

## **Cambridge Technicals**

### **Art and Design**

Level 2 Cambridge Technical Certificate in Art and Design **05360**

Level 2 Cambridge Technical Extended Certificate in Art and Design **05362**

Level 2 Cambridge Technical Diploma in Art and Design **05365**

## **OCR Report to Centres 2013-2014**

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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# Cambridge Technical in Art and Design Level 2

## 1 The qualifications and standards

- **Structure and content**

### **Centre Assessment:**

Overall assessment practice in centres has been very good. New centres have often benefitted from an early first visit by January or February to establish good practice and this has often revealed aspects of assessment that require some measure of change before the second visit.

This more often than not is due to the centre (unless they have received or attended training) failing to recognise the need to provide evidence for all aspects of all the assessment criteria, for a Pass to be achieved. If evidence for any part of an assessment criteria is missing a pass cannot be awarded. An example of this would be in Unit 14 - Producing art or design work for sale where the assessment criteria P3 requires the learner to 'use annotated studies to develop ideas for their own art or design work for sale'. It also requires that 'The ideas developed are aimed at a target audience'. Here clearly a range of ideas however good they are is not sufficient evidence for a pass if there is no evidence of the learner considering the target audience as they develop their own ideas.

Centres need to focus on relevant command words in the assessment criteria such as investigate, experiment, annotate etc. and ensure that when the assessment criteria requires a specific amount or type of evidence, this is what is provided.

For clarification purposes centres might like to consider that a 'range' generally refers to 3 or more, and a broad or wide range might expect to see 5 or more examples. Reference to artists or designers would normally require a minimum of 2 (although 3 seems to work well if one is to be identified for a focused study as in P2/P3 in Unit 1).

Centres seem to be very comfortable with the 'hurdle' style of marking grid and have generally found it very straightforward and easy to understand. In planning units centres need to ensure there is the opportunity available for learners to provide appropriate evidence not only at a Pass, but also when they are able, at Merit and Distinction grades. As an example, a centre offering Unit 20 – Exploring Photography, may have a candidate who has clearly evidenced all aspects of all assessment criteria for a Pass and has evidence that meets the assessment criteria for both M2 and M3, but if the specific evidence requirements for M1 (which focuses on the direction and source of lighting being used to change a photograph) are not an element of the course, then a Merit grade may not be achieved.

Some centres have experienced timing issues with units and have found candidates keen to spend a disproportionate amount of time on assessment criteria concerned with investigation, only to find there was insufficient time available to spend on criteria such as production, where the merit and distinction criteria are usually more apportioned.

Centres should note that from September 2013 an OCR Unit Recording Sheet should have been used for each unit. These are available on the website and should be used with all learners. Some centres did not initially realise these are mandatory.

It is very important that when units are delivered by teams of teachers, or across departments and centres, internal standardisation occurs. There have been just a very small number of instances where internal standardisation has not been correctly carried out and this can become apparent and very problematic when sampling is employed during visiting moderation.

### **Visiting Moderation:**

Visiting moderations have generally gone very well and it is clear from reports that moderators have through good, clear and constructive feedback, formed good working relationships with their allocated centres.

As soon as centres register learners a moderator is allocated and the centre is contacted to arrange a mutually suitable time for the first of 2 annual visits. A moderation visit can only take place when there are completed units assessed by the centre and a claim is made on Interchange. If a visit date is arranged then a claim on Interchange should be made 2 weeks prior to the agreed visit date. No visit can take place if a claim is not made and there have been some instances where moderators have been left in a difficult position when centres have failed to make claims until a visit is very imminent. This can cause difficulties with the sampling process and even result in cancelled visits being difficult to rearrange.

It is important that new centres, who have not attended or received training, plan for an early first visit to ensure their approach and assessment is appropriate. Centres can be reassured that early work presented for moderation can be withdrawn and additions and amendments made before resubmission at a later visit.

Some centres have not realised the Unit Recording Sheet – the URS, is mandatory. This sheet which is really the only ‘paperwork’ the specification requires, has proved to be very effective and has been positively received by most centres who recognise the support it provides during assessment, ensuring evidence is present and can be located both by the centre and the visiting moderator.

The URS should be used to identify what evidence has been produced to meet each assessment criteria and where it can be found in the learner’s work. It is then used by the moderator to identify the evidence the centre felt appropriately met the requirements of the assessment criteria for the grade awarded.

On occasions centres have used the URS to make general comments which do not helpfully identify or direct the moderator to the relevant evidence. Unit Recording Sheets work best when totally focused on the assessment criteria, as for example in the mandatory Unit 1, P2 requires ‘a movement, style, period or theme’ to be identified, and then also ‘the artists they have chosen to investigate’. Page numbers/location can then be added in the right hand column. Similarly for P3 the URS would identify which artist, designer or craftsperson has been used for the focused study and where the evidence can be found.

(There are further comments/findings on Unit 1 in the ‘Assessment Summary’)

### **Administration/Documentation:**

The introduction of the Unit Recording Sheet or URS has proved most helpful. Its purpose is primarily for the centre assessor to identify what evidence the learner has produced to meet the requirements of each assessment criteria, and where the evidence can be seen – the visiting moderator will use this to check the centre’s assessment decisions during a visiting moderation. It is now widely in use across centres and is seen as a useful tool in assessment and moderation but with the potential for use in feedback and even for peer assessment within the centre.

Questions have been asked regarding possible re formatting, electronic completion etc. Some centres are certainly presenting it electronically and this is quite acceptable. As to changing the format – under no circumstance can the wording of the assessment criteria be changed and the format should remain clearly recognisable for the moderator's use. It would be acceptable for example to re-size a little and transfer to an A3 format, which some centres have successfully done so they can place it at the front of the learner's sketchbook with all assessment criteria clearly visible on one page.

In most centres a designated Exams Officer is responsible for making entries on Interchange. The entry process has generally gone very well although some centres have been leaving it very late and too near arranged visit dates before putting entries on Interchange. Entries should be made 2 weeks before the pre-arranged moderation visit so a sample can be requested.

Visits cannot go ahead if an entry has not been made on Interchange and at busy times of the year it may be difficult to then rearrange a visit at short notice.

Centres must remember that although a sample of learners units may be requested, the full range of work of all learners on the claim must be available on the day of moderation should it be required.

### **OCR Support and Resources:**

Face to face training continues to be available and was well supported in London this year. Other venues around the country failed to attract sufficient delegates.

Subject Expert Visits have been very popular this year and a large number have taken place around the country. These are generally arranged through OCR Area Representatives and their popularity clearly reflects the large number of centres who have decided to make level 2 Art and Design Cambridge Technicals a major part of their college courses from September 2014.

A range of support materials available now also includes 'Frequently asked questions' – and answers. These currently cover Units 1 and 12 but hopefully raising points that may be generally applied to other units.

### **Assessment Summary:**

Attending Training has clearly been beneficial. Centres should refer to the OCR website for training dates for 2014/15.

Some centres have found planning work to fit the 60 GLH (30 GLH for units 10 and 11) a little difficult with too much time spent for example on P1, P2 and P3, leaving insufficient time for final ideas development or production of outcomes, where often the Merit and Distinction criteria are found. Timing issues like this can be overcome by setting clear target and completion dates for each of the assessment criteria, ensuring enough time is available for completion of all assessment criteria but particularly those which might allow Merit and Distinction criteria to be achieved. It is worth remembering that where there is only a Pass assessment criteria, this is the most that can be achieved and moderators sometimes see a quantity of evidence that extends far beyond the requirement of the Pass criteria but where learners have clearly not had the time available to develop their work in aspects where Merit and Distinction grades were possible.

Some centres have produced very large amounts of evidence for Units 10 and 11, not perhaps recognising these are 5 credit units with 30 GLH. These units have obviously been popular with centres delivering the Certificate where either unit has been combined with the Mandatory unit to make up the required 15 credits. They have also been used a lot by centres to introduce new 2D and 3D skills, experiences and expectations, preparing learners for the different courses and opportunities available.

Teachers seem to appreciate the general design of the units which provides a clear structure that allows the centre and learner to adapt it to their own opportunities or interests.

Centres have been extremely positive about the different units. Unit 14 – Producing art or design work for sale, provides the potential for links with business and enterprise opportunities.

Unit 15 – Producing art or design work for a location, is so easily linked to local opportunities such as exhibitions, murals, sculpture locations etc.

Unit 16 – Exploring self-image presents so many possibilities and has been very popular particularly with learners.

Units 12 and 13 – Taking advantage of the two units that link together has provided opportunities for some exciting in-depth vocational projects where learners have responded to a diverse range of client briefs.

The mandatory Unit 1 has produced some excellent results, many of the outcomes reflecting a very personal choice of study area, but it has been the case that less positive outcomes have resulted from centres where the learners initial area of chosen study has been sometimes very restricted by the centre. It clearly works best when it is allowed to develop organically.

Some serious difficulties have arisen in Unit 1 when learners have failed to follow through from P2 to P3 with the study of an artist, designer or craftsperson. If, as has occurred on rare occasions, the learner carries out a focused study into, for example a movement, then clearly not only will P3 not be evidenced correctly but also P4 and P5.

On several occasions in Unit 1 learners have wrongly used Manga as an artist.

Deciding when to deliver the Mandatory unit is worth very careful consideration. On a specialist course, for example, Photography or Fashion, it might suit to deliver this at the start of the course but for broader based more general art and design courses, candidates might benefit from the mandatory unit being undertaken later or even at the end of the course once personal interests are more established.

A number of delivery methods have been employed across centres but complex 'long and thin' models have not always been the most successful during the first year.

Health and safety, when required, is too often not relevant to the context in which the work has been done and not specific or appropriate enough for a level 2 qualification. Broadly applied pre-printed sheets are not seen as providing sufficient evidence of understanding.

**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](mailto:general.qualifications@ocr.org.uk)

**[www.ocr.org.uk](http://www.ocr.org.uk)**

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**OCR (Oxford Cambridge and RSA Examinations)**  
Head office  
Telephone: 01223 552552  
Facsimile: 01223 552553

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