

Examiners' Report

Summer 2010

Principal Learning

Creative and Media Level 2 Controlled Assessments

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Level 2 Principal Learning in Creative and Media

General Comments

The June 2010 moderation series was undertaken at a residential event by a team of moderators with a range of creative and media specialisms. Moderators were supported and monitored throughout by the senior team.

This series saw a further improvement of the quality of work submitted for moderation. The need for appropriate task setting in assignments is still an issue however. Planning activities were not always robustly evidenced through appropriate documentation and some learners are not monitoring their creative work on a regular basis. Attention is drawn to the Tutor Support Materials, available at edexcel.com, a set of resources that includes sample assignments worksheets and planning documents.

Administrative issues

The following administrative issues were noted during this moderation series:

- some centres missed submission deadlines
- some centres had failed to include the correct paperwork e.g. candidate record sheets, authentication statements etc.
- some marks had been incorrectly entered on paperwork

Centres are reminded that packaging of portfolios must be kept to a minimum. Treasury tags are preferable to ring-binders (which tend to break when transported). Where sketchbooks only contain a small number of completed pages these pages should either be scanned or removed before being sent. Centres are reminded that 3D artefacts must not be sent for moderation. Learners should instead photograph products.

It was pleasing to see that the majority of portfolios were clearly annotated against learning outcomes. The most well presented examples also included a brief assessor comment for each learning outcome to justify the mark awarded.

Unit 1 Scene

This unit requires learners to undertake research into a range of creative and media activities and job roles available in their own region. Learners must evidence their research methods as well as summarising their findings.

Learners are also required to produce a personal critical response to a chosen creative and/or media performance, activity or artefact. The critical response must be submitted along with research notes into the performance, activity or event. The unit culminates in the production of a guide to creative and media activity in their chosen region. Centres are free to choose the format of the guide e.g. magazine, website, documentary etc but it is vital that it is designed with a specific target audience in mind.

The research areas of this unit (LO1 & LO2) were approached through a range of activities with learners undertaking visits to venues and other organisations and interacting with a range of practitioners. Many learners had evidenced their research activities in an appropriate manner by including a research log and rough notes in their portfolio as well as a summary of what was discovered. For LO2 most learners were able to investigate and report on different career opportunities in the C&M industry, however some learners did not focus on jobs available in their chosen region. A few simply included downloaded information from job search sites.

In LO3 learners discussed a range of creative & media events/activities. Most learners submitted a written response and the best examples demonstrated a good level of engagement with the material being discussed. Some learners however presented journalistic style reviews with little personal response. Evidence of research/investigation into the chosen activity/event was not evident in some portfolios. Centres are reminded that it is a requirement of LO3 that research notes are submitted and marks will be limited if this evidence is not included.

For LO4 many learners produced useful guides to the range of creative and media activity in the chosen region in a range of different formats.

In some cases however guides were limited to just one specific aspect of the C&M industry, e.g. theatres. Many portfolios lacked the required planning documentation and evidence of working to deadlines. The best guides showed an awareness of the target audience in planning documents and from the events and activities selected for the guide.

Where learners had created a guide as part of a collaborative project it was sometimes difficult for them to demonstrate their ability to work together to create a comprehensive guide i.e. some learners simply stated that they had produced "the page about film". Learners who had created an individual guide therefore tended to achieve higher marks for this outcome.

Unit 2 Performance

This unit requires learners to investigate the development of a form of performance and contribute to the planning and production of a performing arts event. Learner work submitted for the June 2010 series showed a continuing improvement and the marking criteria has been applied with growing accuracy. An increasing number of centres have made their assessment process transparent with well-organised portfolios.

L01

The best examples of work for this outcome were clearly related to the focus of study for the other unit outcomes with learners having produced investigations that had moved beyond general information to produce informed and considered responses. Most portfolios showed some understanding of factors that have influenced change. Research sources were however seldom identified and in a few portfolios it was difficult to identify the individual learner's work and a small number of weaker portfolios contained un-annotated downloads.

L02

Planning documentation was well evidenced in some portfolios. The best examples showed a clear link between the planning and production process with learners identifying their production or performance role(s). Some portfolios included a more limited range of planning documentation that showed little exploration or development of ideas. In weaker portfolios it was difficult to differentiate learner work from teacher-generated notes and it was also difficult to identify the individual learner contribution for centres where each learner's portfolio included similar documentation.

L03

In the best examples for this outcome work was clearly linked to the production/rehearsal process, and included documentation that had been generated by an effective and efficient production process. The production/rehearsal process was however poorly evidenced in many portfolios.

In the better examples centres had taken care to identify and evidence individual learner contribution. However in many cases it was difficult to identify the individual learner contribution to either the production or the final performance. A number of centres only submitted a DVD of the final performance and did not identify the individual learners. Teacher statements used by some centres often did not offer specific comment about the learner's contribution.

L04

Evidence provided for L04 tended to be very limited with few learners providing evidence of on-going monitoring and reflection throughout the planning and production process. Few learners identified strengths and weaknesses and there was little evidence of how learners had used their monitoring to refine the final product.

Unit 3 Artefact

This unit requires learners to undertake research into the processes of creating artefacts looking at external factors that influence their production. Learners are then required to plan and create an artefact. They must also monitor the creative process as they work reflecting on strengths and weaknesses and making adjustments to plans as necessary.

Learners had created a wide range of artefacts including masks, ceramics, jewellery, hats and props for theatrical productions. The most successful learners had undertaken a well-focussed project that led to the creation of a single physical product.

Many learners had undertaken detailed investigations that enabled them to demonstrate their understanding of the process of making artefacts. The best portfolios included investigations that linked directly to the work undertaken in the remaining outcomes and in these cases research activities allowed learners to gain an understanding of the processes and materials they would go on to use.

In **LO2** learners showed their initial ideas for the creation of an artefact and in the best portfolios developed these ideas in an imaginative way. In a small number of cases however planning documents and the scheduling the production process were not apparent. Centres are reminded that a production plan must be presented for this learning outcome. Ideally documents such as risk assessments, budgets and contingency plans should also be submitted.

For **LO3** the most successful learners evidenced the production of their artefact through annotated photos and/or a production log. In other portfolios however evidence of the skills and techniques used to create the artefact tended to be implicitly evidenced through a single photograph of the final product. The ability to gather resources also tended to be evidenced implicitly however in some cases learners had included lists of required resources and materials describing how they would be used.

The requirement to monitor the creative process (**LO4**) was the weakest element of the unit for some learners. The most successful portfolios included annotations in sketchbooks and/or regular diary entries in which learners discussed their progress, identified strengths and weaknesses and described decisions made. In small number portfolios only a brief end of unit evaluation was presented and this limited the marks available.

Unit 4 Record

The aim of this unit is to make a record of something and it was encouraging to note that within this moderation series, the majority of learners were involved in the production of an appropriate record. Although video remains the predominant recording medium, effective records were produced in a variety of disciplines.

There were several examples of cohesive process portfolios, where learners conducted a relevant investigation into how the chosen medium can be used to create a record, prior to planning, monitoring and completing the creation of a record in the same medium.

However, many responses to LO1 did not focus on developing an understanding of how a specified medium can be used to create a record. Learners should be referencing a wide range of examples to explain how records are produced in their chosen medium, including an explanation of recent developments in that medium. Learners should be encouraged to produce research logs and research notes as part of their investigation before presenting the results of that investigation in an appropriate form. Although this is predominantly through a written report or PowerPoint presentation, blogs were also effectively used within this moderation series to present evidence for this learning outcome.

As with previous moderation series, there were few examples of process portfolios that evidenced the whole process of planning the creation of a record. Learners should be generating and exploring a range of ideas and producing substantial and detailed planning documentation. Appropriate forms of evidence include notes on ideas, production plans, records of meetings, resource lists and evidence of initial design work.

The quality of the final records varied considerably. Although many imaginative and creative records were produced, the majority of outcomes only demonstrated a limited or moderate range of recording skills and techniques. Centres should also note that LO3 requires evidence of production management, which is usually provided through pre-production, production and post-production paperwork.

Although more learners appear to be regularly monitoring the process of planning and producing their record, centres are reminded that learners must use the results of this monitoring activity to inform, shape and modify their work in order to both provide evidence of attainment in relation to LO4 and in order to improve the overall quality of their final record.

Unit 5 Campaign

In response to the Campaign Unit, learners are asked to prepare and conduct their own campaign. A wide range of campaigns were submitted for moderation, including both advertising campaigns and more distinctive and localised campaigns that aimed to raise awareness of specific ideas or issues. As with previous moderation series, the most cohesive and effective process portfolios were produced when the learner became significantly involved in the shaping of the message or idea being promoted and the methods used to deliver that message to a specific audience.

In response to **LO1**, the majority of learners simply described the main message and target audience of a series of adverts. Better responses compared the nature and purpose of a wide variety of campaigns, discussing the relative success of how different campaigns communicate their message to their target audience, often through a range of different strategies.

In preparing a campaign, there was evidence of process portfolios that contained an identifiable campaign strategy that planned how a particular message would be communicated to a specific target audience. However, the majority of learners did not provide a range of evidence regarding the preparation of their campaign. Appropriate evidence includes a campaign production plan, notes on ideas, notes on meetings, initial design work and a range of campaign materials. Often, too much emphasis was placed on the final campaign materials themselves, which are only one element of the evidence required in relation to **LO2**.

LO4 requires learners to provide evidence of the regular monitoring and review of their campaign, where learners identify the strengths and weaknesses of their campaign in order to refine their ideas and outcomes. This process should also be informed by the results of audience feedback. This learning outcome remains an area of weakness for many learners, who are still either conducting end of unit evaluations or not making use of the results of their monitoring activity to inform, shape or modify their campaign.

Unit 6 Festival

For unit 6 learners should produce a portfolio which evidences research into Festivals giving descriptions of these and information on their artistic policies; programme content; funding; and target audiences. After which, there should be planning documentation in various forms from idea conception to the actual delivery of the festival. All learners should contribute to both the planning and production of publicity materials. Mark B covers their contribution during the Festival and is ephemeral.

For the most part, the accuracy of marking has improved this session. Marks awarded were generally consistent within the centres but still tend to be over-generous. A wide range of marks were awarded this series a full range of abilities were seen by the moderation team. However, a significant amount of centres still do not recognise the need for explicit identification and evidence of individual contribution and the need for specific forward planning documentation.

L01

The evidence produced here ranged from brief descriptions of two or three festivals which were mainly derivative and showed little evidence of understanding of the four listed areas to well-detailed and well-focused investigations gaining maximum marks. The four bullet points within the assessment criteria were often addressed with varying levels of detail and success. Generally programme content was covered very well but the remaining three bullet points, less so. Formats given to learners to help them address all four areas were generally successful and aided the justification of marks but often limited them to mark band 2 where they had not fully engaged with the research found.

L02

It was clear, for the most part, that learners had engaged in planning their festival but the supporting advance planning documentation was unfortunately still often brief. Evidence of individual contribution and personal responsibility for planning is a major area for development by the majority of centres. Ideas were often creative and interesting but rarely came to fruition due to a lack of autonomy given to the learners in putting on their own festival. There are still several centres who have not fully embraced the concept of festival rather than a contribution to a pre-existing festival or a singular event.

L03

This learning outcome has improved this session but still varied at times in terms of ensuring that all learners were given opportunities to contribute to the promotion of their festival. Again, this was most evident where learners had been split into committees to undertake the planning process and only a small proportion of learners were given the opportunity to evidence any promotional activity. Whilst to some extent this mirrors the real world, it should be noted that the marketing team within a festival will seek the opinions and contributions of the whole team especially in the early stages of planning promotional materials. Learners must also contribute to the actual production of promotional materials. An encouragingly wide range of promotional activities were in evidence this session and further emphasise that promotional materials are not limited to the traditional forms of posters and flyers.

Some very exciting festivals had taken place this session which fully embraced the vision for this unit. Detailed notes, annotations and ongoing monitoring by learners

substantially aided the awarding of marks and as such, the development of these skills and facilitation of the planning process is essential to success in this unit.

At times, it was difficult to discern exactly what the festival was and it would be helpful to moderation and to the learners themselves if a statement of intent was produced as part of the publicity documentation which would detail the content and aims of the festival undertaken.

Unit 7 Project Report

The unit requires learners to gather feedback from a range of sources to work produced in unit 2, 3 or 4. They are required to analyse responses to assess the success of the work.

Section A of the report requires learners to

- describe the methods used to gather responses, information and data relating the work
- describe the sources from which responses were gathered
- summarise the responses,
- draw conclusions.

Section B of the report requires learners to use the results of their research to help them evaluate the project in relation to

- the development of ideas
- planning activities
- use of materials and techniques
- achievement of aims
- interaction with others (if appropriate)
- how the work was presented.

There are also marks available for the presentation of the report.

Learners must complete the final report under controlled conditions in no more than 3 hours. Illustrative materials can be produced outside the 3 hours and must be presented separately.

Many learners produced well-structured reports that made good use of headings and subheadings. Successful learners had also carefully selected illustrative materials that had clear relevance to what was being discussed.

Reports based on units 202, 203 and 204 were all seen and audience questionnaires, focus group meetings and one-to-one interviews with 'experts' being the most popular methods used to gather responses to work.

In the best section A responses learners were able to clearly explain the activities undertaken when gathering responses to their work, justify the sources used as reliable. They included a clear summary of the data gathered and were able to drawing detailed conclusions about the success of their work.

Some learners had not however used a range of sources in section A e.g. in some cases a single questionnaire was used. In some reports data was summarised but no conclusions were offered.

A small number of learners had misunderstood the requirements of section A describing the research undertaken whilst planning their project rather than discussing audience responses to their work.

In section B Many learners successfully evaluated their ability to plan, develop ideas, use skill and techniques and present their work. In the best responses learners were able to draw on the data gathered in section A to justify their comments. Some section B responses however tended toward the descriptive and away from analysis of strengths, weaknesses and, crucially, how the work could have been improved.

Grade Boundaries

Level 2 Unit 1: Scene

	Max. Mark	A*	A	B	C
Raw boundary mark	60	52	42	33	24
Points Score	10	8	6	4	2

Level 2 Unit 2: Performance

	Max. Mark	A*	A	B	C
Raw boundary mark	60	53	43	34	25
Points Score	10	8	6	4	2

Level 2 Unit 3: Artefact

	Max. Mark	A*	A	B	C
Raw boundary mark	60	54	44	34	25
Points Score	10	8	6	4	2

Level 2 Unit 4: Record

	Max. Mark	A*	A	B	C
Raw boundary mark	60	54	44	35	26
Points Score	10	8	6	4	2

Level 2 Unit 5: Campaign

	Max. Mark	A*	A	B	C
Raw boundary mark	60	52	43	34	26
Points Score	10	8	6	4	2

Level 2 Unit 6: Festival

	Max. Mark	A*	A	B	C
Raw boundary mark	60	52	43	34	25
Points Score	10	8	6	4	2

Level 2 Unit 7: Project Report

	Max. Mark	A*	A	B	C
Raw boundary mark	60	54	44	34	24
Points Score	10	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.

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