

6010-20 Level 2 Technical Certificate in Make-up Artistry

2018

Qualification Report

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Introduction

This document has been prepared by the Chief Examiner and Principal Moderator; it is designed to be used as a feedback tool for centres in order to enhance teaching and preparation for assessment. It is advised that this document is referred to when planning delivery and when preparing candidates for City & Guilds Technical assessments.

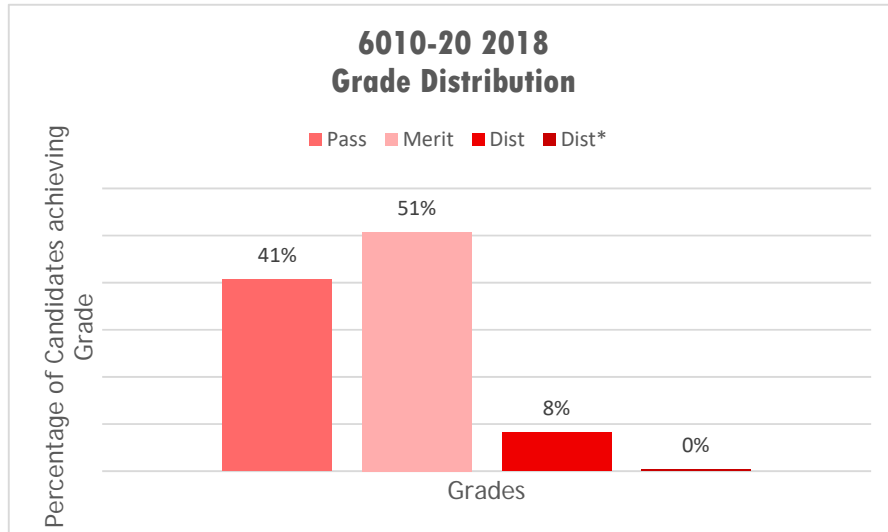
This report provides general commentary on candidate performance in both the synoptic assignment and theory exam. It highlights common themes in relation to the technical aspects explored within the assessment, giving areas of strengths and weakness demonstrated by the cohort of candidates who sat assessments in the 2018 academic year. It will explain aspects which caused difficulty and potentially why the difficulties arose.

The document provides commentary on the following assessments;

- 6010-020/520 Level 2 Technical Certificate in Make-up Artistry – Theory exam (1)
 - Spring 2018
 - Summer 2018
- 6010-021 Level 2 Technical Certificate in Make-up Artistry – Synoptic Assignment (1)

Qualification Grade Distribution

The grade distribution for this qualification is shown below;



Please note City & Guilds will only report qualification grades for candidates who have achieved all of the required assessment components, including Employer Involvement, optional units and any other centre assessed components as indicated within the Qualification Handbook. The grade distribution shown above could include performance from previous years.

Theory Exam

Grade Boundaries

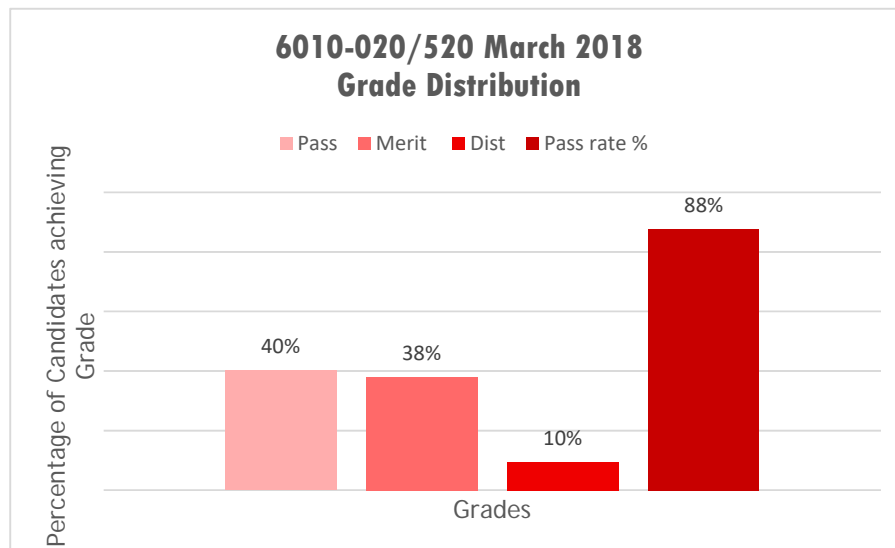
Assessment: 6010-020/520

Series: Spring 2018

Below identifies the final grade boundaries for this assessment, as agreed by the awarding panel;

Total marks available	60
Pass mark	22
Merit mark	32
Distinction mark	42

The graph below shows the distributions of grades and pass rate for this assessment;

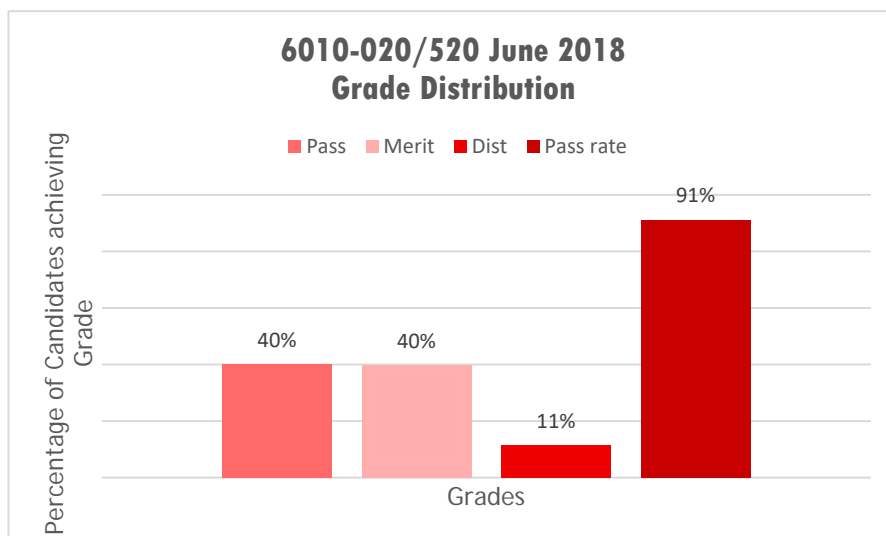


Assessment: 6010-020/520
Series: Summer 2018

Below identifies the final grade boundaries for this assessment, as agreed by the awarding panel;

Total marks available	60
Pass mark	21
Merit mark	31
Distinction mark	41

The graph below shows the distributions of grades and pass rate for this assessment;



Chief Examiner Commentary

6010-020/520 Level 2 Technical Certificate in Make-up Artistry - Theory exam (1)

Series 1 – Spring 2018

Overall the paper enabled candidates to be stretched and challenged at a good Level 2 standard. Candidates that were successful in this examination showed that they could use industry specific terminology, and had sufficient knowledge and understanding to be able to work safely and independently. There were a range of total marks achieved for this question paper.

Candidates generally demonstrated a good understanding of Anatomy and Physiology regarding the skin and hair growth cycle. Even though this was a recall of knowledge question, higher performing candidates extended their answers to show a depth and understanding in their response – this sometimes limited candidates as they would have spent longer answering this question than they should have, so it is recommended that candidates improve on exam preparation by revising the different command verbs and what type of response is expected.

The majority of candidates' responses for skin sensitivity testing, benefits of make-up products, preparation of the skin and maintaining make-up brushes were high with most receiving full marks.

Areas of weakness for candidates were Health and Safety and Sales cycle questions. Many responded with general Health and Safety practices within the workplace and misunderstood the question and its focus on risk assessment. This question was split into two parts with a knowledge and understanding response required for each respectively. The majority of candidates did not access the higher marks in the second part of the structured answer question. Additionally, candidates also often incorrectly differentiated between a hazard and a risk.

Candidates found the question on the principles of the sales cycle challenging. Candidates were basing their responses on how to sell a product after carrying out a make-up service and not relating this to employment on a make-up counter.

Some candidates misinterpreted what an industry portfolio is and the purpose of having one. Candidates' responses related more to what a college portfolio would contain and not what would be presented to showcase skills for job and education opportunities.

Extended response question

Candidates' responses for this question were varied. Some candidates carried this out to a high standard showing clear industry knowledge and understanding of key concepts that were fully justified.

The trend that tended to be seen was that candidates listed relevant considerations when working to a design brief however, little justification was provided to support their answers. Candidates struggled to link their answers with the theme of the question and many of the answers were based on considerations appropriate for a bridal make-up therefore answers were often unclear and did not link to the brief. Lower performing candidates demonstrated vague knowledge of the industry relating more to Hair and Beauty with answers based only on consultation, skin care and after-care.

Series 2 – Summer 2018

Candidates' responses were varied across centres. There was some lack of understanding of certain topics, particularly with the different types of insurance. Candidates did not always identify the correct type of insurance, often getting the words of other types of insurance mixed with their response. Some candidates were able to correctly explain the insurance without naming the specific type and others were able to explain why insurance is required but not providing specific examples. Explanations lacked depth and understanding.

Candidates generally demonstrated a good understanding into Anatomy and Physiology of the hair and skin. However, some of the lower performing candidates got the hair structure confused with the hair growth cycle. There were some occasions where candidates provided more depth than was required by the question.

Candidates answered well on factors to consider when budgeting with most receiving full marks. However, some responses were repeated when discussing product usage stating hair, make-up and accessories which would all come under the same mark.

An area of weakness for candidates was stating contra-actions. Many responded with types of contra-indications and misunderstood the question showing confusion between the two. Another area of weakness was colour theory; candidates did not always correctly state the complimentary colour to conceal skin variations.

Candidates found it challenging answering the question on the influences of global culture on UK bridal trends. Some candidates did identify types of global culture and providing examples of specific bridal make-up/hair techniques that they had influenced. However, many candidates' responses were focused solely on UK bridal trends, not linking this to the influence of other cultures which limited the number of marks they could achieve.

Candidates were able to provide examples of the types of aftercare advice that would be given following a make-up service. However, responses lacked explanation to why the advice should be given which limited the number of marks.

Extended response question

Candidates' responses for this question were varied. In the most part, candidates were able to provide some examples of factors that would be considered when planning design ideas for a make-up product launch. However, some responses lacked justification to support answers. Others were not always relevant to the brief, discussing factors that would fit more when planning a general make-up application, focusing more on models' requirements, trial runs and environment. Although these would be considered, more emphasis was needed on the design aspect of the hair and make-up, covering research, mood boards, face charts, the type of product that is being launched and the target audience it is intended to be for.

There was a potential ambiguity in this question, leading a small number of candidates to focus their responses on launching their own product and how they would do this rather than make-up designs. This was taken into account in the marking and awarding to ensure no candidates were disadvantaged.

Synoptic Assignment

Grade Boundaries

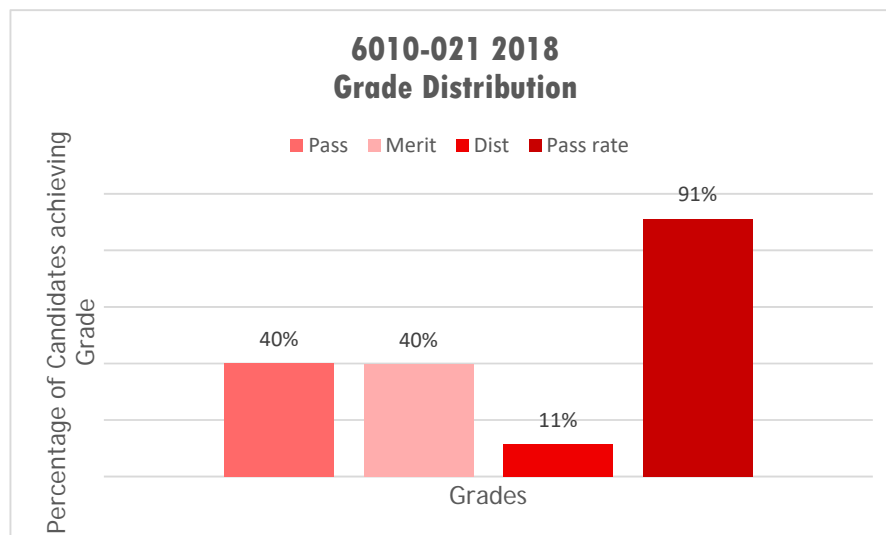
Below identifies the final grade boundaries for this assessment, as agreed by the awarding panel;

Assessment: 6010-021

Series: 2018

Total marks available	60
Pass mark	24
Merit mark	36
Distinction mark	49

The graph below shows the distributions of grades and pass rate for this assessment;



Principal Moderator Commentary

The assignment brief allowed candidates to make use of their knowledge, understanding and skills that they have built up over the course of their learning.

Some candidates did not complete a research document for Task 1 and wrote this on their mood boards. The size of the mood board restricted the amount of information they could write about which in most cases prevented the candidate getting marks awarded in band 3 for AO2. It was also difficult to zoom in and read the detail. In some cases it seemed that candidates had copied and pasted their research. To show evidence of research it would be recommended that a bibliography is completed with the research document. Centres need to ensure that all evidence uploaded is clear, showing the detail of candidate's work and should refer to the guidance within the assessment pack.

In some cases, candidates showed excellent hair skills for body art but not necessarily for the 1960's look. However it was also noted that a lot of candidates seemed to struggle with time keeping for the body art assessment. It was felt that this might be linked to the fact that some candidates' had also incorporated hair designs and hair techniques into their face of body paint look. Hair techniques are specified as part of task 1, and while including hair designs into task 2 can support in completing the overall look, where this took significant time it, on occasion, it seemed to take the focus away from the quality of the face or body paint which should have been the main focus of this task. During delivery centre should encourage candidates to consider timing when planning their designs for the face or body paint task and if candidates are including hair into the design to select something similar and not too time consuming.

Assessment Objectives

A01

Candidates who gained higher marks were able to confidently articulate breadth of knowledge in their planning stating the types of products and techniques they will use. Some candidates demonstrated further recall by considering models requirements and including this into their plan. Health and Safety considerations were often implied through the practical performances and relying purely on this, which limited opportunities to display depth of knowledge. Some centres supported the evidence by documenting oral questions asked during the practical assessment and recording candidates' responses allowing the moderator to see the accuracy of the candidate's knowledge and any gaps or misunderstanding. In most cases the lower scoring candidates demonstrated minimal knowledge of products and techniques with inaccuracies to responses from oral questioning.

A02

Higher performing candidates were able to interpret the brief showing their understanding by linking theory to practice; this was evident in their planning as they were able to layout their findings in a logical manner giving justifications to their plans. They also showed a clear understanding in their research document by providing details of the 1960's era covering a range of influences and included research of festivals and body art. Lower scoring candidates on occasions misinterpreted the brief by not including two different designs for the 1960's looks and if they did, the designs were very similar. Most missed the opportunity to show understanding into festival and body art research often not including this. There was some misinterpretation of what was required for the festival themed body paint. Learners focused their designs on more of the theme 'festival' and forgetting the task required body painting, so designs only showed make-up skill and little or no body painting was seen.

A03

The higher marked candidates were able to show an extensive range of techniques showing confidence and creativity with the quality of skills. Evaluations showed clear links to their designs and recognised

strengths and weaknesses with their performance justifying how they would adjust techniques in order to improve.

The lower marked candidates were only able to show a limited range of skills that were very basic and were often not demonstrated with care. Practical skills demonstrated a lack of attention to detail when creating a 1960's cut crease often with incorrect placement on the eyes to suit eye shape and lines either messy or over blended. There was a significant lack of hair skill demonstrated with little or no attempt of styling and finishing the hair. Candidates often struggled with creating lift for a beehive look and curls created to finish the look mostly dropped out due to insufficient preparation of the hair and use of styling products. There were minimal skills shown for body painting with most candidates focusing on festival make-up only, using application of glitter and gems to create their look. Some attempted to add flowers or freehand techniques but generally showed lack of blending and attention to detail. Evaluations were very basic often writing a narrative on what they did instead of recognising strengths and weaknesses and attempting to make adjustments.

A04

The higher marked candidates were able to achieve marks in band 3 due to the evidence across the two looks and mood boards being consistent. Designs showed creativity and included their own interpretation of historical influences. Mood boards were presented nicely which contained textures and materials to accessorise as well as annotations showing links to research and design ideas. Some candidates linked their festival body painting designs with the 1960's theme considering the full requirements of the brief. Some candidates considered using props and costume to compliment the overall look. Although this was not a requirement of the task it did distinguish between higher and lower scoring candidates. The final looks fitted with the designs and clearly reflected the era. Budgets were clearly broken down and considered all necessary factors when preparing a budget for a make-up application.

Lower marked candidates showed lack of creativity with their designs often with the two 1960's looks being similar to each other or only completing one design. Mood boards lacked detail with only images presented and no link to research or where inspiration came from for design ideas. Budgets were not always broken down or realistic to the brief. Final looks were not always authentic and did not meet the original design plans. Overall, candidates focused more on the make-up design and not the hair with hair charts often incomplete.

Generally there was a lack of evidence for promoting products and services. It would be beneficial to showcase this evidence.

A05

Across both higher and lower scoring candidates there was varied attention to detail with inconsistencies across the two looks. One main factor for body art was timing and not being able to complete the look in the given time, this could be down to inefficient planning of time or designs being too ambiguous. With the 1960's look, hair tended to lack attention to detail by not providing enough lift when creating the beehive and hair not being smoothed over with gaps seen and hair grips not covered. When curing hair to finish the look, curls had often dropped out and adjustments had either been attempted and not achieved, or not been considered to finish the look. With the 1960's make-up, the cut crease was often unsymmetrical and the line was uneven.

Some photos that were uploaded were difficult to zoom in, in order to look at the finer details. Lighting and backgrounds did not always fully support quality of images. Images should be taken in sufficient lighting with either a white or black background, with no visible signs of the surrounding area to be seen e.g. plug sockets, sinks, curtains or other candidates. Tutor comments on the practical observation forms often supported the evidence that the learner had communicated professionally and maintained a neat and tidy working environment. If centres had not specified this in their feedback this was difficult to judge so it is important that this is stated.

Best Practice to Centres

- Centres should ensure a maximum number of images are uploaded clearly showing details of hair, make-up and body painting technical skills, and consider the lighting and background.
- The time allocations for Task 1 are a recommended time. It is therefore up to the centre how much time they want to allocate for this task, depending on timetable and room availability.
- Centres need to upload evidence in a clear and coherent order with files clearly labelled.
- Candidates should consider the costume and props to complement the total look.
- Candidates should consider including a bibliography to support research.
- Candidates should include face charts, hair plans, textures, materials and techniques and products used in their mood boards.
- Candidate's research should be documented on a word processed document covering both looks.