AS LEVEL

Moderators' report

ART AND DESIGN

H200-H206

For first teaching in 2015

H200-H206/01 Summer 2023 series

Contents

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.

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 redeveloped Cambridge Nationals suite from September 2022 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 introductory module Building your Confidence in Internal Assessment, which covers key internal assessment and standardisation principles.

Following this you will find a subject-specific course for your individual qualification, covering marking criteria with examples and commentary, along with interactive marking practice.

Accessing our online courses

You can access all our online courses from our teacher support website Teach Cambridge.

You will find links relevant to your subject under Assessment, NEA/Coursework and then Online Courses from the left hand menu on your Subject page.

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

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**

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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

Entry numbers for AS Art and Design have stabilised and the standard of work produced remains at a consistent level of achievement.

Many centres offer AS Art and Design as a stand-alone qualification, other centres using the opportunity to submit candidates for an AS Level to ensure recognition for their work, should they not be continuing to study this subject at A Level.

Teachers, in some centres, commented positively on the prospects for cross-curricular teaching, sharing transferable skills across subjects and the opportunity for candidates to gain skill-based knowledge and understanding.

This may well be supported by the change in submission of a Personal investigation component, rather than Externally set task, once again, in 2023. Several teachers commented that this had enabled candidates time to extensively explore their ideas using resources outside of the Art and Design department, before presenting their work.

Some teachers commented positively on the prospects for cross-curricular teaching, sharing transferable skills across subjects and the opportunity for candidates to gain skill-based knowledge and understanding.

Skill, knowledge and understanding is a 'Core Component' of this AS Level qualification and should underpin all the work produced by candidates.

Centre organised visits to galleries or museums, often in combination with GCE Level, has seen a resurgence in 2022-2023 supporting candidates in their contextual research. Many candidates undertook self-arranged visits to relevant locations, galleries or museums in order to provide first-hand experiences and relevant research materials.

Where visits had been possible, these clearly continue to have an inspirational effect on the candidates and they responded in a variety of ways to the excursion, using these experiences to enhance and extend their ideas.

The experience of seeing art, photography, craft or design first-hand or having the dedicated experience of a practitioner in person was hugely impactful for candidates and helped them to articulate personal, informed and independent projects in direct response.

The impact of the pandemic had led to a great deal of variance in opportunities for candidates however the majority of the work seen by moderators at AS Level, in 2023, compared very favourably to pre-pandemic levels of achievement.

Indeed, the most successful submissions unfailingly provided evidence of a cohesive creative journey which was **carefully selected** before **presentation for assessment**.

For some candidates, the AS course had provided the opportunity to work from a centre set theme. Other candidates established their own themes, with many responding to contemporary issues such as mental health, women's rights, and social concerns.

Administration

Established administration at AS Level is universal to that used for GCE.

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. **The 'non exam assessment – centre marks form: NEA/AS/H200-H206' 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/AS/H200-H206**' form

Digital files should be labelled to remove candidate names and ensuring clear and consistent identification of files. 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 for 2024.

Those centres that accelerated administrative procedures by the early submission of marks are thanked for their cooperation and good organisation.

Moderation

Moderation for AS Level often combines with the GCE moderation visit.

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**.

Centres are reminded that each Component should be presented separately and in rank order for moderation purposes.

During moderation, a member of staff responsible for the department should be available at any time to deal with administration or submission related queries.

For digital submissions, 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.**

Centres are asked to provide a table for the moderator.

In addition, the supporting work of candidates, including sketchbooks or journals should not be placed on the floor.

Personal investigation

The work submitted for AS Level this year showed that most candidates possessed the self-confidence, autonomy of mind and attention to detail that would consolidate personal responses to the selected themes. As in previous sessions, there are a small number of candidates whose focus or organisation was poor and so they did not take full advantage of the opportunities available. Regrettably, again in 2023, a small number of submissions had a marked imbalance in terms of meeting the requirements of the Assessment Objectives and did not culminate in appropriately resolved outcome(s).

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.

When considering themes and content, teachers should be mindful of safeguarding practices and the appropriateness of content, both visual and written, for entry into a public examination.

It was commendable to see in the work submitted that some candidates had also independently visited museums, galleries and other external sources of inspiration. These allowed candidates a significant and important experience, which sustained their work and concepts, and supported research of a more meaningful exploration of ideas.

Traditional themes such as portraiture 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.

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.

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 AS 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, 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.

Assessment Objectives

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

Research is a driving force at AS Level Art and Design, with contextual understanding pivotal across the submissions to support a journey of ideas; from the initial planning stages to the final refinement of work to realise intentions.

Across the specialisms, contextual sources ranged from traditional fine artists, installation work and film directors, through to digital design, including branding. References to popular culture through television programmes, film and social media kept themes current. In contrast, this year saw a resurgence of reference to classical works, both in art and literature.

In some instances, candidate understanding and analysis was varied, with some candidates repeating biographical information, rather than truly reflecting on the specific artworks they were engaging with. However, in practical work, most candidates were able to communicate levels of understanding of their selected works through developmental studies and personal departures incorporating techniques and compositional devices learnt from their artists.

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

Generally, candidates 'explored' with confidence and used resources, materials or techniques with self-assurance. Drawing in a variety of media, paint in oils and acrylics, collage, and digital painting and drawing were all seen, as well as use of animation and product design. In Photography, for some, exploration became somewhat repetitive, with multiple test strips and re-creations of existing photographs, not leading to any personal or meaningful refinement.

Adobe Photoshop, Illustrator and InDesign, alongside Procreate were used in most centres to record and explore the development of composition. While increased evidence of considering compositions at times it has stopped short of the illusion of depth on a flat surface.

In submissions where exploration was more limited, the work produced appeared repetitive rather than enhancing the development of ideas.

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

As with GCE recording took many forms in this series, including a large amount of drawing in many centres. This was pleasing to see and was well-executed, showing candidates' skills and communicating their ideas. For some, written ideas communicated truly personal and fascinating insights into the candidates' work and clearly communicated their understanding of the role of art and design in our society. Recording through photography is commonplace and further enhanced by digital manipulation. In Graphic Communication, analysis of products and branding was truly effective in helping candidates to reflect on their intentions and to progress.

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.

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

For many candidates, Fine Art outcomes have moved beyond a singular piece and are often entwined with digital media, such as projections and audio, as well as installation spaces. Where candidates had carefully considered the display of their work, they were able to showcase a sophisticated response to presentation. This an observation amplified at GCE Level.

There was a clear focus on final outcomes and extended pieces, but these did not always reflect the skills and ambitions demonstrated in earlier studies.

AS teachers, most of which are also teaching the GCE qualification, commented that most candidates were proud of their responses and felt that they had selected and presented to the best of their ability. Some candidates presented the full body of work because they did not appreciate this was unnecessary and the mixture of work of an inconsistent standard submitted was potentially disadvantageous.

Moderators commented that most candidates had made the most of their abilities in all the specialisms and those who had **'organised, selected and presented'** most effectively submitted work that truly represented the best of their ability.

Some candidates were not truly selecting and presenting their work in an organised manner, rather presenting the whole of their output over the course. A lack of selection resulted in too wide a range of material, sometimes not relevant and detracted from candidate achievement.

Digital technologies across the specialisms

This section is generic at both AS and GCE Level Art and Design

Art, Craft and Design (H200/01)

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 (H201/01)

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 (H202/01)

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 (H203/01)

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 After Effects

- drone technology, for aerial moving and still image record. Small scale lightweight drone technology with higher output quality, licences 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 (H204/01)

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.

Three-Dimensional Design (H205/01)

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, SketchUp, Fusion 360, Cinema 4D, Vectorworks and applications on tablet technology including Shapr3D 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/Contextual Studies (H206/01)

- Critical and Contextual Studies continues to attract a dedicated following that is clearly aware of new digital approaches.

- 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.

Critical/Contextual Studies (H206/01)

Exemplar work: The specialisms

H200: 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. Candidates may work in an area or areas of study within and/or across specialisms.

H201: 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.

H202: 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.

H203: 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.

H204: 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.

H205: 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.

H206: 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.

Common misconceptions

First-hand observational drawing is not a requirement for a high level of achievement. Recording should be appropriate for the specialism undertaken.

Moderators are not involved in marking work, rather they make a comparison to national standards to discern if centre assessment is accurate. The internal marking and moderation process is in place to ensure consistency of marking within the centre, whereas moderation by the awarding body ensures that centre marking is in line with national standards.

Moderators are unable to amend the rank order of the work displayed and it is therefore the responsibility of the centre to ensure the order is correct. Centres are reminded that each component and specialism should be displayed separately.

The quality of work submitted is crucial rather than the quantity. The specification requires candidates to organise, select and present work for submission, thus a concise portfolio of high-quality studies is far more desirable. Moderators do not need to see the course, or indeed candidate improvement, but clear evidence of achievement.

Candidates are required to explore their theme or topic rather than experiment; Assessment Objective 2.

Common misconceptions:

The following as reported by moderators during the 2023 session

Moderators to be able to moderate work in corridors and open spaces, which often become populated or are prone to interruptions.

Teacher assessment can include giving weight to 'creative risk-taking' or the candidate's journey, neither of which are in the Assessment Objectives.

That it is appropriate for activities such as band practices, lunch-time discos and dance classes, perhaps taking place in nearby spaces to occur during moderation.

The Related study can be inter-connected with the candidates' practical work, so existing information contained and marked in Assessment Objective 1 'Develop'. It can, however, be an extension of topics previously explored.

Candidates' work can be presented on the floor or combined with teaching and learning exercises produced as part of the general GCE course.

Moderators can view candidate submissions in very tight or confined spaces.

Do not need a desk with a power supply nearby. The moderator requires a suitable clear surface on which a laptop/paperwork will be used.

Avoiding potential malpractice

The integrity of candidate work must be always maintained, with no third-party involvement in either supporting pieces or final outcomes. For example, AI content creation tools such as Chat GTP may have been used to generate written analysis or part or the whole of the Related study. Evidence for this may include, incomplete referencing, where a candidate has not acknowledged the source of a piece of writing or varying quality of content or style of writing, dated expressions and references to past events as being current, use of American expressions and contexts, inconsistent use of font or format (if the document is typed).

It is also possible for candidates' own work to be plagiarised if made available, via online technology, on social media or online forums. Candidates posting their work online, in part or full, before an assessment session is complete, including the period for Review of Results, should be avoided.

Online platforms where work is stored must be secure.

In the Externally set task, preparatory work must be submitted before the 15-hour time period. Centres should not allow candidates to continue working on any preparatory materials either during, or after, the 15 hours has taken place.

Centres are reminded that candidates' submissions must not include inappropriate, offensive or disturbing material including obscenities, lewd comments or drawings, offensive comments aimed at others, and sexist or racist remarks.

Helpful resources

See OCR's [Teach Cambridge](#) website for a range of resources, guidance, and information on: teaching activities, schemes of work, teacher guides, sample assessment material, candidate exemplars, OCR Train, Switching to OCR, summary brochures.

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

The exemplar photographs in this report show a small selection of the GCE work displayed for moderation in 2023 and they are reproduced with the permission of the centres concerned. OCR would like to thank all the candidates, teachers and moderators who made this possible.

Further information regarding professional development, either face to face or online, for this GCE Specification 2023-2024 will be available on the OCR website, www.ocr.org.uk or by contacting OCR Training on 02476 851509 or by email to cpdhub@ocr.org.uk in September 2023.

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

For the June 2023 series, Exams Officers will be able to download copies of your candidates' completed papers or 'scripts' for all of our General Qualifications including Entry Level, GCSE and AS/A Level. 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.

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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.

Find out more.

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👍**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.