

Examiners' Report June 2009

Principal Learning

Creative and Media
Level 1

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Principal Learning Creative and Media

Level 1 Introduction

There was a positive engagement with the requirements particular to each unit, but where performance fell below what was expected it was mainly due to inadequate documentation of evidence. Teacher assessors assumed that because they had seen the performance of the learner, then hard evidence did not need to be provided.

Organised visits and events fed into the development of evidence production and practitioners were used to provide experience of particular sectors and where this was seen it showed delivery at its best. In many cases the evidence provided was implicit in the work or assumed to be implicit because the activity had taken place. Centres must provide documentary evidence of activities in any suitable format with individual contributions clearly identified.

Much of the documentation submitted as evidence for the qualification tended to be teacher-led, which is typical at this level. Pro-forma sheets are being used, extensively in some cases, to collect and collate information, but they do not always have the right focus on the required information.

Generally the evidence for this unit was clearly identified and correctly presented as a separate submission, but there were centres that presented evidence in workbooks that contained evidence for other units. Evidence cannot be imported or exported from any other unit and must be specific to the unit requirements.

The organisation of material was better than in the January 2009 series and centres had obviously taken note of the comments made in the Chief Examiner's report and at training events. There was clearer documentation of evidence than in the last moderation series, but there is still room for improvement.

Centres are reminded of the advice given:

Individual contributions to group activities must be clearly identified and logged if evidence is to be considered.

CD/DVD evidence must be chaptered and indexed to reference each individual. Individuals must be quickly and easily identified.

Paperwork must contribute tangible evidence matched to the learning outcomes if it is to be considered. The paperwork should be matched to individual learning outcomes.

Downloaded materials, class handouts etc are not acceptable forms of evidence and should be removed from portfolios prior to submission.

Candidate record sheets were usually included, but often in the wrong place and centres need to adopt the system of placing the record sheet at the front of the files submitted. Some centres omitted to send these sheets and marks had to be retrieved from the electronic record system.

The correct number of samples was presented for moderation by the majority of centres. However several centres had not sent the full sample of ten required or had not included the highest and lowest scoring candidate for each unit.

Level 1 Unit 1: Introduction to Creative and Media Skills

This unit was used as an introduction to the qualification and there was a good coverage of the three required disciplines. Centres adopted a wide approach to the unit with appropriately written briefs that elicited work in all three of the required areas, visual arts, performing arts and media production. Some centres did not cover all of the three areas or did not provide clear documented evidence of activities and where this was found learners could not achieve coverage of the unit requirements.

The greatest problem in addressing this unit is the misunderstood requirement for 'a research plan'. Most centres assumed that this requirement was satisfied by learners carrying out a series of tasks and recording them retrospectively.

L01

- The three disciplines were usually well organised into distinct areas of activity.
- Evidence of the use of safe working practice was not well covered.
- Records of external visits were often photographic and need to be annotated with relevant comment if they are to be used as evidence.

L02

- Lists of activities were provided, but better focus needs to be made on the research and planning of activities.
- Planning sheets such as the 'Production Process' were retrospective records of what had happened.
- Where storyboards or other specific methods of planning are used, they should be based on the methodology and common practice used in the targeted discipline.

L03

- There was some good evidence recorded onto DVD of learners in an interview situation with practitioners - performance, media, and illustrator. If submitting evidence such as this, it must focus on the learner collecting and presenting their knowledge and understanding of the skills rather than the practitioner giving information.
- The focus of evidence in the majority of portfolios was on job roles and the qualifications needed. However, much of the evidence was given or downloaded from the internet without any record of interaction by the learner.

Level 1 Unit 2: Visual Arts

Out of the three specialist units (Units 2, 3 and 4), this unit had been assessed with the greatest accuracy. Where adjustments were needed the main problem was in leniency towards decisions relating to L.O.2 and 4.

The development of designs for a hat project had been a very popular theme, and examples were seen that combined both 2D and 3D visual language. Photography extended via digital manipulation was also popular and the results showed work that had been developed using appropriate contextual references.

2D Visual work in wet media included painting and printmaking while dry media was usually confined to pencil drawing. 3D work included basic construction using simple materials and was photographed, so that it could be included in the submission. The ability to consider the visual arts product was therefore dependent on the quality of the photography and centres should remember this when presenting evidence.

The identification of audiences was implicit in many of the projects with examples such as masks used for a performance aimed at children. Submissions that included painting and prints were less likely to have been targeted at an identified audience.

L02

- Requires evidence of the ability to create a production plan, but often the evidence was presented in the form of a retrospective progress log.

L04

- Requires evidence of the ability to monitor own visual arts work. Records showing an ability to refine ideas were rather limited in many samples, although the consideration of the outcome saw better evidence in the form of final evaluations.

Level 1 Unit 3: Performance Arts

In the majority of portfolios the evidence of research into production companies was fairly extensive; however, these described the companies rather than focusing on their form of performance. This restricted the development of understanding of the range of contexts in which performance takes place. Where identification of the audience could be confirmed, this often showed only basic recognition.

The identification of candidates in a performance was problematic and needs to be more clearly evidenced. The best evidence identified each individual at the start of a clip and where film footage was included the DVD had a title page and chapters. One example of good practice showed a performance in full, but also included edited clips to show the main contribution by each candidate.

Focus 2, listed in the specifications asks for the presentation of a 'learner's log or journal for the unit; rehearsal notes and records'. In many centres effective models and methods have yet to be achieved. Evidence showing the individual contribution of ideas was limited and centres relied too heavily on witness statements and teacher comments.

The best practice showed research into a range of performance arts and positive participation in the development of performance via weekly rehearsal logs, self evaluation and the contribution of many ideas to the performance. There were several good examples of work that explored cultural richness and diversity.

Level 1 Unit 4: Media Production

Many centres had made good use of Question and Answer sheets and pro-formas to assist the generation of appropriate evidence, but in many cases the range of media production research was limited, particularly into current practice.

Best evidence showed comprehensive evidence into Television, Radio, Newspapers and Magazines. Websites were included although these were often cut and pasted prints or screen grabs with little accompanying comment. Research into animation was quite popular and documentary film making on location provided some of the best evidence seen at moderation. A variety of editing and manipulation techniques enabled candidates to present some interesting and competent outcomes.

Evidence of planning was poor, with a lack of clearly defined pathways through the unit. Too often the focus was directed on the outcome of the product rather than the pre-production, production, monitoring and review process.

Level 1 Unit 5: Presentation

Any problems identified were generally in LO1 and LO3 and this was due to lack of focus on the requirements of the unit. There was evidence of a lively approach to presentation methodology with major events planned in booked venues that were appropriate to and chosen by the learners.

There was some misunderstanding in the focus of research, planning and preparation. In some cases the focus was on the work rather than the presentation. Information in this section of the unit is needed for Unit 6 and where there were problems, this had an impact on the Skills Report. Similarly the focus of commentary recorded for LO3 tended to be on the work, rather than the problems identified in staging a presentation.

LO1

- Confusion over the plan meant that the focus was often on the work being produced rather than the planning for presentation.
- Records of meetings were not well kept and were often printed sheets that were prepared by one learner or teacher and handed out to the group. Some handwritten notes ensured that the documentation was the learner's own.
- Photographs and videos of meetings were included but without a 'key', such as who attended and when and what was discussed, this evidence was of little value.

LO2

- Learners took an active part in the promotion of their presentations, preparing appropriate publications to advertise the events. There were a few occasions when learners linked this activity to possible work pathways and participated as promoters for their particular presentation. It would have been good to see this expand into.

LO3

- The presentation of own creative and media work was well addressed.
- Coverage of this LO was variable from a clear recognition of problems written into the evaluation at the end of a collated file to evidence that relied on a brief note from the assessor as a witness statement.
- There was evidence that they performed tasks that had been previously set up. However, there was no evidence of their ability to; recognise problems and resolve them, follow health and safety practice.

Level 1 Unit 6 Skills Report

Skills Reports recorded a range of ambitious presentations at venues that were researched and booked by the learners in group activities/committees. This fed into the content of answers and gave the learners opportunities to respond appropriately.

Few centres submitted work by the published deadline and work was still arriving with the moderators on the final day of mark submission. This has delayed the marking of work and caused considerable problems.

Centres did not adhere to the requirements of work submission. Most sent CDs together with an attendance sheet but the variations were considerable. Some sent scripts, some everything without any labels.

The specification states that 'Candidates must submit material to exemplify the work they presented for Unit 5 the illustrative material will not be directly assessed or have marks attached to it'. Few centres included this extra material.

Centres must label discs and envelopes sent for marking with the centre number and include the completed attendance list giving the learner name and number. Learners also need to include a word count for each answer submitted.

Question A1

- Learners appeared to be confused about the requirement to describe the work produced for the presentation. The question focus is how you created the work which was presented for Unit 5: Presentation.

Question A2

- Some learners missed out the second part of the question - 'explain how they helped you to create your work'.
- The specification asks for what has been learnt by looking at similar work done by other people both in the present and the past. Some submissions only considered current examples.

Question B1

- This question was the most misunderstood of all of the questions and few of the candidates submitted any records of the planning process for the presentation. Commentaries on the following of plans were also scarce. There were no responses that featured flowcharts or diagrams although a few centres included visual material prepared for their presentations. The identified element of group work or individual work is not included in the Indicative guidance.

Question B2

- Answers to this question did not always reflect the activities that took place and the identification of a particular type of targeted audience. Responses should reflect sector specific considerations and not merely described the content of the audience as family and friends.

Question B3

- Where a targeted audience was clearly identified, answers to this question were fuller and better reasoned. Some centres devised questionnaires to collect audience responses and this often provided information that was essential to this question.

Question B4

- There was some confusion over the definition of a hazard. A hazard relates to health and safety and is not time management which is defined as a problem.

Question C1

- The best responses were generated by practical experience gained through the course. At worst job descriptions were cut and pasted from found sources and where this happened was discounted as answers.

Statistics

Level 1 Unit 1 Introduction to Creative and Media Skills

	Max. Mark	A*	A	B
Raw boundary mark	60	54	39	24
Points Score	8	6	4	2

Level 1 Unit 2 Visual Arts

	Max. Mark	A*	A	B
Raw boundary mark	60	52	39	26
Points Score	8	6	4	2

Level 1 Unit 3 Performance Arts

	Max. Mark	A*	A	B
Raw boundary mark	60	53	39	25
Points Score	8	6	4	2

Level 1 Unit 4 Media Production

	Max. Mark	A*	A	B
Raw boundary mark	60	53	39	25
Points Score	8	6	4	2

Level 1 Unit 5 Presentation

	Max. Mark	A*	A	B
Raw boundary mark	60	53	39	26
Points Score	4	3	2	1

Level 1 Unit 6 Skills Report

	Max. Mark	A*	A	B
Raw boundary mark	60	54	39	24
Points Score	4	3	2	1

Notes

Centres are reminded that this is the first summer examination for this new specification and that boundaries may change in the following series

Maximum Mark (raw): the mark corresponding to the sum total of the marks shown on the mark scheme or mark grids.

Raw boundary mark: the minimum mark required by a learner to qualify for a given grade.

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