



PRINCIPAL MODERATOR'S REPORT

ENTRY PATHWAYS CREATIVE, MEDIA AND PERFORMANCE ARTS

SUMMER 2018

ENTRY PATHWAYS

ART AND DESIGN

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Centres generally had presented the work for moderation in a coherent format, using either photocopies or presenting the work on disc or Powerpoint. Evidence was also shown using photographic documentation of work in progress, such as the beginning of a ceramic piece from clay manipulation to the final outcome, showing decoration or glazing. Some centres made use of gallery or museum visits, investigating the work of artists that informed their own research.

Across all the units there were some strong examples of outcomes and experimentation with various techniques. However, there were some weaknesses also, such as minimal evidence for showing that the assessment criteria had been met.

6306 - Ceramics - In the strongest submissions candidates had clearly embraced a range of different ceramic techniques, with a good selection of materials and processes.

6307 - Graphic Design - This unit provided some good and relevant graphic design such as flyers, posters and advertising material. The most successful units were underpinned by excellent research and culminated in the development of ideas often using digital media.

6308 - Painting and Drawing - This remains the most popular unit and candidates had clearly been inspired by a range of different artist's work. However in some of the submissions candidates had not been given a broad experience of different media, relying only one form of media or material. Please refer to the Amplification of Content for clarification.

6309 - Photography - Across this unit there were some excellent responses that led to imaginative final outcomes. Investigations into the work of different photographers were well documented. Interesting starting points include local environments and buildings. Ensure that the candidates' research and development of ideas are identified throughout the process.

6310 - Printmaking - There were some excellent submissions, indicating that candidates had fully been engaged in this unit, often embracing a range different printmaking techniques. Photographs of work in progress provided good evidence to meet the assessment criteria.

6311 - Textiles - Some imaginative outcomes were seen in the form of bags and wall hangings. Often a range of techniques had been employed, such as beading and embellishment. Felting was also a popular technique within this unit.

6312 - Three Dimensional Studies - In some instances this unit did not provide strong evidence of the assessment criteria. There are a list of possible techniques outlined in the Amplification of content, but the experience of processes was often minimal.

6313 - Present an Art & Design Evaluation - This unit was often well presented with in-depth research and investigations into different artist's work. Visual evidence was often submitted by a presentation or by Powerpoint.

6314 - Plan, Advertise and Present an Art & Design Exhibition - Candidates had clearly enjoyed this unit as it provides the opportunity to put on an exhibition and plan accordingly. In some instances the research into resources and publicity had not been fully realised or other evidence required for AC1.2 was lacking.

In conclusion, there were some examples of submissions that met the criteria for Entry 2, but not enough evidence was provided to meet the criteria for Entry 3. There needs to be a greater quantity of evidence to support the evidence for Entry 3.

In some instances paperwork that accompanied the work for moderation was confusing, with centres using the incorrect forms or omitting to sign forms. Labelling work is also important, especially where centres have used the same theme or process for all candidates.

The selection of work for moderation also needs to be considered, there was often repetition of the same image or a print. However some centres had produced some excellent systems for locating evidence, identifying the assessment criteria by page number, or by their own system of referencing.

Many centres had embraced the Entry Pathways Art and Design and credit is due for all the hard work of both teachers and candidates.

ENTRY PATHWAYS

DESIGN AND TECHNOLOGY

Summer 2018

Another successful year for all candidates and again the standards has been maintained and centres should be congratulated on the variety of work that was done. The verification process was helped enormously by the fact that many of you acted on the advice, particularly, with respect to administration issues.

It was interesting to see that some centres gave the students a scenario or problem and then tackled all four units by a single design make outcome. Some centres set smaller challenges, particularly the level 2 candidates and addressed each unit as a separate or in pairs. It is left up to you to decide which would best apply to your style of teaching and your type candidates.

Designing and Modelling - There was a range of different and exciting projects sent for moderation and using a range of different materials (Textiles, RMT etc). The unit is about designing and modelling, the actual product does not need to be made but often the candidates will want to make what they have designed. As in previous reports, if they want to make the actual product rather than a model, that is totally acceptable.

The important element is that all the work covers the assessment criteria, i.e. comment on the key features of a product, write a specification etc. The main aim of the unit is based upon the candidates being able to look for research information, being able where required to do analysis and to come up with some evidence of design thinking.

It was pleasing to see that some centres did this really well and should be complemented on the work they did.

Health and Safety - This unit is about sound practice in the work place or workshop. The evidence required should show and indicate the actual candidates applying or showing exemplar practice. It should not be seen as a simple classroom exercise. Though there was a number of class exercises where the candidate's had been asked to firstly identify symbols, draw them and then to explain the images. The better centres used photographs to show the students applied Health and Safety practices by working in the correct manner and many some centres even asked the students to write a commentary of what they were doing. This is to be encouraged. My only concern is that witness statements should be written with respect to the individual and not to the group or class.

Planning - This has improved considerable year by year and it is pleasing to see that centres are acting on advice given in previous reports. In simple terms, I need to see evidence about planning, doing and reviewing. I am not expecting to see an in-depth report on every aspect of the making, just a clear indication of the type of work being done, estimated time and some form of reviewing evidence. I would also like to suggest that centres should stay away from Gantt charts at this level. Are they really appropriate and do the candidates really understand how to use them?

Making a product - There was a range of different products, using a range of different materials. Could I remind centres that the products should be complete and have a reasonable finish. We did see some excellent work it was pleasing to see that centres have reduced the scale and size the projects undertaken.

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DRAMA

Summer 2018

Almost all centres met the deadlines for the submission of marks and subsequent delivery of work. Moderators reported that they were satisfied that centres had understood the requirements of the specification: indeed there was much evidence this year that centres had carefully planned their course. Centres are reminded that, if there are problems, to contact the Subject Officer immediately.

The assessment guidance documents can be found on the website. There is still some confusion about the evidence required. For example, if a centre is entering the "Using Voice in Dramatic Context" unit, it is vital that either a video or audio recording is submitted to show evidence of each candidate's attainment of the assessment criteria. A number of centres sent a separate recording of each piece of evidence for each of the criteria and this is not required. It is possible to include some practical work covering all of the assessment criteria. It is essential all the work is marked before sending it for moderation. It is important to remember that we are moderating the work, not examining it, so if there problems with the centre marking the work, please contact us before the deadline, so that we can discuss ways it can be done. This can often be the case if there is long term sickness with the member of staff, responsible for delivering the specification.

It is important to point out the key difference between Entry 2 and Entry 3 in many of the units is that Entry 2, Candidates must produce different types of evidence of skills, whereas at Entry 3 they must produce contrasting evidence. It is essential that centres are aware of the need to ensure that candidates are entered for a unit at the correct level and to ensure that the evidence produced clearly links to the assessment criteria. It is important to stress that centres should check their DVDs before sending them moderation. Please make sure candidates are identified and the sound is audible. It should be stressed that most centres this year covered the content well, producing DVDs of candidates using a number of voice skills. It is also helpful in the moderation process if these DVDs are supplemented by detail records of work completed by teachers and candidates' own responses using grids, tick boxes and questionnaires. It is pleasing to note that all centres applied themselves to the use of voice across a range of situations, characters and mood, within a dramatic context.

It is vital to stress a teacher comment is not sufficient evidence to moderate a candidates' work. Centres must submit a DVD or audio recording of the candidates' work in order to support their comments. Unfortunately, we had a few centres this year who failed to do this. These recordings may be short, just to show how the candidate has "hit the mark". The more evidence the centre supplies us with, the more we can support the centre marks. Evidence needs to be provided all the time.

Finally, it's worth noting that the candidates do not have to perform the piece more than once in order to meet the assessment criteria.

Centres are to be commended for their commitment to this specification and their understanding of its demands. There was evidence this year of careful planning and assessment. Candidates were fully engaged with all the presentations and appeared to be enjoying the work. There was a very strong impression from moderating all the centres this year that everyone was giving of their personal best. Thank you.

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MEDIA

Summer 2018

The evidence was generally of a good quality. There was again some effective task setting in evidence, showing a good awareness of the requirements of the assessment criteria. Well-designed resources, tailored to the specification and to the needs of the candidates, had been generated or used by many of the centres. Quality teaching has clearly taken place in many cases.

The E2/E3 distinction continued to be an issue. The distinction between identifying and outlining again needs clarification, as does the importance of referring closely to the unit amplification guidance. Quite a few centres submitted, lists, labelling activities and spider diagrams as “outlining” evidence; especially for the AC1 type of tasks which require outlining of genres, types and features. These centres have been advised that, in future, such evidence will not be passed at E3.

Where there was uncertainty about the E2/E3 distinction, the overriding impression given was that centres are not referring to the Unit Amplification Guidance, or even the Assessment Records when planning and delivering the course content. I would strongly recommend that all centres are sent, or provided with links to, the Unit Amplification Guidance document.

Paperwork was completed to a satisfactory standard. Again, due to the crossover with Additional English, some forms were not present. I suggest that centres send to **all** moderators involved, photocopies of the Authentication Sheets where there are “crossover” units such as Film Genres and Print Media Product. Folders were generally well organised and ordered, although there was a need to remind many centres of the need to include page references on the Assessment Records.

There were again several instances of centres re-wording the Assessment Objectives, possibly to make them more pupil-friendly, but this led in some cases to poorly focussed tasks, and confusion about the differing requirements of E2 and E3. Centres are to be discouraged, therefore from altering the criteria in any way.

There was a lot of scribed work in evidence this year which was not referred to on the work, or the Assessment Record. This is clearly not acceptable, and centres have been informed of this. There is a place for scribing, but this seemed to be heavily employed instead of using other approaches such as ICT, video or audio evidence, imaginative task setting, or witness statements. Submissions in which the bulk of the content is writing from unnamed third parties are not acceptable.

Some centres submitted large amounts of “research” work in the form of copied and pasted internet content with little or no evidence of individual response from, or understanding by, the candidates. Research must include responses/some evidence of justification of choices/simple analysis from the candidate in order to be worthy of submission.

A few centres submitted QR codes as evidence, asking the moderator to scan and view the content in particular apps. This may seem to be innovative, but in reality is not workable at present, and is to be discouraged, as it assumes that moderators be in possession of particular equipment running particular software. These centres have been asked to desist from this until advised otherwise.

Feedback on Individual Units

6300 - Exploring Film Genre

This was the most submitted popular unit. There were some excellent submissions, showing evidence of good subject knowledge, enthusiastic teaching and excellent resource design. Some very detailed folders were submitted containing large amounts of extraneous material, which did show a tendency to over teach some elements of the unit. One candidate's folder ran to over sixty pages!

6301 – Exploring Advertising

The submissions were generally of a good standard, but several centres submitted E3 folders which didn't sufficiently fulfil the criteria of planning both TV and print adverts, offering the candidates the choice of doing one or the other. Centres were reminded to refer to the Unit Amplification Guidance. One centre provided no evidence whatsoever of planning of a TV advert, so the candidates' work could not be passed at E3 at this juncture.

6302 - Creating a Print Media Product

The standard was satisfactory overall. Most centres showed evidence of the use of DTP in the candidates' production work, which is pleasing to see.

6332 - Designing a Music Website Homepage

There were a few more submissions this year, with some centres providing excellent evidence.

6334 - Creating an Audio-Visual Sequence

The quality of submissions was, on the whole, good this year, in some cases excellent. I would recommend that, where possible, centres try to use video cameras (or stills cameras set to video) as the use of iPads/tablets seems to actively discourage the use of a range of shots, and often produces poor quality sound and footage. Teachers delivering this unit really need to encourage as much adventurous use of shots and sound as possible, and not allow candidates to default to "point and shoot".

One centre has not been passed at E3, as the footage was clearly taken from a static camera, with no attempt to vary the shot.

Conclusion

- Assessment judgements have been on the whole, accurate.
- Some very good teaching and learning is in evidence, and very well-conceived and executed resources are being employed. Teachers do still need to ensure that their subject knowledge is sufficient before teaching a unit.
- The administrative tasks have been completed to a variable standard. All centres need to provide page references on the Assessment Record.
- Clear direction needs to be given on the acceptable use of scribes, and on other ways of modelling tasks/recording candidate's responses.
- "Research" work consisting of copied and pasted internet material should only be accepted if that material has been used in order to produce some kind of verifiable response from the candidate. There must be evidence that the candidates have interacted with what they have found.
- Strongly recommend that all centres are encouraged to revisit the Unit Amplification Guidance document, as misunderstanding the requirements of the units at the two different levels remains the cause of most of the problems.

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MUSIC

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- The overall standard of the work submitted in this series was very high with most candidates being awarded the Entry qualification for which they were entered. In nearly all submissions, centres had assessed the work correctly and all centres had supported the submission with relevant commentary.
- Centres took note from previous submissions and the work of all candidates entered for the qualification was correctly authenticated by both staff and students. Authentication sheets can be found on the WJEC website.
- Some centres entered candidates for Entry 2 with work of a much higher standard than required and the moderator suggested that these folios be re-entered at Entry 3 in the next series.
- **Please note** that all work for all candidates submitted in the sample should be recorded onto one CD and accompanied by a written index to the CD. Work for all the music units at both E2 and E3 should be submitted onto one CD.
- Centres should check the quality of the CD and ensure that it is packed protectively as there were some cases of damaged CDs being received by moderators.

- In the **Appraising Music** unit, most centres used the suggested tasks from the WJEC that ensured all the assessment criteria were met, adding their own tasks where necessary. This unit is worth 5 credits and the work covered must reflect this. Please refer to the Amplification of Content for further clarification, and take care to point out on the Assessment Record sheet where the candidates meet the criteria. Please note that for Entry 2 the assessment criteria should be met in 2 contrasting genres, and for Entry 3 the criteria should be met in 3 contrasting genres. Centres should guide the moderator to the evidence of where criteria has been met using the Assessment sheets. Examples of a completed sheet for this unit can be found on the website.

- **Composing Music** unit continued to deliver very successful outcomes again in this submission. Please note that candidates do not have to perform the compositions themselves. Compositions were more organised with a coherent structure exploring the musical elements. Please refer to the Amplification of Content for more details including guidance on the expected length of each piece.
- Please note that while it is good practice to have a selection of compositions to choose from for submission, only 2 pieces for each candidate in the moderation sample are required at both E2 and E3. It was very helpful to the moderation process to have details of the composing tasks.

- As usual outcomes in the **Solo Music Performance** were good. Please note that Centres where the solo work was accompanied provided the candidates with a greater sense of performance and more successful outcomes were generally achieved.
- All centres correctly submitted 2 pieces for each candidate in the moderation sample at both E2 and E3.
- There were some very good performing evaluations submitted, both orally and written thus providing evidence that all criteria had been met in this unit.

- Entries for the **Ensemble Music Performance** were also of a high standard. Centres entered a variety of ensembles which played to the individual candidate's strengths.
- Please note that an ensemble consists of the candidate's part along with at least two others. The candidate should perform their part on their own or in very small groups within the ensemble. Information regarding what part the candidate is playing in the ensemble must be included in the supporting submission notes. Whole class singing in unison with piano or backing track accompaniment is not considered an ensemble performance for this qualification.
- Again, all centres correctly submitted 2 pieces for each candidate in the moderation sample at both E2 and E3.
- And as in the solo performing unit, there were some very good performing evaluations submitted, both orally and written thus providing evidence that all criteria had been met in this unit.
- There was much evidence in the wide range of imaginative, engaging tasks to show that centres have understood the advantages of the course. The course is designed to give more freedom in the delivery and enable staff to engage candidates in areas in which the candidate, staff or centre have a particular interest.
- The **Amplification of Content** was taken into consideration when entering candidates. For example in the Solo Music Performance unit, the amplification details the expected standard of the pieces to be performed and the number of pieces which must be completed.
- Many thanks to all centres who have delivered the specification so successfully. I look forward to hearing further outcomes in the next submission.



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