

ELC

Art and Design

Entry Level Certificate R300-R306

OCR Report to Centres June 2015



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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)

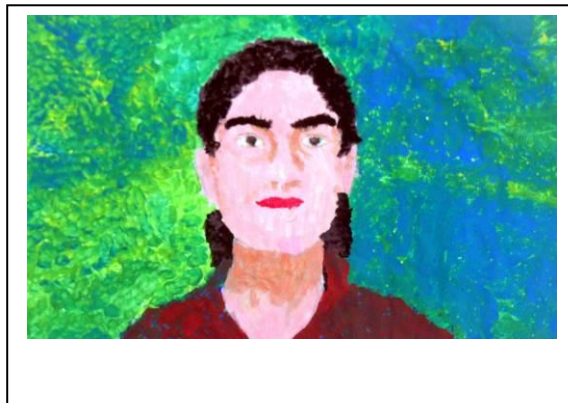
OCR REPORT TO CENTRES

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Overview

General Comments

- The 2015 series of the Entry Level Art and Design qualification, now in its fifth year, has continued to be a successful and rewarding experience for both teachers and candidates. Centres continue to enter their year 8 & 9 cohort.
- 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 endorsements featuring predominantly within the entries.
- 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 led to displays being far more representative of the candidate's best work.
- There were more arithmetical and transcription errors than in previous years. 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. 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. Very few candidates were entered for the Art Appreciation endorsement.
- 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, Pop Art, Graffiti Art, Fantasy Landscape and Structures. 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 Kahlo, Roy Lichtenstein, Janet Fish, Antony Gormley, Salvador Dali, Max Ernst, Paul Nash, Chris Foss and Banksy.
- An appropriate and wide range of skills, media and techniques in the Portfolio component 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 annotations can sometimes help to explain candidates' thoughts and intentions.
- The requirement for a single Portfolio gave greater access to the ELC qualification to all candidates across the ability range.
- The majority of centres had encouraged candidates to select carefully and to present their Coursework Portfolio to represent one project around a single theme. However, in some instances some centres submitted the whole course. Centres are reminded that the most successful project should be presented for assessment and moderation.



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, candidate's ideas were well developed. In centres where 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 and spaces, 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 but mostly visual forms.
- Less successful developments resulted in candidate's merely copying images from secondary sources without developing their ideas, and far too often these were used with very little analytical or cultural understanding.
- References to modern and contemporary artists and practitioners were strong this year, including Fiona Banner, Katsushige Nakahashi, Henry Moore, Edward Hopper, L.S. Lowry, Susan Bee and Nicola Hicks. Pop Artists such as Andy Warhol and Roy Lichtenstein proved a popular contextual source. Henri Matisse, Vincent van Gogh, Julian Opie and Susan Bee were popular in Portrait based projects. Designers for Marimekko, Tricia Guild and Vivienne Westwood were well researched. There were also responses to the work of Salvador Dali, Max Ernst, Paul Nash and Chris Foss.
- It is candidates' responses to 'artworks' in which critical evaluations are made and appreciation of context shown that positively informs the development of ideas.



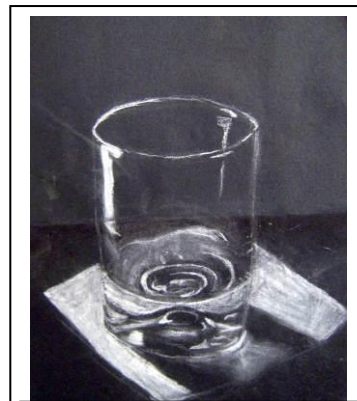
SHARING BEST PRACTICE

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 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 candidates' use of Photoshop and other digital programmes to help with experimental composition. For higher level candidates this proved beneficial, and examples of candidates experimenting with layering and colour manipulations to create a final photographic compositions or to inspire large paintings were shown.
- 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.



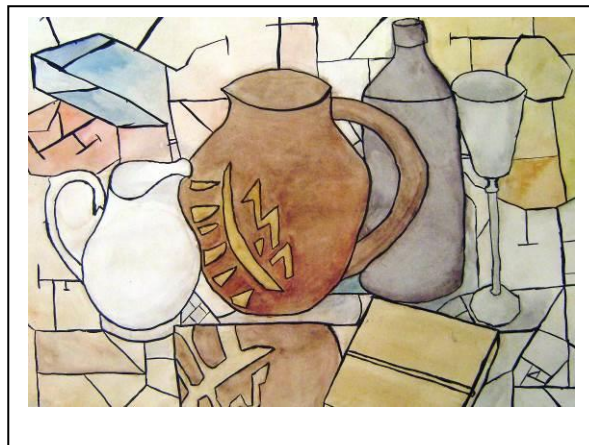
SHARING BEST PRACTICE

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.



Assessment Objective 3 - Record

- Moderators commented that recording was undertaken in a variety of ways, with photography, drawing and painting the dominant 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 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 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 candidates had been given clear guidance as 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, preparing food, school or sporting activities, providing starting points for development in highly individual directions.
- Visits, often in the local community, to galleries, museums, fairs, parks, zoos, churches and other public buildings, provided 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.



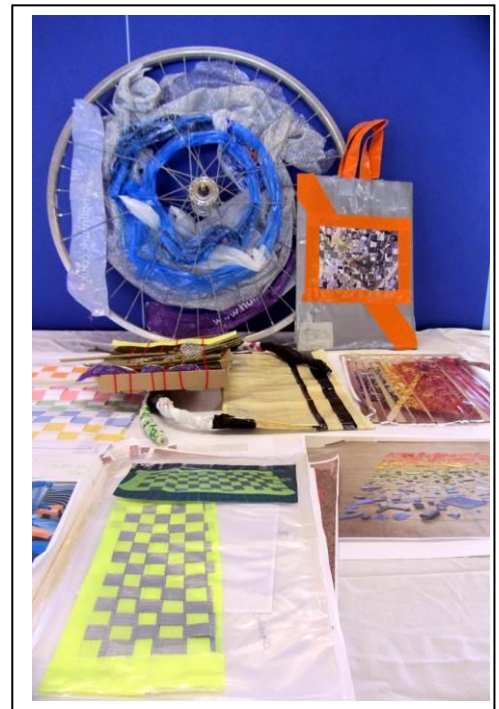
SHARING BEST PRACTICE

Make the most of local resources:

- *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 often made tenuous or superficial links and 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.

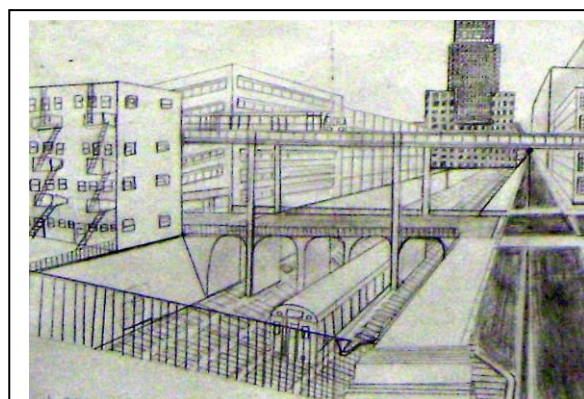


SHARING BEST PRACTICE

Candidates should be encouraged to select and present the very best work from their coursework portfolio, and 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 2015 OCR-set Work paper was very well received and the majority of Centres commented favourably 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 reflected 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 which clearly benefited from successful time management.



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 material prepared.

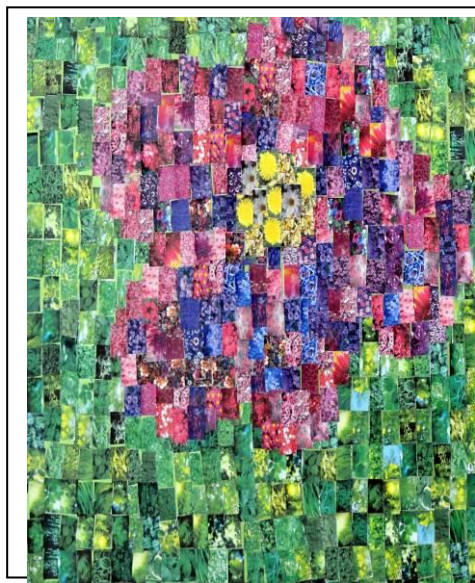
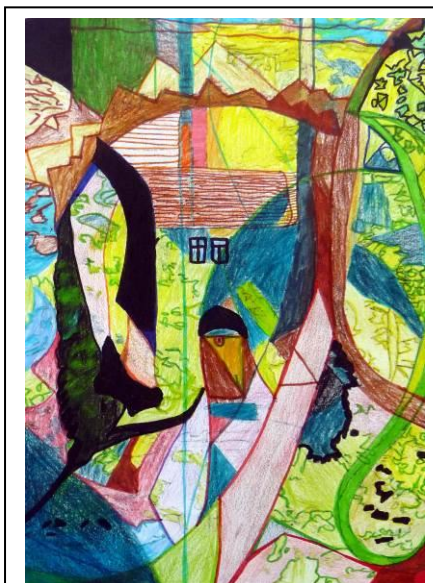
There were responses to all the starting points, the following proving to be the most popular:

- 'Tall Structures'**-encouraged a variety of responses from images of skyscrapers, bridges and lighthouses to three-dimensional structures.
- 'Footwear'** - encouraged examples of paintings, drawing and prints of boots, trainers and fancy shoes. Candidates often responded with three-dimensional approaches.
- 'Bags'** - inspired a variety of approaches, from designed, decorated and constructed textile bags, collaged compositions of bags to drawing and painting of bags and their contents.
- 'Routes'** - was favoured by many candidates, where mapping local environments using lettering, symbols and street names led to exciting visual compositions. References to Stephen Walters, Greg Coulson and Keith Tyson were in evidence.
- 'Fastenings'** - proved popular, with candidates showing unusual 3D structural fastenings and textile type fastenings, some very inventive.

Both the visual starting points were extremely popular.

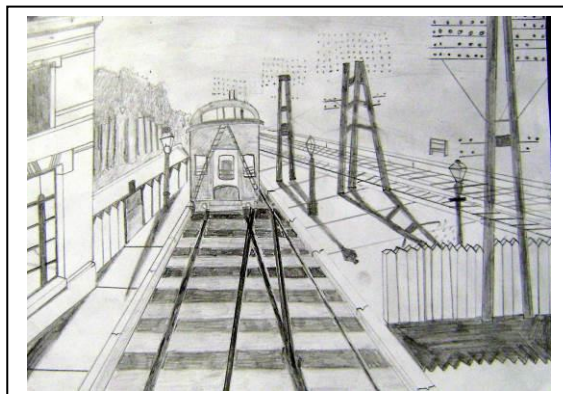
'Chickens'- Inventive and comical sculptures from found materials resulted in some ingenious outcomes.

'Gardens'- encouraged a wide range of outcomes ranging from flowers, foliage, garden sculptures, animals and insects. Jane Appleby, Anita Nowinska Yayoi Kasaman, Georgia O'Keefe and Elizabeth Blaylock were some of the artists referenced.



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 skill levels was clearly evident.



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