

**A LEVEL**

Moderators' report

# ART AND DESIGN

---

**H600-H606**

For first teaching in 2015

**H600-H606/01 Summer 2022 series**

# Contents

Introduction .....	3
General overview .....	4
Personal Investigation: Component 01 .....	6
Related study: Component 01 .....	6
Assessment Objectives .....	8
Exemplar Personal Investigations .....	10
Digital technologies across the specialisms .....	11

## Introduction

Our moderators' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

### Advance Information for Summer 2022 assessments

To support student revision, advance information was published about the focus of exams for Summer 2022 assessments. Advance information was available for most GCSE, AS and A Level subjects, Core Maths, FSMQ, and Cambridge Nationals Information Technologies. You can find more information on our [website](#).

#### 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).

**This is a text-only version of this moderators' report. To see the full version with images, please visit [Teach Cambridge](#).**

## General overview

The impact of the pandemic had led to a great deal of variance in opportunities for candidates however the vast majority of the work seen by moderators compared very favourably to pre-pandemic levels of achievement. Ensuring greater prospects of creating meaningful and sustained work was supported with the removal of the Externally Set Task Component for this Series. Teachers commented that for many candidates, the additional time from the removal of the Set Task led to more resolved outcomes and consideration of installation elements such as animation, video, and sound within the Personal Investigation.

Most centres were very pleased to submit one component for assessment allowing for real extension and connection. Candidates were able to really engage with their chosen theme, allowing for more detail and extended creative directions. Deeper learning and notable levels of achievement were made through sustained and prolonged investigations.

Visits to galleries had been more limited, although visits to outdoor venues such as the Yorkshire Sculpture Park and the Birmingham Sound Walk had supported candidates in their contextual research. Where visits had been possible, particularly to the Turner Prize exhibition, these clearly had an inspirational effect upon the candidates and they responded in a variety of ways to the visit, using these experiences to enhance and extend their ideas.

Many candidates exploited the use of digital media, which has become much more commonplace and readily available. Skills in presenting digital portfolios were developed through photographing and annotating work in all the specialisms. For many, this enabled much more effective selection and presentation of work for assessment.

Photography submissions were displayed in a range of ways from sketchbook journals with photoshoots and contact sheets, to PowerPoint presentations often with the final outcomes printed and presented on display boards. Video clips were seen documenting the process or journey taken and embedded within presentations.

Some candidates had their final outcomes printed externally in paperback booklet format to good effect. Centres visited seem to have taken notice of OCR's request that digital presentations were set up on separate PCs or laptops to aid comparison in moderation visits.

### Sharing best practice

Written material should provide evidence of how knowledge and understanding will impact on the creative directions

The Internet enables candidates to access the work of an ever-widening range of artists, designers and craftspeople. Candidates need to be critical and selective when using materials and must guard against simply re-constituting existing texts

However, teachers and lecturers should be vigilant in checking the websites used by candidates to ensure material is appropriate.

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 by the May 31 deadline however in several cases this was not done. Those centres that accelerated administrative procedures by the early submission of marks are thanked for their cooperation and good organisation.

**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.**

**The Centre Authentication Form (CCS160) is a mandatory requirement, and the completed copy should be retained by the Centre and not sent to the moderator as required in previous sessions.**

Moderators reported that centres continue to take considerable satisfaction in 'guaranteeing that candidates' work is displayed to the best advantage for moderation'. Moderators once again universally praised the time and effort that centres invest in this vital aspect of the assessment process. Typically, submissions were exhibited vertically on walls or display boards with sketchbooks or other supporting studies at hand. Often the work was carefully labelled, thoughtfully 'mapped' and, **of vital importance, in rank order.**

In all the specialisms the continued rise in the amount of work undertaken using digital applications, is notable but centres must facilitate appropriate access by which the moderator can readily make comparisons between the performances of individual candidates. **Invariably more than one monitor/screen is required for moderation.**

The work submitted in 2022 continues to show a wide variety of approaches, many of which are cutting edge.

These include sound and light installations, computer animation, digital painting, computer game graphics, film-making, Web and App design, computer supported textile designs, documentary and moving image. Techniques and skills specific to the Specialism entered were enhanced by Centre-led workshops which equipped candidates to explore their own ideas and resources. This proved most successful when candidates were able to use their own imagery or source material within the workshops and then apply the skills gained to support more sophisticated developments.

### Sharing best practice

Candidates must select and present for assessment.

Digital sketchbooks were in the main well-presented and displayed candidates' critical thinking and development of personal outcomes effectively. Regrettably presentation in this form showed a sharp contrast to the poorly annotated and labelled sketchbooks, in which thinking was often confused and lacking in the direction.

## Personal Investigation: Component 01

In 2022, originality, relevance, skills and understanding within a creative subject were clear in many of the submissions, in all the Specialisms at GCE Level. Many centres approached the A Level course by using the first year as an opportunity to develop skills in a range of media, techniques and processes. Themes directly or indirectly connected to the pandemic provided a wide range of stimuli to explore including governmental policies, scientific advancements, restrictions, home environments, everyday events and tasks, family pets, food, personal experiences, health, isolation, loneliness, and mental health.

Traditional themes such as portraiture or still life maintained a strong following albeit with many different approaches. Digital enhancements to candidates' own photographs were often used as a highly effective basis for further developments. Inspiration and ideas gained from the abundance of material available on the internet as well as from the work of contemporary practitioners supported many candidates in their individual journey through the creative process.

Once again it is important to stress that at GCE Level individually negotiated themes appear to be a successful model in which candidates review and reflect on their work and identify their strengths.

Generally, the less successful submissions continue to be descriptive rather than showing sustained critical analysis. Candidates would be better advised to pay attention to the analysis of their own work and that of others by providing insights into their intentions and progress. Reviewing and selecting is critical in this respect.

Teachers are reminded that the work produced in response to this GCE Art and Design Specification 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, experimental, 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

Many candidates had focused their inquiries upon artists or art movements that were influential within the practical portfolio. This allowed the cross-pollination of ideas between contextual understanding and artistic practice. The aim of the Related Study element is to enable candidates to develop a wider understanding of the context of their work. However, for some candidates, the study became rather descriptive in repeating the review and refinement of their own artwork. Where this was the case, there was little evidence of connections to contextual investigations or insightful reflection. The most accomplished work was apparent when candidates had selected a question to focus their discussion, showing both passion and diligent research. This allowed much greater evidence of sophisticated investigation through informative and persuasive analysis, with candidates drawing pertinent conclusions that were a pleasure to read.

The most successful studies were imaginatively developed, with candidates creating artefacts that matched the aesthetics of their chosen practitioners. In these instances, it was clear that candidates had taken a great deal of care to consider the purpose of the Related Study in allowing them to reflect upon their artistic practice. Creative examples seen included a newspaper design which documented the use of art as political propaganda, as well as hand-bound books which focused upon neoclassical style and a decayed essay depicted across a surfboard.

There was a tendency in some centres to create traditional illustrated essay responses, where candidates referred to artist images alongside written prose. In some Related Studies, images were not included, or shown only on a small-scale which did not allow for visual reflection. Centres should seek to ensure candidates create a balance between text and images to strengthen their skills in visual communication. Where there was evidence of careful consideration of imagery, the application of visual understanding allowed candidates to generate more sophisticated responses.

The design of photobooks with software such as Adobe InDesign or Blurb led to professional pieces that recorded mature visual outcomes, although in some, the content of written analysis did not always match the more sophisticated graphic design qualities.

Overall, bibliographies were much more realised this year, allowing candidates to clearly acknowledge their sources, as required by the specification. For some, creating a bibliography using Harvard referencing techniques allowed the development of skills for further academic study. There remains some evidence that not all centres are encouraging candidates to cite their sources appropriately within the study, either through notation within prose, or a final bibliography.

## Assessment Objectives

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

Candidates' ability to develop ideas was a vital aspect of the most adept submissions and impacted directly on success in the other assessment objectives.

For some candidates this assessment objective has been especially impactful this year, despite restrictions in access to galleries, visits, and workshops. A diverse breadth of contemporary contextual referencing was seen, and artistic links were developed through pertinent transcriptions. There is an increasing focus on contemporary practitioners rather than the more historical focus on the 'canon', and the work seen was much more vibrant and varied as a result. Where there was a true insight into the concept and purpose of the work, candidates were able to make pivotal decisions about the development of their own ideas.

Moderators noted that there was a sizeable number of 'issues affecting young people today' informed contextual research. Candidates had resourced their practical ideas through the study of relevant topics including the environmental, identity, gender, and race. These were explored through factual research via social media, news outlets and magazines. Invariably, this information was used in combination with exemplars produced by practitioners to inform personal and thought-provoking work.

Some centres encouraged transcriptions of contextual sources as a starting point, to facilitate further research and personal development. In some cases, candidates had synthesised several techniques or visual motifs from a range of practitioners combined with their own personal recordings to generate truly original compositions.

Less successful contextual investigations were either a pastiche of a practitioners' work or unrelated to intended outcomes.

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

In 2022 centre's continue to place much emphasis on providing candidates with opportunities to explore the qualities of a frequently amazingly diverse range of materials, processes and techniques linked to intended outcomes. The use of digital manipulation and processes continues to enhance exploration and refinement opportunities.

Moderators commented that there was abundant evidence of the in-depth and sophisticated exploration and refinement of media, materials, and processes, with the application of digital media of note. In fine art for example large-scale drawing and painting was punctuated with detailed intimate studies, reflecting a mature understanding of the relevant selection of techniques. In Photography lighting, layering and UV effects elevated candidates' ideas and exemplified their concepts in meaningful ways.

In submissions where exploration was more limited, the work produced appeared repetitive rather than enhancing the development of ideas. Whilst it has been reported in previous sessions it is important to stress that exploration is not simply 'an end in itself'; it must have purpose and genuinely assist in the development of an idea towards intended outcome(s). In some cases, extensive experimentation had occurred but subsequently candidates merely reverted to reproducing initial imagery and therefore the potential benefits of earlier review and modification were lost.

The use of Photoshop, Procreate and a range of apps were an embedded element of exploration. The growth in the use of digital media continues increasingly in all the specialisms. Nonetheless, the 'quick fix' of the technology can be disadvantageous to candidates if the work produced fails to be focused towards intended outcomes or is narrow and shallow. The basic use of 'filters' in Photoshop, as a quick fix, is a prime example of this.



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

Recording continues to be, for many candidates, synonymous with drawing and photography although the value of recording through 'making' and the written word must not be discounted. For many candidates, 'recordings' were highly skilled leading to real discovery and engagement with the subject matter, demonstrating an ability to reflect critically on work in progress.

There was evidence of mature levels of recording in pencil and paint to manipulate and capitalise upon carefully selected subject matter. The recording of ideas and observations was thorough and there was much evidence of skill and refinement. A range of media had been utilised and for many candidates, directly connected to intentions, however, in some submissions there was evidence of a lack of consistency in the recordings undertaken. The recording of observations and ideas was wide-ranging but, in some cases, became repetitive, rather than truly explorative.

Photography, often with mobile phones, tablets and digital cameras was commonly used as a recording medium. More unusual methods included blogs and videos with some examples of digital drawing being noted. Some moderators commented positively on improvements in photographic recording whilst others found initial photographs to be weak in comparison to alternative media, with candidates failing to fully demonstrate control and understanding of the importance of taking good photographs that are fit for purpose. Considerations of viewpoint, composition, light and location, indeed the 'formal elements' are essential at advanced level.

Annotation on worksheets, in journals and in PowerPoints explained and clarified candidates' ideas. In some instances, the purpose of these annotations was lost, and prose became descriptive, rather than fully reflective of the candidates' intentions.

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

Judging by the amount of work presented and the quality of submissions, it was often difficult to perceive that Covid had caused any level of disruption. The range of media was extensive, so too was the scale of work, with many centres exhibiting large-scale outcomes in all the Specialisms. The nature of work has been significantly informed by a range of social issues connected with the pandemic. A wide range of artists and social issues have critically informed candidates' work and perhaps, due to the urgency of the situation, has also been critically well-informed, resulting work that is often highly personal.

A wide range of artists and social issues have critically informed candidates' work and perhaps, due to the urgency of the situation, has also been critically well-informed, resulting portfolios and outcomes often highly personal.

Teachers commented that most candidates were proud of their responses and felt that they had selected and presented to the best of their ability. Even so, some candidates presented the full body of work produced because they did not appreciate this was unnecessary and the mixture of work of an inconsistent standard submitted was potentially disadvantageous.

Consideration must be given to the whole submission and not just the outcome. It is highly improbable therefore that under achievement in responding to the demands of Assessment Objectives 1, 2 and 3 will produce greater success in respect of Assessment Objective 4. Attainment in Assessment Objective 4 is primarily contingent upon performance in the preceding studies and not just the final piece(s).

Candidates and teachers should be congratulated on the levels of attainment achieved, in what has been for many, difficult circumstances over an extended period.

## Exemplar Personal Investigations

### **H600: Art, Craft and Design**

In Art, Craft and Design – Combined Specialisms candidates must work in two or more specialisms from those listed in bold below. Learners may work in an area or areas of study within and/or across specialisms.

### **H601: Fine Art**

Candidates are required to choose one or more area(s) of study, such as: Portraiture; Landscape; Still Life; Human Form; Abstraction; Experimental Imagery; Narrative; Installation or Working in a Genre.

### **H602: Graphic Communication**

Candidates are required to choose one or more area(s) of study, such as: Image and Typography; Illustration; Advertising; Layout Design; Packaging; Editorial Design; Experimental Imagery; Signage or Abstract approaches.

### **H603: Photography**

Candidates are required to choose one or more area(s) of study, such as: Portraiture; Landscape Photography; Commercial Photography; Still Life Photography; Documentary Photography; Experimental Imagery; Editorial Photography; Photographic Installation; The Photographic Process; Moving image; Animation.

### **H604: Textile Design**

Candidates are required to choose one or more area(s) of study, such as: Garments/Fashion; Accessories; Soft Furnishings; Printed and/or Dyed Textiles; Constructed Textiles; Textile Installation; Expressive Textiles; Digital Textiles.

### **H605: Three-Dimensional Design**

Candidates are required to choose one or more area(s) of study, such as: Craft or commercial ceramics; Commercial sculptures or sculptural commissions; Commercial three-dimensional design, working for a client to create a three-dimensional item such as an item of jewellery; Design and/or construction for television, games or film; Stage, environmental or architectural design and/or construction; Experimental three-dimensional design (construction/montage/ assemblage); Body ornament (jewellery, fashion accessories, body painting and film or TV prosthetics); Product design and realisation; Construction in a range of materials.

### **H606: Critical and Contextual**

Candidates are required to choose one or more area(s) of study, such as: fine art and sculpture; design; craft; art theory; the human form; landscape and natural forms; still life and designed objects; architecture and the built environment; art movements, styles, and genres; curating exhibitions; art management and art in the community; cultural representations within art and design; multimedia, emerging technologies, and their use in art.

## Digital technologies across the specialisms

### **Art, Craft and Design (H600/01)**

Combinations of 'areas of study' are considerable with Fine Art and Textiles, Printmaking and Photography, 3D reliefs and installations, Fashion and Graphics were all employed to explore a variety of ideas incorporating digital technologies. Moderators highlighted digital sketchbooks, cloud-based files and in-tablet camera technology captures practical work and enables placement into digital sketchbooks or further editing with mobile applications.

### **Fine Art (H601/01)**

Fine Art is far from being the solely 'painting and drawing' biased discipline of the past it is by no mean unusual for moderators to witness submissions that incorporate:

- digital drawing, including the use of Procreate on tablet devices
- graphic tablets for drawing straight into Illustrator and Photoshop on a desktop device
- possibilities to animate illustrations and timelapse recording a workflow
- exploration of projection including projection mapping content to objects.

### **Graphic Communication (H602/01)**

Moderators noted that candidates used:

- InDesign for desktop publishing and e-publications containing moving-image and linked content
- digital tablets with mobile versions of adobe products and applications such as procreate, connect seamlessly with desktop edits.

### Photography (H603/01)

In this specialism moderators noted:

- digital imaging, sophistication in camera technologies, user-friendly interfaces, high-quality output, and more versatility in one-camera technologies, including moving image at 4k and above and in slow motion. Premiere for Moving image editing and Adobe action for sound editing. Greater emphasis seen in audio recording for still and moving image works including soundtracks to films, computer games and podcasts
- in studio technologies including software such as Capture 1 to view images as they are shot on a screen or projector, supporting sophistication in quality of the recording
- Photoshop editing, Lightroom editing, editing the code of an image to distort or modify
- portable lighting systems for internal and external use, LED panel lights to support high-quality image record. Light modifiers including colour gel photography and wider use of polarisers and on-camera filters
- 360 cameras for recording for VR experiences, editing capabilities in Premiere and AfterEffects
- drone technology, for aerial moving and still image record. Small scale lightweight drone technology with higher output quality, licenses not needed, free to use
- camera stabilisers coinciding pocket technology for recording stabilised footage on a phone
- AR triggering, of still and moving image on location and location mapped content capabilities.

### Textile Design (H604/01)

Responses to this specialism continue to split into two main pathways: Textile Design and Fashion. The former is shown in many forms but especially constructed, dyed, expressive and printed Textiles. Commonality is found in the employment of processes and techniques which include free machine embroidery, screen, and photo-transfer printing, to name but a few. Digital applications included:

- the use of Illustrator and Procreate for digital drawings
- digital textile printing and digital material cutting technologies for outputting designs.

### Three-Dimensional Design (H605/01)

The revival in this Specialism is, in part, due to the merger and mutuality between Art, Design and Technology Departments. In addition, moderators reported the growth in the use of

- CAD modelling including Blender, Sketch-up, Fusion 360, Cinema 4d, Vector works and applications on tablet technology including Shapr 3d and the use of Lidar technology on mobile devices for 3D scanning objects and spaces resulting in rendered 2D images to 3D printed and 3D milled objects.

### Critical and Contextual Studies (H606/01)

Critical and Contextual Studies continues to attract a dedicated following that is clearly aware of:

- greater integration of referencing technologies in applications such as word
- handwriting recognition software such as Nebo, enables tablet handwriting to be transformed to type
- speech to text is more sophisticated and more widely used and 'Grammarly' for high-quality grammar checking
- digitally printed documents, pamphlets, magazines, and books.

## OCR Support

OCR wishes to thank teachers for their encouragement during moderation visits which was much appreciated, and the suggestions made greatly informed the support materials for both candidates and teachers.

Further information regarding professional development for this GCE Specification 2022-2023 will be available on the OCR website, [www.ocr.org.uk](http://www.ocr.org.uk) or by contacting OCR Training on 02476 851509 or by email to [cpdhub@ocr.org.uk](mailto:cpdhub@ocr.org.uk) in September 2022.

---

# Supporting you

---

## Post-results services

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](#).

## Keep up-to-date

We send a weekly roundup 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 CPD 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 on the relevant subject page on our [website](#) or visit [OCR professional development](#).

## Signed up for ExamBuilder?

**ExamBuilder** is the question builder platform for a range of our GCSE, A Level, Cambridge Nationals and Cambridge Technicals qualifications. [Find out more](#).

ExamBuilder is **free for all OCR centres** with an Interchange account and gives you unlimited users per centre. We need an [Interchange](#) username to validate the identity of your centre's first user account for ExamBuilder.

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

## 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.

It allows you to:

- review and run analysis reports on exam performance
- analyse results at question and/or topic level
- compare your centre with OCR national averages
- identify trends across the centre
- facilitate effective planning and delivery of courses
- identify areas of the curriculum where students excel or struggle
- help pinpoint strengths and weaknesses of students and teaching departments.

[Find out more](#).

## Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

Call us on  
**01223 553998**

Alternatively, you can email us on  
**support@ocr.org.uk**

For more information visit

 **ocr.org.uk/qualifications/resource-finder**

 **ocr.org.uk**

 **/ocrexams**

 **/ocrexams**

 **/company/ocr**

 **/ocrexams**

## We really value your feedback

Click to send us an autogenerated email about this resource. Add comments if you want to. Let us know how we can improve this resource or what else you need. Your email address will not be used or shared for any marketing purposes.



**I like this**



**I dislike this**

Please note – web links are correct at date of publication but other websites may change over time. If you have any problems with a link you may want to navigate to that organisation's website for a direct search.



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

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2022 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up to date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

You can copy and distribute this resource freely if you keep the OCR logo and this small print intact and you acknowledge OCR as the originator of the resource.

OCR acknowledges the use of the following content: N/A

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.