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# **PRINCIPAL MODERATOR'S REPORT**

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## **ENTRY PATHWAYS CREATIVE, MEDIA AND PERFORMANCE ARTS**

**SUMMER 2019**

## **ENTRY PATHWAYS**

### **MEDIA STUDIES**

**Summer 2019**

#### **General Comments**

The May 2019 submission was generally of a good quality. There was, again, some highly effective 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, but there are still some long-standing issues which need to be addressed. The E2/E3 distinction continues to be the main area of concern. The distinction between identifying and outlining again needs reiteration, as does the importance of referring closely to the Unit Amplification Guidance. Centres tend to default to labelling and listing activities, which do not meet the E3 requirements. There have also been cases of centres assessing work which is comfortably E3 as of E2 standard. It is clear that many centres are either unfamiliar with the Unit Amplification Guidance or are aware of them, but not referring to them in order to inform planning, resource design and assessment.

Paperwork was completed to a high standard. Almost all centres submitted the Authentication forms. Folders were generally well organised and ordered. However, there were again several instances of a centres re-wording the Assessment Objectives, possibly to make them more pupil-friendly, but this led again to poorly focussed tasks, and confusion about the differing requirements of E2 and E3. Centres are to be reminded not to alter the criteria in any way and as mentioned previously, to refer to the Unit Amplification Guidance in order to understand the specific requirements of the different levels.

Where internal verification procedures have taken place, they have not always been sufficiently robust, leading to inadequate submissions being signed off or big discrepancies in the quality of evidence provided by different teachers. Verifiers will need to have a working awareness of the requirements of the specification in order to make effective judgements. There was a tendency, to submit photos of group board work or video projects without clearly specifying the candidates' input. If necessary, witness statements, recordings or further photographic evidence should be used to confirm the individual contribution made.

#### **Comments on individual units**

##### **Exploring Film Genre**

A very popular unit. Most centres produced good samples, but the outlining/identifying issue was frequently in evidence, especially for ACs 1 and 2.

##### **Exploring Advertising**

The samples provided showed a wide variation in quality of evidence and subject knowledge of the teacher. Again, Assessment Criteria (AC) requiring outlining for E3 were misunderstood and folders which comfortably demonstrated E3 for the other AC were deficient in this respect.

There were some high-quality final adverts, but some centres provided only very sketchy, single worksheet-based plans for adverts.

### **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.

### **Designing a Music Website Homepage**

On the whole, it is not well delivered, showing a lack of subject knowledge in those delivering the unit. Analysis of current music website homepages is becoming more difficult, as they adopt an increasingly minimalist approach, not lending themselves to labelling and identifying multiple features, therefore selecting a relevant text for this unit is key.

### **Creating an Audio-Visual Sequence**

There was some excellent work submitted here, although some centres did not provide the actual films as evidence.

### **Summary of key points**

Assessment judgements have been on the whole, accurate, but a lack of clarity regarding the outlining/identifying distinction was again in evidence.

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.

## ENTRY PATHWAYS

### MUSIC

Summer 2019

#### General Comments

Work submitted for moderation varied in standards of format and presentation. Work that was well presented was clearly labelled, with learners being clearly identified and the written work to accompany it clearly marked. There was strong annotation and comments to support the learner work in the well-presented examples. Weaker examples were not signposted as well and supporting evidence was not as strong. There were also discrepancies between centres with regards to the way in which they submitted performing evidence. There were USB's that weren't accessible and codes that didn't work for some recordings. Some CD's didn't work. Though not all these errors can be helped the process could certainly be simplified if codes for locked USB's etc were given from the outset.

#### Comments on individual units

##### Solo Music Performance

There was a consistent approach from the majority of centres with regard to the standard of pieces suggested for candidates. There was good progressional evidence of the work at different points in the course and the work was reviewed to the best possible standard for the learner. Evidence was on the whole, very clearly annotated and evidenced by the majority of centres.

##### Ensemble Music Performance

Overall there was strong responses to ensemble performance across the centres and there was clear evidence that learners showed progression and also worked on their parts within the pieces, individually as well as with others. There was a lot of evidence across the board for strong support of the learners and again there was clear signposting of students, as well as good learner response, either written or in some cases verbal and recorded. There was strong and supportive scaffolding from the majority of the centres.

##### Composing Music

There was a strong mix of compositional styles within a given framework and many centres opted for the use of technology to aid the learners, in the process of their workings. There was annotations or graphic scores to accompany the recordings and good evidence of reflection within the compositional tasks by the students, either prompted by the teacher or individually carried out. This evidence took the form of written or verbally recorded feedback.

##### Appraising Music

There was a wide cross section of strong evidence of differentiated learning tasks in this unit. Learners responded well to questioning that was carried out in various listening tasks. There was a wide cross section of different genres, elements of music, instruments etc to allow learners to access a good variety of music. Learners work was clearly marked and annotated and further questioning can be seen in strong examples.

## **Summary of key points**

Overall centres should be congratulated on their thoroughness in preparing and executing the necessary documentation, along with excellent support of the learners.

## **ENTRY PATHWAYS**

### **ART AND DESIGN**

**Summer 2019**

#### **General Comments**

Work submitted for moderation varied in standards of presentation. When well presented, there was good documentation of photographic evidence. This often recorded work in progress and was supported by annotation or comments. The weaker examples of presentation included work stapled together in no particular order, or illegible photocopies of work where it was difficult to locate evidence for moderation. Centres that had presented work on disc often produced some excellent PowerPoint presentations. It is advisable to put evidence on one or two discs, by unit or level.

Some centres made excellent use of local art exhibition or virtual gallery visits, which provided initial inspiration for themes and ideas.

#### **Comments on individual units**

##### **Ceramics**

Materials, tools and techniques were used effectively in order for candidates to develop their own personal ideas. Some centres had embraced a good range of techniques and given candidates a grounded experience of ceramic skills.

##### **Graphic Design**

Candidates took inspiration from various sources and developed their own ideas. In some centres there was good use of digital manipulation in order to extend and develop ideas, resulting in creative outcomes.

##### **Painting and Drawing**

Overall there were some excellent responses to this unit. Some centres had clearly responded using different techniques and processes. Research included a wide range of artists and investigations into different cultures. This unit aims to give candidates the experience of both these techniques, however, in some centres the experience of painting was very limited indeed.

##### **Photography**

The strongest outcomes were those that had recorded a number of different experiences as outlined in the Examples of Evidence. It is also useful to refer to the Amplification of Content so that candidates are able to have a broad experience of photography. Photographs taken for research and resource material should be labelled clearly. Many candidates produced very personal outcomes, having taken their own photographs throughout the unit.

##### **Printmaking**

It was encouraging to see that in many instances candidates really had an in-depth experience of printmaking techniques in this unit. Popular techniques included lino-cuts, press prints and mono printing. There were also strong outcomes where a combination of techniques had been used. In weaker submissions, work was repetitive, often the same print in different colours without further development.

### **Textiles**

In the strong submissions of this unit, there were some highly finished outcomes, with embellishment, stitching and often a combination of textile techniques. In weaker examples, textile processes used were very limited and did not give candidates an overall experience of textiles.

### **Three Dimensional Studies**

Centres often produced some very personal outcomes, having explored the work of other artists in detail. The range of materials in many cases could be expanded and there are useful examples in the Amplification of Content. Documentation of evidence was often comprehensive, with photographs taken of the work in progress.

### **Present an Art & Design Evaluation**

This unit was often well presented with in-depth research and investigations into the work of other artists. In many instances, visual evidence included PowerPoint presentations.

### **Plan, Advertise and Present an Art & Design Exhibition**

This unit gave candidates the opportunity to be fully engaged in the presentation of an Art & Design exhibition. There were excellent examples of visits to local Art galleries and the production of promotional material.

### **Summary of key points**

It is worth referring to the exemplar materials online and the Amplification of Content in order to broaden the experience and outcomes of each unit. Entry 3 also requires the modification of work and some consideration of refinement, for assessment criteria AC2.3 and AC3.2.

Centres are to be congratulated for their hard work in successfully delivering Entry Pathways in Art & Design.

## **ENTRY PATHWAYS**

### **DRAMA**

**Summer 2019**

#### **General Comments**

Almost all centres met the deadlines for the submission of marks and subsequent delivery of work. Moderators reported that they were satisfied that centres had understood the requirements of the specification: indeed there was much evidence this year that centres had carefully planned their course.

There is still some confusion about the evidence required. For example, if a centre is entering the "Using Voice in Dramatic Context" unit, it is vital that either a video or audio recording is submitted to show evidence of each candidate's attainment of the assessment criteria.

A number of centres sent a separate recording of each piece of evidence for each of the criteria, this is not required. It is possible to include some practical work covering all of the assessment criteria. It is essential that all the work has been assessed before sending it to WJEC.

A large number of centres this year had clearly planned their practical work carefully. Candidates were able to submit work to show clear evidence across a range of drama units. It is important to point out the key difference between Entry 2 and Entry 3. Entry 2 candidates must produce different types of evidence of skills, whereas at Entry 3 they must produce contrasting evidence. It is essential that centres are aware of the need to ensure that candidates are entered for a unit at the correct level and to ensure that the evidence produced clearly links to the assessment criteria.

#### **Comments on individual units**

##### **Using the Voice in Dramatic Context**

It is important to stress that centres should check their DVDs before sending them for moderation. Please make sure candidates are identified and the sound is audible. It should be stressed that most centres this year covered the content well, producing DVDs of candidates using a variety of voice skills. It is also helpful in the moderation process if these DVDs are supplemented by detailed records of work completed by teachers and candidates' own responses using grids, tick boxes and questionnaires. 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 is vital to stress that a teacher comment is not sufficient evidence to moderate a candidate's work. Recordings may be short, just to show the candidate has "hit the mark". The more evidence the centre supplies us with, the more we can support the centre marks.

##### **Using the Body in Dramatic Context**

Again this year, it has been pleasing to see most 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 candidate responses and teacher comments. Once again, it is appropriate to mention that centres should support teacher comments by recording and submitting work on DVDs, or providing photographic evidence of the work produced.



### **Contributing to Dramatic Improvisation**

Candidates often produced interesting storyboards, character development work and drawings. They responded well to the choice of stimuli used, often producing very acceptable improvisations, sometimes with the use of costumes and props. Good attention to detail was observed in both role-playing and character building, bringing together the use of costumes and props. Once again, it is very important to stress that teacher comments do need to be supported by recording and submitting work on DVD as evidence of the work produced.

### **Contribute to the Creation of a Drama Presentation**

Recordings on DVD were generally well-produced focusing on candidates' abilities to display their skills and relate to an audience. Centres, this year, produced some very impressive pieces of drama, involving all the required elements. Candidates responded well and clearly enjoyed all the work presented to them. They were fully engaged at all times and very well motivated. This is due to the professionalism of the teachers involved with the delivery of this specification.

### **Summary of key points**

Detailed programmes were often provided, giving information on the cast list, technical team and the scenes of the presentation. Photographs of the cast helped greatly in the identification of the candidates. Finally, it is worth noting that candidates do not have to perform the piece more than once in order to meet the assessment criteria. There were some instances where candidates performed the piece to cover the acting criteria, and then performed again using props and costumes to fulfil the other criteria. One performance using props and costume will suffice, this may reduce some of the burden on the centres.

Centres are to be commended for their commitment to this specification and their understanding of its demands. There was evidence this year of careful planning and assessment.

**ENTRY PATHWAYS**  
**DESIGN & TECHNOLOGY**  
**Summer 2019**

**General Comments**

The entry for May 2019 was the same as previous year's but the quality of the work produced was in line with previous series.

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:

- write supporting comments to the tracking sheets this enables the moderators too see where you have awarded the candidates marks.

It is clearly 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. Please keep changing the as this the work more interesting for you and also for the candidates.

**Comments on individual units**

**Designing and Modelling**

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 year 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.

**Making a product**

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**

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**

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 a formal 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. Try to make what a dry subject more interesting by using videos of good practice, recorded questions, photos of an individual doing work etc.

## **Summary of key points**

Centres are to be commended for their commitment to this specification and their understanding of its demands. There was evidence this year of careful planning and assessment and a wide range of interesting work was created.



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