

Examiners' Report

January 2010

Principal Learning

Creative and Media Level 1 Controlled Assessments

Edexcel is one of the leading examining and awarding bodies in the UK and throughout the world. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers.

Through a network of UK and overseas offices, Edexcel's centres receive the support they need to help them deliver their education and training programmes to learners.

For further information, please call our Diploma Line on 0844 576 0028, or visit our website at www.edexcel.com.

If you have any subject specific questions about the content of this Mark Scheme that require the help of a subject specialist, you may find our **Ask The Expert** email service helpful.

Ask The Expert can be accessed online at the following link:

<http://www.edexcel.com/Aboutus/contact-us/>

January 2010

Publications Code DP022715

All the material in this publication is copyright

© Edexcel Ltd 2010

Contents

| | | |
|----|---------------|----|
| 1. | Introduction | 1 |
| 2. | Unit 1 Report | 3 |
| 3. | Unit 2 Report | 5 |
| 4. | Unit 3 Report | 7 |
| 5. | Unit 4 Report | 9 |
| 6. | Statistics | 11 |

Level 1 Principal Learning in Creative and Media

Introduction

There was an improvement in the use and placement of Candidate Record Sheets and centres have adopted the system of placing the record sheet at the front of the files. However, there were occasions when these records were only partially completed and centres are reminded that it is a requirement that both Candidate Record Sheets and Authentication Statements are completed and signed.

As in the previous series, there was a positive engagement by centres with the particular requirements of each unit. Where performance fell below what was expected it was again due to inadequate documentation of evidence. Hard evidence must be provided to show coverage of all criteria in the Marking Grid for Mark A. Good practice was seen in the use of witness statements, observation records and annotated commentary used to support photographic and digitally based records.

Organised visits and events fed into the development of evidence production and practitioners were used to providing experience of particular sectors. Where this was seen it, showed delivery at its best. Centres were better at providing documentary evidence of activities in suitable formats but there is a need to clearly identify where learners have made individual contributions.

Pro-forma sheets are being well used, extensively in some cases, to collect and collate information, but they do not always focus on the required information and as a result learners are not presenting essential information.

Centres are reminded of the advice given in the last two moderator reports:

- **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.

NOTE: There were no entries for units CM105 Presentation and CM106 Skills Report for this series.

Unit 1: Introduction to Creative and Media Skills

L01. Where centres provided evidence of completed work across all three disciplines, which was clearly organised into separate sections, assessment was accurate. A minority of centres only provided evidence for one or two of the disciplines, but awarded marks on the basis that all three were evident. Most centres lacked evidence of safe working practice but assessment and feedback to the candidates did not reflect this.

There was a tendency to concentrate on the visual arts discipline for L01 and L02 at the expense of media production and performance art. Mask making was very popular for the visual arts disciplines with short film sequences providing media production evidence. Performance art work was more varied, ranging from Film Noir extracts to performances of nursery rhymes. The nursery rhyme tasks tended to limit the learners responses, whilst the mask making offered the learners a wide range of opportunities to develop visual arts skills. Tasks tended not to ask learners for evidence of safe working practices.

L02. Learners from some centres had evidence of detailed and completed research plans and where this was seen, assessment tended to be accurate. However, learners from the majority of centres had limited evidence of a research plan or the research plan was completed retrospectively which resulted in learners being unable to access Mark bands 2 and 3. The best examples were where centres used templates for the learners to complete at the start of the unit and subsequently maintained them as they progressed through each activity.

L03 was frequently assessed too generously, particularly where learners had only provided generic evidence from internet downloads or had concentrated on one or two disciplines rather than all three. Where learners had provided evidence of job roles across all three disciplines, the assessment decisions reflected accurately the coverage of assessment criteria.

Unit 2: Visual Arts

There was confusion in the response to this unit with learners providing evidence across the sector related disciplines rather than covering two or more areas of visual arts disciplines.

LO1. Assessment of this learning outcome was generally lenient. At best there were two sheets of generalised information about masks but little to reflect examples from the past and present. Similarities and differences were identified but lack of research and exploration limited their possible use. There was little sense of purpose with a restricted understanding and acknowledgement of an identified audience. An attempt was made to employ appropriate subject terminology in annotated comment but evidence was scant.

LO2. Learners quickly proceeded into the production of 'a visual arts product'. However, production plans were poorly evidenced and without a plan to base the progress of their work, the exploration of ideas was limited. Ideas were recorded in sketches and photography was well used to show the process of production, but the potential exploration of materials and intentions remained undocumented.

LO3. Without a production plan it was difficult to prove that learners were following procedures, including those relating to health and safety. This learning outcome was the most accurately addressed when evidence of achievement was clearly shown in photographs. However, there must be greater focus on the requirements of the criteria and evidence of the purpose of production.

LO4. Tutor observations and sketchbook documentation gave some evidence towards this learning outcome but there was often no clear documentation resulting in over-marking by centres. A variety of considerations and observations recorded during the monitoring of visual arts work should show the effect on intentions and outcomes.

Unit 3: Performance Arts

Only two centres submitted work for moderation this series. One centre devised a performance from a poetry stimulus and the other created websites which clearly directed the user in the coverage of requirements for the performance arts module.

LO1. Learners were well supported in their experience and understanding of performance work and provided a good grounding and stimulus at the start of this unit.

LO2. The performance work was appropriately targeted and clearly planned for learners from across the ability range. Tasks and activities ensured an effective response to the requirements of learning outcome enabling learners to plan for live performance.

LO3. The material selected by centres provided opportunities for learners to present appropriate Level 1 repertoire and opportunities for all ability ranges to interpret the source material. An understanding and application of procedures relating to health and safety is not being evidenced explicitly enough, although learners seem to be working within safe practices. Clearer evidence needs to be provided if marks are to be awarded in Mark band 2 and 3.

LO4. The best practice has shown 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.

CM104: Media Production

From an entry of six only two centres provided sufficient evidence that could be moderated. Four centres sent work, but the work was either inappropriate for the unit or there was insufficient evidence to credit learners with a mark. Centres are instructed to read the specification for this unit and focus on the minimum requirements before entering learner work for moderation.

LO1. There was evidence of some good research into various genres recorded using effective templates to provide appropriate evidence. There was also good evidence to suggest that the learners had researched a range of media products. However, centres need to encourage learners to provide hard evidence, showing their recognition of media products and in particular their purpose and target audience.

LO2. There was some good documentation of this learning outcome, where writing frames were used to collate information. When they were used, planning was well recorded. Individually explicit evidence of production planning needs to be provided as failure to identify individual performance led to underachievement by otherwise able learners. If the production plan is not included in the portfolio it cannot be credited with the marks awarded.

LO3. Centres must use sufficient packaging to protect electronic evidence. Some completed work was stored on DVD which could not be opened due to damage in transit. Centres are reminded that it is their responsibility to ensure that material stored digitally can be easily accessed. References to safe working practices were limited in this learning outcome and as a result assessment was slightly lenient. Reviews tended to be summative rather than formative, which did not enable learners to show how the media idea had been planned and subsequently produced.

LO4. Templates provided a good opportunity for learners to evaluate their work as tasks were being completed but evidence of planning was sporadic, with a lack of clearly defined pathways throughout the unit. Too often the focus was directed on the outcome of the product rather than the pre-production, production, monitoring and review process.

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 |

Notes

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.

Please note: *Principal Learning qualifications are new qualifications, and grade boundaries for Controlled Assessment units should not be considered as stable. These grade boundaries may differ from series to series.*

Further copies of this publication are available from
Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4FN

Telephone 01623 467467
Fax 01623 450481

Email publications@linneydirect.com

Order Code DP022715 January 2010

For more information on Edexcel qualifications, please visit www.edexcel.com/quals

Edexcel Limited. Registered in England and Wales no. 4496750
Registered Office: One90 High Holborn, London, WC1V 7BH