

ENTRY LEVEL

Moderators' report

ART AND DESIGN

R310

For first teaching in 2016

R310/01/02 Summer 2022 series

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Introduction

Our moderators' reports are produced to offer constructive feedback on centre's assessment of moderated work, based on what has been observed by our moderation team. These reports include a general commentary of accuracy of internal assessment judgements; identify good practice in relation to evidence collation and presentation and comments on the quality of centre assessment decisions against individual Learning Objectives. This report also highlights areas where requirements have been misinterpreted and provides guidance to centre assessors on requirements for accessing higher mark bands. Where appropriate, the report will also signpost to other sources of information that centre assessors will find helpful.

OCR completes moderation of centre-assessed work to quality assure the internal assessment judgements made by assessors within a centre. Where OCR cannot confirm the centre's marks, we may adjust them to align them to the national standard. Any adjustments to centre marks are detailed on the Moderation Adjustments report, which can be downloaded from Interchange when results are issued. Centres should also refer to their individual centre report provided after moderation has been completed. In combination, these centre-specific documents and this overall report should help to support centres' internal assessment and moderation practice for future series.

Advance Information for Summer 2022 assessments

To support student revision, advance information was published about the focus of exams for Summer 2022 assessments. Advance information was available for most GCSE, AS and A Level subjects, Core Maths, FSMQ, and Cambridge Nationals Information Technologies. You can find more information on our [website](#).

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General overview

The 2022 series of the Entry Level Art and Design qualification is now in its sixth year although no work was submitted for 2020 and 2021.

The number of candidates entered for the R310 has decreased slightly from 2019.

Mainstream schools, EBD and MLD Centres, residential, referral units and other specialist Centres were entered for ELC R310 and most achieved success in the subject.

It was reassuring to see that most centres followed the instructions regarding sending work to OCR either by post or via the repository.

However, centres who did not inform themselves of the process and procedure for submission of work to OCR may well compromise their candidates' opportunities to achieve their best.

In addition, centres should be clear in what to submit to either option. Some centres had entered their candidates for R310/01 OCR Repository but sent their work by post to OCR.

Some centres sent their candidates work by post as a series of photographs. Photographed work should always be submitted via the repository as a PowerPoint presentation.

Some centres uploaded candidates work to the OCR repository as a series of zip files with one image per file. This made the task of moderation challenging, and some centres were asked to resubmit and upload the work in a format that facilitated moderation.

However, there was notable improvement in the PowerPoint presentations from previous years. Most centres had prepared the slides well with photographs of candidate work in an order that facilitated a straightforward moderation.

Centres are reminded that the candidate cover sheet should be presented at the start of each PowerPoint presentation.

The centre mark forms (NEA/AL/R310) should also be uploaded to the repository.

Only physical work should be sent to OCR by the postal system.

Most of the postal submissions were well presented on large sheets of paper, in presentation folders or in art journals with the project title clearly identified.

For this year only the portfolio component was required. However, some centres sent two or more projects.

Centres are reminded that it is important to adhere to the OCR deadlines for both the submission of marks to OCR Interchange and the sending or uploading work through the OCR repository to ensure that the moderation process runs smoothly.

For Entry Level Certificate the deadline of 15th May for the submission of marks to OCR Interchange is the same deadline for OCR to receive postal work and repository work.

The only exception to this is where a centre has entered a cohort over 15 candidates, as they will need to receive the moderation sample request from OCR before they send or can upload candidates work.

It was great to see that many of these centres uploaded their marks to OCR Interchange well before the 15th May deadline. This meant that they were able to receive their moderation sample early, which in turn ensured an early delivery of candidates work to OCR.

Centres are reminded that the interactive centre marks form (NEA/AL/R310) should be completed and sent with the physical work.

Centres are reminded that moderators apply an agreed standard without consideration of potential outcomes in terms of levels for candidates. Some centres this year were too harsh when applying the assessment criteria.

Likewise, some centres were too generous.

Sharing good practice

Download and use the interactive non-exam assessment centre marks form ([NEA/AL/R310](#)) which is available on the OCR website. This option allows for the entry and addition of marks, avoiding arithmetical errors.

Coursework Portfolio

The response of most candidates to the tasks set by centres was genuinely enthusiastic and many outcomes clearly reflected the pleasure and satisfaction derived from undertaking the work.

Work was seen across the range of areas of study. The majority of centres submitted work of a general Art and design and Fine Art nature, but a small number of centres submitted Graphic design, Textiles, Photography and 3D work.

Successful candidates had followed courses with clearly defined structures. Themes for task setting appropriate to the needs of the candidates were determined by the centre. Titles in 2022 included 'Portraiture', 'Silhouettes', 'Natural Forms', 'Microscopic', 'Identity', 'Telling a Story', 'The Sea', 'Landscape', 'Still Life' and 'Food'.

This year there was little evidence of museum or gallery visits, but this was most likely due to the restrictions caused by the pandemic.

An appropriate and wide range of skills, media and techniques in the portfolio component gave 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 or used to help with compositions for prints, paintings, and textile work.

Many candidates made excellent use of sketchbooks and art journals to support and enhance their outcomes. Others preferred to work with individual study sheets or worksheets with checklists. Thoughtful, short written annotations sometimes help to explain candidates' thoughts and intentions.

The requirement for a single Portfolio component gave access to the ELC qualification to candidates across the ability range.

Sharing good practice

Centres are reminded to photograph delicate, ceramic, or oversized work with an indication of size. Work of this nature may be damaged during transit to OCR.

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 teacher structure was removed this was a less successful assessment objective.

Successful candidates showed a clear development of personal ideas based on initial artist's research throughout their portfolio in written but mostly 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.

The majority of candidates clearly identified artists and cultures and understood the need to make relevant links to the outcome while the weakest explorations still tended to be thinly based on basic biographical information which was "bolted on" rather than engaged with in any meaningful way.

Popular themes for Entry Level Art and Design in 2022 were:

'Identity' work referenced the works of Collen Wilcox, Stephen Fairey and Anthony Gormley.

'Food' related to studies based on the work of Sarah Graham, Wayne Thiebold and Joel Penkman.

'Microscopic' showed the influence of work by David Goodsell and Wolfgang Ritschel.

'Landscape' referenced the work of Vincent van Gogh and David Hockney
Silhouettes related to work by Kara Walker and Auguste Edouart.

'Nature' imagery was influenced by photographers such as Martin Podt and Charlie Hamilton James. Other influences by Maggie Hambling, Eileen Downs, Karl Blossfeldt and Andy Goldsworthy were referenced.

'Still Life' referenced Henri Matisse, Pablo Picasso, and Paul Cezanne.

'Trees' showed studies of the work of John Sexton, Piet Mondrian and Jason Oliver.

'Shapes and Pattern' reflected work influenced by Hundertwasser and Antoni Gaudi.

The best themes provided opportunities for variance and differentiation by outcome.

Sharing good 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 well covered by the majority of candidates and the one in which they had the most confidence.

Painting, drawing and printmaking were the most popular techniques used but moderators also noted large bold constructions in card and paper, textile work, including embroidery, fabric printing techniques, quilting and appliqué and ceramic work.

Some candidates produced traditional three-dimensional portfolios where a design brief to 'Design and make a table 'or a' box to hold card's' had been given. Candidates responded by selecting the target market, planning for marketing which included health and safety aspects, producing designs and making an outcome.

Centres encouraged the use of Photoshop and other digital programmes to help with experimental composition. For some candidates this proved beneficial with examples of experimentation with layering and colour manipulations. The techniques were then used to create final photographic compositions or to inspire paintings.

Exploration and development of ideas was fostered and when supported by an adequate range of media, candidates' enjoyment with this aspect of their studies became 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.

Sharing good 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 predominant methods. Candidates recorded from direct observation, used maquettes to record development of three-dimensional responses or stitchery when working with textiles.

Best practice was where the recording was clearly relevant to the intentions and informed the directions taken. This could be seen in the work of 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. Usually visits to museums and galleries by candidates with guidance from teachers would have had a positive impact on this assessment objective. However, centres had worked hard to address this and had endeavoured to provide a wide range of resources.

In some centres, this proved to be the weakest objective and skills varied widely. Where candidates had been given clear guidance to the methods of recording appropriate observations relevant to the area of study, the work was cohesive.

Responses to personal experience often related to family and friends, food preparation, school or sporting activities and holidays. This for some candidates provided a starting point for development in individual directions.

Assessment Objective 3 remained the foundation for the creative process and good practice in response to the specification.

Sharing good practice

Make the most of local resources:

- museums or galleries
- botanical gardens, parks, and zoos etc.
- artists and designers
- community Arts Centres
- 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 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 confident outcomes for moderation because they had responded positively to the requirements of the Entry Level specification.

Sharing good practice

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

Summary and guidance

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

The specification is designed to meet the requirements of candidates with a wide range of abilities and interests. Work was seen of a high standard in which candidates' commitment, enthusiasm, engagement, creative flair, and skill levels were clear.

Reassuringly, moderators reported that for many Centres informed teaching, well-conceived course structures and appropriate resources ensured that candidates generally performed to their full potential in the portfolio component. Teachers in most centres achieved this and they are commended for the constructive assistance, support and guidance given to their candidates.

Moderators reported that generally the portfolio work was better presented and much more cohesive than in 2019.

Centres had gone to a great deal of effort to showcase their candidates work.

Centres are reminded that the OCR website has exemplar materials that show the requirements for the portfolio and the externally set task components. These materials show how best to present work for assessment and indicate the assessment level of the work on display.

Many centres are not awarding sufficient marks for work submitted for assessment. To achieve ELC Level 1 candidates must be awarded a total mark of 40 when both components are added together.

For 2022 the portfolio mark needed to be above 2 marks.

The level boundaries are stated in the ELC R310 specification.

Once again, this year inspirational teaching, well-conceived coursework structures and appropriate resources ensure that candidates perform to their full potential for the portfolio component 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 OCR CPD Hub 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.

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