



EXAMINERS' REPORTS

ENTRY PATHWAYS Creative, Media and Performance Arts

JANUARY 2015

Online results analysis

WJEC provides information to examination centres via the WJEC secure website. This is restricted to centre staff only. Access is granted to centre staff by the Examinations Officer at the centre.

Annual Statistical Report

The annual Statistical Report (issued in the second half of the Autumn Term) gives overall outcomes of all examinations administered by WJEC.

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ENTRY PATHWAYS

Art & Design

January 2015

Chief Examiner: Roger Davies

The number of submissions this January was fairly low, with most centres still preferring to enter work in May. However, it was encouraging to note that although numbers were small a good variety of work covering all areas of Art & Design was seen. Centres are now becoming more familiar with the new qualification and are providing well-planned, exciting courses for their pupils.

Most submissions now include appropriate references, and many centres arranged visits to galleries, sculpture parks, etc. which provided candidates with first hand experiences that greatly enhanced their work. Another example of good practice was seen in the candidates' personal responses to the work of other artists, craftspersons and designers. As well as visual responses, there were many interesting written comments which provided a good insight into the candidates' understanding and preferences. Please be aware that for AC1.3 (Entry3) candidates will need to provide clear evidence that their work has been influenced by the references studied.

Use of materials was generally good across the submission with a range of tools and techniques being used. However, more emphasis could be placed on the development of ideas. More experimentation, trial pieces, different colour ways, alternative designs, etc. would greatly enhance this aspect of the work. Also, please note that every part of the work should reflect the specific area being studied. Unfortunately in some cases submissions from different Art & Design areas were very similar, mainly consisting of painting and drawing with just the final outcomes reflecting the different areas of study, such as Textiles, Printmaking, etc.

Photography is worthy of special mention. This has become a popular choice within the new Entry Pathways Art & Design. The better submissions suggest that centres are now beginning to see the potential of this area of study. Candidates are using a variety of different photographers' work as references and centres are arranging visits to stimulating locations as starting points for their projects. It was encouraging to see photography software being used more thoughtfully with lots of experimentation and camera skills being developed such as composition, lighting, etc. The resulting work was full of creative ideas, comparing favourably with other areas of Art & Design.

As in previous submissions, there were a number of problems that need to be highlighted.

- Group work: If candidates are involved in group projects, centres need to be aware that for moderation purposes each candidate's contribution needs to be evidenced separately.
- Witness statements: These should only be used in extreme cases where visual evidence is not possible, e.g. when ceramic work explodes in the kiln. It is the responsibility of centres to ensure that photographic evidence is made available for all practical work.

- Submission of work: Please note that actual work should not be submitted for moderation. Photographic evidence, with indication of scale where appropriate, is all that is required.
- Candidates entered for the wrong level: Centres are strongly encouraged to reflect on the differences between the ACs for Entry 2 and Entry 3. All too often candidates are being entered for the higher level when the work more closely matches the criteria for Entry 2. Please be aware that if candidates do not have sufficient evidence to support the criteria for Entry 3, there is no means of awarding them an Entry 2, even if they meet that criteria.

Centres may wish to refer to the guidance available on the WJEC website for further information on tasks, themes, learning programmes, assessment and also presentation formats appropriate to the unit disciplines.

Presentation of work for moderation varied greatly. Some of the evidence was confusing and often hard to identify. In a few cases too many sheets of paper were provided as evidence for the same AC, sometimes repeating the same image several times. However, the better submissions were well presented. There were some very successful hard copy presentations and also some excellent Powerpoint presentations where evidence for all ACs were clearly identified.

Many thanks to all candidates and staff for your hard work. If you have any concerns or need any advice with regard to the Entry Pathways Art & Design please do not hesitate to contact WJEC.

ENTRY PATHWAYS

Design & Technology

January 2015

Chief Examiner: Des Evans

The entry for January 2015 was extremely small but the quality of the work produced was in line with previous entries.

The work across units varied considerably from unit to unit and from centre to centre. It would help the whole process of verification if centres would:

- use a wide range of evidence for the assessment criteria i.e. photographic evidence with explanations are acceptable forms of evidence.
- write supporting comments to the tracking sheets.

It is evident that candidates and centres are doing a range of interesting projects which are addressing the requirements of the units. It was also clear from the work produced by centres that they are acting on advice and giving more guidance and direction at the start of each unit.

Designing and Modelling 6220 E2/E3

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. This January it was clearly evident that the candidates wanted to make their product rather than simple card models or prototypes. 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. As in January 2014 I was pleased to see that some centres did this really well and should be complemented.

Making a product 6221 E2/E3

There was a range of different products, using a range of different materials. For example: A bird box made from plywood, to a jewellery case decorated and made from scraps of textiles materials. All the work reviewed was complete and did have suitable finishes. It was really pleasing to see that centres are providing photographic evidence of the candidates as they are making their outcomes. This is a practice I support and it clearly shows that the work produced is the candidates' own work.

Planning 6222 E2/E3

The aim of the unit is for the candidates to take responsibility for their own actions in making a product. To be able to do this unit the candidate should be making a product or making a model. We are just looking for evidence that they have attempted to think about the work they need or plan to do. You should guide and support them as much as you can at the beginning but they should, as they make their product, take on more responsibility.

Health and Safety 6223 E2/E3

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 classroom exercise or a paper exercise. We are looking to reward the candidate where they have taken on responsibility for their own actions, i.e. setting up a drill, using sharp implements, reviewing and understanding images/signs in the environment that they are working in. The better centres are photographing the candidates using machines and then they are asking questions about health and safety practices, we feel that this is a more enjoyable and more relevant task.

ENTRY PATHWAYS

Drama

January 2015

Chief Examiner: Stuart Jarvis

There was a small entry however all the centres had clearly understood the requirements of this specification; there was much evidence that centres had carefully planned the course. All the centres met the deadlines for the submission of marks and subsequent delivery of work. Thank you.

It was pleasing to see that there were no centres that were confused about the evidence that is required. Videos or audio recordings were submitted to show evidence of each candidate's attainment of the assessment criteria. It is also pleasing to report that none of the centres sent in separate recordings of each piece of evidence for each of the criteria, because this is not required. All the work had been marked before being sent to WJEC. All the centres had planned their practical work carefully with the candidates and were able to submit work to show evidence across a range of drama units.

All the centres were extremely aware of the need to ensure that candidates are entered for a unit at the correct level and they all ensured that the evidence produced, clearly links to the assessment criteria.

It is pleasing to note that all centres applied themselves to **the use of voice** across a range of situations, characters and moods within a dramatic context. It was also pleasing to see all centres providing a good range of skills involving slow motion, mime, dance and synchronised movement. Centres covered the content well, producing a good range of evidence such as photographs, DVDs, sketches, written candidates responses and teacher comments.

Candidates often produced interesting storyboards, character development work and drawings. They responded very well to the choice of stimuli used, often providing very acceptable improvisations, sometimes with the use of costumes and props. Good attention in detail was observed in both role-playing and character building, bringing together the use of costumes and props.

Recordings on DVD were well-produced focusing on candidates abilities to display their skills and relate to an audience. Candidates were fully engaged at all times and very well motivated.

Once again, it is very pleasing to report that centres are to be commended for their commitment to this specification and their understanding of its demands. There was very strong evidence of careful planning and assessment. Most of the work submitted was outstanding. Candidates were fully engaged at all times with all the presentation. Thank you to all the centres who worked so hard to achieve this.

ENTRY PATHWAYS

Media

January 2015

Chief Examiner: Mark Dunphy

Overall, the January submission would appear to indicate that centres are now generally comfortable with the administrative, assessment and teaching requirements of the Entry Pathways Media units. More, and better quality, teaching resources built around the criteria were in evidence in many centres' samples - an encouraging development. There were few examples of uncertainty regarding the previously problematic E2/E3 distinction, centres tending to adopt a cautious approach, rather than hopefully entering candidates at E3 and risking a fail. In fact, some centres entered candidates at E2 who were apparently of E3 standard. If such candidates are indeed at E2 level, but received significant support, such as heavily guided or modelled responses or the use of scribes, then annotation should clearly signal this. These centres have been informed of this for future reference.

In some cases, it was most pleasing to see that centres which had received developmental feedback on the accuracy, organisation and quality of their submissions had responded to the guidance provided, both in the written form, and in last year's CPD meeting, and had clearly improved these aspects.

Paperwork was completed to a varying standard. All but one centre submitted the authentication forms. Some centres had used the Assessment Record most effectively, indicating where and how assessment criteria had been met. Others completed them in perfunctory fashion with no comment, or even page numbers to assist the moderation (and their own assessment) process.

It is gratifying to see that all centres are now clearly labelling work with the relevant learning outcomes. However, some centres are providing no other annotation or comment, or, in some cases, even evidence of any marking. Centres would perhaps benefit from looking at the exemplar material available on the secure website.

Where more than one teacher was delivering course content, there was, again, a marked difference in the quality and thoroughness of assessment procedures. This again highlights the need for internal moderation procedures.

Feedback on Individual Units

6300 - Exploring Film Genres

Once again, this was by far the most highly represented unit. It would seem to be viewed as the "safe" option especially, one suspects, when delivered by non-specialist staff, support staff, or those generally lacking confidence in teaching Media. There is maybe a misconception that, as we all watch films, we are all well-placed to teach film genre. This is a shame, as this unit is far from the "easy" option, and, judging by the sheer bulk of extraneous material submitted by many, would appear to lend itself to a rather onerous, worksheet-heavy approach. Indeed, some centres submitted E3 work which consisted entirely of detailed written responses to lists of questions, which met the criteria, but hardly demonstrated the scope for imaginative teaching, creativity and enjoyment which this course offers.

6301 – Exploring Advertising

The centres which submitted this unit had delivered it well, on the whole. There were quite a few examples of effective resource design and delivery in evidence, especially for LO2.

6302 - Creating a Print Media Product

Surprisingly few centres submitted work for this unit, as it is relatively light on analysis/research, and allows for accessible, practical outcomes, which play to candidates' strengths without requiring specialist expertise, resources or technology. Some centres embraced the creative potential of this unit, candidates using DTP to produce excellent work, of which, no doubt, they would be proud. This made it all the more surprising, however, to see submissions in which no attempt had been made to use technology.

6332 - Designing a Music Website Homepage

This was another under-represented unit. Judging from the evidence presented and from previous years, teacher knowledge of the basic features, conventions and terminology relating to website design is somewhat vague. This probably explains the historically low number of entries for this unit. A basic knowledge of websites is all that is required at this level. Centres are encouraged to prepare for delivery by researching existing websites and their key features using the amplification provided in the unit as guidance.

6334 - Creating an Audio-Visual Sequence

It was very pleasing to see a few centres attempting this unit, especially with E2 candidates. One centre in particular, which, judging from their May submission, seemed to be struggling with some of the other units, followed the guidance given, and produced some excellent sequences with their SEN learners. The creativity and enjoyment experienced were clearly on show, and more centres are encouraged to embrace the potential of this unit. It requires far less written input and paperwork than other units and has the scope to be the most rewarding of all for candidates, and, indeed, teachers, once they have overcome initial reluctance, or concerns around technology.

One centre provided only the briefest of witness statements for its candidates, in place of the actual sequence. There was no suggestion that technical issues, or loss of work had been the cause of this. It must again be emphasised that witness statements are only admissible as a last resort.

Conclusion

- There are far fewer “problem” centres. This is a very positive development, as centres have, over time, become more adept at delivering these units. Some high quality teaching and learning is in evidence, and quality resources are being employed.
- There is still occasional confusion over the E2/E3 boundary, but centres would appear to be adopting a more cautious stance when entering candidates at E3- sometimes overly cautious.
- The use of the Assessment Record is inconsistent, and could do with firming up.
- Some centres would benefit from guidance as to what constitutes an acceptable level of annotation and quantity/standard of marking.
- The Film Genre unit is heavily represented to the detriment of the others. The AV Sequence unit, in particular, is under represented, and centres should be encouraged to deliver it.
- Consideration of the amplification within the less 'popular' units might help to counter teachers' reluctance in delivering them.

ENTRY PATHWAYS

Music

January 2015

Chief Examiner: Sarah Williams-Burton

- The overall standard of the work submitted was very good with most candidates being awarded the Entry qualification for which they were entered. Centres took note that it is not possible for the moderator to 'downgrade' a candidate who has been entered but not achieved the Entry 3 criteria even though the work may cover the Entry 2 criteria. It is of paramount importance that centres enter candidates for the correct Entry Level and provide evidence to demonstrate that the candidate has fulfilled the assessment criteria set out in the specifications.
- Presentation of work was well organised with all centres including a written index to the CD.
- There was some confusion in the **Appraising Music** unit this time. Most centres used the suggested tasks from the WJEC that ensured all the assessment criteria were met, adding their own tasks where necessary. However, there were a few centres who failed to meet the assessment criteria as insufficient evidence was submitted. 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.
- **Composing Music** unit delivered much more successful outcomes compared to previous submissions. 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.
- 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.
- 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.
- Some centres submitted work for every candidate. Please refer to the specification where the sampling formula can be found. For centres with ten or less candidates, a sample of three for each unit at each level to show evidence of all units, should be submitted.
- 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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