



PRINCIPAL MODERATORS REPORT

ENTRY PATHWAYS CREATIVE, MEDIA AND PERFORMANCE ARTS

JANUARY 2018

ENTRY PATHWAYS

ART AND DESIGN

January 2018

As in previous years, fewer centres enter candidates for the January series. However, within this limited entry there was a good cross section of work. While most demonstrated the high standards that are obtainable at this level, others highlighting issues that are encountered year after year.

Work was presented in a number of ways ranging from photocopied sheets in A3 or A4 folders to PowerPoint presentations on disc. The best of these were a pleasure to moderate with all evidence clearly identified using a number of good examples..

The initial research and references to artists, crafts-persons and designers continues to be a strong element in most submissions, with candidates often responding with visual and written notes. Please note however that, for AC1.3 at Entry 3, the influence of the artists needs to be seen in the development and production of their own work. A pleasing aspect of this area of the work is the number of gallery visits that the centres arrange. This practice always enhances the candidates' art experience.

There were some excellent examples of good practice using a variety of materials, tools and techniques. Particularly noteworthy was the work seen in the Ceramics, Printmaking and Textiles areas. Centres had provided many opportunities to experiment and explore different materials and techniques during the development of their ideas and it was very obvious from the results how much the candidates had enjoyed and benefited from their experiences. The inclusion of photographic evidence showing candidates working with various tools also aided moderation.

When deciding whether to enter candidates for Entry 2 or Entry 3, good indicators would be - AC2.1 where just basic techniques are used for Entry 2 and - AC2.3 where, for Entry 3, candidates should be capable of modifying their ideas as they develop.

Where candidates had been provided with good references and resources, and given ample opportunity to experiment and develop their work properly, outcomes of a high standard naturally followed. There were some excellent examples seen in most areas during this series.

Centres are reminded that all candidates work should be authenticated and internal moderation of the assessments should also be carried out.

Thank you all for your hard work, it is encouraging to view so much exceptional work each series.

ENTRY PATHWAYS

MEDIA

January 2018

The January 2018 was generally of a good quality. There was again some excellent task setting in evidence, showing a good awareness of the requirements of the assessment criteria. High quality, imaginatively devised 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, albeit not a major one. The distinction between identifying and outlining again needs reiteration, as does the importance of referring closely to the unit amplification guidance. Rather than the usual problem of candidates being optimistically entered at the higher level, the predominant issue was of centres submitting E2 folders with large amounts of written content strongly indicating E3. They have been informed of this for future reference.

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

Witness statements had been used, but not always in the recognised WJEC format, and sometimes with only brief comments and no accompanying evidence. Centres are to be reminded to use only the official format, ideally accompanied by some evidence such as photos of the candidate performing the task, and only as a last resort.

There was also a lot of scribing in evidence for some candidates, with no reference made to it on either the work, or the Assessment Record. The level of support received must be clearly indicated.

The main issues highlighted with centres were regarding completion of Assessment Records and annotation/marketing of work. In quite a few cases, the Assessment Record did not provide page references (or any specific reference) to indicate where criteria had been met, and the work itself was not numbered annotated with criteria. Several centres submitted work which had not been marked in any way. Centres are to be reminded that it is essential that these procedures have been followed before submitting work.

Feedback on Individual Units

6300 - Exploring Film Genre

This was again a popular represented unit. There were some excellent submissions, showing evidence of good subject knowledge, enthusiastic teaching and excellent resource design. Some very detailed folders were submitted, which did show a tendency to over teach some elements of the unit, but on the whole the submissions were of a high standard.

6301 – Exploring Advertising

No submissions received this series.

6302 - Creating a Print Media Product

The standard was satisfactory overall, although submissions tended to be thin on the analysis and use of specific terminology regarding visual and language features. I would suggest that staff familiarise themselves with key elements before teaching about them, as a lack of subject knowledge was evident in some of the vague descriptions of features, such as “nice colours”.

Assessment was on the whole accurate. Most centres showed evidence of the use of DTP in the candidates’ production work, which is pleasing to see, and some really embraced the use of tech, including Photoshop and online text generators such as Flaming Text. This adventurous approach is to be applauded.

6332 - Designing a Music Website Homepage

Only one centre entered this unit. Again, this unit tends to be avoided, possibly due to staff lacking subject knowledge and confidence in teaching it.

6334 - Creating an Audio-Visual Sequence

Those centres which submitted work had clearly taught the unit most effectively, with a range of very well- designed resources on show, and some really well-produced video artefacts.

Conclusion

- Assessment judgements have been on the whole, accurate, with centres leaning toward cautious.
- Some very good teaching and learning is in evidence, and very well-conceived and executed resources are being employed. Teachers do need to ensure that their subject knowledge is sufficient before teaching a unit.
- The administrative tasks have been completed to a variable standard, and I am particularly concerned about the inconsistent use of the Assessment Record and poor quality of annotation in some cases.
- Clear direction needs to be given on the use of witness statements and scribes.
- Centres should be encouraged to be adventurous and creative in attempting the less popular units, especially the Website and AV Sequence units.

ENTRY PATHWAYS

MUSIC

January 2018

- The overall standard of the work submitted in this series was very high with all 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.
- Presentation of work was extremely well organised with all centres including a written index to the CD. All work for all the candidates submitted in the sample were recorded onto one CD and accompanied by a track list. Work for all the music units at both E2 and E3 were correctly submitted on one CD.
- 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.
- There were no entries for the **Composing Music** unit in this series.
- 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.
- 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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