

## **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 2016-2017**

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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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# Cambridge Technical in Art and Design Level 2 and Level 3

## 1. Overview

Cambridge Technicals in Art and Design at level 2 and 3 have continued to be very popular particularly in Further Education and Sixth Form colleges. Centres like the simplicity of administration and increasingly find the structure and range of units adaptable to their needs. The Assessment Criteria provide a very clear learning structure and centres continue to appreciate the way they can be adapted to their personal delivery style, interests and needs whilst giving a very clear evidence requirement.

The two free moderation visits a year followed up by good, clear and constructive feedback are always very highly valued and help to build the good working relationships which centres have developed as their courses progress and evolve, allowing them to move forward with confidence and understanding.

Centres starting the qualification continue to be very positive about the administrative procedures. They have found 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 a 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.

## 2. General Comments

### Unit Recording Sheets

One of the great attractions of Cambridge Technicals is its simple, straightforward and transparent administration. The Unit Recording Sheet (URS) is mandatory and centres must complete a URS for each unit for each learner. Completed by the assessor prior to moderation, these are often given to learners (and placed in the front of sketchbooks or whatever is being used) at the start of the unit to allow planning, tracking and target setting as the unit progresses. 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 - evidence for all aspects of all assessment criteria must be provided for the grade awarded.

The URS has proved to be very effective and, when used to best effect, allows moderation of the centre assessment to run smoothly and in turn can lead to higher quality outcomes. On occasions some centres have used the URS to make general comments not helpfully identifying or directing the moderator to the relevant evidence.

It is acceptable to make small changes to the format of the URS but under no circumstance can the wording of the assessment criteria be changed. The format should remain clearly recognisable for the moderators use but some re-sizing is 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. Some centres that are more focused on digital delivery are presenting the URS electronically, which is acceptable.

## Assessment Practice

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 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 aspect of an assessment criteria is missing a pass (or relevant grade) 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'. Moderators still find centres where a Pass grade is awarded but the evidence provided by the learner was a general review of their final outcome and no evidence can be 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 however 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).

In planning units centres need to ensure there is an 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 pass grade 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.

### **Moderation 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.

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 a number of small claims for the same unit, in isolated cases even by individual learners and this can result in an unnecessarily large sample being requested. Claims should ideally be made by units, a number of units being possible on a single claim. This allows the moderator to sample the claim efficiently.

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.

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 continue 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 are 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. The range of 3D materials used in some centres unfortunately reflects a lack of imagination or understanding and over reliance on ceramics, sometimes of a low standard.

Units 12 and 13 continue to be very popular as they allow 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 presentation and client feedback for unit 12 is not always well evidenced, on occasions being given verbally, but not recorded in writing, or sometimes there is only 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 often been linked to other units but also usefully incorporated into wider business and enterprise projects.

Unit 15 – Producing art or design work for a location, has grown in popularity as centres realise how open the possibilities are and 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 extremely popular unit allowing both subjective and objective exploration, and presenting so many possibilities for learners. The quality and diversity of outcomes in this unit continues to reflect its relevance and appropriateness.

The quality of work produced for the mandatory Unit 1 has continued to improve and some lovely outcomes have been produced many 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 are generally good but sometimes still do not contain hardly any information on key events that would help demonstrate an understanding of the context in which art and design have been produced. On a few 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 and often reflect a development of skills and understanding started in units 10 and 11. A very small number of centres are letting candidates down with a lack of suitable resources to appropriately produce or present their outcomes. This continues to be seen on occasions 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 in a unit, although improving in quality, is still 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 “no food or drink” or “no running”, when it should be focused on the activity and 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, 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. 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.

A popular choice has been 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 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, continues to be used very effectively by some centres nearer the end of courses and used with learners to help support and develop their personal skills in a vocational/routes ahead context. On occasions centres have not always taken enough care to ensure there is a good evidence record for all assessment criteria in this unit. Unit 16 has presented some interesting opportunities for learners to be involved in the organisation and presentation of exhibitions but some centres have rather superficially linked this to their end of year show and in some cases fallen very short of the evidence requirements.

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).

An increasing number of centres are looking to deliver the Extended Diploma and/or wanting to do more units linked to a specialist pathway, and are often utilise a range of non-specialist units using for example, a fashion or textile context where 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. A similar approach has been used by many centres to deliver other specialist pathways to an extended diploma, including photography, fine art, 3D design studies, and graphics/digital work. Centres unsure of how this might work should contact their moderator or OCR if they need advice. Although it may take time for centres to build the confidence or have a suitable teaching programme, some centres have now 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 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.

Centres are increasingly making very positive use of the mandatory unit 1 often treating it as a Final Major Project and it has produced some very 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 now very 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 have 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.

