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

2019

Qualification Report

Contents

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.
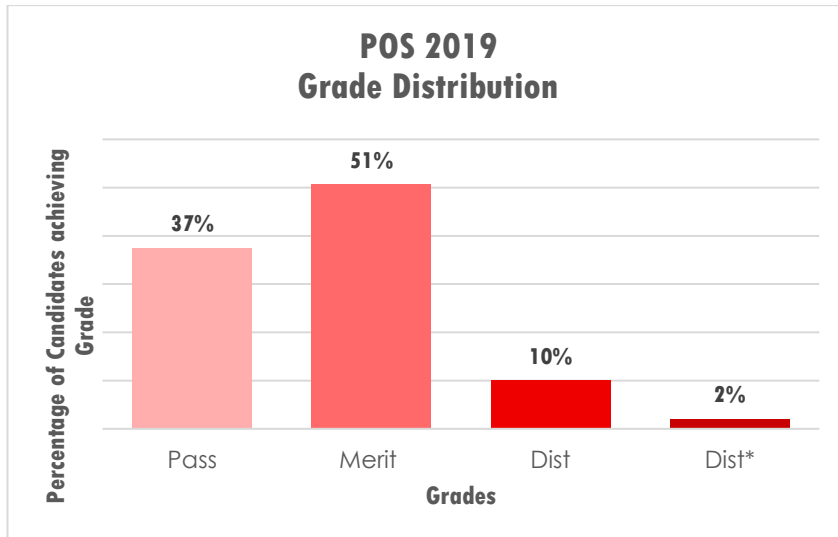
This report provides general commentary on candidate performance in both the synoptic assignment and theory exam. It highlights common themes in relation to the technical aspects explored within the assessment, giving areas of strengths and weakness demonstrated by the cohort of candidates who sat assessments in the 2019 academic year. It will explain aspects which caused difficulty and potentially why the difficulties arose.

The document provides commentary on the following assessments:

- Assessment 6010-020/520 Level 2 Make-up Artistry – Theory exam
    - March 2019 (Spring)
    - June 2019 (Summer)
- Assessment 6010-021 Level 2 Make-up Artistry – Synoptic Assignment

Qualification Grade Distribution

The approximate grade distribution for this qualification is shown below:

POS 2019
Grade Distribution

A bar chart showing the percentage of candidates achieving each grade:
- Pass: 37%
- Merit: 51%
- Dist: 10%
- Dist*: 2%

The vertical axis is labelled "Percentage of Candidates achieving Grade" and the horizontal axis is labelled "Grades".

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.
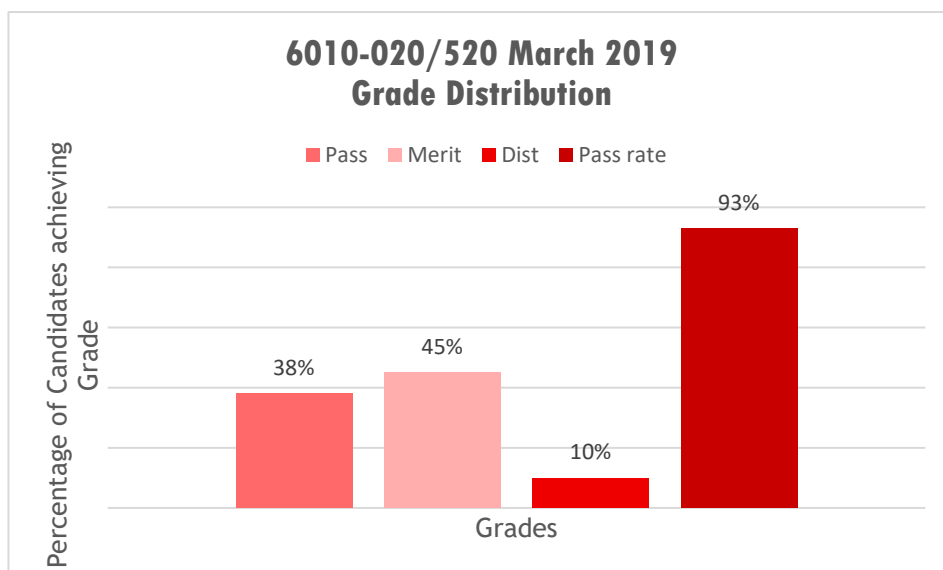
Theory Exam

Grade Boundaries

Assessment: 6010-020/520
Series: March/2019 (Spring)

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	43

The graph below shows the approximate distributions of grades and pass rate for this assessment:
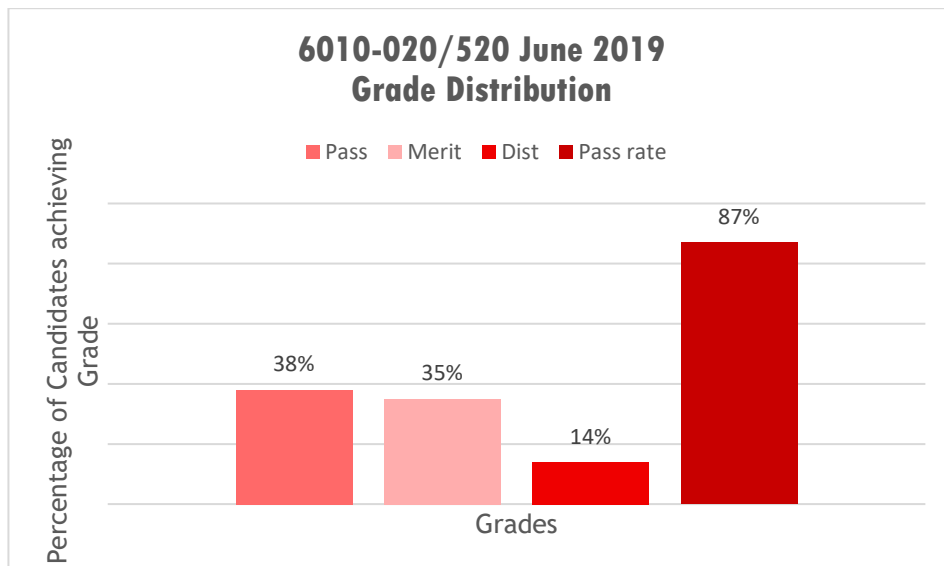
Assessment: 6010-020/520
Series: June/2019 (Summer)

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 approximate distributions of grades and pass rate for this assessment:

Chief Examiner Commentary

6010-020/520 Level 2 Make-up Artistry – Theory exam

Series 1 – March 2019

Overall the paper enabled candidates to be stretched and challenged at a good Level 2 standard. Candidates that were successful in this examination were able to demonstrate a good knowledge and understanding of requirements to work safely and independently within the make-up industry. There were a range of total marks achieved for this question paper.

Candidates generally demonstrated a good understanding into Anatomy and Physiology regarding the location of facial bones and the structure of the skin with the majority of candidates picking up marks. However, on occasions some responses focused on the layers of the epidermis rather than the layers of the skin.

Most candidates were able to show knowledge in how to physically present themselves as a make-up artist.

A good understanding was observed in colour theory and recognising secondary colours. Although full marks were not always awarded, the majority of candidates were able to pick up marks when recognising hair and make-up trends.

Health and safety legislation proved a particular area of weaknesses with most answers focusing around general health and safety practices rather than identifying specific pieces of legislation.

Another area candidates found challenging was understanding the difference between primary and secondary research, most responses included secondary research sources rather than primary research sources.

There were gaps in candidates' knowledge and understanding when explaining the effects different lighting has on the make-up. Although on most occasions candidates were able to pick up some marks, more so when discussing natural light, there was confusion with fluorescent and incandescent lighting.

Candidates would benefit from practising exam techniques. They need to be encouraged to spend time reading the questions thoroughly. Many explained how they would recommend and sell make-up products rather than stating how a make-up artist should verbally communicate to clients.

Higher performing candidates were able to gain marks regarding how to showcase skills at a competition. However, lower performing candidates misunderstood the question and discussed how they would prepare for a competition, e.g. preparing mood boards and design ideas.

There was an improvement in the quality of candidates' extended responses seen in this series compared to last year's.

Candidates' responses covered a range of considerations into the planning of a school prom make-up. Some of the higher performing candidates recognised that clients would be classed as minors and parental consent would be required along with consideration into their skin type as they are teenagers, which linked well to the brief. For some candidates considerations were not always supported with justifications which meant marks could not be awarded for the higher band 2 and band 3. However, overall candidates' were able to show a good range of knowledge and understanding across the qualification.

Series 2 – June 2019

Overall the paper enabled candidates to be stretched and challenged at a good Level 2 standard. Candidates that were successful in this examination were able to present a good knowledge and understanding of requirements to work safely and independently within the make-up industry. There were a range of total marks achieved for this question paper.

Candidates generally demonstrated a good understanding of working safely in the make-up industry, with the majority picking up marks. However, when it came to showing understanding of legislation and the importance of it, candidates often confused the different acts.

A good knowledge was observed in the benefits of using a specified method to showcase make-up design ideas. Candidates were also able to demonstrate good awareness of using a mood board to plan for make-up and hair.

Candidates would benefit from practising exam techniques. They need to be encouraged to spend time reading the questions thoroughly. Techniques to be used when applying lip products proved to be an area of weakness as candidates responded by stating specific lip products and their effects as well as the order of application rather than identifying the techniques that would be used. An area of weakness has been seen when explaining how the weather effects make-up application. Most candidates explained the effects of hot weather on the skin and did not understand that the question was asking about the impact of make-up application and product choice.

Another area candidates found challenging was skin conditions, with most providing answers that focused on either contra-indications or skin types.

There were gaps in candidates' knowledge and understanding of Anatomy and Physiology with understanding the functions of the skeletal system and location of facial muscles.

Extended response question still performed better than last year's responses and candidates seem more prepared on how to write their answers.

Candidates' responses covered some considerations into the planning of a Halloween make-up. However, often missed the opportunity to link to the theme and responses focused on general factors to consider when planning for any type of make-up application.

Some of the higher performing candidates recognised that when carrying out a Halloween make-up, the make-up artist would need to consider more special effects products and that patch testing would be important. However, lower performing candidates did not make any reference of this and responses lacked justifications which meant marks could not be awarded for the higher bands.
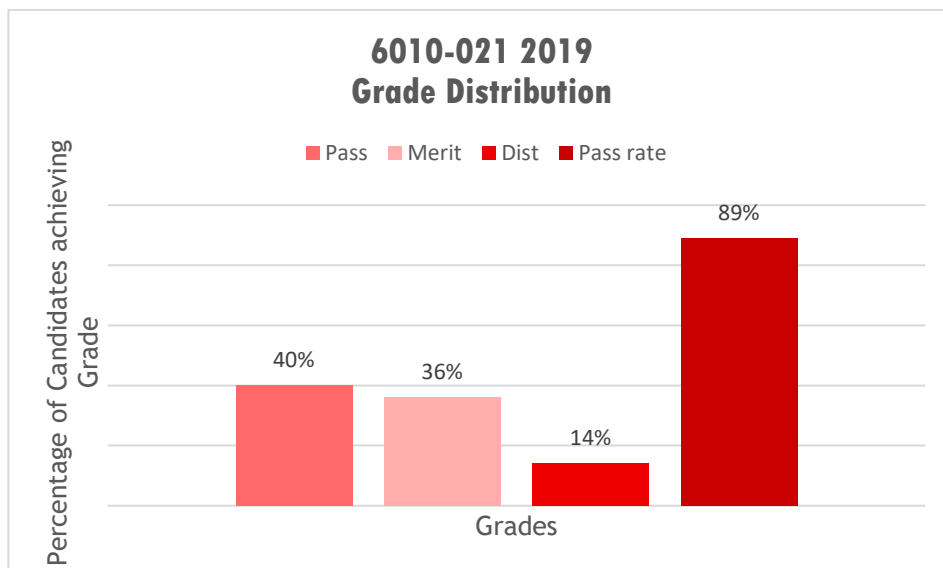
Synoptic Assignment

Grade Boundaries

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

Assessment: 6010-021
Series: 2019

Total marks available	60
Pass mark	25
Merit mark	37
Distinction mark	49

The graph below shows the approximate 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.

Photographic evidence on the whole was better this year with most centres using plain backgrounds and covering different angles of the hair and make-up. However, not all centres produced full body shots which should be included in order to see how the look had been brought together with costume and props. Close-ups are important in order for the Moderator to make a fair judgement on the finer details of the technical skill so should always be included.

Content on the PO forms on the whole improved this year with tutors writing more descriptive commentary on the quality of the assessment process and linking to the AO band descriptors. CRFs generally provided a holistic summary but on occasions more justifications as to why marks were awarded could have been added.

Most candidates included a Word processed document of their research findings as stated in the brief. Some included this on their mood boards, which did restrict the amount of detail they provided depending on the size of the mood board used. Where written information was contained on mood boards most centres included additional photographs that helped the moderators see the detail contained on them which was an improvement from last year. Bibliographies should be included to support research however these were sometimes present but not consistent across all centres.

In some cases candidates completed a modern inspired look for the 1950's. Although this is acceptable, it should be noted that candidates must provide a detailed explanation and justifications as to where they have taken their inspiration from in order to be able to show that they do have an understanding of the era. Some candidates misinterpreted the brief and did not always cover two full body areas. Often basic eye and lip techniques were used on the face and the rest of the area was left blank as well as arms being left unfinished at the elbows and not covered all the way round.

Evaluations often provided some evidence of strengths and weaknesses, however, on occasions were written in more of a step by step guide of how they carried out the service.

There was little evidence provided of after-care advice and the promotion of products and services. If tutors had not commented on this on the PO form and if the candidate had not provided any written evidence, then it was presumed that none was given. For AO4 this is a key point made in the band descriptors so evidence needs to be clearer from either the centre or the candidate.

Some centres used consultation forms and some did not. Although it was not essential to upload consultation forms, centres still need to make sure that a treatment plan or a step by step guide is evidenced showing that the candidate has taken into consideration models' requirements and the products and techniques they will use, showing further understanding of the effects of the products and techniques used.

AO1
Candidates who gained higher marks were able to confidently articulate breadth of knowledge in their planning stating the types of products and techniques they would 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.

AO2
Research for the 1950's era in general showed the candidates' understanding into the main make-up and hair trends. However, overall research for the body painting circus theme lacked the same detail and often was very minimal or did not link to candidates' designs.

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 and explaining where their inspiration came from. They also showed a clear understanding in their research document by providing details of the 1950's era covering a range of influences such as fashion, icons and films as well as including detailed research of circus and body art.

Lower scoring candidates tended to only research into make-up or hair trends without going into details of other influences. Most missed the opportunity to show understanding into circus and body art research often with minimal or no research for this and not always relevant to their design ideas.

AO3
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. Some candidates did not cover 2 full areas for body art and sometimes missed the opportunity to showcase 3 body painting techniques. On occasions more make-up techniques were sometimes used on the face rather than body painting which affected marks as a wide range of skills were not seen as stated in the band 3 descriptors. Practical skills demonstrated a lack of attention to detail particularly line work and symmetry for body art. Lower scoring candidates tended to struggle with perfecting an eyeliner flick and red lips either showed symmetry issues or smudging. Hair skill varied but candidates tended to struggle with creating volume and lift to create an authentic 1950's hairstyle. Evaluations were basic often writing a step by step of what they did instead of recognising strengths and weaknesses and attempting to make adjustments.

AO4
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. Candidates generally considered using props and costume to compliment the overall look. 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 and sometimes not linking their design ideas to their research. Mood boards lacked detail with only Google images and no use of textures and materials. Budgets were not always broken down or realistic to the brief, they were presented more as cost sheets only considering cost of products rather that how to prepare for a budget. 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.

Across all candidates there was a lack of evidence for promoting products and services. It would be beneficial for candidates to showcase this evidence and if not, tutors need to ensure this is stated on the PO forms.

AO5
Across both higher and lower scoring candidates there was varied attention to detail with inconsistencies across the two looks. With the 1950's look, lips tended to show inaccuracies and candidates did not always correct symmetry or smudging. Body art, on occasions paint, looked patchy and line work was messy with areas of the body left unfinished.

Tutor's comments on the practical observation forms often supported the evidence that the candidate had communicated professionally and maintained a neat and tidy working environment. However, 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 with the consideration of 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.
- It should be remembered that Task 1 must be completed before Task 2 and in supervised conditions. Tutors should then keep all evidence safe and candidates must not take evidence away with them.
- Centres need to ensure evidence is uploaded in a clear and coherent order with files clearly labelled and compressed.
- Candidates should consider the costume and props to complement the total look.
- Candidates must include a bibliography to support research.
- Mood boards and designs should show creativity to help gain marks for AO4. Candidates should include face charts, hair plans, textures, body charts, materials and accessories on their mood boards.
- Candidates' research should be documented on a Word processed document covering both looks in detail. The focus should not just be on the historical look. Both primary and secondary research should be included.
- Designs should be clearly explained to show where inspiration came from.
- To help provide evidence of knowledge and understanding of the effects of products and techniques candidates could provide a step by step plan of how they will carry out the service.
- Evidence of after-care advice and promotion of products/services should be present through candidates' written evidence or tutor's comments.
- Factors that would be considered for a budget such as travel, profit, hourly rate, insurance, etc. should be presented rather than cost sheets only stating costs of products. This should be broken down and provide a realistic amount for the designs created.
- Oral questions, along with candidates' responses, should be recorded on the PO forms to provide further evidence of recall and understanding.
- Candidates would benefit from practicing self-evaluation to ensure they are reflecting on their performance, ensuring they identify strengths and areas for improvement as well as how they adjusted their designs or look.