



Pearson

**Examiners Report:
June 2018**

**BTEC Level 2 Technical Diploma in
Design Production**

21244K – Unit 6: Creative Design Project

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the world's leading learning company. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at <https://qualifications.pearson.com/en/home.html> for our BTEC qualifications.

Alternatively, you can get in touch with us using the details on our contact us page at <https://qualifications.pearson.com/en/contact-us.html>.

If you have any subject specific questions about this specification that require the help of a subject specialist, you can speak directly to the subject team at Pearson. Their contact details can be found on the individual qualification page: <https://qualifications.pearson.com/en/qualifications/btec-technical.html>.

You can also use our online 'Ask the Expert' service. You will need an Edexcel username and password to access this service.

Pearson: helping people progress, everywhere

Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your learners at: www.pearson.com/uk.

June 2018

Publications Code 21244K_1806

All the material in this publication is copyright

© Pearson Education Ltd 2018

Grade Boundaries

What is a grade boundary?

A grade boundary is where we set the level of achievement required to obtain a certain grade for the externally assessed unit. We set grade boundaries for each grade at pass, merit and distinction.

Setting grade boundaries

When we set grade boundaries, we look at the performance of every learner who took the external assessment. When we can see the full picture of performance, our experts are then able to decide where best to place the grade boundaries – this means that they decide what the lowest possible mark is for a particular grade.

When our experts set the grade boundaries, they make sure that learners receive grades which reflect their ability. Awarding grade boundaries is conducted to ensure learners achieve the grade they deserve to achieve, irrespective of variation in the external assessment.

Variations in external assessments

Each external assessment we set asks different questions and may assess different parts of the unit content outlined in the specification. It would be unfair to learners if we set the same grade boundaries for each assessment, because then it would not take accessibility into account.

Grade boundaries for this, and all other papers, are on the website via this link:

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

Unit 6: Creative Design Project (21244K)

| | Level 2 | | | |
|---------------|--------------|------|-------|-------------|
| Grade | Unclassified | Pass | Merit | Distinction |
| Boundary Mark | 0 | 29 | 41 | 54 |

Introduction

This year, 2018 was the first sitting of the externally set and assessed paper, Unit 6. The 'Transparency' theme was well received by centres. Learners responded positively to the topics within it, with structures and insects being more popular choices. Fewer learners responded to the trending topic of vessels. Learners displayed a range of responses from 3D design to digital graphics, additionally there were some more traditional 2D art and design responses that learners then applied to the brief. Centres are advised to look carefully at the instructions for teachers and learners and consider how to best evidence the shaping/refining of work, as well as a cohesive digital portfolio within the 20 hours of supervised assessment. Both elements are important to the overall success of a learner's submission.

A developing range of exemplars will help centres to line up the visual with the published assessment criteria and demonstrate how each assessment objective feeds into the other to support a flowing creative process. Special attention needs to be given to the target audience and research of existing, relevant products in the design sector; these were areas that were often only fleetingly embraced and is clearly a concern for future development. With no individual centre feedback being produced, it is paramount that each centre makes full use of this report and individual mark breakdowns to help develop action plans and improvement delivery.

Overall performance of the unit

This report has been written to help you understand how learners have performed overall in the exam. For each question there is a brief analysis of learner responses. You will also find examples of learner responses to the questions that have been well answered. These should help to provide additional guidance. We hope this will help you to prepare your learners for future examination series.

It was good to see that all centres had provided an accurate record of learners and accompanying paperwork. All portfolios were easily accessible. Centres are reminded that, as well as registration for internally assessed units, there are separate registrations for externally assessed units and these must be made at the appropriate time.

There were some exciting responses to the theme in terms of ideas, materials and processes. Digital illustrations revealed detailed cross sections of fantasy vessels, drypoint etchings explored the complex structures of bridges and buildings, while butterfly motifs appeared on painted acetate and as delicately crafted 3D models. Methods and techniques, were clearly documented by learners at all levels as they showcased a personal response. Areas for development and consideration in future responses is the extent to which learners evidence their journey towards the final outcomes. It is important to clearly present a balanced and convincing design process which embraces all requirements of the unit.

In assessment outcome 1, there was a strong response to research by most learners and an interesting range of contextual sources had been considered. This was often weighted towards a more traditional art historical approach, rather than design production; the latter significantly being considered more relevant for this paper, whilst continuing to acknowledge the influence of traditional art and design practice. There was often a range of sources being accessed and this evidenced a more detailed level of research taking place.

Some learners struggled to hold onto all aspects of the paper, and the concept of transparency was sometimes less obvious as research became combined into all three topics. In this way, topic choices, beyond the initial research stages, did not clearly link to ongoing thoughts of transparency. Higher ability learners held onto the theme and chosen topic, but still struggled to evidence comprehensive research into the target audience and products, which would have added depth to developing ideas. This led to gaps in portfolio presentations, where coverage provided by mixed research was trying to smoothly connect developing ideas and final outcomes.

With reference to the need to research and be aware of the target audience, a lot of well thought out surveys had taken place, but the evidence gleaned from them, quite often, had little, obvious impact on design decisions.

There was also the case in assessment outcome 2, where statement of intents were clearly laid out but were either too straightforward, lacked clarity or were not followed. It would have been good to see comments being made as the project

progressed about how the statement had been reflected upon and had led to a change in direction, for example. This would have helped the portfolio presentation to flow and connect. Where it was evidenced, the project was robust and sustained from start to finish.

The evidence for assessment outcome 3, was strong and there was a real exploration of materials, techniques and processes across all levels. Designs were effectively developed, although choices need to be more clearly demonstrated. It is important that the portfolio presentation supports this process. As the unit grows a more balanced and interconnected approach will help learners to showcase the success of their whole project, rather than only partly revealing their achievements.

In assessment outcome 4, the success of the final design is there for all to see, but in order to unlock the potential in higher placed learners, for example, this must be shaped within a balanced portfolio presentation which clearly communicates every stage of the design process. The presentation needs to be thought about. A portfolio with an instant visual impact, where layout has been considered, must be accompanied by design substance and clarity. On another note, learners need to make sure they take full advantage of the 15 to 20 A4 page portfolio available to them.

It was very positive to see the variety of work produced and how learners had fully embraced the first externally set and assessed paper for the Level 2 Technical Diploma in Design Production

Summary

Based on the responses seen in Summer 2018, the following should be noted:

- Review and discuss this report and marks when results are published and use that to develop and help implement action planning.
- Look carefully at the assessment objectives and teacher guidance.
- Look at a range of research across the design sector.
- Consider the target audience specified in the paper and relevant existing products to support useful research.
- Consider presentation and work selection skills.
- Use this year's exam paper as a 'mini assignment' or mock to help prepare learners for future projects.
- Look out for new exemplar material as it becomes available on the Pearson website.