders, display boards, 3D installations and digital media. It was clear that many had gone to some considerable effort to present work in a professional manner. There were, however, candidates who had submitted work with little regard to presentation, which was often reflected in the quality of creative thinking throughout the submission. Whilst there is not a prescribed form of presentation, development of research and ideas needs to demonstrate **effective planning and good quality presentation skills in a vocational context**. This was often reflected in the variable quality of the written word. Most candidates' submissions were, however, confident, having clear meaning and appropriate structure in project briefs, annotations and evaluation to enhance meaning and clarify ideas.



The most successful submissions displayed extensive research and investigations into both historical and contemporary imagery, with candidates reviewing and refining their ideas in relation to the vocational context. There was clear differentiation between AS and A2, particularly in the skill levels shown in planning, and the production and presentation of the final outcomes.



The most popular Units presented for assessment were F153 (Fashion Design) and F157 (Textiles). Generally, the work displayed vitality, creativity and a strong personal response in a vocational context. The most successful submissions demonstrated a clearly defined project brief, which was reviewed, refined and evaluated as the practical work developed.

**Assessment Objective 1: Applying knowledge and understanding of others' practice:**

All centres had encouraged candidates to investigate the work of others, some using trips to galleries and museums, some through visiting artists, craftsmen and workshops, whilst for others more contemporary starting points emerged from an exploration of the local area or community. This often provided the basis for personal submissions that were well focused, critically informed, creatively developed and maturely presented.

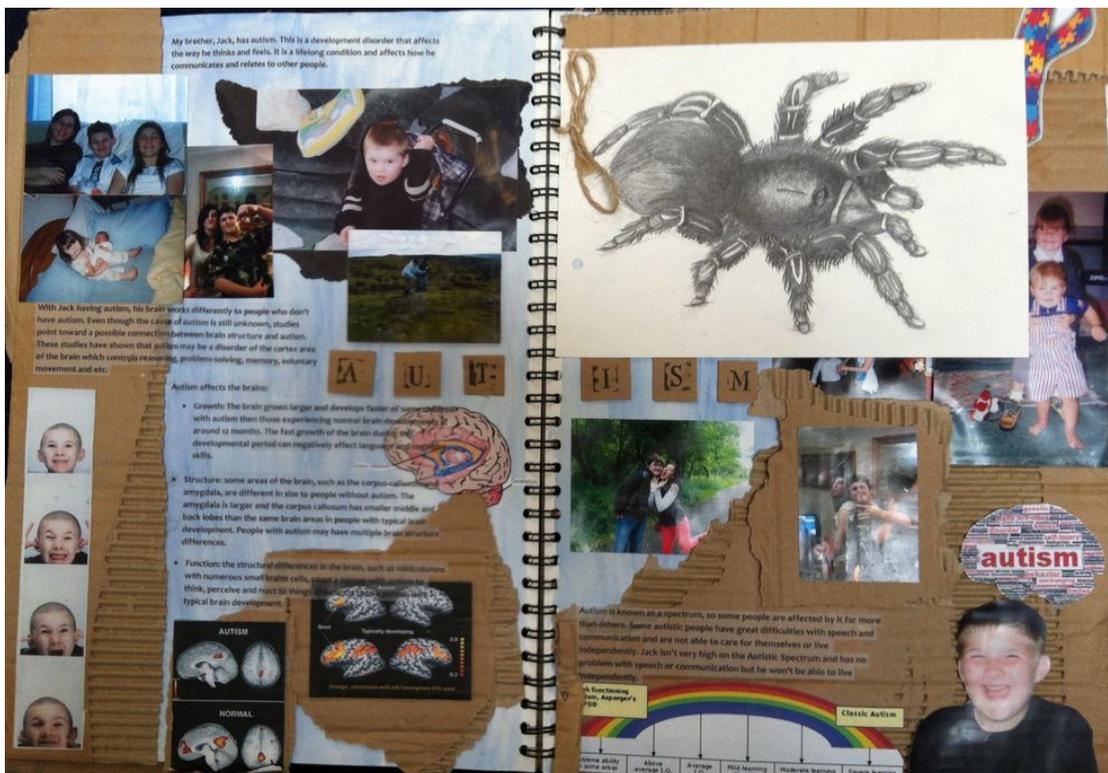
Annotations in sketchbooks and mounted sheets demonstrated a level of understanding of the context of the work. The use of the Internet featured prominently in many submissions and it was pleasing to note that many candidates were selecting and processing information as an aid for their own work, rather than simply downloading material to 'pad out' portfolios.



There were many examples of candidates who were critically analysing the work of others and using it to inform the development of personal artwork, which was regularly reviewed, refined and evaluated. This synthesis often resulted in outcomes that were either 'Confident' or 'Mature'.

Less successful candidates presented haphazard research, which was superficial and failed to inform development. Reference material was gathered, but did not provide inspiration for the production of well-planned or high quality outcomes, nor did it show explicit links to possible uses and locations necessary in this vocational qualification. More evidence and clarity of intentions with planning should be evident within the work.

Good practice enhances submissions.



**Assessment Objective 2: Applying skill, techniques and understanding:**

Candidates in most centres were encouraged to explore a wide range of media and processes, including traditional mark-making approaches and digital media. Many candidates displayed high levels of skill, particularly when working from direct observation.



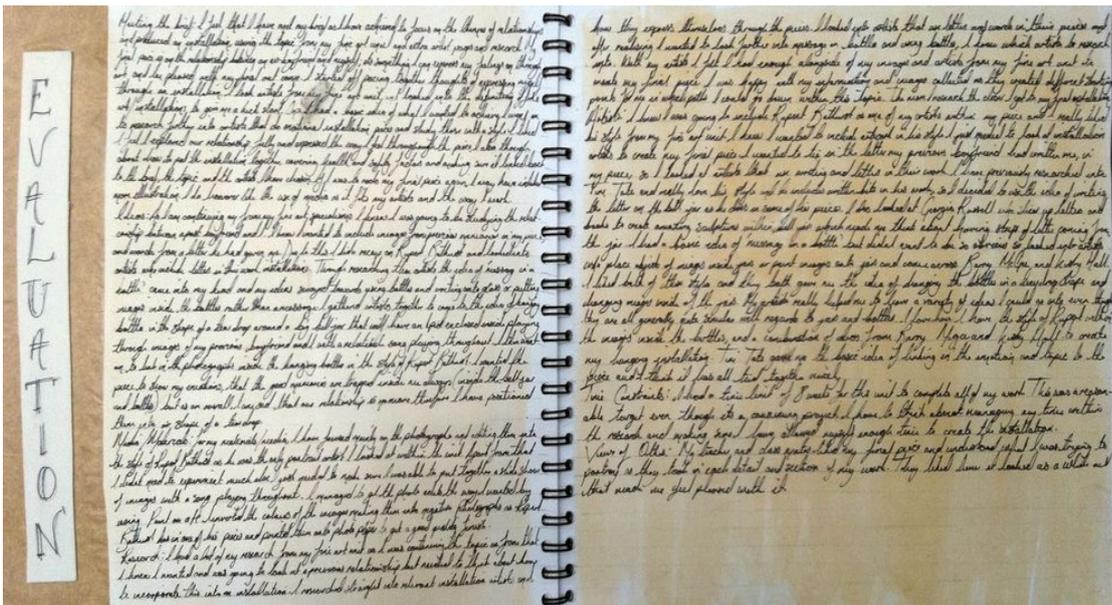
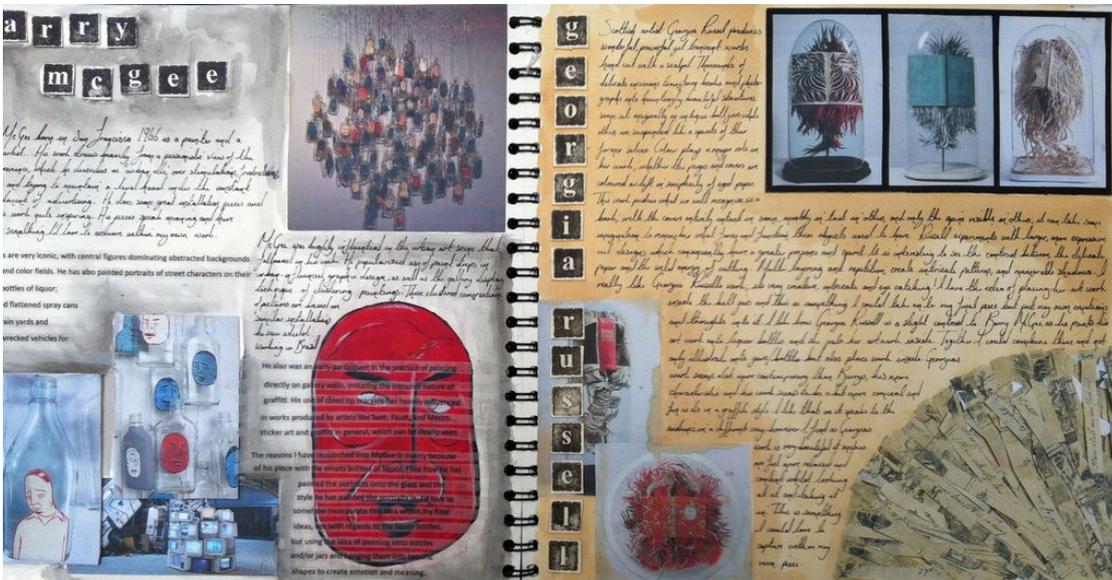
Some, however, relied too heavily on secondary sources, often resulting in direct transcriptions of borrowed material.

There were many examples of candidates working at a confident or mature level producing well-resolved mixed media outcomes as final pieces that were presented at a high technical standard. Successful candidates had developed a personal style, modifying and refining ideas as the work progressed. Digital media frequently enhanced submissions by articulating and manipulating the candidate's own work. This was more in evidence this year. The less successful candidates tended to transcribe a single image, with no attempt at editing, refining or exploring creative potential. They would also have benefited by applying critical skills and practical techniques.

The application of skills varied immensely between centres and this resulted in Assessment Objective 2 being sometimes too generously marked. Some candidates documented their work as it progressed through the use of photographs and this was particularly helpful when working on 3D, fashion and textile pieces or mixed media presentations.

Assessment Objective 3: Analysis, synthesis and evaluation:

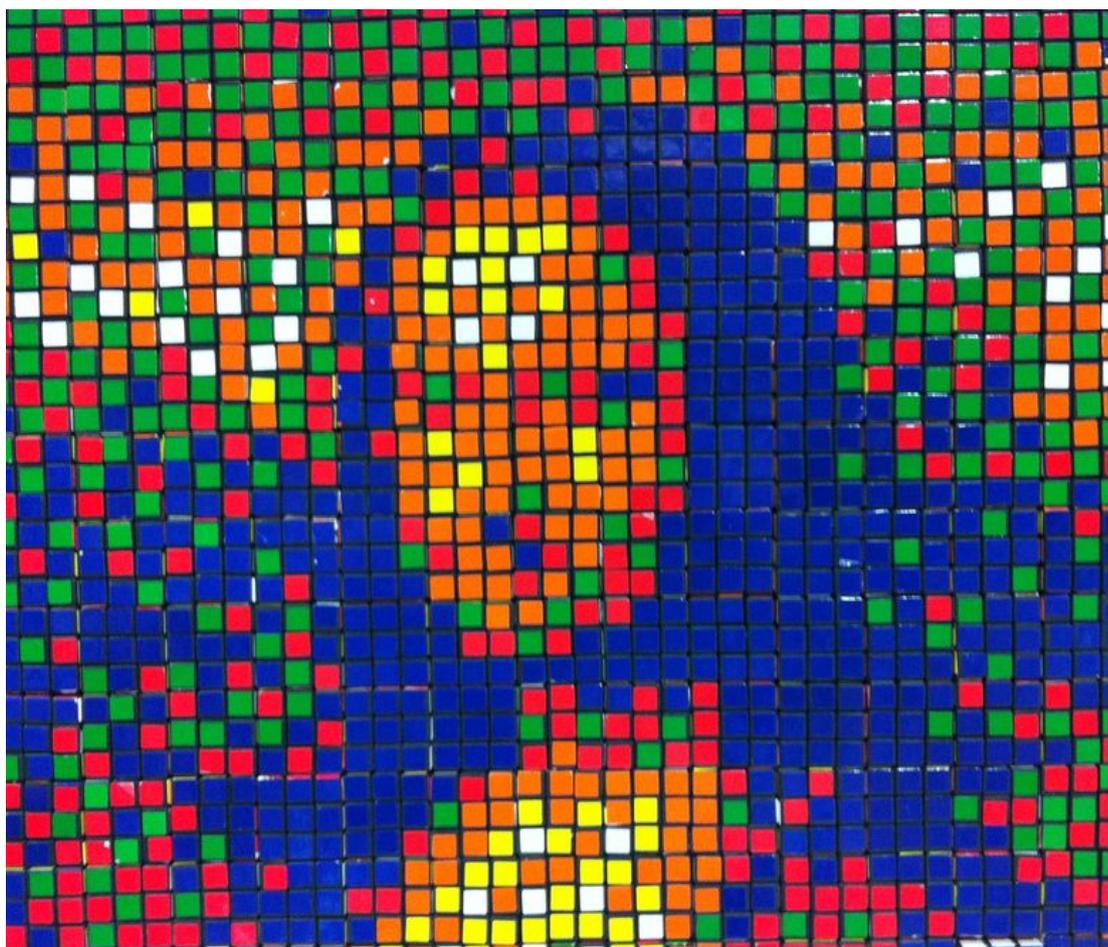
There were many examples of excellent annotation, which was analytical and contextualised candidates' thinking. Many had used an appropriate technical vocabulary, which aided in reviewing and informing development. Those candidates who were less able were simply describing what they had done with little or no critical insight. Centres still need to advise candidates with illegible handwriting to word process their annotation and to be more aware of presentation for a client. This is also an area where some candidates need to be reminded that they are making professional presentations and that their work is viewed as a whole. It was pleasing to see digital media being used effectively by many candidates, who were producing some creative and professional outcomes, either supporting or as part of their personal artwork. The most successful candidates had concluded with a visualisation of their own design in a vocational context. This ensured ongoing analysis and evaluation as an integral part of their work, leading to logical and well-considered final outcomes.



## F150 Decorative Imagery

The gathering of research and resource material was very successful, especially where there was not an over-reliance on downloaded Internet imagery. Work was presented in sketchbooks, loose-leaf folders, A2 sheets, display boards or digital presentations.

Outcomes were effective where candidates had researched and developed ideas and insights, applying a range of technical skills confidently or maturely. Submissions ranged from 2D pattern making to the production of T-shirts, screen-printed designs, stitched fabrics, ceramic ware, bags, labels, 3D packages and digital artwork.



## **F151 Multi Media**

This was often embedded into many candidates' outcomes as well as being a discrete Unit. There was generally a great deal of experimentation, with the more successful candidates exploring the nature of materials and vocational contexts within personal ideas. Most candidates had made copious study boards showing the development of their work as it progressed and had skilfully controlled materials and digital techniques with high levels of creativity.

The more successful candidates had used first-hand recording as the basis for their work and had translated more traditional 2D forms of recording into a wide range of mark-making techniques, including film, video, stitching, layering and photomontage.

## F152 Spatial Design

There were some excellent submissions on mounted sheets and computer-generated imagery displaying the planning of ideas and methods of 3D construction. Successful candidates were often translating personal first-hand recording into a wide range 3D outcomes, which displayed a good understanding of human interaction and the nature of the materials.



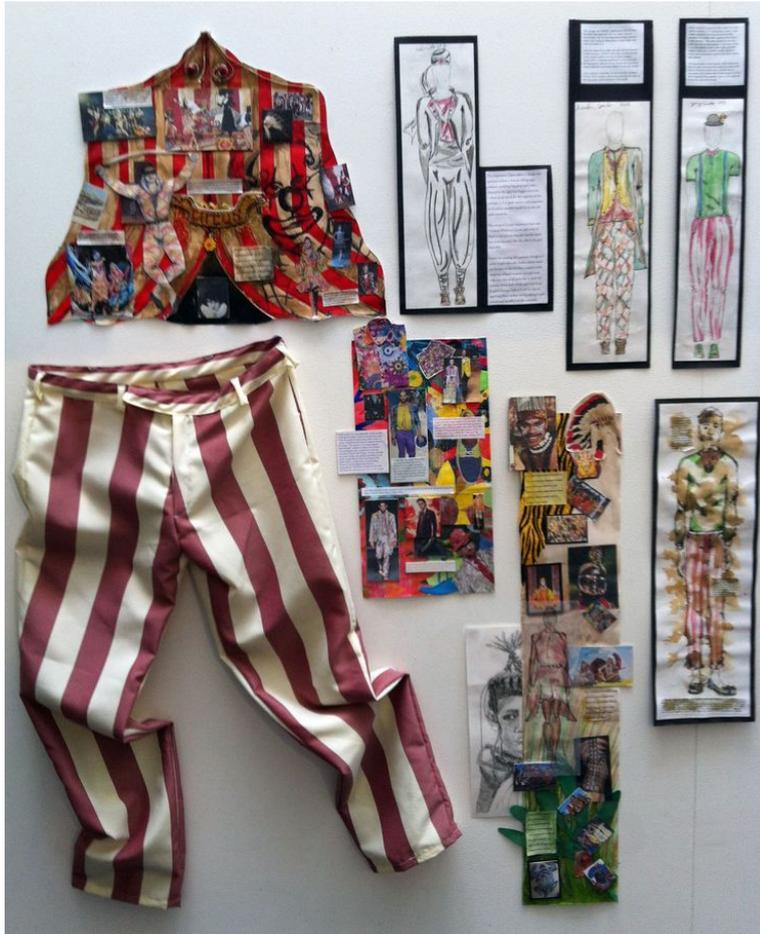
## F153 Fashion Design

Generally, candidates wanting to further their study in Fashion undertook this Unit. There was a great deal of evidence of supportive planning, based on themes and ideas ranging from historical to social starting points.

Successful candidates responded well to their chosen brief displaying excellent research, recording skills, ideas and development in sketchbooks and mounted sheets. This year also saw an increase in the use of digital technology in informing personal outcomes.

A wide range of contrasting fabrics, dyed or stitched paper and a wide range of textile techniques had been used to produce vibrant outcomes.







## **F154 Graphic Design Specialisms**

There were many successful candidate submissions, which displayed confidence in computer manipulation in the development and presentation of work. Presentation was of a high standard with some excellent quality outcomes. Candidates showed a strong client focus and vocational understanding, with ideas being fully explored and developed. A great deal of first-hand recording, executed and developed in a variety of media, underpinned submissions.

## F155 3D Design

A wide range of materials and techniques was used within this Unit, with a number of highly personal installations demonstrating a notable improvement in making skills. Work was again informed by first-hand recording, which had been developed into a wide variety of outcomes, including the extensive use of fabrics, sheet metal, found materials, paper, rubbish and wood. Candidates had produced lively and vibrant designs, which had been informed by the nature of materials and client needs. Work was generally reviewed as it progressed, enabling candidates to produce work that was sustained and confidently realised.



## F156 Fine Art

The more successful candidates exhibited strong vocational links showing confident or mature skill levels in presentation. Successful submissions showed increased awareness of historical, social and contemporary influences. There were, however, variable results in some work with a lack of appropriate recording, painting and technical skills. It was clear that initial studies had not been developed with sufficient rigour to enable sustained development, progression or realisation. These skills should be embedded throughout the entire submission and not just the final outcome.



Candidates need to carefully consider scale and time constraints. Large-scale outcomes can compromise skills; small-scale work can be effective. Deadlines and time management need careful consideration.

Presentations often reflected the vocational links, with some work being shown in site-specific locations through the skilful use of digital media.

A great deal of work was based on artist research, focused in a vocational context. A number of candidates produced work with more than one outcome in a variety of media, with annotated sketchbooks or sheets displaying the creative journey.

It was also encouraging to see many centres providing first-hand recording opportunities in the form of gallery visits, life drawing classes, tours and working within the local community.

## F157 Textiles

The quality of submissions often reflected individual centre skills and resources. Centres with specialist teachers were generally very successful in delivering this A2 Unit.

It was encouraging to see candidates recording from direct observation, which was confident or mature in the more able candidates' work, and evidenced in sketchbooks, study sheets and digital media. This fully informed the development of outcomes, which were executed with flair, skill and creativity.

Candidates were inventive and produced some visually stimulating work based on stitching, quilting and felt making, which was vocationally strong and well presented.





The best submissions displayed extensive research and investigations into both historical and contemporary imagery, with candidates achieving a clear differentiation in quality and depth between AS and A2. This was particularly evident in the skill levels shown in planning, development and the final outcome(s).

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