

ELC

Art and Design

Entry Level Certificate **R300-R306**



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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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Entry Level Certificate

Art and Design (R300 – R306)

OCR REPORT TO CENTRES

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Overview

General Comments

- The 2017 series of the Entry Level Art and Design qualification, now in its seventh and penultimate year has continued to be a successful and rewarding experience for both teachers and candidates. Centres continue to enter their year 8 & 9 cohort.
- Several Centres new to OCR Entry Level Art and Design entered candidates this year.
- 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 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 within the areas of study.
- 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, study books and presentation wallets whilst others presented work on large display 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 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.
- Centres are reminded that it is essential to send the IMS1 forms to the moderator so that transcription of marks can be checked.
- 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.



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 Identity, Figures, Reflections and Mirrors, Sport, Ceremonies and Festivals, Animals, Food and Drink, Natural Forms, Portraits and Landscape.
- 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, Photo Editor and similar software 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 and 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.

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 showing strong contextual links, candidates' ideas were well developed. In Centres 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 help 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.
- Popular artists used for contextual references included, Georgia O'Keefe, Vincent van Gogh, Julian Opie, Andy Warhol, Clarice Cliff, M.C. Escher, Piet Mondrian, Hundertwasser, Henri Matisse, L.S. Lowry, David Hockney, Frida Khalo, Roy Lichtenstein and Banksy.
- Claus Oldenburg and Peter Randell Page inspired three dimensional works whilst Eduardo Paolozzi and Barbara Hepworth influenced a range of card sculptures.
- 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.

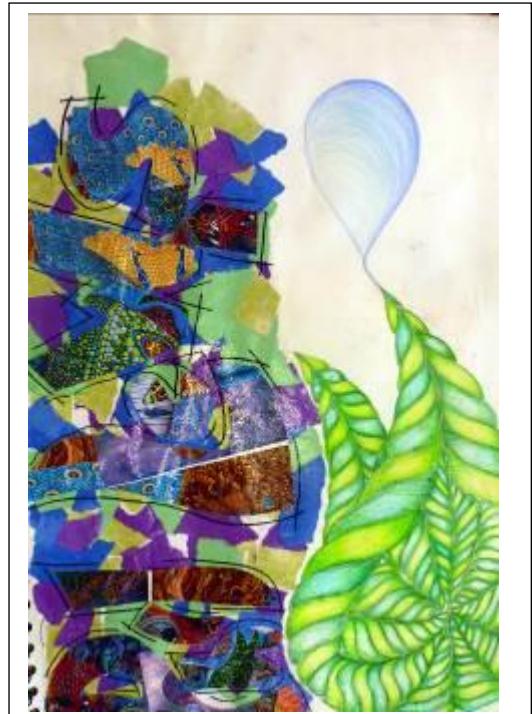
SHARING BEST PRACTICE

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.



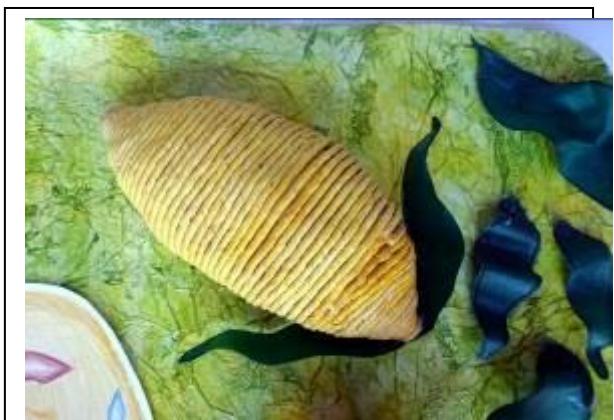
Assessment Objective 2 – Experiment

- This assessment objective was usually accomplished well by the majority of candidates and the one in which they had most confidence.
- Painting, drawing and printmaking were the most popular techniques used but moderators noted large bold constructions in card and paper, textile work, including embroidery, fabric printing techniques, quilting and appliqué and ceramic work.
- Centres had encouraged candidate use of 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 found it difficult to review and modify their initial research and consequently lacked confidence in their own practical abilities. As a result the work produced showed little sense of purpose. Often ideas were evident but there was 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.



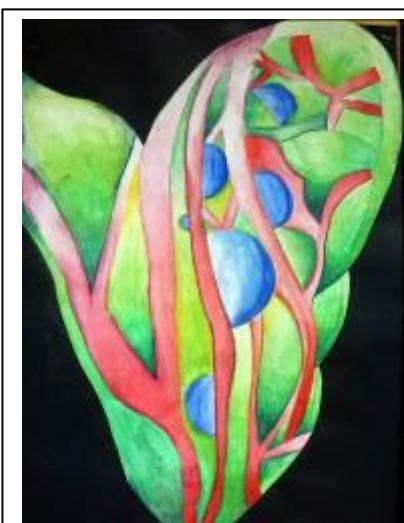
SHARING BEST PRACTICE

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 endeavoured 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 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 when combined with personal experience.



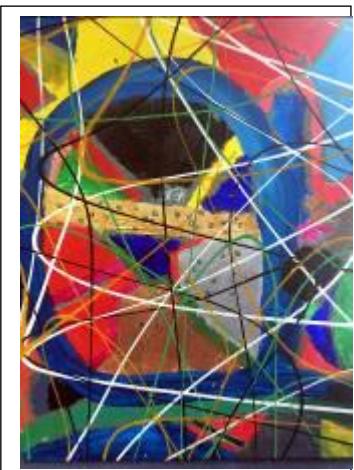
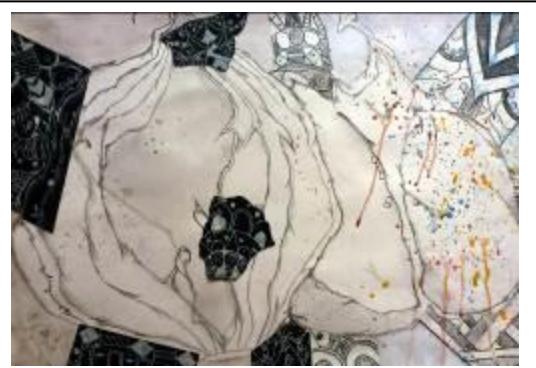
SHARING BEST PRACTICE

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 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.
- The majority of Centres had encouraged candidates to carefully select and present their Coursework Portfolio to present their best work as one clearly defined project.



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 2017 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 Section 3: Art Appreciation should be used by candidates entered for R306
- 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.
- 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 which displayed strong contextual links.



SHARING BEST PRACTICE

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

There were responses to all the starting points. The following proved to be the most popular:

Reptiles-A range of artists were used to develop ideas for this starting point. The influence of Vincent Scarpase's colourful fish paintings, photographer Igor Siwanowicz, graffiti artist ROA, textile artist Emily Barletta, illustrator Tim Jeffs and Aboriginal Art images had an impact on the imagery produced.

Magic- Kate Brinkworth's photorealistic paintings of dice, Rene Magritte surreal imagery, the mixed media works by Kerry Roper were just some of the artists who inspired responses. Imagery ranged from magicians costumes, top hats and playing card with some ideas developed into papier maché rabbits.

Roadworks- This starting point provoked a wide range of compositions based upon signs, symbols, traffic lights, barriers and cones. The Boyle family photographers and illustrator Clet Abraham had a positive impact on work seen.

Party time- images generated for this starting point such as paper table ware, party invitations, flags and pennants were displayed. Artists Wayne Thiebaud, Janet fish, Sarah Graham and Beatrice Milhazes were a popular choice for candidates.

'Vegetables'-Susannah Blaxill (botanical illustrator), Kate Malone (Ceramicist) and Carl Warner (Photographer) were widely used for research. Giuseppe Arcimboldo was by far the most popular of researched artists with some impressive attempts at transposition and developments through self-portraiture.

'Bats and Rackets' -resulted in Claes Oldenburg type sculptures of a range of bags and rackets.

Both the visual starting points were extremely popular.

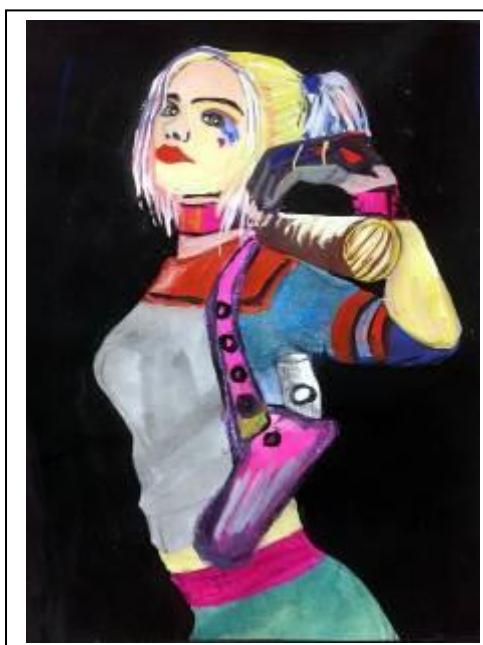
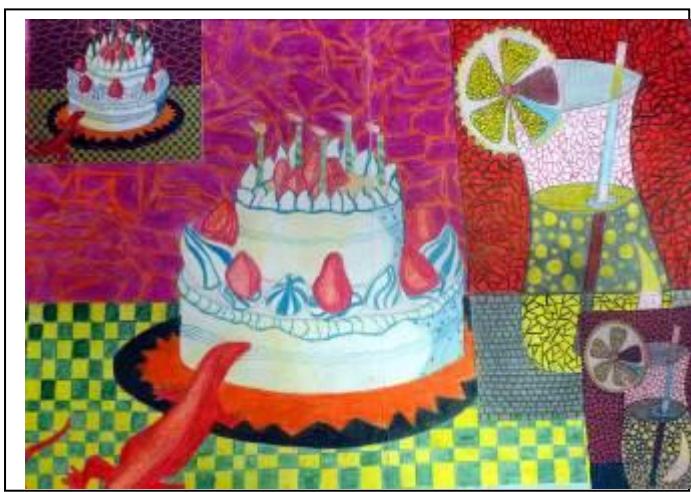
'Sheep'- art work produced in response to this stating point demonstrated Inventive, comical and ingenious compositions and sculptures from found materials.

'Trees'- inspired a wide range of responses from tree patterned lino prints, painted compositions to sculpture work in clay and mod roc. David Hockney, Pablo Picasso, Georgia O'Keeffe, Tracy Melton, Piet Mondrian and Robert Delaunay were just some of the artists researched for this starting point.



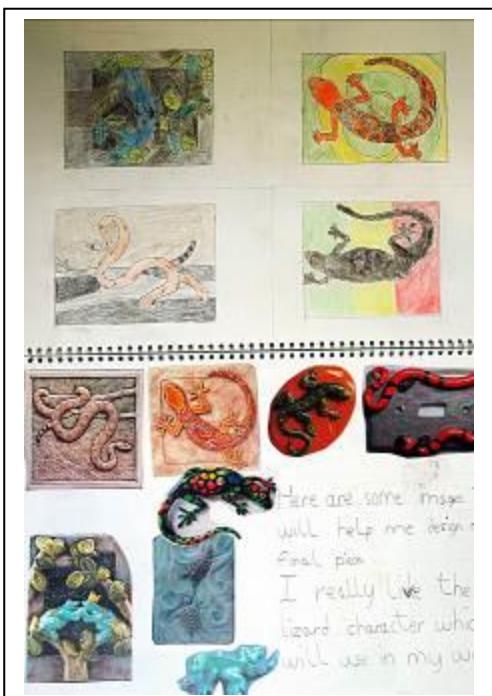
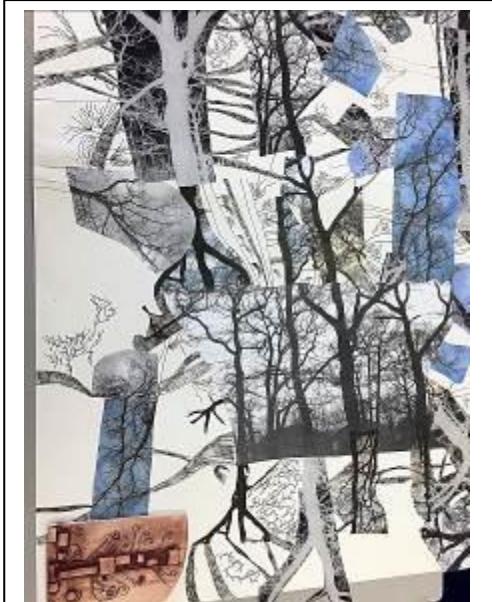
Summary and Guidance

- In most Centre's 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 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 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.



OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998
Facsimile: 01223 552627
Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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Head office
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