

AS LEVEL

Moderators' report

ART AND DESIGN

H200-H206

For first teaching in 2015

H200-H206/01 Summer 2022 series

Contents

Introduction	3
General overview	4
AS Personal Investigation: Exemplars	6
Exemplar 1: Art, Craft and Design H200	6
Exemplar 2: Fine Art H201	6
Exemplar 3: Graphic Communication H202	6
Exemplar 4: Photography H203	6
Exemplar 5: Textile Design H204	6
Exemplar 6: Three-Dimensional Design H205	7
Exemplar 7: Critical and Contextual H206.....	7
Digital Technologies across the AS Level specialisms.....	8

Introduction

Our moderators' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

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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This is a text-only version of this moderators' report. To see the full version with images, please visit [Teach Cambridge](#).

General overview

Entry numbers for AS Art and Design continue to decline but the standard of work produced remains at a consistent level of achievement.

Some Centres are using the opportunity to submit candidates for an AS level to ensure recognition for their work, should they not be continuing to study this subject at A Level.

The change in submission of a Personal Investigation Component, rather than Externally Set Task was welcomed by Centres. Several teachers commented that this had enabled candidates time to fully explore their ideas and strengths before presenting their work.

This AS 'Personal Investigation' component also enabled candidates and teachers alike to enjoy a first term during which skills were taught and the potential of materials and techniques explored without the constraint of generating work for assessment.

Once again in 2022 some teachers commented positively on the prospects for cross-curricular teaching, sharing transferable skills across subjects and the opportunity for candidates to gain skill-based knowledge and understanding.

Visits to galleries had been limited, however there was evidence of candidates' independently organising visits as well as having email conversations with artists and practitioners whose work had interested them.

It is noteworthy that a small number of Centres continue to make excellent use of local museums, galleries, and studios. 'Onsite' workshops and artists in residence were another valuable source of enrichment. These activities frequently give a boost to the more successful submissions by adding the weight of personal involvement, knowledge and understanding.

The presentation of work was excellent across Centres, with submissions displayed in an exemplary manner. It was clear that an extremely thorough effort to present work advantageously had been put into this essential aspect of the assessment process.

Indeed, the most successful submissions unfailingly provided evidence of a cohesive creative journey which was **carefully selected** before **presentation for assessment**. In such cases candidates were fully conversant with the demands of the Assessment Objectives and thoughtfully considered the extent to which their initial concepts were explored, refined and realised as the work progressed.

Sharing best practice

Written material should provide evidence of how knowledge and understanding will impact on the creative directions

The Internet enables candidates to access the work of an ever-widening range of artists, designers and craftspeople. Candidates need to be critical and selective when using materials and must guard against simply re-constituting existing texts

However, teachers and lecturers should be vigilant in checking the websites used by candidates to ensure material is appropriate.

For some candidates, the AS course had provided the opportunity to work from a Centre set theme. The concept of 'Locality' proved inspiring for many, particularly within the constraints of the pandemic. There was evidence of exploration of architectural forms and connections to the concept of home, familiar people and everyday events. This emphasis on local environment allowed for ease of access and much personal observations. Other candidates established their own themes, with many responding to contemporary issues such as mental health, women's rights, and social concerns. Invariably these resulted in thoughtful and insightful responses.

Once again, all Centres had uploaded the marks through Interchange and received a confirmation email with a list of the candidates required for moderation. Many Centres forwarded the relevant documentation to moderators by the May 31 deadline however in several cases this was not done. Those Centres that accelerated administrative procedures by the early submission of marks are thanked for their assistance and good organisation.

The use of the interactive Assessment Summary Form is strongly encouraged as this assists in the avoidance of arithmetical error.

The Centre Authentication Form (CCS160) is a mandatory requirement, and the completed copy should be retained by the Centre not sent to the moderator as required in previous sessions.

The impact of the pandemic had led to a great deal of variance in opportunities for candidates however most of the work seen by moderators compared very favourably to pre-pandemic levels of achievement.

Moderators reported that Centre's 'continue to take considerable satisfaction in guaranteeing that candidates' work is displayed to the best advantage for moderation'. Moderators once again universally praised the time and effort that Centres invest in this vital aspect of the assessment process. Typically, submissions were exhibited vertically on walls or display boards with sketchbooks or other supporting studies at hand. Often the work was carefully labelled, thoughtfully 'mapped' and, **of vital importance, in rank order.**

The work submitted for AS Level this year showed that most candidates possessed the self-assurance, independence of mind and focus that would strengthen responses to the theme selected. As in previous sessions, there are a small number of candidates whose time management was poor and consequently they did not take full advantage of the time available. A small number of submissions had a marked imbalance in terms of meeting the requirements of the Assessment Objectives and failed to culminate in appropriately resolved outcome(s).

In all the specialisms the continued rise in the amount of work undertaken using digital applications, is notable but centres must facilitate appropriate access by which the moderator can readily make comparisons between the performances of individual candidates. **Invariably more than one monitor/screen is required for moderation.**

Sharing best practice

Candidates must select and present for assessment.

Digital sketchbooks were in the main well-presented and displayed candidates' critical thinking and development of personal outcomes effectively. Regrettably presentation in this form showed a sharp contrast to the poorly annotated and labelled sketchbooks, in which thinking was often confused and lacking in direction, produced by others.

AS Personal Investigation: Exemplars

Exemplar 1: Art, Craft and Design H200

In Art, Craft and Design – Combined Specialisms candidates must work in two or more specialisms from those listed in bold below. Learners may work in an area or areas of study within and/or across specialisms.

Exemplar 2: Fine Art H201

Candidates are required to choose one or more area(s) of study, such as: **Portraiture; Landscape; Still Life; Human Form; Abstraction; Experimental Imagery; Narrative; Installation or Working in a Genre.**

Exemplar 3: Graphic Communication H202

Candidates are required to choose one or more area(s) of study, such as: **Image and Typography; Illustration; Advertising; Layout Design; Packaging; Editorial Design; Experimental Imagery; Signage or Abstract approaches.**

Exemplar 4: Photography H203

Candidates are required to choose one or more area(s) of study, such as: **Portraiture; Landscape Photography; Commercial Photography; Still Life Photography; Documentary Photography; Experimental Imagery; Editorial Photography; Photographic Installation; The Photographic Process; Moving image; Animation.**

Exemplar 5: Textile Design H204

Candidates are required to choose one or more area(s) of study, such as: **Garments/Fashion; Accessories; Soft Furnishings; Printed and/or Dyed Textiles; Constructed Textiles; Textile Installation; Expressive Textiles; Digital Textiles.**

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 excessive reliance on secondary sources from the Internet or magazines.

Exemplar 6: Three-Dimensional Design H205

Candidates are required to choose one or more area(s) of study, such as: Craft or commercial ceramics; Commercial sculptures or sculptural commissions; Commercial three-dimensional design, working for a client to create a three-dimensional item such as an item of jewellery; Design and/or construction for television, games or film; Stage, environmental or architectural design and/or construction; Experimental three-dimensional design (construction/montage/ assemblage); Body ornament (jewellery, fashion accessories, body painting and film or TV prosthetics); Product design and realisation; Construction in a range of materials.

Exemplar 7: Critical and Contextual H206

Candidates are required to choose one or more area(s) of study, such as: Fine art and sculpture; Design; Craft; Art theory; The human form; Landscape and natural forms; Still life and designed objects; Architecture and the built environment; Art movements, styles and genres; Curating exhibitions; Art management and art in the community; Cultural representations within art and design; Multimedia, emerging technologies and their use in art.

Sharing best practice

Each of the Assessment Objectives are now equally weighted and marked out of a total 80. The maximum mark for each AO is 20.

Digital Technologies across the AS Level specialisms

Art, Craft and Design (H200)

Combinations of 'areas of study' are considerable with Fine Art and Textiles, Printmaking and Photography, 3D reliefs and installations, Fashion and Graphics were all employed to explore a variety of ideas incorporating digital technologies. Moderators highlighted digital sketchbooks, cloud-based files and in-tablet camera technology captures practical work and enables placement into digital sketchbooks or further editing with mobile applications.

Fine Art (H201)

Fine Art is far from being the solely 'painting and drawing' biased discipline of the past it is by no mean unusual for moderators to witness submissions that incorporate

- Digital drawing, including the use of Procreate on tablet devices
- Graphic tablets for drawing straight into Illustrator and Photoshop on a desktop device
- Possibilities to animate illustrations and timelapse recording a workflow.
- Exploration of projection including projection mapping content to objects.

Graphic Communication (H202)

Moderators noted that candidates used

- InDesign for desktop publishing and e-publications containing moving-image and linked content
- Digital tablets with mobile versions of Adobe products and applications such as Procreate, connect seamlessly with desktop edits.

Photography (H203)

In this specialism moderators noted

- Digital imaging, sophistication in camera technologies, user-friendly interfaces, high-quality output, and more versatility in one-camera technologies, including moving image at 4k and above and in slow motion. Premiere for Moving image editing and Adobe action for sound editing. Greater emphasis seen in audio recording for still and moving image works including soundtracks to films, computer games and podcasts
- In studio technologies including software such as Capture 1 to view images as they are shot on a screen or projector, supporting sophistication in quality of the recording
- Photoshop editing, Lightroom editing, editing the code of an image to distort or modify
- Portable lighting systems for internal and external use, LED panel lights to support high-quality image record. Light modifiers including colour gel photography and wider use of polarisers and on-camera filters
- 360 cameras for recording for VR experiences, editing capabilities in Premiere and AfterEffects
- Drone technology, for aerial moving and still image record. Small scale lightweight drone technology with higher output quality, licenses not needed, free to use
- Camera stabilisers coinciding pocket technology for recording stabilised footage on a phone
- AR triggering, of still and moving image on location and location mapped content capabilities.

Textile Design (H204)

Responses to this specialism continue to split into two main pathways: Textile Design and Fashion. The former is shown in many forms but especially constructed, dyed, expressive and printed Textiles. Commonality is found in the employment of processes and techniques which include free machine embroidery, screen, and photo-transfer printing, to name but a few. Digital applications included

- The use of Illustrator and Procreate for digital drawings.
- Digital textile printing and digital material cutting technologies for outputting designs.

Three-Dimensional Design (H205)

The revival in this Specialism is, in part, due to the merger and mutuality between Art, Design and Technology Departments. In addition, moderators reported the growth in the use of

- CAD modelling including Blender, Sketch-up, Fusion 360, Cinema 4d, Vector works and applications on tablet technology including Shapr 3d and the use of Lidar technology on mobile devices for 3D scanning objects and spaces resulting in rendered 2D images to 3D printed and 3D milled objects.

Critical and Contextual Studies (H206)

Critical and Contextual Studies continues to grow at AS Level. Many candidates continue to be adept at striking a good balance between written and practical work. Some candidates show strong reference to direct sources, usually because of a site or gallery visit, which allowed detailed personal responses to artefacts, architecture and artworks. In this specialism moderators noted

- Greater integration of referencing technologies in applications such as word
- Handwriting recognition software such as Nebo, enables tablet handwriting to be transformed to type
- Speech to text is more sophisticated and more widely used and 'Grammarly' for high-quality grammar checking
- Digitally printed documents, pamphlets, magazines, and books.

OCR Support

It is pleasing to inform teachers that 'face to face' training meetings are scheduled for the autumn and spring terms in 2022 – 2023. In addition, online training events are also provided.

Further information regarding professional development for the AS Art and Design Specification 2022-2023 will be available on the OCR website, www.ocr.org.uk or by contacting OCR Training on 02476 851509 or by email to cpdhub@ocr.org.uk in September 2022.

The exemplar images in this report show a small selection of the AS work displayed for moderation in 2022 and they are reproduced with the permission of the Centres concerned. OCR would like to thank all the candidates, teachers and moderators who made this possible.

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