

Cambridge Technicals

Art and Design

Level 3 Cambridge Technical Certificate in Art and Design **05367**

Level 3 Cambridge Technical Introductory Diploma in Art and Design **05369**

Level 3 Cambridge Technical Subsidiary Diploma in Art and Design **05372**

Level 3 Cambridge Technical Diploma in Art and Design **05375**

Level 3 Cambridge Technical Extended Diploma in Art and Design **05378**

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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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.

More often than not this 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 the Mandatory Unit 1 – Art and design in context, where for P6 learners have to ‘review their final outcome comparing it to the work of the artist or designer that most influenced them’. On a number of occasions this year centres have agreed a Pass where the evidence provided by the learner was a general review of their final outcome, but no evidence was found at moderation of a ‘comparison to the work of the artist or designer that most influenced them’ and consequently P6 did not have evidence for all aspects of the assessment criteria and could not pass.

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.

When planning units centres need to ensure that the opportunity is 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 12 – Planning, researching and developing ideas for a specialist brief 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 requires the learner to meet with the client, produce questions and a record of the meeting etc.) are not an element of the course and no evidence is available, 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.

Clearly established deadlines and targets that consider carefully the GLH available and reflect the demands of each assessment criteria and the grade available have proved to be important if courses are to run smoothly and successfully (this is particularly so if centres are working towards the Extended Diploma).

Centres should note that from September 2013 an OCR Unit Recording Sheet should have been used for each unit. These are available from the website and should be used with all learners for all units. 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, that 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 is really the only ‘paperwork’ the specification requires, and has proved to be very effective. It 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, where P2 requires ‘a movement, style, period or theme of personal interest to be chosen from their timeline’, and then also ‘annotated studies investigating the work of selected artists or designers’. So the URS might record, for example, Cubism as the movement and then list the selected artists who might be Braque, Picasso and Gris,

adding page numbers/location in the right hand column. Similarly for P3 the URS would identify which single artist or designer has been used for the practical investigation and where the evidence can be found.

(There is further reference/advice to Unit 1 in the Assessment Summary.)

Administration/Documentation:

The introduction of the Unit Recording Sheet or URS has proved very 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 centres 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.

There have been a number of questions asked regarding possible re formatting, electronic completion etc. of the URS. 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 learner 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 particularly by level 3 centres. 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 Art and Design Cambridge Technicals a major part of their college courses from September 2014. A large number of sixth form and FE colleges are changing to level 3 Art and Design Cambridge Technicals attracted both by the design and range of units and the straightforward and transparent assessment and moderation procedure that reflects the integrity of the qualification. The Diploma and Extended Diploma are currently probably the most popular.

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 very beneficial. Centres should refer to the OCR website for training dates for 2014/15.

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 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 craftsman. On rare occasions, the learner has carried out a focused study into a movement not an artist, so P3 has not been evidenced correctly. This will also have consequences for P4 and P5.

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

The design of the units is proving to be very popular. They provide a clear structure and encourage an organic approach, allowing the centre and learner to adapt them to their personal interests and opportunities.

Centres have been extremely positive about the quality and diversity of units at level 3. It would be difficult to identify units that stand out for their popularity as centre preferences tend to reflect the nature of courses offered.

Some centres are offering non-specialist courses. These allow students to work across 'pathways' with initial units often selected to introduce a broad range of skills and understanding through for example, Unit 10 – How artists use 2D materials, techniques and processes, and/or Unit 11 – How artist and designers use 3D material, techniques and processes. A popular choice is to then follow these with an in-depth project using for example, Unit 12 – Planning, researching and developing ideas for a specialist art or design brief and then Unit 13 – Realising an outcome for a specialist art or design brief, where they utilise client briefs tailored to the interests of the learner. Taking advantage of the these two units that can link together has provided opportunities for some exciting vocational projects where learners have been able to explore potential areas of personal interest that have helped inform their future unit choices. Unit 14 – Presenting, displaying, promoting and selling artwork, has been popular and used with learners to help support and develop their personal skills in a vocational/routes ahead context.

Some colleges and schools offer a range of specialist art and design courses, and opt for delivery through 'Pathways'. For example, Fashion and textile design courses often take advantage of the progression offered through the units and start with Unit 54 – Fashion illustration, followed by Unit 50 – Fashion Design, or Unit 52 – Textile Design. (Unit 50 is designed to link with Unit 51 – Fashion Production).

Centres focusing on the Extended Diploma and/or wanting to do more Fashion units often utilise a range of non-specialist units using a fashion or textile context. For example Units 12 and 13 are often done in the context of a fashion or textile design brief. Unit 16 Exhibiting and presenting artwork, has been undertaken using the context of a fashion show. Other units that have been used in this pathway include Unit 66 - Fine art textiles, Unit 43 - 3D product design, Unit 41 - Creating 3D art or design work, and Unit 44 - Spatial design which has been applied to a catwalk/fashion show. There are others. Other pathways have been similarly extended by centres.

Some centres have found that by the start of the second year of a 2 year course the learners have developed a thorough understanding of how evidence requirements are met, and are such good independent learners that they can give them a free choice with units. A largely 'tutorial' approach then allows learners to manage the units independently under the guidance of the teacher. This has been very successful in some centres and prepares learners very well for progression to Foundation or Higher Education.

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.

Deciding when to deliver the Mandatory unit is worth very careful consideration. On a specialist course, for example, Photography or Fashion, it might be possible 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 3 qualification. Broadly applied pre-printed sheets are not seen as providing sufficient evidence of understanding.

