

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**

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 2014-2015

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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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CONTENTS

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- Level 2 Cambridge Technical Certificate in Art and Design **05360**
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- Level 2 Cambridge Technical Diploma in Art and Design **05365**
- Level 3 Cambridge Technical Certificate in Art and Design **05367**
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OCR REPORT TO CENTRES

Content	Page
Cambridge Technical in Art and Design Level 2 and Level 3	4
1. Overview:	4
2. General Comments	4
3. Comments on Individual Units	6
Level 2	6
Level 3	8
4. Sector Update	9

Cambridge Technical in Art and Design Level 2 and Level 3

1. Overview:

Level 2 and level 3 Cambridge Technicals in Art and Design have continued to grow rapidly in popularity. Centres have found the structure and range of units very much to their liking and particularly appreciate the way they can be adapted to the interests and needs of their own and candidates' interests. Centres have clearly valued the good working relationships with moderators built up through good, clear and constructive feedback. The commitment to comprehensive feedback is clearly a feature of the qualification that centres find very positive as they build their courses, allowing them to move forward with confidence and understanding. Centres starting the qualification are also very positive about the administrative procedures and find them pleasingly transparent and comparatively simple, effective and constructive in building an assessment process that reflects a clear, open and adaptable structure that aids delivery of a course that encourages good practice across a very wide range of art and design pathways.

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.

Subject Expert visits have been very popular this year and a large number has taken place around the country. These are generally arranged through OCR Regional Area Managers and their popularity clearly reflects the large number of centres that have decided to make Cambridge Technicals in Art and Design a major part of their college courses from September 2015. Subject Expert visits and advisory visits have made a huge difference to the smooth running and successful start up in centres across the country and clearly, in centres where these have taken place, teachers have an appreciation and understanding of assessment procedures and standards, are aware of the range of possibilities for evidence presentation, and the most effective ways to use the unit recording sheets. This all allows assessment and moderation of the centre assessment to run smoothly and in turn can lead to higher quality outcomes.

2. General Comments

Unit Recording Sheets

Some centres had still not realised the unit recording sheet – the URS, is mandatory. This sheet, which is really the only paperwork the specification requires (OCR will also require a centre authentication sheet) 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.

On occasions centres have used the URS to make general comments not helpfully identifying or directing the moderator to the relevant evidence. 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.

OCR has received questions regarding possible changes to the URS, for example re-formatting and electronic presentation. Some centres that are more focused on digital delivery are presenting the URS electronically, which is 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 moderators use but some re-sizing can be acceptable. For example, an increasing number of centres have successfully combined the individual URS sheets for a unit and re-sized where necessary to an A3 format, allowing it to be placed at the front of the learner's sketchbook with all assessment criteria clearly visible on one page.

Overall assessment practice in centres has been very good. New centres have often benefited 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 recognize 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.

At level 3 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.

An example at level 2 might 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 a range of ideas how ever good are not sufficient evidence for a pass if there is no evidence of the learner considering the target audience as they develop their ideas.

Centres need to focus on relevant command words in the assessment criteria such as investigate, experiment and annotate, 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 usually seems to work best particularly if one is then 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. However, 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.

Time management, particularly at level 3, has been an issue in a few centres where they have found candidates keen to spend a disproportionate amount of time on assessment criteria concerned with investigation, only to realise there was insufficient time then available to spend on the criteria addressing for example, outcomes or production, where the merit and distinction criteria are usually more often found.

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)

Working safely/risk assessment when required, is too often not relevant to the context in which the work has been done and not specific or appropriate enough particularly for a level 3 qualification. Broadly applied pre-printed sheets or a witness statement covering a whole group and recording that they were seen to work safely are not seen as providing sufficient evidence of understanding.

Making claims on Interchange 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. Ideally claims should be made two weeks before the pre arranged moderation visit so a 'sample' can be requested by the moderator.

Some centres have created problems for both themselves and moderators by making individual candidate claims rather than claiming by units and groups. As soon as centres register learners a moderator will be allocated and the centre contacted to arrange a mutually suitable time for the first of two 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 two 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.

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

3. Comments on Individual Units

Level 2

Centres seem to appreciate the integrity of the level 2 units, their clear structure, designed to create opportunities as appropriate to the interests of learners and centres. Centres have been extremely positive about the different units.

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 that might allow merit and distinction criteria to be achieved.

It is worth remembering that where there is only a pass assessment criteria available, 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 then 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 (an outcome is not needed to achieve a pass or merit). The units are popular with centres delivering the Certificate where either unit can be combined with the mandatory unit to make up the required 15 credits. They have also been used a lot by centres to introduce 2D and 3D skills, experiences and expectations, preparing learners for the different units, courses and opportunities available.

Units 12 and 13 are proving very popular, allowing centres to take advantage of two units that can link together providing opportunities for some exciting in-depth vocational projects where learners have responded to a diverse range of client briefs.

Evidence of client feedback for unit 12 is not always clear, on occasions being given verbally, but not recorded in writing, or sometimes there was a witness statement stating only that it had taken place. Some centres are very successfully using client feedback sheets and prompt sheets completed by the student that explained what client feedback they had received, and how they had acted upon it.

Unit 14 – Producing art or design work for sale, has provided links with local business and also been linked to other units.

Unit 15 – Producing art or design work for a location, has also provided opportunities for links with local groups and business, with opportunities arising across disciplines and including fashion shows, photography exhibitions and community art projects.

Unit 16 – Exploring self-image, remains a very popular unit allowing both subjective and objective exploration, and presenting so many possibilities for learners.

In one case a centre had excellent links with local industries producing set designs for Dr Who, and also worked with local artists to provide illustrations for a book by a local writer. As part of another course learners produced a large octopus for Cardiff Carnival, which was so successful it was then requested to also be at the Brecon Jazz Festival.

Another centre had a Fashion Show of their Textile outcomes, which was photographed by students, the catwalk having also been designed and created by students (Exploring 3D Unit 40), all with the theme of Futurism in mind. The Beauty Therapy students had created the hairstyles and applied the make-up. The same centre had also rented a pop-up shop for an end of year exhibition, with a well-attended private view.

The mandatory Unit 1 has produced some lovely results, many of the outcomes reflecting a very personal choice of study area. It is clear from results that personal choice is important and the unit clearly works best when it is allowed to develop organically, less positive outcomes resulting where the learners initial area of chosen study has been some times very restricted by the centre.

Timelines in P1 sometimes did not contain enough information on key events and on some occasions 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 instead carrying out a focused study into, for example, a movement, resulting not only in P3 not being evidenced correctly but also P4 and P5.

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

The specialist units 20, 30, 40, 50 and 60 are all encouraging a diversity of often exciting creative work but a very small number of centres are letting candidates down with a lack of suitable resources to appropriately produce or present their outcomes. This has particularly been noticed in unit 20 – Exploring Photography where generally the standard is very high, and in unit 30 Exploring Graphic Design and Illustration.

Health and safety when required, is too often not relevant to the unit or the context in which the work has been done and not specific or appropriate enough for a level 2 qualification. It is sometimes more about Fire Alarms and items left on the floor, when it should have referred to the specific materials, equipment and safe working practices used in the unit. Broadly applied pre-printed sheets are not seen as providing sufficient evidence of understanding.

Good examples of health and safety coverage, are written by candidates alongside the task involved and cover the relevant safe working practices.

Level 3

Centres are now fully exploring the opportunities presented by the level 3 units. Their design is proving to be very popular and centres are often utilising the adaptability of the non-specialist units to meet their own and learner personal interests, linking with local business and potential routes ahead. The clear structure and realistic assessment criteria are being used very positively to generate an extremely diverse range of level 3 work much of which is of a very high standard. To quote one teacher, "I really like them, they provide a clear structure and encourage an organic approach".

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 then not had the time available to develop their work in aspects where Merit and Distinction grades were possible.

Some centres offer non-specialist courses. These allow candidates 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. One of the strengths of this approach can be to encourage investigation and experimentation within set tasks that can help develop independence in the students. One centre fed back how "It was lovely to see confidence grow over the course of the year as candidates utilised the range of pathways available within the specification".

A popular choice is to follow these units 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 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 nearer the end of courses and used with learners to help support and develop their personal skills in a vocational/routes ahead context.

Centres are increasingly realising the opportunities presented by other non-specialist units and linking them into existing opportunities such as 'Open Studio' days for unit 15 – Planning an artist's or designer's studio.

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 that 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 two-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 centre. 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 successful 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 very restricted by the centre. It clearly works best when it is allowed to develop organically.

Although rare, 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 these 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.

Centres should be aware that the assessment criteria for unit 1/P6 requires evidence of a comparison, and failure to include this however comprehensive an evaluation may be, will not achieve a pass.

Deciding when to deliver the mandatory unit is worth very careful consideration. On some specialist courses, for example, Photography or Fashion, centres sometimes decide 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 has been employed across centres but complex 'long and thin' models have not always been the most successful during the first year.

4. Sector Update

There are currently no planned changes to the specification.

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