

Cambridge Technicals (2012)

Level 2 / Level 3

Art and Design

05360 05362 05365

05367 05369 05372 05375 05378

OCR Report to Centres 2017-2018

About this Examiner Report to Centres

This report on the 2018 Summer assessments aims to highlight:

- areas where students were more successful
- main areas where students may need additional support and some reflection
- points of advice 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.

The report also includes links and brief information on:

- A reminder of our **post-results services** including **reviews of results**
- Link to **grade boundaries**
- **Further support that you can expect from OCR**, such as our CPD programme

Reviews of results

If any of your students' results are not as expected you may wish to consider one of our Reviews of results services. For full information about the options available visit the [OCR website](#). If University places are at stake you may wish to consider priority service 2 reviews of marking which have an earlier deadline to ensure your reviews are processed in time for university applications: <http://www.ocr.org.uk/administration/stage-5-post-results-services/enquiries-about-results-service-2-priority-service-2-2a-2b>

Grade boundaries

Grade boundaries for this, and all other assessments, can be found on the [OCR website](#).

Further support from OCR



Attend one of our popular CPD courses to hear exam feedback directly from a senior assessors or drop in to an online Q&A session.

<https://www.cpdhub.ocr.org.uk>

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Cambridge Technical in Art and Design Level 2 and Level 3

1. Overview:

Cambridge Technicals Art and Design 2012 Suite continues to be a popular choice for post 16 vocational education. Consisting of one hundred per cent internal assessment, this qualification has attracted centres who firmly believe this is the best option for their learners

Both Level 2 and Level 3 qualifications have new centres on board this year who see the potential for introducing candidates to a wide range of specialist pathways. Some centres anticipate enrolment on Level 2 will impact on progression to Level 3, while others have seen it as equipping their learners with the necessary skills for the workplace. Sadly, a number of well-established centres, with an excellent track record for successful delivery and results, will not be continuing the qualification due to its exclusion from headline measures, which is primarily affecting schools. Most of these centres have expressed a wish to reinstate the course at some point in the future.

2. General Comments

The majority of well-established centres have now had sufficient advice, support and experience over a number of years to be confident in successfully delivering a range of units at both Levels 2 and 3. The best examples closely match portfolio evidence to assessment criteria across the grading range and clearly signpost where the evidence is to be found. It is sometimes a change of staffing arrangements that affects delivery and where further support is required

Centres delivering Level 3 qualifications have often taken the opportunity of selecting a large number of units from the available range, to maximise candidate choice and tailor to individual strengths. This strategy has proved successful in producing high quality outcomes with one moderator describing one of his centres as “A centre for excellence in art and design”.

In some instances, new centres have interpreted the assessment criteria holistically. At both Level 2 and 3 the course requires specific attention to each assessment criteria for each unit. It is essential that each learning outcome is separately addressed and evidenced for any unit to achieve a pass.

Integration of units across project or assignment briefs is acceptable to some extent, although moderators will need to find sufficient evidence to support all assessment criteria for each individual unit. Where an overarching project is used to deliver more than one unit it is very important that evidence for all assessment criteria are clearly signposted.

3. Comments on Individual Units

The evidence produced for the mandatory unit has steadily made significant improvements across both qualification levels. Considered the most problematic unit for some centres due to the contextual nature of the assessment requirements, it is now commonly understood and candidate submissions have produced interesting timelines, sometimes in unique, creative

formats, that confirm understanding of artists and designers sitting within an art context and the wider world (P1)

However, on some occasions, at Level 2/3, when candidates have been asked to channel their investigations to the study of one artist they have chosen to focus on more than one (P3). This distorts the perspective of the unit and affects subsequent assessment criteria. It is important to maintain the integrity of the units by narrowing the focus and direction of developmental work.

More centres have opted to deliver Unit 1 at a later date, when candidates have developed skills and improved standards. This approach has proved to be successful. Unit 1 has also been successfully delivered through specialist pathways such as photography and textiles.

Several units require the research of artists and designers as a starting point. Some candidates devote a disproportionate amount of time to this element at the expense of developing practical work and final outcomes. The award for research can only achieve a pass level and is intended as an introduction to a unit and as such should be succinct. The higher grades are credited for individual responses, producing creative, high quality, artwork.

Units 10/11 require health and safety considerations to be recorded with relevance to the hazards of the materials and techniques in use. Most centres now address this criterion successfully and some creative interpretations through text and imagery have been seen. Staffing and physical resources vary across centres and most select optional units according to their strengths. Increasingly, digital interpretations are presented for moderation and a range of units lend themselves to this format. Typically, graphics, photography, film and animation, and digital image creation offer exciting opportunities for candidates to develop knowledge and skills using digital resources, such as Adobe Photoshop, Illustrator and Creative Suite. It is common for moderators to find digital evidence presented alongside samples, maquettes and final outcomes. It is essential that centres provide clear, easy access and signposting when these combinations are produced.

Some units highlight the vocational aspects of the course through the presence of a client. Unit 12/13 L3 specifically require a client to be identified, either simulated or live. When centres have arranged a “live client centred brief” candidates have responded most successfully and meaningful partnerships have developed. Examples have included working with primary schools, commercial businesses and museums and can be defined as evidence of good practice.

4. Sector Update

No changes at present have been applied to the qualification.

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As a not-for-profit organisation, OCR's core purpose is to develop and deliver general and vocational qualifications which equip learners with the knowledge and skills they need for their future, helping them achieve their full potential.

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