

Moderators' report

A LEVEL

ART AND DESIGN

**OCR Level 3 Advanced GCE in
Art and Design (Art, Craft and Design,
Fine Art, Graphic Communication,
Photography, Textile Design,
Three-Dimensional Design and
Critical and Contextual Studies)**

H600-H606

For first teaching in 2015

H600-H606/01/02 Summer 2025 series

Contents

Introduction	3
General overview	4
Administration and moderation	6
Personal investigation: Component 01	8
Related study: Component 01	10
AO1: Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.....	12
AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.....	13
AO3: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.	14
AO4: Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.....	15
Externally set task. The themes.	16
The specialisms	21
Summary	24
Helpful resources	25

Would you prefer a Word version?

Did you know that you can save this PDF as a Word file using Acrobat Professional?

Simply click on **File > Export to** and select **Microsoft Word**

(If you have opened this PDF in your browser you will need to save it first. Simply right click anywhere on the page and select **Save as . . .** to save the PDF. Then open the PDF in Acrobat Professional.)

If you do not have access to Acrobat Professional there are a number of **free** applications available that will also convert PDF to Word (search for PDF to Word converter).

Introduction

Our Moderators' reports are produced to offer constructive feedback on centres' assessment of moderated work, based on what has been observed by the moderation team. These reports include a general commentary of accuracy of internal assessment judgements, identify good practice in relation to evidence collation and presentation, and comment on the quality of centre assessment decisions against individual Learning Objectives. The report also highlights areas where requirements have been misinterpreted and provides guidance to centre assessors on requirements for accessing higher mark bands. Where appropriate, the report will also signpost other sources of information that centre assessors will find helpful.

OCR completes moderation of centre-assessed work in order to quality assure the internal assessment judgements made by assessors within a centre. Where OCR cannot confirm the centre's marks, we may adjust them in order to align them to the national standard. Any adjustments to centre marks are detailed on the Moderation Adjustments report, which can be downloaded from Interchange when results are issued. Centres should also refer to their individual centre report provided after moderation has been completed. In combination, these centre-specific documents and this overall report should help to support centres' internal assessment and moderation practice for future series.

Online courses

We have created online courses to build your confidence in delivering, marking and administering internal assessment for our qualifications. Courses are available for Cambridge Nationals, GCSE, A Level and Cambridge Technicals (2016).

Cambridge Nationals

All teachers delivering our Cambridge Nationals suite are asked to complete the Essentials for the NEA course, which describes how to guide and support your students. You'll receive a certificate which you should retain.

Following this you can also complete a subject-specific Focus on Internal Assessment course for your individual Cambridge Nationals qualification, covering marking and delivery.

GCSE, A Level and Cambridge Technicals (2016)

We recommend all teachers complete the module on Online courses – NEA for their subject. These courses provide subject-specific information about course content; how to prepare for planning, marking and submitting; and support with understanding the marking criteria.

Accessing our online courses

You can access all our online courses from our teacher support website [Teach Cambridge](#).

These free online courses currently cover the end-to-end NEA process for teachers. You'll find the link to the **Online courses** under the **Assessment** or **Training** tab – hover over **Assessment** or **Training** on the horizontal menu and select **Online courses** from the dropdown.

These self-paced online courses are intended for any teachers. During the course, you will engage with interactive content on subjects such as guidance on unit content, structure and administrative processes.

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email support@ocr.org.uk.

General overview

Component 01: Personal Investigation H600/01 – H606/01

Component 02: Externally set Task H600/02 – H606/02

The Specialisms

OCR A Level in Art Craft and Design: H600

OCR A Level in Art and Design, Fine Art: H601

OCR A Level in Art and Design, Graphic Communication: H602

OCR A Level in Art and Design, Photography: H603

OCR A Level in Art and Design, Textile Design: H604

OCR A Level in Art and Design, Three-Dimensional Design: H605

OCR A Level in Art and Design, Critical and Contextual Studies: H606

The 2025 series reflected the strength of centre-led teaching, with most courses offering structured and supportive learning environments that both challenged and inspired candidates. These programmes enabled candidates to build technical and conceptual skills while developing a deeper understanding of artistic context and meaning. There has been a notable shift in both the media and methods candidates used to express their ideas, with digital fluency and three-dimensional thinking becoming increasingly prominent.

Key developments in GCE A Level Art and Design this year included:

- **Increasingly centres are arranging visits to a broad range of museums, galleries and other related locations. This allowed for both broader and more meaningful contextual research, as well as an opportunity to engage candidates to develop first-hand observations and recordings. This was particularly noticeable in the Externally set Task, where candidates had independently researched their selected theme by visiting appropriate museums or galleries.**
- A marked rise in submissions featuring laser cutting, 3D printing, and constructed installations. Candidates across specialisms explored spatial and sculptural outcomes with greater confidence, often combining traditional materials with digital fabrication techniques to produce ambitious, immersive pieces.
- The use of VR painting, video submissions, and interactive digital formats became more widespread. Candidates used tools like Procreate, Adobe Suite, and VR platforms to create and present work that was not only technically proficient but also conceptually rich and contemporary.
- A growing number of candidates submitted digitally curated portfolios, allowing for more intentional selection and sequencing of work. This format enabled candidates to highlight their strongest outcomes and demonstrate a clear creative journey. For many, this approach enhanced the clarity and impact of their submissions.
- Candidates continued to explore a wide range of themes: from identity and cultural heritage to environmental concerns and technological developments. These were often approached through a personal lens, with candidates drawing on lived experience and current events to inform their investigations.

- While some candidates still submitted excessive volumes of work, many demonstrated improved curation and editing skills. Submissions that were concise, focused, and well-organised were more successful in communicating sustained and meaningful investigations.
- Some centres encouraged critical engagement with AI tools, prompting students to reflect on the implications of emerging technologies in creative practice. However, centres are reminded to make sure that written submissions remain authentic and representative of the candidate's own voice.

Overall, the 2025 series showcased a vibrant and evolving subject where technology, personal voice, and interdisciplinary practice converged. Candidates who embraced these opportunities produced work that was not only technically accomplished but also deeply reflective of the world around them.

Good Practice

Consider 'quality' not 'quantity'.

Where candidates have completed multiple projects throughout the course, select one project or theme that demonstrates the highest quality evidence for all Assessment Objectives.

Avoid submitting sketchbooks that evidence inconsistency in skill over time.

Moderator Tips

Select and present the candidates' 'best' work for moderation.

Avoid presenting the 'course' for moderation.

Administration and moderation

Administration

Comprehensive guidance regarding 'Non Examined Assessment' and the visiting moderation process, before, during, and after the visit is available on the OCR website. This includes essential instructions, required documentation, and details on how to communicate with your moderator before the scheduled visit. Centres are reminded that it is vitally important that communication, usually via email, is swift and conducted in a timely manner during the moderation session. All centres had uploaded the marks through Interchange and received a confirmation email with a list of the candidates required for moderation. Many centres forwarded the relevant documentation to moderators well before the May 31 deadline, however in several cases this was not done. These early submissions greatly supported the scheduling process, offering moderators increased flexibility to arrange visits. Indeed, moderators are happy to arrange early moderations as required. Centres are reminded that attempting to dictate specific moderation dates, often to coincide with School/College exhibitions is not acceptable unless exceptional circumstances have been discussed and approved with OCR.

The 'non exam assessment – centre marks form: NEA/A/H600-H606' must be sent to the moderator in advance of the moderation visit.

The majority of centres continue to use the Interactive Assessment Summary Form, and it is strongly encouraged as this assists in the avoidance of arithmetical error.

Full instructions are to be found on the reverse of this '**NEA/A/H600-H606**' form.

Digital files should be labelled to remove candidate names and ensuring clear and consistent identification of files. Candidate names should also be removed from within the presentation.

The format this should take is:

Centre Number / Specialism / Component / Candidate Number / Mark

e.g.

62007_H601_PI_0413_85.

This should be completed in advance of the moderation in 2026. See [Teach Cambridge | Resources to prepare learners for assessment](#) for the forms you'll need.

Moderation

Moderators again reported in 2025 that centres took considerable care in presenting candidates' work to its best advantage. The time and effort invested in preparing for moderation was evident and widely appreciated. Submissions were typically displayed vertically on walls or display boards, with sketchbooks and supporting studies clearly labelled and thoughtfully mapped. As in previous years, the importance of **presenting each component separately and in rank order** was consistently emphasised.

A notable success in several centres this year was the use of mobile trolleys to transport laptops displaying digital portfolios directly to the physical location of each candidate's work. This approach significantly improved accessibility, particularly in respect of work not being placed on floors. This allowed moderators to make immediate and meaningful comparisons between digital and physical outcomes. It also ensured that digital submissions were viewed in the context of the candidate's full body of work, enhancing the coherence of the presentation.

Digital portfolios were increasingly used across centres, and when well-organised, they enabled candidates to select and present their strongest work with clarity and purpose. This format proved particularly effective in showcasing time-based media, interactive elements, and layered investigations that might otherwise be difficult to present in print.

Moderators noted that accessibility was best supported when:

- Digital work was displayed on screens large enough to view detail clearly.
- Navigation was intuitive, with clear file naming and logical sequencing.
- **Sketchbooks and supporting studies were placed on tables rather than the floor.**
- Adequate space and lighting were provided for both digital and physical work.

Centres are reminded that:

- A table and suitable working surface must be provided for the moderator.
- Digital submissions should be accessible via more than one screen where possible.
- A member of staff should be available throughout the visit to assist with administrative or technical queries.
- A parking space should be reserved for moderators travelling by car.

These thoughtful and practical arrangements contributed to a smooth moderation process and ensured that candidates' work was presented in a professional and accessible manner.

Good Practice

When the visiting moderation period draws near, please make sure your exams officer or centre representative with responsibility for marks submission understands the necessity of prompt communication, forwarding relevant emails to the centre's Art team without delay.

Check and double check the transfer of marks from the Centre Marks Forms with assessment objective breakdowns, to Interchange to avoid transcriptional errors.

Moderator Tips

The sample request email from OCR will not be in rank order. Make sure that all 15 samples per component are displayed in separate rank orders, in a quiet venue.

Whenever possible centre representatives should be available if needed by the moderator to discuss the samples throughout the visit. This should not cause alarm; often moderators need to speak with teachers to gain a deeper understanding of the candidates' work.

Personal investigation: Component 01

The 2025 series showcased a wide spectrum of Personal Investigations. It was encouraging to see that there was a widening of themes and subject matters selected this year. Work ranged from traditional themes such as still life, portraiture, and symbolism to more conceptually ambitious explorations of identity, cultural heritage, and contemporary concerns. Candidates demonstrated increasing confidence in selecting themes that were both personally meaningful and socially relevant, with many drawing on lived experience, family history, and contemporary global issues.

Popular themes included:

- Decay and Renewal, Nostalgia and Memory, and Human Emotion, often explored through mixed media, photography, and printmaking.
- Cultural Identity, with candidates referencing among others; Romanian, Japanese, and African heritage, through photography, textiles, and installation.
- Power and Influence, Immigration, and Social Justice, where candidates used visual language to interrogate societal expectations, gender norms, and political histories.

There was a notable rise in the use of family photographs, heirlooms, and personal artefacts as starting points, with candidates using these to explore themes of remembrance, ancestry, and belonging. In several centres, candidates created deeply reflective work on topics such as ageing, grief, and displacement, often supported by sensitive photographic studies and layered digital edits.

Contemporary practitioners continued to inspire candidates, particularly those working in digital media or exploring activism through art. Social media platforms like Pinterest, Instagram, and X were frequently cited as sources of visual research, with candidates using them to discover emerging artists and to develop stylistic influences.

Many centres encouraged individually negotiated themes, which proved highly effective in fostering independent thinking and sustained inquiry. Candidates who began with a clear Statement of Intent often produced more cohesive and critically engaged investigations, particularly when this was used to inform the Related Study.

It is important to note, that teachers should be mindful of safeguarding practices and the appropriateness of content, both visual and written, for entry into a public examination when considering themes and content.

The most successful submissions demonstrated:

- A clear conceptual thread from initial research through to final outcome(s).
- Thoughtful integration of contextual references, often across disciplines.
- A willingness to experiment with scale, media, and presentation formats.

Less successful submissions tended to be overly descriptive or lacked critical reflection. In these cases, candidates often presented large volumes of work without sufficient curation, making it difficult to identify a sustained creative journey. Centres are encouraged to support candidates in reviewing and selecting their strongest work to make sure portfolios reflect the 'best of achievement'.

Moderators also noted both the value and impact of first-hand research, with many candidates visiting galleries, museums, and local environments to positively inform their work. In some cases, travel provided unique visual material, while others made effective use of their immediate surroundings to develop observational studies and photographic series.

Overall, the Personal Investigation continues to be a powerful vehicle for personal expression. Candidates who embraced the opportunity to explore complex ideas through a personal lens produced work that was both technically accomplished and emotionally resonant.

For the purposes of assessment, candidates will provide evidence of all the Assessment Objectives through the **careful selection and presentation** of their work.

Teachers are reminded that the work produced in response to this GCE Art and Design Specification, as specified in the '**Core Content**' section, indicates clearly that the aims which the qualification set out have been achieved in terms of candidates being able to show:

- *intellectual, imaginative, creative and intuitive capabilities*
- *investigative, analytical, practical, technical and expressive skills, aesthetic understanding and critical judgement*
- *independence of mind in developing, refining and communicating their own ideas, their own intentions and their own personal outcomes*
- *an understanding of the inter-relationships between art, craft and design processes and an awareness of the contexts in which they operate*
- *knowledge and understanding of art, craft, design and media and technologies in contemporary and past societies and cultures*
- *an interest in, enthusiasm for and enjoyment of art, craft and design.*

Related study: Component 01

The aim of the Related Study element is to enable candidates to develop a wider understanding of the context of their practical work. The Specification states: -

Learners are required to establish through this written and, where appropriate, illustrated component, the related context in which their chosen practical portfolio exists.

This may be established by exploring the genre, subject matter, movement or historical framework of the overarching starting point, course of study or theme selected.

The aim of the related study is to enable learners to develop their ability to communicate their knowledge and understanding of art historical movements, genres, practitioners and artworks, considering the way that these change and evolve within chronological and other frameworks. It also builds their understanding of the relationship between society and art: art historical terms, concepts and issues; methods of researching, investigating and analysing; and how works are interpreted and evaluated.

The related study should be separate and clearly identifiable from the contextual research embedded in the development of the practical portfolio. Learners should also highlight their own work and clearly distinguish it from collected or transposed material.

Learners may produce the related study in an appropriate form of which the following are some examples: an illustrated essay, digital presentation/ blog, illustrated study sheets or written report.

It is a requirement of the related study that all source material and research are listed and acknowledged in a bibliography and should be clearly identifiable in the work presented for assessment.

In 2025 the Related Study continues to provide candidates with the opportunity to undertake in-depth research that further develops and extends their practical work. Related Studies often closely align their contextual references with the themes explored in the Personal Investigation, enabling productive interaction between research and creative work.

Some of the most successful Related Studies demonstrated creative and resourceful development, with candidates producing objets d'art that appropriately reflected the aesthetics of their selected genre. The intended purpose of the Related Study - to help candidates to reflect on their creative process - was clear in these examples. Comprehensive and insightful analysis enabled candidates to draw relevant conclusions, thereby providing clear evidence of sophisticated inquiry and research. Conversely, for some candidates, the Related Study tended to be overly descriptive, sometimes merely reiterating the review and refinement of contextual research already present in the practical portfolio. In such cases, there was limited evidence of development or extension beyond the practical work, or meaningful reflection.

Many centres opted for the traditional format of printed essays with illustrations, referencing thematic imagery alongside written discussion, or using various digital formats in a similar way such as PowerPoint, Google Slides or Microsoft Sway. Other centres encouraged candidates to explore more innovative methods for producing and presenting the Related Study, such as video presentations with audio commentary, digitally designed magazines and posters. Some centres, for example, created interactive installations where the reader/viewer had to piece together the various visual and textual elements to generate the study's meaning and intention.

In some cases, images were omitted from the Related Study or presented at too small a scale. This limited the possibility for in-depth visual analysis. Centres are advised to promote a balance between text and imagery to develop candidates' skills in visual communication. When imagery was carefully considered, candidates demonstrated an increased application of visual understanding and produced more developed responses.

Some Related Studies addressed social issues and explored contemporary understandings of topics such as racism and gender along with the development of historical and cultural identity, as well as mental well-being, and environmental concerns. Occasionally, where candidates had selected complex and challenging topics these were not always explored in sufficient depth. The selection of a narrower area of focus for this type of investigation could allow for a more detailed and considered analysis.

Many candidates have demonstrated greater skill in the use of appropriate language structures and technical vocabulary. The sources cited in the Related Studies included websites, news articles, YouTube videos, and books. Those who referenced a wider range of relevant sources generally produced more in-depth and insightful analyses. Some candidates engaged directly with artists through online communications or studio and gallery visits. Most bibliographies met specification requirements, and some candidates used Harvard Referencing, supporting preparation for further academic study.

Good Practice

Make sure the 'selection and presentation' of candidates' work has been considered before centre marking. The entire A Level 'course' in all its forms should not be presented.

Moderator Tips

Quality over quantity is an important consideration when investigating sources for Assessment Objective 1 or the Related Study. Copious artist references dilute legitimate critical understanding and analysis to either inform the production of practical work or extend knowledge and understanding in the Related Study.

Pertinent and relevant annotation provides direction, and evidences candidates' understanding of sources and how they intend to use knowledge and understanding in the development of their work.

AO1: Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

In 2025, candidates demonstrated a broadening approach to developing ideas, with many showing a clear commitment to sustained inquiry and critical engagement. The most successful investigations were those where candidates used contextual sources not only to inform their thinking but to challenge and refine their creative direction over time.

Across both components, candidates explored a wide range of starting points, from personal narratives and cultural identity to conceptual themes such as transformation, concealment, and psychological space. These investigations were often enriched by well-chosen contextual references, with candidates drawing from both historical and contemporary sources to support their ideas. In several cases, candidates used culturally specific artists to deepen the relevance of their work, moving beyond the more familiar canon.

Where AO1 was the strongest element in a submission, candidates demonstrated a clear ability to synthesise research into their own creative language. This was evident in the way they analysed visual strategies, thematic content, and material processes, and then applied these insights to their own work in a purposeful and reflective manner. In some centres, candidates used their Related Study or Statement of Intent to frame their investigations, which helped to maintain focus and coherence throughout the creative process.

Moderators noted that candidates who revisited and re-evaluated their contextual sources as their work progressed were more likely to produce outcomes that felt resolved and conceptually grounded. This iterative approach, where research and making informed one another, was a key feature of high-level submissions.

However, in some cases, contextual research remained superficial or overly descriptive. A reliance on biographical summaries or uncritical copying of stylistic elements limited the depth of analysis and hindered the development of personal voice. Centres are encouraged to support candidates in moving beyond superficial engagement by prompting critical questions about the work studied and to reflect on how it relates to their own intentions.

Overall, AO1 was most effectively addressed when candidates approached their investigations with curiosity, and a willingness to interrogate both their sources and their own creative decisions.

Good Practice

Develop ideas through investigations informed by selecting and critically analysing sources from either/both contemporary and historical backgrounds, making direct connections to practical work.

The sources investigated clearly influenced the selection of materials, media, techniques and processes, supporting the exploration of a theme and the realisation of intentions.

Moderator Tips

Candidates should provide evidence of their understanding of the purpose, intentions and functions of art, craft and design and how these impact on their own work.

AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

Candidates in 2025 engaged with a wide range of materials and processes, often combining traditional and digital approaches with increasing fluency. Stronger submissions demonstrated purposeful exploration, where media choices clearly supported the development of ideas.

Investigation was most effective when it led to refinement, through sketchbooks or studies, digital portfolios, or test, maquettes or planning pieces, and informed decision-making. Candidates who revisited and adapted their methods as their work progressed produced more coherent and resolved outcomes.

Media such as oil, acrylic, printmaking, textiles, and sculpture were used alongside digital tools such as Photoshop, Illustrator, and Procreate. In some centres, candidates extended their practice into animation, VR painting, and 3D construction, with sculptural installations and digital edits supporting ambitious final pieces.

There was a noticeable rise in explorations within printmaking, with candidates producing ambitious outcomes through intaglio, lino, and notably, screen printing, often combining these processes with mixed media to enhance surface and texture.

However, in less successful submissions, exploratory work lacked direction towards intended outcomes. Repetition of techniques without reflection, particularly in photography or printmaking, often resulted in repetitive outcomes. Centres are encouraged to guide candidates in selecting and refining processes that meaningfully advance their ideas.

Where AO2 was strongest, candidates demonstrated not only technical skill but also discernment; knowing when to push, adapt, or abandon an approach in pursuit of a more resolved creative outcome.

Good Practice

Drawing should be appropriate to the specialism entered. It is essential to make sure that the quality of recording matches the wider body of work produced and sustains achievement.

An inventive use of media, materials and techniques and processes, rather than replication without direction, provides for sophisticated refinement.

More successful submissions linked media, materials, techniques and processes to critical understanding.

Moderator Tips

For successful refinement, avoid repetition of imagery but instead develop ideas to create original work.

Use image editing techniques that link to the sources investigated.

Make sure the exploration of materials, media, techniques and processes is with purpose to the evolution of a selected theme/project/study.

AO3: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

Recording in 2025 continued to take diverse and often inventive forms, with candidates using drawing, photography, annotation, extended writing, and digital media to document their thinking. In the strongest submissions, recording was purposeful and clearly aligned with the candidates' intentions, offering insight into both visual development and conceptual progression.

Drawing remained a core strength across many centres, with candidates showcasing the confident use of line, tone, and composition. Observational studies, ranging from still life and portraiture to architectural and botanical forms, were often used to explore formal elements such as foreshortening, scale, and spatial depth. In several cases, candidates extended this through mixed media layering, collage, and digital manipulation to test compositional ideas and visual effects. These often led to hybrid approaches leading to new ways of creating outcomes.

Photography was widely used to support recording, particularly in documenting installations, capturing source material, or experimenting with light and movement. In some centres, candidates used projection, or animated sequences to push the boundaries of traditional photographic recording.

Annotation varied in quality. Where it was most effective, candidates used it to reflect critically on their decisions, articulate intentions, and evaluate progress. However, in less successful submissions, annotation was either overly descriptive or absent, limiting the clarity of the creative journey.

Moderators noted that recording was most successful when it was selective and reflective, rather than repetitive. Candidates who revisited and refined their visual and written responses as their work evolved demonstrated a deeper level of engagement and understanding.

Good Practice

Recording in all its forms and appropriate to the specialism entered, should provide evidence of insights, knowledge and understanding in support of all the practical work produced.

Moderator Tips

Where a range of materials, techniques and processes are used to record ideas, the evidence of skill/attainment should be comparable across each alternative media.

AO4: Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

Outcomes in 2025 continued to reflect a broadening of presentation formats, with many candidates moving beyond singular pieces to produce installations, layered mixed media works, and time-based responses. In several centres, candidates incorporated projections, audio, and sculptural elements, demonstrating an awareness of how display can enhance meaning and impact.

Textile Design submissions increasingly embraced environmental installation, with work displayed off the wall or mannequin and into immersive spaces, mirroring contemporary gallery practice. Photography and Graphic Communication candidates also explored presentation creatively, using printed books, digital sequences, and animated formats to communicate their ideas.

Where AO4 was strongest, candidates had clearly selected and organised their work to showcase the most resolved and conceptually aligned outcomes. These submissions demonstrated a coherent link between development and final realisation, with thoughtful decisions about scale, format, and context.

However, some candidates submitted large volumes of work without sufficient curation, which diluted the impact of their final pieces. Centres are reminded to guide students in selecting work that best reflects their intentions and technical strengths.

Overall, AO4 was most effectively addressed when candidates presented outcomes that were personal, purposeful, and visually compelling: supported by a clear understanding of how to communicate ideas through form, media, and presentation.

Good Practice

Quality not quantity. Assessment Objective 4 is the overall submission and provides evidence of the evolution of a theme, from conception to realisation, not just a 'final piece'.

The outcome(s) should demonstrate a sustained application of the creative process in a focused way.

Moderator Tips

There was some evidence of superficial connections to contextual sources, which had limited impact on candidates' practical work or outcomes. A deeper critical understanding of formal elements and the visual or contextual qualities in the work of artists, practitioners or designers would have strengthened candidates' ability to develop their ideas and effectively realise their intentions.

Externally set task. The themes.

Again in 2025, moderators stated that candidates should be highly praised for their focused application and accomplishments in this component.

A diversity of methodologies, materials and concepts were seen by the moderators and the work produced by the candidates was a vibrant and lively celebration of candidate achievement.

Theme 1: Spiral

A very popular theme with candidates across the specialisms. This theme offered candidates flexibility to explore a variety of subject matter, while considering compositional arrangement and conceptual interpretations of the theme. Some explored spirals in nature, referring to Option (c) and the Fibonacci series, extending this to investigate the Golden ratio. Moderators commented on the many examples of high-quality observational drawing work submitted in these instances by candidates. While many such examples remained focused in observation of shells and other natural structures, some candidates used initial studies as a springboard to abstraction. Practitioners such as Hyman Bloom and Jackson Pollock provided rich resources for exploration of gesture and interconnected forms in nature. The Fibonacci series also featured in many Critical and Contextual (H606) entries. Elsewhere, candidates responded to architectural 'spirals', perhaps in reference to Option (b) and the ArcelorMittal Orbit pictured.

In addition, moderators commented on the innovation demonstrated by candidates entered for the H603 specialism through high-quality observational photography of pasta, corkscrew and paper curls. This resulted in some thoughtful and ambitious work, for example, cyanotype photography inspired by BD Griffith's work. Many interesting links were made with a wide range of practitioners across specialisms, including Jeremy Elkington and Yossi Kotler who were referenced in support of explorations of spirals in mental health.

Moderators noted that for some, particularly Fine Art entries, a focus on portraiture in relation to 'spiralling' mental health, did not necessarily consistently play to candidates' strengths. This is a reminder that conceptual interpretations are best realised where candidates recognise their strengths and avoid 'illustrating' ideas. A few candidates made connections to frequencies and music. Other submissions referenced 'spirals' within bacteria or growth.

Theme 2: Architecture

Another popular choice across the specialisms but best received by Graphic Communication and Photography candidates. Explorations of architectural movements, such as The Bauhaus and Brutalism resulted in much accomplished and dynamic poster and pamphlet design for H602. Photographers extended the investigation of named practitioner Hélène Binet (Option (e)) to include Richard Silver and Berenice Abbott. Within the H601 entry John Piper was referenced from the Externally set Task and additionally Janette Barnes by some candidates to explore expressive use of materials, including paint, charcoal and collage to capture the movement and energy of people interacting with architecture.

Imaginative approaches were also seen in Textile Design, with layered fabrics and reverse applique used to create sensitive pattern work inspired by cathedrals. Moderators commented that recordings of architecture were at their best where candidates underpinned studies with a technical understanding of perspective. For the H605 (3D Design) entry groupings of buildings, such as presented in one of the picture references for Option (b), provided an inspiration for innovative ceramic grouped structures. The theme proved popular with H605 candidates who made reference to many contemporary architects such as Zaha Hadid and Norman Foster when creating their own concept designs and models. Moderators did note some less innovative responses, with candidates merely recreating famous landmarks through poor quality scale renditions.

Across the specialisms it was noted that many candidates made use of local architecture to carry out first-hand visual research, typically photographic. Studies of both complete architectural forms and whole built environments helped inform observations and developing imagery.

Theme 3: Hands

This was another popular starting point. While moderators noted that responses were often literal, they also acknowledged that the subject was frequently handled with great sensitivity. A demanding subject, with some candidates in the H601 (Fine Art) entry especially struggling with the technical demands of recording complex articulations of hands, although generally moderators noted much strong recording, supported often through study into key historical art references, such as Albrecht Dürer and Hendrick Goltzuis. The famous hand of God reaching out to Adam in Michelangelo's fresco in the Sistine Chapel was a frequent reference and was often imaginatively reinterpreted. Both in Fine Art (H601) and Photography (H603) chiaroscuro was used to add drama to hands' expression, or to create interactions with held light. Many H603 candidates made reference to Tim Booth and Noemia Prada, both of whom use strong contrasts of light and dark in black and white photography. Consequently, moderators reported a successful and frequent promotion of monochrome approaches in Photography.

Both Booth and Prada, along with Omar Reda, named in Option (e) inspired exploration of hands as representation of identity. Across several specialisms candidates linked hands to portraits of individuals, genders and generations. Connections between people formed the basis for many submissions in H601, H604 and H606, with touch and embrace explored. Links here featured Gustav Klimt and psychological concepts such as Bowlby's theory of attachment. Innovative interpretations were also seen where candidates explored hands as a means of language communication through Braille and sign language.

In H605, sculptors were used alongside designers to investigate hands and develop designs based on linked forms. Auguste Rodin's mirrored hands inspired designs for decorative products. Many H604 (Textile Design) and H605 candidates responded to Option (d) and the ability to link hands to the action of making. This was embraced as a way to celebrate and promote handmade goods. In H604, candidates used this to fully explore traditional processes, such as stitch and weaving. This enjoyment of hand making also featured in mixed media work across numerous specialisms, including H601, where Cinzia Farina's collages were referenced.

Theme 4: Tropical

A steady take-up for this theme was seen across a range of specialisms. Most candidates who explored Tropical did so with an evident enthusiasm for the possibilities of colour, surface pattern and composition, often moving away from introspective work to instead celebrate the physical qualities of paint and materials. Common subjects included vibrant depictions of animals, lush florals, and dense repeat patterns. In Textile Design, this inspired rich selections of fabrics and threads in addition to some vibrant printmaking. Tropical both as inspiration and setting resulted in fashion items for the beach, inspired by designers such as Mary Katrantzou for her digital printing blended with traditional embellishments alongside high street brands such as Accessorize. Those opting within the H602 entry often responded to the reference in Option (b) to promote products formulated with tropical plant ingredients - resulting in some strong first-hand observations before stylisation.

In Fine Art submissions, the influence of artists such as Leanne Buskermolen and Duncan Cameron was apparent, especially in expressive watercolour interpretations of coral reefs and tropical environments. Several candidates responded directly to the atmospheric watercolours of Chang Fee Ming, using them to inform pictorial space and colour harmony in their own representations of tropical life. While some candidates approached the theme literally, referencing typical motifs such as bananas and pineapples, others embraced a more playful or conceptual angle. One H603 submission stood out for its staged photographic series featuring kitsch pink pineapples and painted bananas, drawing on the visual language of Jeff Koons, Claes Oldenburg, Florent Tanet, and Henri Matisse. More conceptually driven interpretations were also noted. One candidate referenced Max Ernst's *Histoire Naturelle* to create textural and abstracted impressions of tropical foliage, while another was inspired by Ralph Eugene Meatyard's photographic experimentation to explore themes of decay and growth in tropical ecosystems.

Other artists studied in support of the theme included Angela Faustina, Jana Aspelung and Trakyo Popov. Their influence helped students develop more insightful approaches to colour, spatial organisation and unconventional subject matter. One memorable example saw sculptural interpretations of tropical forms using folded photographic prints, echoing earlier origami-style submissions but with an overtly vibrant, saturated palette. Overall, the theme was well represented with the best responses demonstrating strong technical ability, a bold use of colour, and imaginative conceptual development—pushing traditional approaches to embrace a more celebratory and material-led expression.

Theme 5: Mask

A good response among candidates for this theme was seen across a range of specialisms, although it remained a less popular choice among the samples reviewed. However, where it was attempted, responses demonstrated a rich diversity of approach, with candidates exploring Mask through both cultural and conceptual lenses, often referencing Option (c).

Portraiture within the H601 entry was a frequent starting point, often based on candidates' own photography, and allowed for thoughtful explorations of identity, tradition, and concealment, some in reference to imagery in Option (b). A number of students focused on cultural diversity, drawing from their own family traditions and heritage to represent ceremonial or symbolic uses of masks. This was especially evident in submissions that combined photography and painting, referencing artists such as Jenny Saville and Shadi Ghadirian to develop layered, emotionally resonant outcomes.

Other candidates used the concept of the mask to explore psychological themes—particularly the idea of hiding or protection. These works examined the feeling of being trapped or suppressed, often using visual metaphors such as tightly wrapped yarn, string, or fabric around the head. Federico Ferro Holy's influence was clearly visible in these pieces, with one ambitious H603 video installation standing out for its use of selective colour and impactful presentation. Among the entry for H604, the work of Annegret Soltau was also highly influential, particularly her stitched photo-collages. These inspired candidates to experiment with hand-stitched elements within textile portraits, successfully linking themes of identity, fragmentation, and self-perception in the context of social media and personal narrative.

Although the mask as a symbol of protection during the Covid era was acknowledged in some work, this reference was notably sparse - arguably to the theme's benefit, as candidates instead turned their attention to more timeless and conceptual interpretations. Some submissions ventured into more pop-cultural territory, exploring superheroes and fictional identities in reference to the Spiderman image in Option (b). However, this often resulted in superficial or pastiche outcomes, lacking the critical engagement seen elsewhere.

Overall, while Mask was a less frequently selected theme, the best responses revealed an impressive balance of technical skill and conceptual ambition. Those who engaged with the theme often produced personal, thoughtful, and visually compelling work that stood out for its depth and originality.

Theme 6: Alphabets

While not one of the most popular, there was a steady response to this theme, especially among candidates working in Fine Art, Photography, and Graphic Communication. Interpretations varied, with some choosing more conceptual and sculptural outcomes, while others focused on typographic illustration and childhood references, not least in response to Option (c). One notable Graphic Communication submission presented a series of illustrated words beginning with illuminated letters, where each composition demonstrated considered layout, colour theory and visual storytelling.

Fine Art candidates, meanwhile, often approached the theme through more symbolic or emotive means - drawing on childhood memories, toys, and early language development. These submissions referenced the work of Flo Lee and Pilar Lopez Baez and made effective use of painting and mixed media to explore collections, symbolism, and personal history.

More experimental entries explored the shape and formation of letters through physical gestures and speech. In one well-developed H603 submission, the shape of the mouth during the articulation of different sounds was documented and transformed into a video piece. Other inventive work included the use of alphabet pasta on toast and hand-formed letter shapes to investigate communication, texture and tactility. Some H602 candidates took a more formal or design-led route, considering the spatial qualities of letterforms. The relationship between positive and negative space and the structural nature of the

alphabet was explored in relation to architecture. One strong outcome was a striking poster series - one design for each letter - demonstrating skillful digital editing and layout awareness. Artists such as Jasper Johns named in Option (e) and Jackson Shim were cited to inform playful and engaging typographic outcomes. In H605, moderators reported seeing interpretations which resulted in aids to support dyslexia, including desk organisers.

Some submissions bridged the boundary between language and identity, offering humorous or surreal takes on how we read, see, and interpret letters. While less frequently selected, Alphabet proved a versatile and conceptually rich theme. The most successful candidates used it to explore language, memory, design and structure - often producing imaginative and highly personal responses with technical sophistication.

Theme 7: Metamorphosis

This was a very popular theme across specialisms and seen frequently in H601 submissions. Centres reported that candidates responded well to the open-ended nature of Metamorphosis, using it as an opportunity to extend ideas and technical approaches explored in the Personal Investigation. This resulted in coherent and connected outcomes across both components, with many students demonstrating a strong sense of development and progression.

While some explored it literally through life cycles of insects, many more candidates often approached Metamorphosis through mature, conceptual lenses. Popular interpretations included ideas of decay, personal growth, transformation, and breaking free. These themes were explored across a wide range of media, from painting and printmaking to mixed media and installation, often informed by contemporary artists.

Fine Art candidates produced strong narrative paintings based on their own photography, particularly focusing on people and natural forms. One notable outcome used layered windows of print, coloured pencil, and biro to explore shifting dimensions and identity. There were also successful examples drawing on the surreal and symbolic, referencing artists such as Dorian Popa, Haejung Lee, and Miles Johnston to examine bodily distortion and psychological transformation. Responses to Option (e) via Surrealist influences were especially evident, with Salvador Dali frequently referenced in imaginative explorations of idioms and wordplay, such as visual interpretations of phrases like *storm in a teacup* and *hot dog*. These submissions often took the form of vibrant mixed media works combining collage, painting and constructed elements. René Magritte's unexpected jumbling of the familiar inspired some playful work, including one H601 submission which swapped parent child identities to create surreal portraits which made additional reference to the work of Paul Ripke. Explorations of dolls and further constructed identities were also seen, with some referencing Takashi Murakami and Peter Blake. These works often played with collection, repetition and fragmentation, drawing on Pop Art and Surrealist traditions. Mark Rothko, Robert Rauschenberg, and Robert Rauschenberg were cited in submissions that blended print, paint, and photography to build layered, atmospheric responses, particularly those that explored material transformation or decay. One notable example reimaged Alexandre Cabanel's *Fallen Angel* using original photography and tonal studies to develop a contemporary response to themes of transfiguration and loss. Wings, angels, and other transformational motifs were popular among students working in both lens-based and traditional media.

Overall, Metamorphosis prompted innovative and personal responses across a wide range of approaches and offered candidates the opportunity to demonstrate both technical skill and conceptual depth through varied and imaginative interpretations.

The specialisms

Digital technologies across the specialisms

Art, Craft and Design (H600/01_02)

This year saw a notable breadth in the combinations of 'areas of study', with Fine Art and Textiles, Printmaking and Photography, 3D reliefs and installations, Fashion and Graphics all contributing to rich, diverse creative responses. Digital technologies played a significant role across many submissions. Digital sketchbooks often took the form of Sways, PowerPoints, and other cloud-based presentation tools, enabling candidates to organise and present their work effectively. These platforms enhanced accessibility but require careful preparation: Centres are reminded to provide necessary access passwords and to verify that links and embedded media function reliably for moderation purposes.

Technological innovation was also evident in the creative use of laser cutting, 3D printing, and mobile digital art applications such as Procreate and Photoshop. Some candidates explored animation and moving image work within their sketchbooks, although moderators noted challenges when such content was flattened in exported PDFs. Ensuring that digital submissions preserve interactivity and motion is essential for fully conveying candidates' intent. Overall, these approaches reflect growing confidence in using technology as an integral part of the creative process.

Fine Art (H601/01_02)

Painting and drawing remain central to Fine Art, forming the foundation of many submissions.

Candidates are increasingly integrating digital technologies to expand creative possibilities, including:

- Tablet-based apps for intuitive digital mark-making and experimenting with layers, brushes, and textures.
- Graphic tablets for working directly in digital software to support illustration and complex compositional editing.
- Animated illustrations, GIFs, and time-lapse recordings provided insights into creative journeys, demonstrating technical skill and reflective practice.
- Video and sound elements were incorporated into installations, enriching the sensory experience.
- Projection techniques, such as projection mapping, were used to layer moving content onto three-dimensional forms and spaces.
- Augmented reality (AR) and virtual reality (VR) featured in a few innovative submissions, allowing interactive engagement through mobile devices or headsets.

These practices show digital technologies as complementary tools in Fine Art, extending expressive outcomes rather than replacing traditional skills.

Graphic Communication (H602/01_02)

Moderators observed a growing sophistication in candidates' use of digital workflows, with seamless integration across mobile and desktop platforms:

- InDesign was widely used for desktop publishing and e-publications, many featuring moving image, hyperlinks, and interactive elements to enhance audience engagement.
- Digital tablets running mobile Adobe apps and creative tools like Procreate enabled candidates to sketch, explore, and prototype on the go.
- Mobile outputs transitioned smoothly into desktop software such as Photoshop, Illustrator, and After Effects for further refinement.

These professional workflows reflected an increasing awareness of industry practice and a confidence in presenting work in dynamic, accessible formats.

Photography (H603/01_02)

In this specialism, moderators noted increasing sophistication in candidates' use of digital technologies, which complemented traditional photographic practices. Submissions demonstrated:

- High-resolution still and moving image capture, including 4K+ video, slow motion, and cinematic techniques.
- Advanced editing workflows using professional software for visual and audio elements, supporting polished films, animations, and multimedia outcomes.
- Tethered shooting with live image previews to refine lighting, focus and composition during sessions.
- Portable lighting systems, LED panels and modifiers, allowing creative control in both studio and location settings.
- Emerging practices such as 360-degree recording for VR experiences, drone photography for aerial perspectives and augmented reality site-specific content triggered by location.

These approaches reflect a confident integration of traditional and digital methods, enabling ambitious, innovative, and professional standard outcomes. Centres are reminded to make sure all digital content submitted for moderation remains accessible, with interactive and media elements functioning as intended.

Textile Design (H604/01_02)

Responses to this specialism continue to fall broadly into two pathways: Textile Design and Fashion. Textile Design was explored in various forms, including constructed, dyed, expressive, and printed textiles. Common processes included free machine embroidery, screen printing, photo-transfer printing, appliqué, and fabric manipulation.

Digital applications were increasingly evident, with candidates using:

- vector-based software for repeat pattern development and technical drawings
- tablet apps for digital illustration and surface design experimentation
- CAD programs for virtual garment design and pattern cutting
- sublimation printing workflows and laser cutting to translate digital designs into textile outcomes.

These approaches reflect a growing confidence in blending traditional textile techniques with contemporary digital workflows.

Three-Dimensional Design (H605/01_02)

The increasing uptake in this specialism can be attributed, in part, to the growing synergy between Art, Design, and Technology departments. This has fostered shared expertise and access to advanced tools, broadening the creative and technical scope of candidates' work.

Moderators reported significant growth in the use of digital processes, including:

- CAD modelling for conceptualising and refining products, architectural spaces and structural forms, supporting both aesthetic and functional design considerations.
- Tablet-based 3D modelling apps, allowing candidates to draw and manipulate complex forms directly in digital space.
- Mobile scanning technologies, such as LiDAR, used to capture accurate 3D data of objects and environments for further development.
- Outputs from these processes frequently included high-quality renders, prototypes, and physical realisations through 3D printing and CNC milling, demonstrating an awareness of contemporary workflows from industry to production.

This integration of digital tools with traditional methods highlights a growing sophistication in candidates' approach to design, enabling them to create outcomes that are ambitious, innovative, and reflective of professional standards.

Critical/Contextual Studies (H606/01_02)

Critical and Contextual Studies continues to engage a dedicated cohort, with candidates demonstrating an increasingly sophisticated use of digital tools to support research, analysis and presentation.

Moderators noted:

- Handwriting recognition software transforming handwritten tablet notes into editable text for ease of drafting and revision.
- Speech-to-text tools supporting accessibility and efficiency in writing processes.
- Advanced grammar and style checkers contributing to high-quality academic language.
- CAD software applied to plan exhibition spaces, supporting the visualisation of how critical and contextual research might be presented physically or digitally.
- Graphics software such as Photoshop and Illustrator used to create promotional materials, including posters, flyers and digital content to support exhibitions and contextual presentations.
- Final outcomes often presented professionally through digital printing, e-publications, or interactive online formats.

This integration of traditional research methods with contemporary digital workflows demonstrates candidates' growing confidence in presenting critical and contextual work to a professional standard.

Summary

Common misconceptions

First-hand observational drawing is not a requirement for high achievement. Recording should be appropriate to the specialism and the candidate's intentions, whether through drawing, photography, digital media, or other relevant methods.

Centres should not conflate the moderation display with a centre exhibition.

Moderators do not mark work; their role is to compare the centre's assessment against national standards. Internal marking and moderation make sure consistency within the centre, while external moderation confirms alignment with national expectations.

Centres are responsible for ensuring that the rank order of work is accurate and clearly presented. Each component and specialism must be displayed separately for moderation, with clear labelling and logical organisation.

Quality is more important than quantity. Candidates are expected to organise, select, and present their work to reflect their best achievements. Submitting excessive or inconsistent work can obscure the clarity of the creative journey and may disadvantage the candidate.

Assessment Objective 2 requires candidates to **explore** their theme or topic through purposeful investigation and refinement, not to 'experiment'.

The Related Study must be presented as a distinct element, separate from contextual research embedded in the practical portfolio. Candidates should clearly identify their own work and distinguish it from collected or referenced material, using a bibliography.

Moderators also reported the following recurring issues in 2025:

- Work displayed in corridors or open spaces prone to interruptions, which is not suitable for moderation.
- Moderation taking place near disruptive activities such as band rehearsals or dance classes.
- Work presented on the floor or in confined spaces without appropriate surfaces for review.
- Lack of a clear desk or workspace for moderators to use laptops and paperwork.
- Teacher assessments factoring in 'creative risk-taking' or the candidate's journey; neither of which are part of the formal Assessment Objectives.
- The Related Study being merged with AO1 content, rather than presented as a separate, focused investigation.

Centres are encouraged to review their moderation arrangements to make sure they support a smooth and professional process, with appropriate consideration for accessibility and health and safety - providing moderators with a quiet, well-lit space, a clear working surface, and unobstructed access to the work being assessed.

Avoiding potential malpractice

Maintaining the integrity of candidate work is essential. All submissions must be the candidate's own. While AI may be used as a reference tool, it must not be used to generate or complete any part of the assessed work. Any use of AI must be clearly acknowledged and appropriately referenced.

Candidates should also be cautious when sharing their work online. Posting any part of their submission on social media, websites, or forums before the assessment window has closed, including the Review of Results period, would risk unauthorised use or plagiarism by others. Centres must make sure that any online platforms used to store or share work are secure and access is controlled.

In the Externally set Task, all preparatory work must be completed and submitted before the 15-hour supervised period begins. Candidates must neither submit work undertaken before the issue of the paper, nor continue to develop preparatory materials during, or after, the timed sessions.

Centres are reminded that all submitted work must be appropriate for a public examination. Submissions must not include offensive, explicit, or discriminatory content in any form - whether visual, written, or audio. This includes obscenities, lewd imagery, or remarks that are sexist, racist, or otherwise harmful.

By reinforcing these expectations, centres help make sure a fair, respectful, and secure assessment environment for all candidates.

Helpful resources

OCR is the first port of call for helpful resources and teacher support. Below is a small selection of the resources/guides available

Teach Cambridge

Teaching Activities

Planning

Teacher Guides

Sample Assessment Material

Candidate Exemplar

OCR e-learning platform embedded in Teach Cambridge

Summary Brochures

Switching to OCR

This report reflects the views of the moderation team who recognise and applaud the tremendous encouragement and care centre staff have consistently shown their candidates both in the delivery of their courses and their professionalism throughout the moderation period.

OCR wishes to thank teachers for their assistance during moderation visits. The support materials available for both candidates and teachers were greatly influenced by this and the suggestions made.

The opportunities for never-ending creativity combined with the showcasing of skill and knowledge is but one of the many features that makes this OCR A Level Specification such a rewarding experience for all candidates and those who teach.

Further information regarding professional development, either face to face or online, for this GCE Specification 2025-2026 will be available on our teacher support website [Teach Cambridge](#) or by contacting OCR Training on 02476 851509 or by email to cpdhub@ocr.org.uk

Supporting you

Teach Cambridge

Make sure you visit our secure website [Teach Cambridge](#) to find the full range of resources and support for the subjects you teach. This includes secure materials such as set assignments and exemplars, online and on-demand training.

Don't have access? If your school or college teaches any OCR qualifications, please contact your exams officer. You can [forward them this link](#) to help get you started.

Reviews of marking

If any of your students' results are not as expected, you may wish to consider one of our post-results services. For full information about the options available visit the [OCR website](#).

Access to Scripts

We've made it easier for Exams Officers to download copies of your candidates' completed papers or 'scripts'. Your centre can use these scripts to decide whether to request a review of marking and to support teaching and learning.

Our free, on-demand service, Access to Scripts is available via our single sign-on service, My Cambridge. Step-by-step instructions are on our [website](#).

Keep up-to-date

We send a monthly bulletin to tell you about important updates. You can also sign up for your subject specific updates. If you haven't already, [sign up here](#).

OCR Professional Development

Attend one of our popular professional development courses to hear directly from a senior assessor or drop in to a Q&A session. Most of our courses are delivered live via an online platform, so you can attend from any location.

Please find details for all our courses for your subject on **Teach Cambridge**. You'll also find links to our online courses on NEA marking and support.

Signed up for ExamBuilder?

ExamBuilder is the exam paper builder platform for a range of our qualifications. [Find out more](#).

Free for all OCR centres with an Interchange account, it allows unlimited users per centre. We require an [Interchange](#) username to verify your centre's users for ExamBuilder.

If you do not have an Interchange account, please contact your centre administrator (usually the Exams Officer) to request a username.

Once you have an Interchange username, use the form on [this page](#) to sign up for ExamBuilder, or ask an existing user at your centre to create an ExamBuilder account for you.

Active Results

Review students' exam performance with our free online results analysis tool. It is available for all GCSEs, AS and A Levels and Cambridge Nationals (examined units only).

[Find out more](#).

Online courses

Enhance your skills and confidence in internal assessment

What are our online courses?

Our online courses are self-paced eLearning courses designed to help you deliver, mark and administer internal assessment for our qualifications. They are suitable for both new and experienced teachers who want to refresh their knowledge and practice.

Why should you use our online courses?

With these online courses you will:

- learn about the key principles and processes of internal assessment and standardisation
- gain a deeper understanding of the marking criteria and how to apply them consistently and accurately
- see examples of student work with commentary and feedback from OCR moderators
- have the opportunity to practise marking and compare your judgements with those of OCR moderators
- receive instant feedback and guidance on your marking and standardisation skills
- be able to track your progress and achievements through the courses.

How can you access our online courses?

Access courses from [Teach Cambridge](#). Teach Cambridge is our secure teacher website, where you'll find all teacher support for your subject.

If you already have a Teach Cambridge account, you'll find the link to the **Online courses** under the **Assessment** or **Training** tab – hover over **Assessment** or **Training** on the horizontal menu and select **Online courses** from the dropdown.

If you don't have a Teach Cambridge account yet, ask your exams officer to set you up – just send them this [link](#) and ask them to add you as a Teacher.

Access the courses **anytime, anywhere and at your own pace**. You can also revisit the courses as many times as you need.

Which courses are available?

We recommend all teachers complete the module on Online courses – NEA for their subject. These courses provide subject-specific information about course content; how to prepare for planning, marking and submitting; and support with understanding the marking criteria.

The subject-specific courses are tailored for each qualification that has non-exam assessment (NEA) units, except for AS Level and Entry Level. They cover the following topics:

- the structure and content of the NEA units
- the assessment objectives and marking criteria for the NEA units
- examples of student work with commentary and feedback for the NEA units
- interactive marking practice and feedback for the NEA units.

We are also developing courses for some of the examined units, which will be available soon.

How can you get support and feedback?

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email support@ocr.org.uk.

We welcome your feedback and suggestions on how to improve the online courses and make them more useful and relevant for you. You can share your views by completing the evaluation form at the end of each course.

Tell us what you think

Your feedback plays an important role in how we develop, market, support and resource qualifications now and into the future. We want you and your students to enjoy and get the best out of our qualifications and resources, but to do that we need your honest opinions to tell us whether we're on the right track or not.

You can email your thoughts to resources.feedback@ocr.org.uk or visit our [feedback page](#) to learn more about how you can help us improve our resources.



Designing and testing in [collaboration with you](#) and your students



Helping young people develop an [ethical view of the world](#)



Equality, diversity, inclusion and belonging (EDIB) are [part of everything we do](#)

Contact the team at:

☎ 01223 553998

📧 ocr.org.uk

To stay up to date with all the relevant news about our qualifications, register for email updates at ocr.org.uk/updates

Visit our Online Support Centre at support.ocr.org.uk



OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

OCR is a Company Limited by Guarantee and an exempt charity. Registered in England. Registered office: The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. Registered company number: 3484466.

We operate academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers.

We are committed to providing a fully accessible experience across all our products, platforms, and websites. Find out more about our [accessibility standards](#).

© OCR 2025. All rights reserved. We retain the copyright on all our publications. However, our registered centres are permitted to copy and distribute our material for their own internal use, in line with any specific restrictions detailed in the publication. Find out more about our [copyright policies](#).

We update our publications regularly so please check you have the most up-to-date version.

We cannot be held responsible for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and do not guarantee that any content on such websites is, or will remain, accurate or appropriate.

When we update our specifications, you'll see a new version number and a summary of the changes. While we do our best to reflect these changes in all associated resources on [Teach Cambridge](#), if you notice any discrepancies, please refer to the latest specification on our website and [let us know](#).

Our resources do not represent any teaching method we expect you to use. We cannot be held responsible for any errors or omissions in our resources.