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WJEC Eduqas GCSE in
ART AND DESIGN
ACCREDITED BY OFQUAL

GUIDANCE FOR TEACHING

Teaching from 2016

wjec cbac

Contents

Introduction

This Guidance for Teaching offers practical, straightforward guidance and support for teachers who wish to devise courses that comply with the new Eduqas 9–1 GCSE Art and Design specification for first teaching from September 2016 and for first assessment in Summer 2018. It complements and extends the information available in the Art and Design Specification and in the Sample Assessment Materials (SAM). Further information and exemplar materials are located on the Eduqas and lightbox websites. These provide a substantial educational resource that is regularly updated.

This guidance is a starting point for delivery of the specification and should be supported, whenever possible, by attending one of the annual GCSE CPD events that will showcase and review examples of 'live' work as well as providing a vehicle for teacher networking and discussion on future developments and trends within GCSE Art and Design.

The exemplar and other support materials in this guidance are designed to show the considerable flexibility that exists for teachers to develop their own courses to meet the requirements of the seven titles in this specification. Creative students need creative and innovative teachers; this specification is intended to provide inspiration, both for teachers and their students. It offers a high degree of freedom rather than imposing prescriptive constraints. One of the enviable successes of Art, Craft and Design teaching in the UK is that this area of the curriculum is characterised by creative and diverse teaching approaches. It follows that awarding bodies such as Eduqas have a responsibility to positively support and encourage such diversity by providing flexible frameworks within specifications so that lively, innovative teaching and learning can flourish. It is imperative that systems of assessment in Art and Design are such that they actively promote creative approaches and not constrain them.

This new specification builds on the strengths of earlier versions of GCSE Art and Design and avoids unnecessary changes whilst responding positively to the suggestions of teachers and other stakeholders. Various refinements have been introduced to increase clarity and contribute to the validity and reliability of the qualification.

To access a selection of externally set assignments and portfolio examples showing a variety of successful approaches from across the range of seven Art and Design titles, click on the links below.

CPD Material Autumn 2018
CPD Material Autumn 2017
CPD Material Spring 2017
CPD Material Autumn 2015

The field of art, craft and design practice has expanded in recent years to embrace an unprecedented range of specialisms and skills, including a growing number of careers where the latest digital technology is used to augment traditional skills.

The creative industries, which include the visual arts, crafts and design, are a British success story. In 2013 one in twelve jobs in the United Kingdom was in the creative economy. The sector grew by 66,000 jobs between 2012 and 2013. Between 1997 and 2013, employment in the creative economy increased from 1.81m jobs to 2.62m jobs – roughly a four times greater increase than in the UK economy as a whole. The Gross Value Added (GVA) of the creative industries was £76.9bn in 2013 – five per cent of the UK economy. In 2013, for the third year running, the creative industries proportion of total UK GVA was higher than the year before, and at 5.0 per cent is now as high as has ever been recorded – and it was higher than *any* other individual sector.[1]

For further information about careers in the creative industries, the Creative Journeys website provides very useful and up-to-date advocacy and information http://creativejourneyuk.com/

These inspirational films available on the above website have been produced through collaboration between the Sorrell Foundation, the Higher Education in Art and Design Foundation (HEAD) and Arts Council England. They are designed to inform and encourage Year 9 students, their parents and teachers to seriously consider Art and Design and Design Technology when selecting their GCSE options.

The importance of studying art and design is not limited, of course, to its potential as a pathway into careers in the creative industries. However the statistics from the Department of Culture, Media and Sport (DCMS) do serve to underscore arguments for the direct relevance of the subject in the twenty-first century school curriculum.

Justifications for art and design in general education are often divided into intrinsic and extrinsic rationales and it should be recognised that all art, craft and design disciplines have their own distinct methods for conducting inquiry and forming judgements.

The intrinsic or deep-rooted arguments for studying art and design, both in school and in later life, include the way in which practice develops the ability to use materials and techniques intelligently, imaginatively, sensuously and experimentally in order to respond to objects and ideas creatively through personally meaningful, communicable artefacts. Critical and contextual studies promote the use of ideas, images and text as means of interrogating received opinion to inform knowledge and understanding that is based on an awareness of how art and design functions and is valued in different cultures, societies and times.

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[1] DCMS, *Creative Industries Economic Estimates January 2015 – Key Findings*.

The extrinsic rationales for art and design education emphasise that, along with other subjects, it may serve to develop proactive, creative thought and action, sensitivity to differences of approach and outcome, the ability to use a specialised vocabulary effectively within other forms of communication, and a broad view of what constitutes culture. Through an emphasis on difference, plurality and independence of mind the subject can help develop wider individual and social advantages such as interpersonal tolerance, empathy and awareness, for example, in relation to gender, ethnicity, culture, ability and age. It can help to develop a flexible understanding of differing values in multi-cultural, multi-racial and multi-ethnic societies. It promotes the ability to seek creative solutions for different situations, informed habits of matching evidence and deduction, the means to learn for oneself and to apply considered values to the cultural and the natural environment. Moreover it may provide students with a lifelong source of pleasure, a worthwhile interest and, possibly, a satisfying career. Art and design also contributes to the development of key skills valued by employers. These can be grouped into four broad categories:

- **Ways of thinking**: creativity, critical thinking, problem-solving, decision-making and learning;
- **Ways of working**: communication and collaboration;
- **Tools for working**: information and communications technology and information literacy;
- **Skills for living in the world**: citizenship, life and career, and personal and social responsibility.[2]

Well-devised programmes of art and design education can contribute positively to the development of all these attributes.

Elliot Eisner in his 2002 book *The Arts and the Creation of Mind,* sums up succinctly the arguments for what specifically the arts can teach. He argues that they teach children how to make nuanced and subtle judgments and pay attention to qualitative relationships – in the arts it is judgments rather than rules that matter. He discusses John Dewey's idea of 'flexible purposing' – the ability to shift direction and to show a willingness to surrender to the unanticipated possibilities of a work as it unfolds; in complex forms of problem-solving purposes are seldom fixed, but change with circumstance and opportunity. He writes about using materials as a medium; the ability to think through and within a material because all art forms employ some means through which images become real. The arts teach children to shape form to create expressive content, enabling them to have experiences that they can have from no other source and through such experiences to discover the range and variety of what they are capable of feeling. He identifies an important feature of the arts as the way in which they provide permission and encouragement to use the imagination as a source of content. He talks about learning to frame the world from an aesthetic perspective; the arts celebrate multiple perspectives – there are many ways to see and interpret the world. Eisner calls our attention to the way the arts can develop ability to transform qualities of experience into speech and text. When children are invited to disclose what a work of art helps them feel, they have to reach into their poetic capacities to find the words that will do the job.

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[2] ATC21S, *Assessment and Teaching of 21st Century Skills.* http://www.atc21s.org

The challenge to art and design teachers is to use this extraordinary richness of opportunity to make the subject relevant to the needs and interests of today's students and to society in general. This specification aims to help meet that very significant goal.

Supporting good Art and Design teaching and learning

It is important that teachers are given the opportunity to gain a clear and secure understanding of the principles underlying the design of the assessment system and the intentions of its designers. Essentially, the new GCSE specification has been developed to facilitate excellent art and design teaching and learning in a variety of ways. For example the specification:

• Structure allows students to develop a broad foundation of integrated critical, practical and theoretical skills with holistic understanding of a range of art, craft and design practices and contexts. This provides a sound basis for progression throughout the course and, for those who choose to do so, to GCE AS and A level and beyond.

• Aims to provide challenging, fulfilling experiences for every student – whichever title they choose to follow.

• Portfolio and Externally Set Assignment are both designed to allow students to research and develop responses that have personal significance and are motivating and relevant to their interests. Their working processes and the outcomes of their study should generate valid evidence for the assessment of appropriate knowledge, understanding and skills through an integrated and holistic approach that characterises good teaching and learning in art and design.

• Also provides a framework for students to investigate moral, ethical, social, cultural and contemporary issues as they relate to art and design and to the wider curriculum. For example, in addressing Assessment Objective 1 (AO1), students might consider the ways in which ethical, social and cultural factors influence their own work and that of others, enabling them to locate their work in a suitably broad context.

• Supports teachers in becoming reflective practitioners by encouraging the continuing evaluation of their current approaches by providing user-friendly intellectual and practical points of reference through which teaching and learning can be reviewed, evaluated and improved.

• Aims to raise even further the already high standards achieved in this important sector of the school curriculum.

What are the differences between the old and new specifications?

The following table provides a concise overview of the changes that have been incorporated into the new specification. Some of these align with Ofqual requirements, which apply to all awarding organisations operating in England. Others represent refinements that have been introduced by Eduqas in response to feedback on the current WJEC specification from teachers and other stakeholders.

What's changed?	What's the same?
New grading system 9–1 9 is the top grade Replaces current A* to G	No changes to the assessment structure. Component marks remain familiar: • **120** Maximum marks for the Portfolio • **80** Maximum marks for the Externally Set Assignment *Results not attaining the minimum standard for the award will be reported as U (unclassified).*
Slight change to language – unit is now component. Component names have slightly changed. Student Portfolio is now the Portfolio Externally Set Task is now the Externally Set Assignment.	The new GCSE continues to be **linear** (assessments are in the final year of the course). The component **weightings** have been retained = **60%** Portfolio and **40%** Externally Set Assignment**.**
Use of the term 'endorsement' has gone and the term 'title' adopted in its place. Photography replaces Photography Lens and Light-based Media. The 'Art and Design' option is now entitled 'Art, Craft and Design'. *See* 'Titles in Brief' (Specification pp. 10–13).	Seven title options provide opportunities for departments to devise courses to suit their equipment, resources, expertise and budgets.
The title 'Art and Design (Art, Craft and Design)' (Specification pp. 16–19) requires students to create work associated with at least two of the other titles. The emphasis is on a *breadth* of approach commensurate in demand with the *depth* of learning required in the other titles.	It should be emphasised that the title 'Art and Design (Art, Craft and Design)' is not the same as the former 'Art and Design (unendorsed)' or the new Fine Art.
As a consequence of a DfE and Ofqual decision, the Applied option is no longer available in the suite of titles. Therefore the specific applied visual and written briefs available in the previous Externally Set Task paper will not be available in the new Externally Set Assignment paper.	The open format of the externally set paper has been retained, whilst adding a **design brief option across all assignments.** As many teachers find that work or client scenario approaches can engage their students, the new assignment paper ensures that teachers and/or students can continue to devise a brief in response to *any* assignment.

What's changed?	What's the same?
Subject content has been updated to reflect current practice and align with undergraduate courses. Terms such as 'new media' have been removed.	Whilst the subject content has been refreshed in response to feedback from stakeholders, it will still be reassuringly familiar. The changes have been made to better reflect current creative practice and language.
The new Externally Set Assignment paper is visually engaging and accessible. It offers: • 5 themes • 5 visual assignments • 5 written briefs • The paper now includes a list of artists, craftspeople and designers that students might find useful as starting points for their research (See SAM p. 16).	In response to teacher feedback the number of assignments is reduced to fifteen. As in the previous Externally Set Task, the new paper is open and enables students to respond to starting points from any of the titles.
The importance of drawing, used in its widest sense as a recording tool and means of exploring visual language, is emphasised in the new subject content. In every title, students must show evidence of drawing within Component 1 and Component 2. (See Specification, Appendix A 'Drawing' pp. 41–2).	As in the previous specification, drawing is encouraged and emphasised as a design process and/or fundamental means of visual language, which is not separately assessed.
Annotation/writing with use of specialist vocabulary is now a requirement in all GCSE Art and Design specifications (See Specification p.8). It is designed to integrate with students' practical and contextual investigation. Annotation does not apply specifically to any Assessment Objective, but will be assessed holistically across the creative, investigative processes students pursue. As explained in the note on writing, annotation or more extended forms of writing can apply to any or all Assessment Objectives.	The written element is very much in keeping with the previous approach, where both written and practical responses should be purposefully integrated, should complement each other, and will be assessed holistically.
New authentication and evaluation paperwork – My Creative Statement to be completed and counter-signed for each component. This helps the moderator to understand the student's working and thinking processes and supports students' planning. (See SAM p. 38).	A replacement for and extension of the 'My intentions' document. Written elements within the Portfolio and ESA continue to be assessed holistically and are very much in keeping with the approach in the current WJEC specification.

What's changed?	What's the same?
Slight changes have been made to the assessment objectives. They have been simplified and made more concise, whilst retaining their former meaning and encapsulating the integrated elements that make up the sustained creative process or cycle. (See Specification pp. 16–31) and 'Indicative Content' Spec pp. 47–60).	The new assessment objectives and assessment criteria are similar to the current ones, but with clarification and improvement. There are 4 familiar assessment objectives with equal weighting, as in the current specification. The assessment objective headings below are provided to assist teachers and students: AO1 Critical understanding AO2 Creative making AO3 Reflective recording AO4 Personal presentation
Key date change to the May deadline for submission of internally assessed marks to WJEC. The new submission date is 31 May. A helpful extension from current 15 May date. This aligns with the GCE submission deadline and eases the administration burden.	Visiting moderation will continue. Administration and arrangements for making entries, moderation, awarding and results are generally the same as in current specification. *(Refer to the online Eduqas GCSE 9–1 Art and Design Administration Booklet. Available from September 2016)* Moderation will take place in June.
There is a new emphasis on making links with those creative industries that are relevant to each title, for example by indicating possible career opportunities and the work of contemporary artists, craftspeople and designers in the Indicative Content *(See specification, Appendix C pp. 47-60).*	Where particular creative careers or artists, craftspeople and designers are referenced this is purely illustrative and intended to be helpful: nothing compulsory is implied.

What's at the core of the new specification and what are its most essential parts?

At the core of the new specification are the four Assessment Objectives: AO1 Critical understanding; AO2 Creative making; AO3 Reflective recording; and AO4 Personal presentation. The titles identify their main purpose. They differ only slightly from the previous WJEC Assessment Objectives, suggesting that they have stood the test of time. It is worth reconsidering in some detail the depth and breadth of meaning they contain, as this forms the foundation upon which teaching, learning, formative and summative evaluation and assessment will be developed. The Assessment Objectives are the nucleus of the central elements of the new specification which are the:

- **Assessment Objectives Checklist for Students**;

- **GCSE Guidance for Indicative Content for each of the 7 titles;**

- **Mark Schemes for each component.**

Getting to grips with the Assessment Objectives

What are the differences between the legacy and the new Assessment Objectives?

	Legacy	New
AO1	Develop their ideas through investigations informed by contextual and other sources demonstrating analytical and cultural understanding.	Develop ideas through investigations, demonstrating critical understanding of sources.
AO2	Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
AO3	Record ideas, observations and insights relevant to intentions in visual and/or other forms.	Record ideas, observations and insights relevant to intentions as work progresses.
AO4	Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and where appropriate, making connections between visual, written, oral or other elements.	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

AO1 Critical understanding

This revised Assessment Objective now reads '*Develop ideas through investigations, demonstrating critical understanding of sources'.*

Sources include the artefacts, images, documents and references, from our time and from other times, which increase understanding and knowledge of art and design and provide the inspiration for developing new ideas. These sources may be viewed through a great variety of contexts – historical, social, cultural, political and religious for example. Thus context may be defined as the interrelated conditions in which a work of art, craft or design exists or occurs. 'Understanding' is sometimes explained as the application of knowledge. It is also defined as a mental or intellectual grasp or comprehension, i.e. to see the significance or meaning of something.

Students are expected to be able to recognise that works of art, craft and design have been produced for many different purposes or intentions in different times and cultures and these, in turn, influence the meanings and interpretations we attach to them.

Students also need to be aware of the intended purpose of their own work and be able to convey the meaning and purpose of the methods and approaches they use themselves. In addition, they must be able to analyse and critically evaluate the methods and approaches of others and clearly communicate their findings. It is vital that analysis and evaluation of their own work and the work of others are mutually supportive so that the one informs the other. The new 'My Creative Statement', which has to accompany each assessed component, should help students to focus on these requirements.

To consider the methods and approaches of artists, craftspeople and designers, students will investigate historical examples and may research into contemporary sources that include practitioners who are following careers associated with the various titles of this specification.

These may be listed as follows:

Art, Craft and Design

Students can explore practitioners working in occupations associated with all the specialist titles, Fine Art, Graphic Communication, Textile Design, Three-Dimensional Design or Photography and areas of study related to these.

Fine Art

Those researching into contemporary fine art practice can explore, in addition to practicing fine artists, practitioners working in film, publishing, arts administration, museums and galleries, community arts and teaching and many other occupations associated with this title.

Graphic Communication

This can include practitioners working in such areas as general illustration, typography, corporate identity and branding consultancy, information graphics, computer-generated imagery, 2D animation, 3D modelling, design for learning, print technology, web design, television, video and computer games.

Textile Design

Students may consider practitioners working in related occupations such as a textile designer, textile buyer, fashion designer, fashion forecaster, knitwear designer, milliner, fashion journalist, colour consultant, theatrical costume designer, fashion illustrator, pattern-cutter and designer-maker.

Three-Dimensional Design

This covers a particularly broad range of contemporary practice, including occupations such as an industrial/product designer, theatre designer, designer for television and film, exhibition designer, packaging designer, furniture designer, interior designer, ceramicist, architectural model-maker, silversmith and jeweller.

Photography

Occupations within contemporary photographic practice include such areas as advertising, photojournalism, fashion, wildlife, industrial and technical photography, high street photography studios and film, television and video.

Critical and Contextual Studies

To research into contemporary practice, students can explore practitioners working in occupations such as curators or conservators in galleries, museums and art centres, as well as journalists, teachers and academics.

Explaining 'analytical skills' and 'critical understanding'

This Assessment Objective also requires students to demonstrate analytical and critical understanding of the work of artists, craftspeople and designers and other sources. These skills are not exclusive to art and design and it is often helpful to confer with staffroom colleagues to find out how these are developed in other subject areas. This also has the potential to establish better and more productive connections across related aspects of learning.

Analytical skills are required in order to identify relationships and investigate the constituent parts of works of art, craft and design. This may involve, for example, comparing and contrasting the way visual elements of light, colour, texture and composition have been used by different artists, photographers, craftspeople and designers for the same, or different, purposes. Tony Dyson proposes six types of comparison:[3]

- Art [and design] objects/everyday objects;
- Different art [and design] objects with the same subject matter;
- Students' own work/appropriate art [and design] objects;
- Artefacts of different periods;
- Objects, texts, etc. of the same period;
- Art [and design] objects of a particular school or period.

Other methods include the use of Rod Taylor's 'Content', 'Form', 'Process' and 'Mood';[4] Bloom's taxonomy: 'Description', 'Analysis', 'Interpretation', 'Evaluation' and 'Influence'; more recent updates of this taxonomy such as 'Remembering', 'Understanding', 'Applying', 'Analysing', 'Evaluating' and 'Creating';[5] and SPEAR: 'Social', 'Political', 'Educational', 'Artistic' and 'Religious'. Reference to models used, for example in English and History departments, can also prove useful.

Students develop critical skills so that they can dig deeper below the surface of the subject they are studying. Good critical analysis enables the use of ideas, images and text as means of interrogating received opinion in order to form knowledge and understanding based on an awareness of how art and design functions and is valued in different cultures, societies and times. It asks questions such as: 'Who?', 'Why?', 'Where?', 'When?', 'How?'.

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[3] Quoted in N. Addison and L. Burgess (eds) *Learning to Teach Art and Design in the Secondary School* (Routledge: London and New York, second edition, 2007), p.62.
[4] R. Taylor, *Educating for Art* (Longman: Harlow, 1986).
[5] L. Anderson and D. Krothwohl et al (eds) *A taxonomy for teaching, learning and assessing* (New York: Longman, 2001).

Such critical thinking is not limited, of course, to art and design; it is a skill that has much broader applications. Art and design education encourages the capacity for independent thought. It requires students to:

- be aware of the reasons for what they think and what they do;
- question and critically evaluate their own thoughts and actions;
- to clearly present to others the reasons for their thoughts and actions.

The newly devised **'My Creative Statement'** provides a helpful means for students to present evidence of their critical skills across all the assessment components. The annotation and/or more extended written requirement also allows for a depth and quality of response.

Although critical thinking and rational thought are important skills to develop, equally important are those creative skills that may involve intuition, non-directed thought and unconscious mental processes.

What should be encouraged or avoided in developing responses to AO1?

- Encourage students to make every possible use of primary contextual sources, especially those that are within easier travelling distance, so that return visits can be made – rather than relying on information and ideas from mainly secondary sources.
- Students must be very selective about contextual references. They must be directly relevant to personal study so that they can genuinely inform practical developments.
- It is usually best to concentrate on the most relevant reference sources and study these in significant depth rather than a plethora of sources that are only partially understood or not understood at all.
- Contextual understanding must *inform* personal creative developments and not *determine* what these are going to be. In other words, be very clear about the use and misuse of copying, parody, pastiche and transcriptions.
- Promote independent visits to galleries, museums and other resources so that students become familiar with engaging with primary references for themselves. Structured group discussions and critiques of selected examples build confidence in expressing authentic personal opinions and provide a good basis for written analysis and evaluation.

AO2 Creative making

In the new specification, this Assessment Objective requires students to *'Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes'.* 'Experiment' may be defined as a tentative procedure or an activity carried out under controlled conditions in order to test something. The term 'Explore' suggests a stronger sense of purpose, something undertaken for diagnostic purposes or thorough enquiry.

What is creativity?

There are countless definitions of creativity. The NACCCE report[6] defined creative activity as 'Imaginative activity fashioned so as to produce outcomes that are both original and of value'. Howard Gardner suggests that the creative individual '…is a person who regularly solves problems, fashions products, or defines new questions in a domain in a way that is initially considered novel but that ultimately becomes accepted in a particular cultural setting'.[7] Thus what we see as creativity is culturally determined. Striving for innovation for innovation's sake, or a conceptual artist's single-minded determination to provide the ultimate shock of the new, is not in itself necessarily enough to be identified as a purposeful creative act. A shorthand definition worth considering is that creativity is often 'risky thinking'.

How do you teach creative skills?

The development and application of creative skills, in particular the imaginative expression of ideas, is long established as a central concern of art and design education. Creative skills are dependent on providing suitable contexts for delivery and so innovative, challenging teaching approaches and the setting of appropriately stimulating tasks are of paramount importance. Creative students need creative teachers capable of taking creative risks. It is a constantly demanding process that cannot be prescribed or copied. There is no blueprint to be followed. This can sometimes be problematic because many schools have become risk averse in the face of ever-increasing accountability measures. Consequently some teachers inadvertently adopt a highly prescriptive pedagogical approach that may actually inhibit rather than enhance creative development. This art and design specification aims to encourage and reward real creativity both on the part of students and teachers. Students have a key part to play, in negotiation with their teacher, in the selection of suitably inspirational themes or subject matter on which to base their personal studies.

How can creative activity be described?

Creative activity can often begin with the exploration of stimulating sources, sometimes taking existing ideas, possibly from contextual references, and combining or reinterpreting them in unexpected ways or applying them in areas with which they are not normally associated. This can involve making unusual connections, finding analogies or seeing relationships between ideas or objects for the first time.

In summary, creative individuals are likely to display a range of characteristics, capacities and abilities that include:

- ° A tolerance for ambiguity and uncertainty
- ° Flexibility and openness to alternative approaches, apparent chance, accidents and mistakes

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[6] NACCCE, *All Our Futures: Creativity, Culture and Education* (Department for Education and Employment, London, 1999).

[7] H. Gardner, *Creating minds* (Basic Books, New York, 1993), p.35.

- ° Playfulness with ideas, possibilities, materials or processes
- ° An ability to concentrate and persist over time, to have the energy to keep on teasing and worrying away at a problem rather than seeking premature resolution
- ° Taking the time necessary to develop appropriate subject-based techniques and skills
- ° A willingness to explore apparently disassociated ideas, to go with the flow and make unlikely connections
- ° The passion, self-awareness and courage to pursue ideas, to dare to be different
- ° Confidence, the self-belief to take intellectual and intuitive risks
- ° A willingness to work collaboratively, giving and receiving feedback[8]
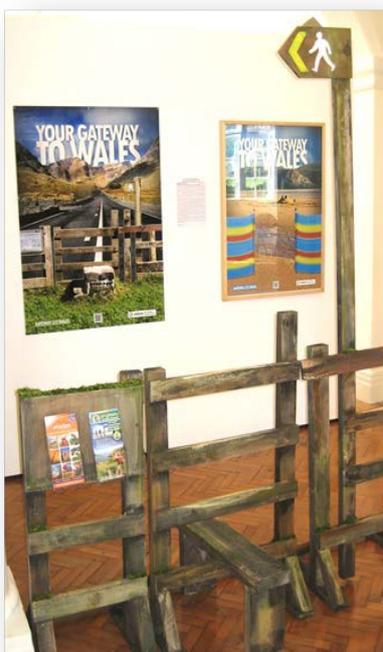
It is not always easy to accommodate these traits in the classroom. Achieving a balance between applying necessary controls and being able to 'let go' and allow students to follow their own ideas is a challenge for teachers.

Time is a constant pressure and there is the temptation on the part of both teachers and students to play it safe, to stick to established routines and not to take too many chances. But real creativity cannot be rushed or reduced to a formula: there is often a long incubation period before creative ideas may once in a while gel in that elusive 'Eureka!' moment. It requires adequate time and 'space' for thinking – both of which are often in short supply in schools. There is always pressure to 'get on with it' but it should be remembered that teaching must always keep pace with learning: accelerated teaching will not necessarily result in accelerated learning.

Jonah Lehrer[9] endorses the importance of time for dreaming and incubation of ideas as an important source of creativity. He recognises that this can be a route to a surfeit of surprising connections and strange ideas. 'Most of these ideas will be useless, of course, just the surreal babble of the dreaming brain. But sometimes, if we're lucky, we'll find our answers in the middle of the night'. Or incubation and verification may be a very lengthy process. Milton Glazer points out that creativity is not easy: 'I think people need to be reminded that creativity is a verb, a very time-consuming verb. It's about taking an idea in your head, and transforming that idea into something real. And that's always going to be a long and difficult process. If you're doing it right, it's going to feel like work'.[10]

All of this suggests that allowing adequate time is a crucial requirement if the creative spark is to flourish. Creativity cannot be turned on and off like a tap and the right conditions are not always

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[8] J. Steers, 'Creativity in schools: delusions, realities and challenges' in K. Thomas and J. Chan (eds), *Handbook of Research on Creativity* (Edward Elgar Publishing: Cheltenham, UK and Northampton, MA, USA, 2013).

[9] J. Lehrer, *Imagine: How Creativity Works* (Edinburgh: Canongate, 2012), p.108.

[10] J. Lehrer, *Imagine: How Creativity Works* (Edinburgh: Canongate, 2012), p.69.

easy to achieve in many schools. Teachers recognise that those students who do get 'turned on' by creative practice often spend many hours of their own time developing ideas – it can become obsessive. There can be criticism that they are neglecting 'more important academic work'. But producing quality work takes perseverance and often single-minded dedication.

This specification allows an appropriate amount of time for the Portfolio coursework-based component to enable teachers to develop an important (and possibly diagnostic) range of skills, knowledge and understanding. It provides adequate time for experimentation and enable students to embark on their own 'creative journey'.

Creative processes

Reference is often made to the 'creative process'. However, such a 'process' it is not straightforward and it needs careful consideration. Dewulf and Baillie[11] proposed that it has four elements:

° *Preparation* – in which the problem or question is defined, reformulated and redefined, moving from a given to a new understanding.

° *Generation* – moving beyond habitual pathways of thinking, purging associative concepts to the problem; brainstorming.

° *Incubation* – a subconscious stimulus, often following a period of relaxation or relaxed attention.

° *Verification* – where ideas are analysed, clustered and evaluated, followed by planning the action and implementation.

However it is important to stress here that creativity is rarely a simple linear process.

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[11] Dewulf and Baillie, *CASE Creativity in art science and engineering: How to foster creativity*

(London: Department for Education and Employment, 1999).

The diagram below illustrates the usual interplay between these elements, with the various phases being repeatedly revisited and reviewed in no particular sequence – for example when dead ends seem apparent.
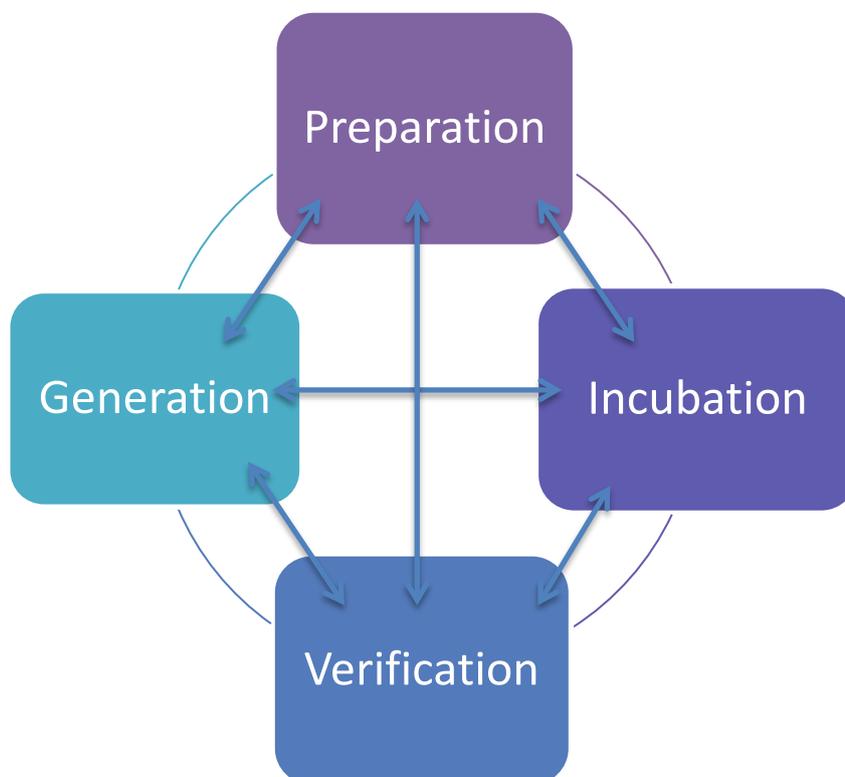
Each of these phases of the creative process can present problematic challenges in schools. Preparation should not be dependent solely on teacher prescription – sometimes *not* following instructions may be exactly what is required for a creative outcome. The generation of ideas rarely depends on strict application of logic and a period of relaxed mind wandering or day-dreaming may be useful in the incubation of ideas.

It is worth considering whether the frequently criticised tendency towards 'school art' or developing a 'house style' is a consequence of over-anxiety on the part of some teachers to direct students to a particular pathway through this creative process – thus short-circuiting genuine creative development?

Reviewing and refining ideas as work develops is an essential part of any creative process, but must be approached sensitively. Rigorous appraisal is necessary in order to ensure that there is a coherent approach; working methods are related to outcomes, outcomes are matched to intentions and that appropriate means are devised to present processes and outcomes to an audience. However, deferment of judgement should also be an important element in the creative process so that ideas can be revisited and reworked. Approached in the right way and at the appropriate time, critical appraisal is essential but, at the wrong time, it can stifle a promising idea.

What must be considered in teaching creative making?

There are many different teaching approaches, but the following suggestions might be worth noting:

- Make students aware of the different phases of creative activity, detailed above, and the need to occasionally spend time and distance away from intense activity in order to facilitate reflection and dreaming (as part of AO3 Reflective recording).
- Plan for both broad and narrowly-focused exploratory tasks, ensuring that there is always a strong sense of purpose in the activities.
- Encourage personal starting points and self-expression oriented towards a selected task. Develop awareness of the different contexts within which original ideas may be generated, such as stimulating sources and unfamiliar locations and experiences, and the part played by intuition, unconscious mental processes and non-directed thought.
- Place emphasis on the value of curiosity, questioning, imagination, originality and good judgement. Promote positive attitudes towards creative making – a sense of excitement, anticipation, respect and wonder at the potential of creative enterprise.
- Guide students in sustaining their application by planning phases during which they have opportunity for generative thought, purposefully exploring resources, materials and possibilities, free from immediate critical evaluation. At the right time, this should be interspersed with phases of rigorous critical evaluation to test out particular elements. This, in turn, should provide a constructive basis for further development.
- Encourage students to build self-belief in their abilities, promoting confidence to take calculated risks, to see mistakes as important as successes in aiding their learning, recognising that evidence of the creative process is at least as important as producing final outcomes.

What else should be encouraged or avoided in developing responses to AO2?

- Beware of a 'technique a week' approach. A balance must be struck between, on one hand, developing a sufficient depth of practical experiences so that students can make well-informed choices and develop the practical skills to produce quality work, or having an awareness of many different media and techniques but insufficient competence in any of them.
- Good teaching involves knowing when it is time to withdraw from prescriptive, teacher-led activities to allow students to develop independence and truly personal approaches, sensitively offering guidance where necessary. Generally, this should occur sooner in the learning programme rather than later. It is difficult to fully reward 'Creative making' when there is pervasive evidence of a sustained, teacher-directed approach throughout.
- The Assessment Objectives place considerable emphasis on *'creative processes'* rather than on '*end products*' and students must be aware of this in generating evidence of their different abilities.

AO3 Reflective recording

This Assessment Objective has been edited in the new specification to remove unnecessary phrases without altering its meaning. It now reads '*Record ideas, observations and insights relevant to intentions as work progresses'*.

The verb 'record' is generally understood as registering or setting down in writing or other legible form for the purpose of remembering or for future reference. 'Reflective' has several different definitions, the most appropriate of which are probably 'thoughtful', 'deliberative' or 'to go back in thought', or 'consult with oneself'*.* In educational terms, this is directly associated with reflective learning.

Recording methods mainly involve the use of writing in extended or annotated forms, photography and especially the many kinds of drawing. These methods are used, as appropriate, to record *ideas, observations and insights* all of which should be relevant to the intentions of the student. The use of drawing and extended writing will be discussed in some detail later in this Guidance for Teaching.

A central purpose of this objective is that students, in the process of visual and tactile research and enquiry, should increase their powers of observation, becoming visually perceptive and developing discernment of the true or underlying nature of what they are studying. They should become competent in selecting, interpreting and recording what they know, see, feel and think, gleaning information from a wide range of resources and particularly when working from direct observation or other primary sources, as well as when reflecting on experience, memory and imagination.

Reference to the student's intentions is made both in AO3 and AO4. If accurate judgements are to be reached, it is essential that the intentions of students are fully and clearly articulated. 'Intentions' can be defined as the 'ultimate aim or a determination to act in a certain way'*.* The 'My Creative Statement' again provides the means by which intentions can be fully explained and presented.

Reflective learning can involve:

- analysing how effective learning has been by questioning and probing;
- thinking, with the purpose of deepening understanding, being critical without being negative;
- making judgements about the learning experience and drawing conclusions;
- clarifying meaning and purpose in the learning activity;
- seeking and expressing balanced points of view;
- transferring learning to a new context.

It can be argued that it is not sufficient simply to be involved in a learning experience because, unless this is reflected upon, it can quickly be forgotten and its full learning potential lost. Furthermore, the thoughts and feelings that emerge from reflection over time can give rise to generalisations or concepts that, in turn, enable the student to tackle new situations with increased confidence.

Ideally, reflection should become a routine part of studying, cumulatively adding value to each learning experience. It need not be a solitary activity but can begin as a teacher/

student discussion, a paired or peer group activity. However, any such discussion should be suitably documented so that it is of lasting benefit. Annotation in a sketchbook or journal can be a particularly convenient means of maintaining a record of reflective learning activities.

What should be encouraged or avoided in developing responses to AO3?

- Selecting suitable subject matter for conducting visual and tactile research and enquiry is essential for the success of any of the assessment components. If a student fails to be motivated by the chosen subject, then they are unlikely to make this interesting for an audience. This also impacts on their application to research and, ultimately, what they are able to achieve.
- To spark interest and productive starting points it is usually best to seek out primary sources that are visually rich and unusual. These can often be found within, or on the periphery, of the local environment but not always in direct public view. Due regard must be given to safety and accessibility.
- Use of digital still and video cameras for the purpose of recording information is to be encouraged, but students must be able to *engage* in some depth with the subject of their visual enquiry. This usually means that it is best to also use other recording methods, such as annotation and especially drawing, to document findings and track the development of their research ideas.
- Across the range of disciplines and however limited a student's drawing skills may be, drawings, colour and textural studies from first-hand sources often initiate some of the strongest developments.
- Over-reliance on secondary sources for recording purposes, such as images from the internet, seldom result in successful submissions. Research based on subject matter such as signs of the zodiac and science fiction characters, which make it difficult to access good quality visual and contextual sources, is usually best avoided.

AO4 Personal presentation

This Assessment Objective now requires students to '*Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language'.* In the new specification, AO4 has been edited to avoid repetition and the phrase 'critical understanding' has moved to AO1. The new Assessment Objective is essentially a précis of that in the legacy specification. In general terms students will still need to make appropriate connections between the visual, written, oral or other elements of their presentations.

The adjective 'personal' has several definitions including 'done in person without the intervention of another' and 'referring to the character, conduct and motives of an individual'*.* The noun 'presentation'

can refer to 'the manner in which something is set forth or presented' or 'the act or process of presenting something'. 'Meaningful' can simply be defined as 'having meaning or significance' or, perhaps more appropriately, 'expressive, having a purpose, worthwhile'. The response should be meaningful to anyone engaging with it but especially to the student who is presenting it. The submission should fully explain the means by which the student's intentions have been realised.

Presentation skills are used across a range of subjects and are not exclusive to art and design. They frequently figure in higher education and in the workplace, especially in commercial and training organisations. As far as this specification is concerned, learning skills for presentation involve:

- making explicit the connections between different parts of a submission;
- presenting work in a logical order that is easy to follow;
- making clear the purpose and context of the work, showing how intentions have been realised;
- devising a form or method of presentation that is well suited to the subject and purpose of the work and attracts the interest of an audience.

Different forms of presentation

Students can record their work by various means and in forms that are appropriate to the activities undertaken. For example, documentation could involve the use of sketchbooks, digital technologies, and loose collections of work and/or design sheets. Evidence might be recorded in visual and other forms as appropriate. The process might require three-dimensional responses and involve, for example, the production of maquettes, or if undertaking ceramic responses, the student may produce test pieces leading to an outcome. Documentation could involve making a record of a temporary installation or site-specific work, possibly in the form of still or moving images.

These examples are mentioned to demonstrate the breadth of responses available to students and are not meant to be exhaustive or prescriptive. Both components can be submitted in any appropriate format such as sketchbooks, visual diaries, traditional or e-portfolios, mounted exhibitions, installations, digital presentations or any combination of these. These should include evidence of personal response and creative development together with one or more final outcomes. There is no restriction on content, format or scale of work or the amount of evidence to be selected and presented, although emphasis always should be on quality rather than quantity.

What should be encouraged or avoided in developing responses to AO4?

- During the development of coursework and several weeks before the portfolio is to be finally presented, it can be useful for students to make an oral presentation of their work, perhaps to a constructively critical peer group. This should highlight any obscure or missing connections between the various elements of the submission. For the audience, it should draw attention to similar shortcomings in their own work.
- Effective use can sometimes be made of presentational software, such as PowerPoint, audio/visual programmes or internally controlled blogs as a supplementary method of presenting submissions. These can be particularly useful in helping students to organise and present their work and for considering how successful they have been in articulating and realising their intentions.

- It should be emphasised that AO4 'Personal presentation' is not an aspect of the submission that can be left to the final phase of the learning programme but must be borne in mind from the outset.
- It is especially important that the study must have a strong personal basis that holds interest and meaning for the student which they wish to convey to others.
- Personal presentation is sometimes mistakenly considered to be mainly about outcomes but, correctly, it is concerned with the *whole* of the submission. It is the bringing together of all its constituent parts in a suitable holding form, with as much emphasis on creative processes as on the products of the enterprise, presenting these in a form that captures the interest of all who see it.

To expand on what should be encouraged or avoided in responding to the Assessment Objectives and consider strategies for improving achievement, it may be helpful to refer to the Chief/Principal Examiner's/Moderator's Reviews. These highlight the strengths and weaknesses of art and design submissions from previous years and offer suggestions for improving performance. They are compiled annually and are available on the WJEC Eduqas website.

Inter-relationship of the Assessment Objectives

Although, for the purpose of clarity, the four Assessment Objectives have been defined separately, in teaching and learning they are inter-related and often overlap. However, they also retain a strong measure of integrity to ensure that formative and summative assessment is clearly considered, valid and reliable.

What is the relationship between the Assessment Objectives and the four essential elements of the specification?

The explanation of the assessment objectives detailed above should now provide a more obvious link with the following elements.

Mark Schemes

Portfolio

Externally Set Assignment

Assessment Objectives

AO Checklist for Students

Indicative Content for Titles

Art, Craft and Design

Fine Art

Textile Design

Graphic Communication

3D Design

Photography

Critical and Contextual Studies

1. Assessment Objectives Checklist for Students

This document has been devised to enable students across all titles to check that every part of each of the four AOs has been taken into account in the development of their work and that the appropriate evidence has been produced to satisfy the different assessment criteria. By breaking the AOs into a series of brief statements, with some phrases offering additional guidance, it is intended that students should take increased responsibility for their studies and address any gaps in the evidence they provide. This should also help to ensure a broad and even *coverage* of what is required for assessment purposes but does not necessarily indicate the *quality* of such evidence.

Some centres produce adapted versions of this checklist initially to further simplify AO requirements. Once students have mastered the use of a simplified version, they move on to use the whole of the document. Again, this document can also be used in conjunction with the relevant mark scheme for assessment purposes.

2. GCSE Guidance for Indicative Content for each of the seven available titles

This series of guidance documents has been designed to be used separately and specifically for each of the seven titles available in the new specification. The introductory section of each document provides an overview of the disciplines involved under the title as well as offering helpful distinctions, such as that between Art, Craft and Design and Fine Art. It should be noted that the former title of 'Photography, Lens and Light-based Media' is now simply called 'Photography'*.*

The term 'Indicative Content' means an indication of what might be contained within a submission for a specific title in order to meet the assessment requirements. The content for each title is neither exhaustive nor prescriptive but, under each title (Art, Craft and Design, Fine Art, etc.), students are expected to give consideration to the specialist aspects detailed under each of the four Assessment Objectives. Additionally, references are made to evidence that is often inadequately addressed – for example, the reminder under AO2 that final outcomes should not emerge without supporting evidence of the creative process.

This series of guidance documents can be used for a variety of purposes including specialist course descriptors, helping students to identify courses which best suit their interests and abilities, as a reference source for teachers planning approaches to the various titles and again, in conjunction with the generic mark schemes, as an aid to formative and summative assessment within the title to which they apply.

3. Mark Schemes for each component

Each component has its own distinctive mark scheme that is directly linked to the four Assessment Objectives and is generic to all seven titles offered in the specification. Mark schemes comprise hierarchical sets of statements, presented in vertical columns that relate to the different aspects of each of the four AOs and to five mark bands, presented in horizontal rows. No marks are awarded for responses that are not worthy of credit or not attempted. Mark schemes for the Portfolio and Externally Set Assignment only differ inasmuch as each is structured around the maximum marks appropriate for each component.

Click to view the GCSE Mark Schemes:

Portfolio Mark Scheme – 120 marks and Externally Set Assignment – 80 marks

Summary of GCSE Art and Design Assessment

The new specification offers several option paths and these are discussed in some detail below. All must comply with the assessment requirements for the different components. These are summarised as follows:

GCSE: two components

Component 1
- **Portfolio (60% of qualification)**
- **Internally determined, internally assessed, externally moderated**

Component 2
- **Externally Set Assignment (40% of qualification)**
- **Internally assessed, externally moderated**

What are the features of the new course structure and their underlying rationale?

The specifications are designed to enable students in the Portfolio component to gain a sequential and incremental learning experience from a broad introductory foundation of art, craft and design related to their option choice. For those who wish to continue their studies to GCE AS and A level, this offers diagnostic possibilities and leads through to greater specialism and achievement.

The course structure provides a comprehensive and flexible programme of study. It has the following features:

- knowledge, understanding and skills are developed holistically and in a cumulative way;
- integrated critical, practical and theoretical learning is facilitated through purposeful engagement within a framework of creative application;
- subject matter should be of personal significance, promoting individually motivated and increasingly independent learning.

The rationale:

- conforms with the regulators' defined subject content and assessment objectives;
- underlies the design of this specification and accompanying assessment strategies;
- reflects established United Kingdom art and design education practice, higher education and professional practice;
- is strongly supported by stakeholders, including higher education;
- provides a model for high performing European and international art education practice.

In developing this specification and following extensive consultation with key stakeholders, the specification designers have been mindful to include the following features:

- opportunities for flexible teaching approaches;
- breadth of study within a diverse range of titles designed to enable students to develop and demonstrate their particular knowledge, understanding and skills;
- the encouragement for students to work experimentally, innovatively, independently and collaboratively as well as applying creative decision-making in a variety of ways suited to their particular interests;
- linking practical enquiry to the critical and contextual study of relevant artists, craftspeople and designers;
- wide scope to refine practical, critical and theoretical skills within the Portfolio;
- emphasis on students becoming increasingly confident and independent, taking risks, experimenting and working innovatively through a variety of media, materials and technologies;
- a broad range of high-quality stimuli assignments for Component 2: Externally Set Assignment.

The new GCSE is built on the success of the previous WJEC specifications and due account has been taken of feedback from teachers in order to devise improved courses. These are designed to enable teachers to continue with best practice and confidently plan and deliver programmes that work to their strengths and to the interests and abilities of their students. The content is flexible and will enable teachers and students to make the most of the resources and expertise available to them.

Component 1: the Portfolio allows adequate time for teaching an important (and possibly diagnostic) range of skills, knowledge and understanding. It is recognised that the knowledge, skills and understanding particular to creative processes should be conducted over time, commonly referred to as 'the creative journey', in order to cultivate best practice. This has been confirmed through consultation with teachers, higher education and other stakeholders.

Unsurprisingly, this also mirrors the very best educational methodologies and fully supports progression into the creative industries for those who might seek careers in this employment sector.

Experience of monitoring and assessing previous GCSE courses has established that time is required to build foundation skills, experiment, make mistakes, innovate and generally raise standards. The new specification makes this possible.

It should be recognised that the GCSE is designed to be a flexible coursework programme that allows a plethora of approaches, including allowing up to two terms for foundation activities. For any who have concerns about sustaining the motivation of students over the extended period amounting to four terms, there are many options that can be considered. Possibilities include introducing, at an appropriate point in the course, an internally set assignment (mock exam) or assignments related to coursework themes or devising – perhaps in consultation with students – a series of specific art or design briefs to add focus and sustain engagement.

What are the basic course contents of the GCSE components?

GCSE Art and Design is made up of **two** components:

Component 1: Portfolio

- an extended period for coursework, with exploratory projects and outcomes based on themes which are personal and meaningful to the student;
- an integrated approach where critical, practical and theoretical work are combined to produce a cohesive response;
- the Portfolio will be internally determined, teacher assessed and externally moderated;
- there is no specified time limit other than internally assessed centre marks being submitted to Eduqas not later than the **31 May** deadline.

N.B. More detailed descriptions of each component are given in relevant sections of the specification.

The design of the course should enable students to experience an integrated process that meets all the Assessment Objectives.

It should also reflect the holistic nature of art and design to allow all students to engage with critical understanding (AO1), a range of resources, media, materials, techniques and processes (AO2), reflective recording (AO3) and creative, personally-informed responses (AO4).

Component 2: Externally Set Assignment

This has **two** parts:

Part 1: Supporting studies/preparatory work based upon the externally set stimulus selected by the student.

- Responses should take the form of critical, practical and theoretical preparatory work that informs and relates to part 2.

Part 2: Ten hour period of sustained focus work, in which the student brings their work to a conclusion under supervised conditions.

- The assignment is teacher assessed and externally moderated.
- Both parts are assessed together.
- Start and finish dates to be determined by the Centre, taking into account the **31 May** deadline.

Specimen Assessment Materials (example question paper – refer to pages 8–15)

Why is the Externally Set Assignment presented with both visual and written stimuli?

Art and Design is a visual language and it seems entirely reasonable that visual stimuli should be included in the Externally Set Assignments. The visual images are chosen on the basis of their subject matter and aesthetic qualities. It is anticipated that primary sources, similar to the ones they feature, can usually be found within the student's local environment.

The new Externally Set Assignments for Component 2 are based on the significant success of the previous versions, with a few minor refinements. Experience has shown that the variety of stimuli are suited to different student interests and ways of working and the wide choice attracts an impressive range of responses from students of all abilities. Students are able to choose any one of the fifteen assignments, provided they respond through the discipline for which they are entered.

How should Component 2 (Externally Set Assignment) be conducted?

Preparatory period

The Externally Set Assignment is an important element within the assessment process and it is essential that its validity, reliability and integrity are well understood, together with an appreciation of the valuable learning opportunities it offers. It is the responsibility of everyone involved in the delivery and assessment of this Art and Design examination that requirements are strictly adhered to and it must be recognised that this is not solely the responsibility of the examination board.

From the release date for the Externally Set Assignment papers the student is required to select **one** of the fifteen assignments as a starting point from which to elicit their own independent creative response. Responses are to be developed during the preparatory study period and these should take the form of contextual and practical research and supporting studies that inform the resolution of ideas in the 10 hours sustained focus study.

The **start** of the preparatory study period is defined as the date upon which the Externally Set Assignment materials are presented to the student. The preparatory study period may commence on or after **2 January**.

Following this research and preparatory study period, students will be allocated a period of **10 hours sustained focus study** to realise their response unaided and under supervised conditions. The duration of the research and preparatory study period is determined by the centre: the start and finish dates of both the preparatory study and the 10 hour sustained focus study periods **must take into account the 31 May deadline for submitting all internally assessed marks to WJEC.**

In order to reflect creative practice and afford students comparable access and experiences across respective disciplines and themes, it is essential that students are allowed to undertake preparatory work **outside** the classroom. For example, preparatory work may take the form of external photo shoots or filming sessions, or recording of other forms of research whilst out on location (sketching, making exploratory paintings or other works such as landscape/cityscape studies, plein-air paintings or experiments with land art, independent investigative gallery visits to view graphic, textile or 3D design work in situ). Work may be digital, three-dimensional, sketchbook or portfolio-based, or any combination of these.

Teachers must monitor and authenticate the preparatory work throughout the preparatory period and prior to commencement of the sustained focus period so that they can verify that it is the student's own unaided work.

Authenticating work

In all circumstances, the authenticity of all work submitted for assessment, including preparatory study undertaken away from the centre, must be unquestionably the student's own work. It is important that assignments are rigorously monitored by centres to ensure that students' work is their own. All candidates are required to sign an authentication statement endorsing the originality of their assignment(s), which teachers must countersign to verify

that they have taken all reasonable steps to validate this. The documents must be signed by both the student and teacher. The 'My Creative Statement' section of these documents will support this process by explaining and authenticating the personal, creative journey of each student within each unit. Examples of these forms are available in the Sample Assessment Materials and digital versions with expandable boxes are available on the website.

All secondary source materials, such as images of artists' or photographers' works or quotations, must be clearly identified and acknowledged either within the body of the work or in the Authentication Documentation. All teachers who have marked students' work must sign the declaration of authentication which accompanies the 'My Creative Statement' document for each unit to confirm that the work is solely that of the student concerned and has been conducted under the conditions indicated in this specification. Teachers must ensure that the authentication and 'My Creative Statement' documents are completed for each student and made available for verification during moderation. Authentication documentation must be completed by all students, not just those students selected for the sample to be seen by the moderator.

As far as possible, a member of the Art and Design staff should supervise this. Where work has not been closely supervised, suitable measures should be in place to ensure that the character and quality of work is equivalent to that produced under supervision. Several strategies can be used for this purpose, such as:

- requiring the student to carry out similar work under close supervision and comparing standards with work that has been produced unsupervised;
- conducting a viva with the student to question the origin and development of work to determine authenticity;
- asking the student to provide evidence that unsupervised work is authentic.

To avoid misunderstanding or embarrassment at a later stage, some centres establish these strategies contractually from the commencement of the course. All work for the Portfolio component and all preparatory work for the Externally Set Assignment must be subject to the above procedures to protect the integrity of the assessment system.

Sustained focus work

This sustained focus period for Component 2: Externally Set Assignment in the new specification is ten hours, conducted under examination conditions. Due to the enormous variety of approaches adopted by students in tackling the sustained focus work period, it is neither possible nor desirable to detail specific procedures for the conduct of the ten-hour period in this document.

However, reference should be made to the *Instructions for Conducting Examinations* document produced by the Joint Council for Qualifications (JCQ). (www.jcq.org.uk). The conditions for conducting the Externally Set Assignment sustained focus sessions are also available in the Specification and Sample Assessment Materials and these should be carefully adhered to.

Centres are required strictly to observe certain general principles which, as well as rigorously protecting the integrity of assessment procedures, provide the necessary flexibility to accommodate the abundance of media, techniques and processes that are utilised by students across the various titles of the examination. These range from long-established technologies, such as fired ceramic work, to the latest digitally-processed media.

1. The first and probably most important of these principles takes account of the educational value of sustained focus work. Most people have to operate within fixed time constraints in their everyday lives and in the workplace. The ten-hour period

provides students with the opportunity to experience what it is like to work under certain constraints and within a predetermined time frame. Maximising this opportunity calls for detailed advance planning and preparation to ensure that it is a positive learning experience.

2. The second principle, therefore, is that the ten-hour period must be properly planned. Each student, in close consultation with his/her teacher, should undertake this advance planning. The planned periods must take account of organisational factors that might include:

    •   the resources, equipment, workspace that will be required;
    •   the time taken to carry out the various procedures and associated processes such as washing, printing, cleaning, drying and firing.

    As necessary, the ten-hour period should be split into shorter sessions* to allow supplementary work, such as screen preparation, drying clay work and cutting mount boards to take place outside the ten-hour period.

3. This leads to the third principle, which is that the ten-hour period should make best use of a range of the student's abilities so that it is a valid test of important competencies and represents a suitably high level of challenge. It is not desirable that narrow or relatively undemanding tasks, such as the labelling or mounting of work or digital printing of photographs, should occupy much, or any, of the time allocated.

Finally, the work completed during the ten-hour period must be clearly identified in the body of evidence presented for moderation. Although the assessment of Component 2 will take full account of all work submitted, the moderator will need to take into consideration what the student has been able to produce under the controlled conditions of the sustained focus work period.

In most circumstances, the ten-hour period will be arranged so that the student is able to bring his/her work to a conclusion during that time. It might be necessary, however, to remind students that the outcome of the Externally Set Assignment does not have to be a completely finished piece of work, but that they should complete enough to demonstrate their ability to take the assignment through to a resolved conclusion.

Immediately following the sustained focus period, students should select, label, present and evaluate their work in preparation for internal marking and external moderation. This should not be unduly prolonged.

*It is **NOT** recommended that sustained focus work be conducted over too many short sessions spread out over more than a week, as this is likely to disadvantage students, due to loss of continuity. The practice of arranging the sustained focus period sessions so that they take place during the normal allocation of lesson time is likely to disrupt the application of students. As its title suggests, the period should be **sustained** and **focused** and appropriate timetabling arrangements should be made to facilitate this. Three to five-hour sessions arranged within one week might be regarded as the norm.

My Creative Statement

Students are required to complete the compulsory '**My Creative Statement**' form for both components, i.e. the Portfolio and Externally Set Assignment irrespective of which title they have been entered for.

One of the purposes of devising the 'My Creative Statement' is to enable students to present to others the thoughts and actions underlying their submissions. Moderators consistently point out that, where a student has taken time and effort to carefully consider and document

their objectives and plan how these might be best achieved, submissions have a stronger purpose and clearer sense of direction. Crucially, the statement must be seen as an ongoing planning activity, possibly documented at the commencement of a component, reappraised during, and at the conclusion of, the study. If it is perceived merely as a form-filling activity, it will probably be of little benefit.

The 'My Creative Statement' document provides a helpful framework for students to organise their work and explain this to others. It is presented under the headings of 'Main Idea', 'Context' and 'Reflect'. The first section enables the student to explain the main idea from which the response has been developed, e.g. the way in which the chosen stimuli in the Externally Set Assignment is interpreted. The second section requires the student to describe the context of the work, i.e. its influences, purposes and meaning, for example, the way in which contextual study has impacted on personal practical enquiry. The final section gives an opportunity to critically reflect on the work as it progresses and on its completion, for example, showing how deeper understanding and clearer meaning and purpose was achieved.

'My Creative Statement' exemplar: **Portfolio 'My Creative Statement'**

What other changes have been introduced in the new specification?

As well as the changes already discussed in this guidance, stakeholders requested that increased emphasis should be placed on two further elements. These have been made requirements by the regulators in the 'Subject Content for GCSE' and, as such, apply to all Art and Design specifications produced by all awarding bodies. The first of these additional requirements refers to **drawing** and the second to **annotation**. Guidance notes follow on each of these topics.

A note on drawing

The Subject Content issued by the Department for Education for all new GCSE Art and Design examinations states that all students must use drawing to support the development process within each chosen area of study (Title). This requirement has been introduced in response to demand from teachers and other stakeholders including foundation course leaders, higher education, the Cultural Learning Alliance, the National Society for Education in Art and Design, Arts Council England, engage, University of the Arts London and Ofsted's 'Making a mark' report.

The DfE includes a statement in the specification that 'Students are not required to demonstrate technical mastery of drawing skills unless this is relevant to their area of study'. This is an important recognition that drawing takes many different forms and serves a wide variety of purposes. Thus drawing may take the form of sketches, analytical observational studies, storyboards, thumbnail sketches, layouts,

roughs, experimental or expressive studies, two or three-dimensional modelling, detailed designs, plans or elevations. Drawings can be produced through the use of digital tools such as a stylus and software programme, or traditional media such as charcoal, pencil, pastels, crayons or pen. Drawing can also be highly effective when digital tools and technologies are integrated with more traditional processes.

It should be noted that evidence of drawing is rewarded as an integral part of the assessment process rather than awarding a specific allocation of marks across Component 1 and Component 2.

Anita Taylor makes the point 'Drawing is a central and pivotal activity to the work of many artists and designers, a touchstone and tool of creative exploration that informs visual discovery and enables the envisagement and development of perceptions and ideas'.[12] It is often argued that drawing uniquely increases the capacity of students to see and understand the visual and tactile world. Importantly, it can enable them to think visually and communicate these thoughts to others. Even if students have acquired only a modest level of competency, they can still make purposeful use of drawing to record information, visualise thoughts and communicate possibilities.

Eileen Adams[13] suggests that there are three broad categories of drawing and while it is likely that every drawing will include elements of all of these, one primary function will usually stand out. She defines these categories as:

- *Perception* – Where drawings are produced that assist in ordering sensations, feelings, ideas and thoughts primarily for the need, pleasure, interest or benefit of the person doing the drawing. They can provide a way of investigating and understanding the world.
- *Communication* – Where drawings are produced that assist in making ideas, thoughts and feelings available to others. Particular codes or conventions are often used, e.g. plans, maps, diagrams, technical illustration, etc.
- *Manipulation* – Where drawings are produced that assist the creative manipulation and development of thought from an embryonic stage to something more fully formed. One drawing may prompt the next and often form part of a series where ideas are developed, repeated, refined, discarded, combined and alternatives explored.

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[12] A. Taylor, 'Foreword – Re: Positioning Drawing', in S. Garner (ed.), *Writing on Drawing* (Intellect Books, Bristol, 2008), p. 9.

[13] E. Adams, 'Uses of Drawing', in *Engage Review* 10 (Autumn 2001).

Each of these categories of drawing can relate to practice in art, craft or design and should be integral to students' work in both Components 1 and 2. It is important to use drawing skills for different needs and purposes, appropriate to the context.

Thus 'technical mastery' is not necessarily a requirement and drawing activities need not always entail accurate highly skilful observational studies. Rather, this statement highlights the need for students to develop competence in forms of drawing that are appropriate to the discipline or title they are studying. This focus should encourage students to appreciate the significance of drawing in its widest sense, by recognising and reviewing how it informs the creative process.

Sketchbooks, visual diaries or craft/design workbooks provide particularly effective vehicles for students to record, through drawing and other means, interesting snippets of information, try out speculative possibilities and explore materials and techniques as part of investigative study. They serve as 'tease and worry' books in which ideas are generated and incubated as part of a reiterative creative process. They will often contain rough ideas and unfinished visual notes rather than form a collection of finished pieces of work.

It is not the intention of this specification to favour one form of drawing over another: the roughest gestural sketch, the most technically accomplished study or detailed design all have their place. Rather it is that drawing should be purposeful and transcend mere polished decoration. To this end, annotated drawings can be particularly useful in helping to explain thinking processes in, for example, photography, three-dimensional design or in fine art.

Depending on the activity and the intention the term 'drawing' may include sketches, analytical observational studies, storyboards, compositional or structural thumbnail sketches, layouts and roughs, experimental, gestural or expressive studies, two and three-dimensional modelling, detailed plans, elevations or designs. Just as there are few limits to how drawing is defined, the range of media is equally extensive: chalk; charcoal (soft or hard); coloured pencil; conté crayon; graphite; human finger (with ink or paint); erasers; spirit markers; pastel; pen and ink; paint and pencil. The list is not exclusive or confined to monotone media – coloured drawings and plans all have their place.

Digital technologies offer another approach to drawing using various tablets, computers or mobile phones in combination with ever more sophisticated software programs or apps. Opportunities range from freehand drawing 'on the spot' to computer-aided design applications. A final point: experimenting with mixed drawing media, including combining digital and traditional ways of working, can be highly stimulating and creative.
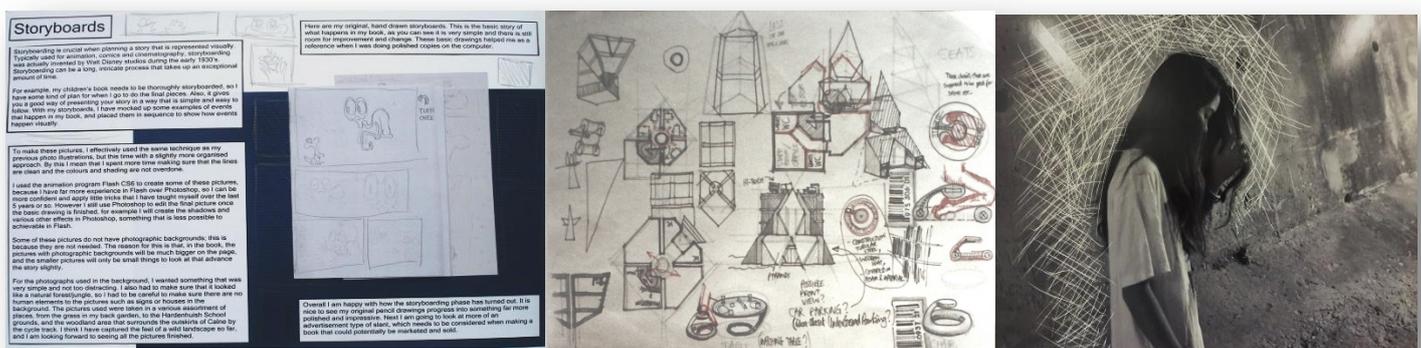
A note on observational drawing

It is a long-held belief that drawing uniquely increases the capacity of students to see and understand the visual world. Jean-Jacques Rousseau (1760) stressed the importance of working from direct observation:

> All children in the course of their endless imitation try to draw: and I would have Emile cultivate this art, not so much for art's sake, as to give him exactness of eye and flexibility of hand. …he should have the real thing before his eyes, not its copy on paper.[14]

Teachers often encourage students to 'look carefully' – but to look at what? It helps to break down the instruction and ask students to attend rigorously to questions such as: How tall is it? How wide is it? What shape is it? What angle is it? It may sound obvious but it is surprising how effective this approach can be. Also, clarity about the type of drawing being undertaken helps. Is the intention to produce a line drawing, a half tone drawing or a full tone drawing? Too often a drawing starts life as a line drawing, then becomes a half tone drawing when it is not working as intended and later, in desperation, becomes a full tone work. Building on early errors seldom succeeds particularly well. No amount of measuring will guarantee an accurate drawing; the secret of developing competence lies in focused attention, the ability to be self-critical and to remedy perceived errors before compounding them by rushing on without thinking.


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[14] J. Rousseau *Emile (Book I),* (London, Dent edition 1911 and 1950).

A note on annotation and more extended writing

The specification requires students to record their ideas, observations, insights and independent judgements, not only in visual terms but also through annotation. This may take the form of annotated sketch/workbooks, preparatory studies or more substantial statements.

As with drawing, evidence of annotation and extended writing will be rewarded as an integral part of the assessment process rather than through awarding a specific allocation of marks.

The context and form of such writing will be determined by what the student wishes to communicate or express. For example, more extended forms of writing may be employed when students write about their encounters with the work of others in critical or contextual terms or to explain and reflect upon the development of their ideas in their Creative Statements. Whether students use annotation and/or more extended written forms they should use a style that is suitable for purpose, legible, clear and coherent, and that makes use of appropriate specialist vocabulary. Written work may be presented in either handwritten and/or digital form.
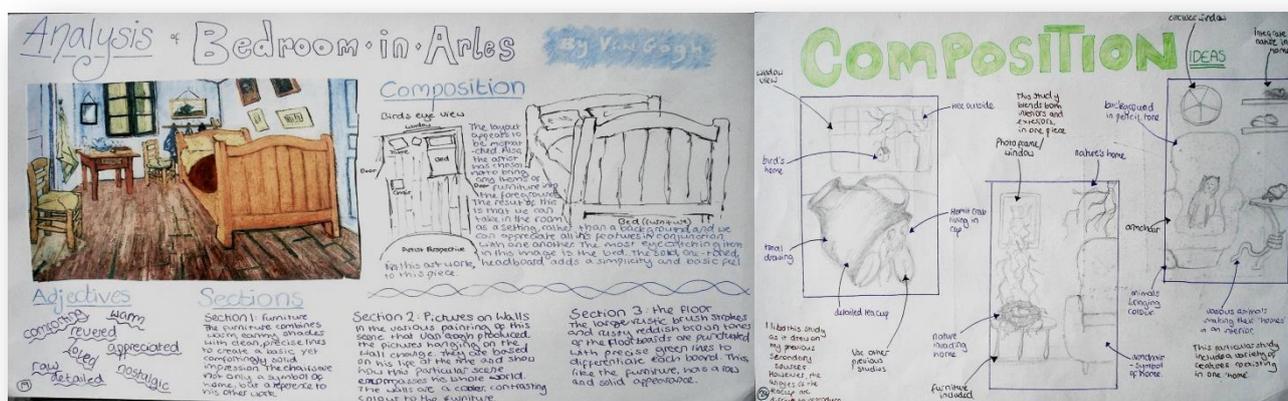
Students may use annotation or other forms of writing to address any or all four of the assessment objectives. In AO1, it is expected that written work will demonstrate critical and contextual understanding. In AO2, for example, written commentary may be used to consider the relationships between practical working methods and outcomes, as well as demonstrating ongoing critical review. In AO3, students may use written notes, in conjunction with drawing, as a means of recording observations and demonstrating critical reflection and insight into their investigations. In AO4 students may use annotation to add meaning to their work and to evaluate the processes through which their intentions have been realised.

Throughout the course students should be encouraged to appreciate the value of annotation and understand how, when allied to practical investigation, it can form an integral feature of the creative process. Both written and practical responses should be purposefully integrated, should complement each other, and will be assessed holistically.

The following examples are intended to show just a few of the ways students have met this requirement: Link to exemplar.

How do other teachers approach the implementation of foundation of KUS, drawing and annotation?

The following responses have been compiled from discussion groups of teachers and lecturers who attended CPD sessions. They were asked to discuss approaches that they had found to be successful. The ideas and suggestions which they put forward have been edited, combined and extended to provide a potentially useful resource which may be used to support/enhance teaching and learning strategies.

Approaches to delivering the Portfolio

I. An approach which has worked successfully for our department has been to adopt one extended unit of coursework, based upon a broad, open theme such as 'Journeys', 'Organic/Synthetic', 'Food and drink', 'Surfaces', 'Collections', 'Environments' or 'Culture' as an initial starting point. The first two terms of Year 10 are dedicated to the delivery of a foundation of important knowledge, skills and understanding. As an example, our Year 10 Autumn Term work is focused on drawing and painting from observation, in the classroom and out on location (instilling drawing techniques and formal elements such as colour mixing, composition, experimentation with painting methods, etc.).

In the Spring Term, we analyse relevant art movements such as Vorticism or Post-impressionism and explore printmaking. Students will then develop their own ideas and responses in the Summer Term of Year 10 and conclude their Portfolio in a mock exam at the end of Autumn Term in Year 11. This approach brings coherence to the body of work, keeps the students engaged, enables them to develop personal responses and also ensures that the coursework is concluded prior to the start of the Externally Set Assignment.

II. We strongly believe that students' responses should be built upon their hobbies and interests, linking with the work of relevant artists, designers and craftspeople. With smaller teaching groups, it is much easier to structure this approach into learning programmes. With larger groups it requires a good degree of organisation and coordination to enable a 'bespoke' course for each student, but it is worth the effort. We tailor learning programmes according to the students' needs and interests, discussing project plans and checking progress with each student on an ongoing basis and also ensuring the right level of challenge is considered. The students show a real sense of enjoyment and ownership in their work and take greater responsibility for their achievement when they are following a course that they have designed in collaboration with the teacher.

III. Some students can lose motivation when one Portfolio project is extended over four terms. In such circumstances, the introduction of a fresh extension or linked project, or a series of mini-briefs can regain interest and engagement.

IV. Our students draw inspiration for their Portfolio from: a series of Artist in Residence events or workshops and/or gallery or residential trips; a focus on the local environment; classroom resources/collections of objects, such as made and natural forms; Higher Education degree or Foundation shows or open days; open studios held by local creative industries, such as graphics/branding organisations, potteries, theatres or makers.

V. Our students regularly discuss and assess archives of successful portfolios. This practice enables the students to see a variety of approaches and the many paths a creative journey may take, as well as helping them to gain an understanding of how assessment works. It also helps them to effectively plan and evaluate their own learning.

VI. In our department there is a huge emphasis on the use of sketchbooks as Personal Reflective Diaries, in which students propose ideas, experiment with and explore materials and techniques and document the sequences of their creative journeys. This really strengthens the work and helps the students to effectively evidence the assessment objectives.

VII. Our teaching of foundation skills for the Portfolio involves introductory short focus projects which help our students to learn different skills and processes and develop a good knowledge of relevant artists. This equips students with the skills, knowledge and understanding they need to be able to progress their own personal ideas and responses later on in the course.

VIII. We keep a collection of old assignment papers and the students choose their own personalised themes or briefs for the Portfolio from these. Many of our students prefer to adopt work-based briefs for their projects and the legacy Applied questions can provide really helpful starting points for them.

Approaches to drawing for different purposes

I. We make drawing fun and enjoyable by introducing experimental approaches and techniques from Year 7. During the foundation of skills period in Year 10 we expand on these techniques and adopt the drawing philosophy of a Foundation course: blindfold drawing; 'taking a line for a walk'; drawing to music; drawing to capture sounds, smells or the tactile qualities of objects; drawing using a limited number of lines; drawing with a variety of Oriental ink and brush holds; light drawings, drawing with card or a twig and ink, contour drawing; and various mark-making activities.

II. Digital drawing, especially using an iPad, can be a really empowering and effective way for physically disabled students to communicate ideas and record information.

III.   We show the students the sketchbooks and working drawings of practising artists, designers and craftspeople. When seen in the context of the work, and within a particular discipline, this helps students to appreciate the value of even the roughest sketch or thumbnail and understand that their drawings do not necessarily have to be perfect.

IV.   Some students are reticent about drawing. However, we have found that: blind drawings, drawing on a huge scale, doing continuous line drawings and drawing using found objects helps to remove the pressure and worry from drawing activities. We also encourage students to enjoy drawing and adopt imaginative, creative approaches by doing shared pieces, i.e. finishing off a doodle that a partner has started or developing a drawing from a scribble or an ink blot.

V.   Students are encouraged to draw in clay, or to draw onto scraperboard, or draw with string or threads, draw with wax resist methods or with a sewing machine. We also use a lot of pen and ink and employ stencilling and printing techniques for fashion illustrations.

VI.   Our Photography students plan location photoshoots and compositions for studio set-ups with use of thumbnails, storyboards and layouts. This really helps them to prepare thoroughly for photography sessions and prevents timewasting on poorly-planned poses, positioning, lighting and set-ups. They also draw to compose or jot down ideas for final outcomes such as posters or adverts, for example, to decide upon font size, type and colour as well as positioning of text and how it will be combined with their photographic imagery.

VII.   We approach drawing through the formal elements – pattern, tone, rhythm, shape, texture, positive and negative, etc. which are applied to direct observational drawings of interesting classroom resources or external locations. We also work on 360 joiner drawings, to create collaborative panoramic pieces. This tends to motivate the students and enables them to learn from each other.

VIII.   We ensure the students are taught a broad range of drawing skills so that they can confidently call upon appropriate methods, as required within any discipline. We often show the students YouTube videos depicting various stages of artists' and designers' drawings, so that they can see how drawings are actually made – from scratch. We also use the 'spark' app to record students' drawings at different stages in sequence. This helps them to track their drawing progress and assess the successful elements as well as any aspects that could be improved upon.

IX.   Higher Year groups, such as Year 12, deliver drawing workshops to our Year 10s. This has a positive and aspirational influence and also makes drawing seem more achievable.

X.   Our students are encouraged to see drawing as a means of expression. Drawings can therefore be expressive and the students don't need to be precious or worried about work in progress.

XI.   Drawing in 3D is essential for textiles students. Ours do sculpted mock-ups in paper to realise garment designs, which can be made to actual scale, and draped on life-size dress forms, or made on a smaller scale – and displayed on wooden mannequins.

XII.   We inspire the students with an excellent video of the late Osi Rhys Osmond talking about his approach to drawing – as an artist, (with points illustrated through his own sketchbooks), and also as a Drawing Tutor on the Foundation course at Swansea Metropolitan University.

XIII.   Our department runs after school (clothed) figure drawing sessions and the classrooms have exciting displays of objects, such as a washing line hung with laundry, a jungle made up of plants and branches, or a series of curiosity cabinets arranged with interesting objects. These opportunities and visually stimulating resources help to create an atmosphere which is more like an atelier than a classroom and the students find this stimulating and want to work and draw in this creative environment.

Approaches to Annotation

I.   Our students learn to use the Rod Taylor analysis model: Content, Form, Process and Mood via use of worksheets from Year 7. As a result their critical thinking and analysis skills are well developed when they begin their GCSE studies in Year 10.

II.   We ensure that the students have a good grasp of specialist terms and art vocabulary through word walls and posters, as well as fun pop quizzes. In class we also watch programmes and clips which show presenters talking about art history and contemporary art in interesting, informative and entertaining ways.

III.   We establish good practice through use of writing frames at Key Stage 3, which reinforce students' ability to write about artworks and their own progress later on. Students also utilise techniques such as flow charts, mind maps and key word definitions to communicate thoughts and contexts.

IV. We generate written critical responses by means of documenting or recording class discussions, using prompt sheets with key questions. Our students also draw inspiration from good examples of critical writing, in newspaper and magazine articles, books, and exhibition reviews, catalogues and leaflets, which we discuss in group critiques.

V. Our students use PowerPoint presentations as a vehicle to convey their creative journeys, evaluate their work, and relate significant steps, influences and creative decisions. Some students use text and images in their presentations whilst others also employ audio/visual methods, for example including a video of themselves talking about their own work and the related work of other artists, designers or makers.

VI. Each student's digital portfolio presentation is linked to a unique QR code, which is submitted to the moderator on a tablet for assessment.

VII. It is important that students learn how to ask the right questions in order to gain (and show) contextual understanding. Bloom's Taxonomy, De Bono hats, SOLO levels and progression, and Rod Taylor's method of analysis provide a good source of question prompts which we have used successfully for many years. However, you do need to differentiate and support some students more than others, by providing clear and simple question formats for the less able and more challenging, complex questions for the advanced.

VIII. Comparing and contrasting artist works is a great way of instilling critical thinking and contextual understanding. Students already do this in other subjects, such as English and History and it really does engage them in deeper, higher-order thinking and learning. It also helps them to evaluate their own work more effectively and can feed into creative decision-making.

IX. We use digital sketchbooks and blogs as formats for extended writing. Peer assessments are also a great way of strengthening statements of intent and can help the students to present their ideas and work clearly to an audience.

Q1. How many components are there?

Two: Component 1: Portfolio (60%)
       Component 2: Externally Set Assignment (40%)

Q 2. Who sets what?

The Portfolio component consists of personal work developed from assignments, briefs or themes that are determined internally by the student and/or the centre. The choice of 15 Externally Set Assignments is provided by Eduqas.

Q 3. How important is personal interest and motivation?

The Portfolio must motivate the personal interests of each student and at the same time relate appropriately to worthwhile educational experiences in art, craft and design.

Q 4. What about starting points?

While some internally set assignments, briefs or themes may be common for all students in a group it is nevertheless expected that individual lines of enquiry and different personal responses will be developed by each student. The development of a 'house style' should be avoided if work is to meet the assessment objectives more successfully.

Q 5. What are the assessment objective headings for the Portfolio component?

AO1   Critical understanding
AO2   Creative making
AO3   Reflective recording
AO4   Personal presentation

Q 6. Are the assessment objectives the same for the Externally Set Assignment?

Yes, they apply equally across both components and each assessment objective is equally weighted.

Q 7. Who designs the curriculum for the Portfolio?
The teacher. It should be designed as a coherent mix of experiences of varying difficulty and style.

Q 8. Should teachers help the student to select work for the Portfolio and Externally Set Assignment?

Students are expected to develop, as a part of their studies, an ability to select, edit and present their work for assessment.

Q 9. How long do assignments, tasks, projects and themes need to be to make up the Portfolio?
Assignments, tasks, projects and themes can be of any duration – from brief practical exercises to extended investigations or analyses.

Q 10. What should the Portfolio take account of?

It should show evidence of:
- Meeting all the assessment objectives equally;
- Appropriate content for the entered title;
- Appropriate balance of both processes and outcomes;
- Suitable breadth and depth of media, techniques and processes relevant to the chosen title;
- Integration of critical, practical and theoretical studies;
- Exciting, challenging, coherent and meaningful learning experiences including the intelligent use of drawing and appropriate use of annotation.

Q 11. How much time should be spent on producing the Portfolio?

There is no specified period of time but normally the work in the Portfolio will be selected from that produced between the beginning of the course and the end of December prior to the examination.

Q 12. How much work should be included in the Portfolio (Component 1)?

The emphasis should be on *Quality* rather than *Quantity*. The key question will be 'How well has the student addressed each of the four assessment objectives?'

Q 13: Can the portfolio be purely digital?

Yes, the portfolio can be entirely digital if this is appropriate for the work undertaken and enables the student to fully and successfully address all aspects of the Assessment Objectives. It is essential that full regard is given to documenting each significant stage in the creative process, as this is often a weak element in digital submissions. Suitable software can be utilised to allow the addition of annotation to digital images. Drawing can be included, for example, through the use of a stylus and graphics tablet or by simply scanning hand-drawn sketches.

Q 14: Is Critical and Contextual Studies important within this qualification?

Yes. It has two roles:
- as an important element of all titles especially in relation to AO1;
- as the free-standing Critical and Contextual Studies title.

Q 15. What are the GCSE titles for Art and Design?
Each of the following seven titles is recognised as a distinct GCSE qualification:

Art and Design (Art, Craft and Design)

Art and Design (Fine Art)

Art and Design (Graphic Communication)

Art and Design (Textile Design)

Art and Design (Three-Dimensional Design)

Art and Design (Photography)

Art and Design (Critical and Contextual Studies).

Q 16. What should the tasks set by the teacher enable the students to demonstrate?

Show what they can do well – their knowledge, understanding and skills in Art and Design as measured by the assessment objectives. The AO Checklist and Indicative Content for the title for which the student is entered should help identify what should be covered.

Q 17. Can the Portfolio be split into two assessable units?

No. It should be taught, administered and assessed as *one* overall unit of work and show different artistic-creative processes to ensure a *broad* curriculum, with sufficient opportunities for students to specialise in their chosen title.

Q 18. By when should students finish their Portfolio unit?

This should be completed by the end of December during year 11. From 2 January or soon after students should be focusing on the Externally Set Assignment.

Q 19. When do students start their Externally Set Assignment *(Component 2)* **and is there a period of preparation?**

Assignment Papers will be available to open on, or after, 2 January. Downloadable versions will also be available via the secure website on, or after, 2 January. The centre will decide the period of time allowed for preparation.

Q 20. How important is digital media within GCSE Art and Design?

The specification makes clear that students can work with either or both traditional and digital media.

Q 21. Is there any additional material I can access on the WJEC Eduqas website (www.eduqas.co.uk)?

Yes. The specification for GCSE Art and Design and the associated Sample Assessment Materials (SAM), marked exemplar, and guidance presentations can be accessed at:
https://www.eduqas.co.uk/ed/qualifications/art-and-design-gcse

Subject promotion materials and assessment videos can be found on the website and on Lightbox.

The Subject Support Officer for Art and Design is Sara Evans and the Subject Officer for Art and Design is Charmaine Cook:

artanddesign@eduqas.co.uk / 02922 404304

Q 22. What happens if a student produces a strong outcome but little or nothing else?

In this scenario the student will score poorly as not all assessment objectives will have been tackled. It is vital that students devote equal time to all *four* of the assessment objectives in order to have the best opportunity of success.

Q 23. What is the breakdown of marks for the Portfolio Component?

Marks are distributed equally:

AO1   Critical understanding – 30 marks
AO2   Creative making – 30 Marks
AO3   Reflective recording – 30 Marks
AO4   Personal presentation – 30 Marks

In total = 120 marks

Q 24. What is the breakdown of marks for the Externally Set Assignment?

Again, marks are distributed equally:

AO1   Critical understanding – 20 marks
AO2   Creative making – 20 Marks
AO3   Reflective recording – 20 Marks
AO4   Personal presentation – 20 Marks

In total = 80 marks

Q 25. What is the requirement for AO1 Critical understanding?

Students are asked to …

Develop ideas through investigations, demonstrating critical understanding of sources.

A fuller explanation of this assessment objective is given in this Guidance for Teaching on page 10.

Q 26. What is the requirement for AO2 Creative Making?

Students are asked to …

Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

A fuller explanation of this assessment objective is given in this Guidance for Teaching on page 13.

Q 27. What is the requirement for AO3 Reflective Recording?

Students are asked to …

Record ideas, observations and insights relevant to intentions as work progresses.

A fuller explanation of this assessment objective is given in this Guidance for Teaching on page 19.

Q 28. What is the requirement for AO4 Personal Presentation?

Students are asked to …

Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.
A fuller explanation of this assessment objective is given in this Guidance for Teaching on page 20.

Q 29. How important is a 'sketchbook'?

It is **very** important. It can clearly show the student's own observations, interests, skills and experiments, i.e. their thought processes and personal development.

Q 30. What is meant by 'sustained' and 'focused'?

The term 'sustained' may be usefully defined as: to continue, prolong or support by adequate proof. 'Focused' often refers to concentrating thoughts or attention in developing a discussion or, simply, being able to see things clearly.

Q 31: Does Eduqas provide a Scheme of Work for delivering the new specifications?

No. One of the successes of Art, Craft and Design teaching in the United Kingdom is that a large area of creativity in the curriculum is fostered by creative and diverse teaching approaches. WJEC Eduqas therefore, respects the professional role of teachers and the widely different contexts within which they work. It seeks to support and actively encourage such diversity by providing flexible frameworks within which creative teaching and learning can flourish, rather than promoting the false notion that there is some kind of successful blueprint for creative teaching.

Viewing some of the exemplar and other support material that is linked to this guidance will make it clear that there are many different approaches to delivering successful courses across the range of titles within this specification.

Teachers use many different strategies in designing Schemes of Work, taking account of the prior learning, individual abilities and unique interests of each student, as well as available resources and their own areas of expertise. The size of each student group and the timetable allocation for these also has to be considered. Other factors include capitation and accessibility to interesting locations such as galleries and museums.

Q 32: Is evidence of drawing required across all titles and what form should this take?

All GCSE Art and Design specifications require students to 'use drawing skills for different needs and purposes, appropriate to the context, for example, using drawing as part of the development process within each chosen area of study'. This focus is meant to encourage students to appreciate the value of drawing in the widest sense, by recognising and reviewing how it feeds the creative process across disciplines.

Q 33: What if my students present only slim evidence of drawing?

While there is no specific allocation of marks for drawing it is expected that students will develop and demonstrate competence in forms of drawing that are appropriate to the option which they are studying.

Q 34: Are sketchbooks required?

Sketchbooks and/or design notebooks are not specifically required for any of the components but, if used appropriately, can be invaluable records of creative investigations. They provide particularly effective vehicles for students to record, through drawing and other means, interesting snippets of information, try out speculative possibilities and explore materials and techniques as part of investigative study. These are sometimes referred to as visual diaries and, as such, will contain rough ideas and unfinished visual notes. It is essential that students recognise and are taught the value of such investigative activity rather than regarding them as simply another means of presenting finished pieces of work. This may be explained with reference to solving a problem in mathematics in which the 'workings out' are seen as being as important as getting the correct answer.

Q 35: How large should sketchbooks/workbooks be?

They can vary from pocket size to A2 and some students present a few of various sizes that have been used for different purposes. If A4 size only is used, students can work occasionally across a double page (A3) or even include an A2 sheet folded into the book. Different kinds of paper can also be incorporated in this way if required. All sketchbooks/workbooks should clearly bear the student's name, centre and candidate number.

Q 36: Should comment and annotation be integrated into the body of the work?

Yes, because this can ensure that practical and written work is purposefully integrated. It should be a natural way of working so that adding commentary and annotation is not approached as a 'bolt-on' activity or a chore that is best left until practical work is completed.

Q 37: How much work for each component is to be presented for moderation?

The selection of work by students should be sufficient to provide solid evidence that all aspects of the four Assessment Objectives have been addressed and present evidence of students' best achievements. There should be evidence of each *significant* stage in the creative process as well as outcomes of quality. Students should also demonstrate their ability to be selective in presenting their work. Reference to website exemplars might also be useful, bearing in mind that quality is more important than quantity. Reference to website exemplars, particularly those seen during CPD events, will be a helpful source of reference for teachers and students.

Q 38: Should students show a step-by-step process of all their making?

It is important that evidence of each 'creative path' is included in submissions, but this does not mean that **every** step in that process is submitted for assessment. Students must also show their ability to select what is essentially relevant and that which is not. What is required is evidence of each **significant** step in the process of making, paying due regard to the Assessment Objective Checklists and achieving a balance of evidence across the four Assessment Objectives. Moderators will not want to wade through overloaded portfolios as this can make it difficult to reach clear judgements, so student selection and presentation is critical. With the new specification, it is expected that submissions for each of the assessment components will not be greater in volume than for current WJEC specifications.

Q 39: How much development of ideas should be evident and does all the development have to be in the chosen title?

As much evidence as to show each significant stage in the process of developing ideas. Like a maths problem, the 'working out' of a solution is at least as important as producing the final answer. It is certainly not a requirement that all the development must be limited to the chosen title, but it should all be relevant to the student's intentions whatever disciplines are used. The response to the previous question should also be taken into account.

Q 40: My students enjoy and are good at copying artists' work. Will they be fully rewarded for this?

Simply copying from reproductions of artists' work can be of limited value unless the end is such that it justifies the means. In most circumstances, copying is undertaken as an end in itself, or at best develops technical competency, rather than creative thinking. As such, it is likely to gain little reward and even less if it forms a substantial part of the submission.

Q 41: Can photographs/reproductions of the work of others be included?

Yes, in the same way that quotations can be included within written responses, but *always* and in *every* example with clear acknowledgement that it is the work of others. There should be no exceptions or oversights. Failure to systematically acknowledge such details can be regarded as malpractice that may result in serious consequences. This should be dealt with rigorously from the commencement of studies.

Q 42: Can students submit the same work for different titles?

No. The moderator will view each component to ensure it is a different body of work presented for moderation across different titles. The integrity of the qualification is not upheld if centres recycle work for different titles. It should be noted that one student can take one or more of the titles and no combinations are forbidden.

Q 44: When do I submit my preliminary entries?

Preliminary entries must be made by 10 October in the autumn before the summer examination is to be taken. (If your centre does not submit any preliminary entries for which you then go on to submit final entries, you may not receive all the required assessment materials and/or examinations stationery).

Q 45: Where do I find the entry codes for each component?

These are published in the Specification (Page 41). The entry codes appear below:

WJEC Eduqas GCSE Art and Design (Art, Craft and Design)	C650QSL
WJEC Eduqas GCSE Art and Design (Fine Art)	C651QSL
WJEC Eduqas GCSE Art and Design (Graphic Communication)	C654QSL
WJEC Eduqas GCSE Art and Design (Textile Design)	C653QSL
WJEC Eduqas GCSE Art and Design (Three-Dimensional Design)	C655QSL
WJEC Eduqas GCSE Art and Design (Photography)	C656QSL
WJEC Eduqas GCSE Art and Design (Critical and Contextual Studies)	C652QSL

Q 46: Can students resit any part of the examination in the course of the year?

This is a linear qualification in which all assessments must be taken at the end of the course. Assessment opportunities will be available in the summer series each year, until the end of the life of this specification. Summer 2018 will be the first assessment opportunity.

Where students wish to resit the qualification, all components must be retaken.

Q 47: What is the deadline for submitting marks into the secure website?

Centre marks must be submitted to Eduqas by 31 May in the year of assessment.

Q 48: Do all titles count in performance tables?

GCSE Art and Design results are reported in the English Key Stage 4 performance tables (Attainment 8 and Progress 8). Currently all GCSE Art and Design courses, with the exception of GCSE Art and Design: Photography, have the same discount code. This means that if a student takes:

- **photography alongside another Art and Design course**, both qualifications can count towards the school's Key Stage 4 performance table report.
- **two Art and Design courses with the same discount code** (for example, fine art and textiles), the student will get two qualifications but only the one with the highest grade will contribute to the school's Key Stage 4 performance table report.

Q 49: What is permitted in preparation for the Externally Set Assignment?

In order to reflect creative practice and afford students comparable access and experiences across respective disciplines and themes, it is essential that students are allowed to undertake preparatory work outside the classroom. For example, preparatory work may take the form of external photo shoots or filming sessions, or the recording of other forms of research whilst out on location (sketching, making exploratory paintings or other works such as landscape/cityscape studies, plein-air paintings or experiments with land art, independent investigative gallery visits to view graphic, textile or 3D design work in situ.) Work may be digital, 3D, sketchbook or portfolio-based, or any combination of these.

Q 50: What are the regulations with regards to the 10 hours under examination conditions?

The following extracts have been taken from the JCQ booklet *Instructions for Conducting Examinations,* which relate specifically to Art examinations. This document may be updated or amended in the future:

Page 13, point 4.4: '**For Art examinations**, appropriate art materials and design media, materials and technology **must** be provided by the centre.'

Page 15, point 5.5: 'Art timed tests… **must** be held under conditions that will give all students the chance to carry out their tasks and to display their true levels of attainment in the subjects concerned.'

Page 18, point 6.3: 'The head of centre, or exams officer, or quality assurance co-ordinator **must**: …appoint invigilators to make sure that the examination is conducted

according to the following requirements: …**at least one invigilator for each group of 20 students or fewer sitting Practical [Art] examinations**.'

Page 18, point 6.4: '**The Art timed test** will normally be invigilated by an Art and Design teacher. However, as the Art and Design teacher may be required to give technical assistance to an individual student, additional invigilators should be deployed at the exams officer's discretion to ensure the supervision of students is maintained at all times.'

Page 30, point 11.2: '**For Art examinations** students may take into the examination room any preparatory supporting studies, work journals, notes or sketches which they have produced and which are to be submitted for assessment along with the work done in the period of the timed test.

Students may also take into the examination room the objects and materials which are required to set up a still-life group.

The invigilator **must** ensure that when students take preparatory supporting studies into the examination room, these are their own studies.

These examinations must be taken under formal conditions. Students **are not** permitted to listen to music.'

Page 32: '**The invigilator must**: …remind students sitting timed Art examinations that the work produced during the timed test period **must** be their own, that they are not allowed to communicate in any way with, ask for help from or give help to another student while they are in the examination room. **(The timed Art examination must be carried out under formal examination conditions.)**'

Page 60: '**Under no circumstances may members of centre staff**: …communicate with students, (except in Art timed tests… or where maintaining discipline in the examination room). This constraint extends to coaching students, reminding students which section(s) of the question paper to answer or which questions they should answer.'

Q 51: Can students have internet access?

The 10-hour GCSE sustained focus period should be conducted under supervised examination conditions. During the sustained focus period, candidates can access web-based software applications, however no other use of the Internet is allowed. Once the sustained focus period has commenced, learners must not have access outside the sustained focus period sessions, either to their preparatory study and research work, or to work produced during the sustained focus period. This includes digital files and cloud storage. At the end of each sustained focus session, all candidates' work must be stored securely by the centre.

Q 52: Can students have access to their work once the controlled sessions begin?

From the end of the first controlled session students must not have access to any preparatory or final outcome work outside supervised sessions. At the conclusion of the focus period students are able to select, present and evaluate their material ready for centre marking.

Q 53: What are students to do in the 10 hours under examination conditions, especially within digital submissions?

An important principle to take into account here is the educational value of Sustained Focus Work. We all have to operate within fixed time constraints in our everyday lives and in the workplace. The 10 hour period provides candidates with the opportunity of experiencing what it is like to work under certain constraints and within a predetermined time frame. Maximising this opportunity calls for detailed advance planning and preparation to ensure that it is a positive learning experience.

The 10 hour period must be properly planned. This advance planning should be undertaken by each candidate in close consultation with their teacher. The planned period(s) must take account of organisational factors that might include: resources, equipment, workspace that will be required; time taken to carry out the various procedures and associated processes such as washing, printing, cleaning, drying and firing, etc.

If necessary, the 10 hour period should be split into shorter periods to allow supplementary work, such as the preparation of screens, the drying of clay work and the cutting of mount boards to take place outside the 10 hour period. The 10 hour period should make best use of a range of the candidate's abilities so that it is a valid test of important competencies and represents a suitably high level of challenge. It is not desirable that narrow or relatively undemanding tasks such as the labelling or mounting of work or digital printing of photographs should occupy much, or any, of the time allocated.

It is important that candidates working digitally should have comparable entitlement and experiences to those working within more traditional disciplines during the 10 hours. To this aim many teachers recommend an applied approach for the sustained focus work in digital submissions. For example, photography students might creatively combine, layer, manipulate and juxtapose text and imagery to bring their work to a resolved conclusion in Photoshop – producing campaign posters, adverts or magazine/newspaper articles. Or they might combine photographic images with another medium such as painting or machine embroidery. This kind of context often extends and strengthens the work and provides a heightened sense of purpose. In contrast film or animation students may struggle to complete their responses in the 10 hours. In such cases, careful planning is needed to identify what can be achieved within the sustained focus period and what should be completed as part of the preparatory and presentational work. As a comparative example, a Textiles student might not have time to complete a fabric print **and** construct and embellish a garment in the sustained focus period. The fabric printing could however be completed as part of the preparatory work and the garment construction and embellishment would then be completed during the 10 hours. **In all cases the work completed during the 10 hour period must be clearly identified in the body of evidence presented for moderation.**

Although the assessment of the Externally Set Assignment will take full account of all work submitted, the moderator will need to take into consideration what the candidate has been able to produce under the controlled conditions of the sustained focus work period. In most circumstances, the 10 hour period will be arranged so that the candidate is able to bring their work to a conclusion during that time but, in certain exceptional cases, such as the application of the last glaze to a ceramic piece, the work will be finalised shortly after the sustained focus work period has ended. It might be necessary to remind candidates that the outcome of the Externally Set Assignment does not have to be a finished piece of work, but that they should complete enough to demonstrate their ability to take the assignment through to a resolved conclusion.

Q 54: Does the centre have to record the 10 hours under examination conditions?

Yes. It is the responsibility of each centre to record which sessions each student attends. To help centres Eduqas has produced a template in an MS Word format **Timesheet (Externally Set Assignment).**

Centres may wish to devise their own system to record sessions and this is acceptable to Eduqas as long as the information on the template is covered. Students can also use this template as a planning tool for each session, so that they understand exactly what they want to achieve in each block of time.

Q 55: What guidance should centres give to students when completing their 'My Creative Statement'(s)?

It is important that students understand that the purpose of each 'My Creative Statement', to be completed for each assessment component, is to enable them to present to others the thoughts and actions underlying their submissions. If they approach it merely as a form-filling exercise, it will be of little value either to them or to anyone looking at their work.

Long experience of assessing GCSE portfolios has shown that, where a student has taken time and effort to carefully consider and document their objectives and plan how these might best be achieved, submissions have a stronger purpose and clearer sense of direction. It is essential, therefore, that the statement is regarded as an ongoing planning exercise, possibly documented at the commencement of the study, reappraised during, and at the conclusion of, the work.

Consequently, the **'My Creative Statement'** document has been designed to provide a helpful framework for students to organise their work and explain this to others. It is presented under the headings of 'Main Idea', 'Context' and 'Reflect'. It should show how the chosen subject matter is of personal significance to the student. In relation to the Externally Set Assignment it will explain how the chosen stimuli have been interpreted. The final section gives opportunity for the student to critically reflect on the work as it progresses and upon its completion. Click on this link to see an example of a **'My Creative Statement'** document which has been completed by a student.

Q 56: Am I expected to verify, as their own work, everything a student submits and, if so, how can I do this?

Yes, this is of utmost importance to protect the integrity of all submissions. A signature is all that is required, but this should not be undertaken lightly.

It is important that assignments are rigorously monitored by centres to ensure that students' work is their own. All students are required to sign an authentication statement endorsing the originality of their assignment(s) and centres must countersign that they have taken all reasonable steps to validate this. Authentication documentation must be completed by all students, not just those students selected for the sample to be seen by the moderator. The documents must be signed by both the student and teacher. **'My Creative Statement'** documents will support this process by explaining and authenticating the personal, creative journey of each student within each component. Examples of these forms are available in the Sample Assessment Materials and on the website.

All secondary source materials, such as images of artists' or photographers' works or quotations, must be clearly acknowledged and any work which is not entirely that of

the student should be identified either within the body of the work or in the Authentication Documentation.

All teachers who have marked students' work must sign the declaration of authentication which accompanies the 'My Creative Statement' document for each component to confirm that the work is solely that of the student concerned and has been conducted under the conditions indicated in this specification. Teachers must ensure that the authentication and 'My Creative Statement' documents are completed for each student and made available for verification during moderation. Any authentication exceptions regarding how the work in question has been selected and presented as the student's own should be recorded on the Authentication Documentation.

Q 57: How do students label their work?

It is the responsibility of each centre to ensure that each piece of work is identifiable to each student. To help centres Eduqas has produced templates in Word documents, so centres can complete some fields before printing to speed up the process:

GCSE Portfolio and Externally Set Assignment labels

Centres may wish to devise their own system to identify work and this is acceptable to Eduqas as long as the information on the templates is covered.

Q 58: Where do I find the grade boundaries from the previous year?

Grade Boundary Information can be found on the website.

Q 59: How do I determine standards for my marking?

Some of the advice given in the above response should be helpful in determining standards for the new specification.

Reference to website exemplars will be of some help and especially so if these have been scrutinised as part of CPD events. When referring to recent exemplars, most of which were within the top mark band, bear in mind that teachers are often more realistic in marking the work of other students than when marking their own. Also, marks at the very top of the mark range should be of truly exceptional quality, as only a minority of submissions achieve marks at this level.

Centres are strongly advised to establish and maintain an archive of exemplars in order to have reliable points of reference for future marking. It is essential that the marks for such exemplars be fully adjusted to align with standards applied by visiting moderators. Reference to the actual marks awarded by Eduqas and to relevant sections of the Centre Report can be used for this purpose, rather than any verbal feedback from the moderator.

Q 60: How do I go about marking components of work?

There are two main questions to be taken into account when making assessments of your students' submissions. The first question to address is:

1.   Does the submission address all aspects of each Assessment Objective?

And the second, based on the evidence presented, is

2.   What is the quality of this evidence?

You should use the mark schemes provided in the specification, referring to these and the indicative content for guidance, when conducting internal assessment of Components 1 and 2. These are designed to present a system that links the assessment objectives to marks and help to discriminate clearly between the varying levels of achievement. The mark schemes will be of most value when used in conjunction with guidance materials and assessed examples of work, which will be made available annually by WJEC to help centres identify the quality of work associated with the various mark bands.

It is important to be completely objective about your marking and not be influenced by what you know about the student and their work. A visiting moderator will base judgements only on the evidence seen. Similarly, objective judgements must *not* take direct account of effort, known potential or even difficulties such as health problems that the candidate may have encountered.

Judgements must be made against each of the four Assessment Objectives, as a student often performs differently for AO1, AO2, AO3 and AO4. A separate score is required for each and all moderators always produce a mark for each of the four AOs.

Having determined the extent to which every part of each Assessment Objective has been covered, a judgement then has to be made of the standard achieved in each. A central purpose of internal assessment is to produce a rank order of students' abilities. Fortunately, in general, teachers are more accurate in making *relative* judgements, i.e. making comparisons with work which is slightly better or slightly poorer than the submission being considered, than they are with making *absolute* judgements, i.e. independently of comparators. This principle is also helpful in working with colleagues from other art and design disciplines in establishing common standards (usually referred to as standardisation) across each centre. Unfortunately, there is often a *political* dimension to this exercise, commonly referred to as 'horse-trading', which often results in distortion of standards. Good management strategies can be used to eliminate the negative outcomes of what should be a very useful process.

To arrive at a reliable and valid set of marks, mark schemes will obviously play an invaluable part (please refer to the appropriate mark scheme for the component you are marking). It is recommended also that reference is made to exemplars available on the Eduqas and lightbox websites, especially if these have been actually seen as part of CPD events.

If the rank order has been accurately produced and realistic marking has been applied, then the visiting moderator should have few problems in making any adjustments that are considered necessary.

Q 61: If there are a number of teachers/departments teaching different elements or endorsements, should there be evidence of cross-moderation (standardisation) prior to the arrival of the moderator?

Yes. It is essential that where there is more than one teacher in a centre or consortium, work from all teaching groups is standardised internally before inputting marks by the May deadline, so that Eduqas can be confident that centre co-ordination of standards has been agreed to produce an overall rank order for each component within each title. Centres must ensure that there is consistent marking and the final assessment reflects a single agreed standard for all teaching groups involved. This process must be the responsibility of a single identified person, normally the head of department.

Internal standardisation may involve all teachers involved independently marking some sample pieces of work to identify any differences in marking standards. Such differences should be discussed collectively to arrive at an agreed common standard. To this end it may be useful to refer to archive material, such as previous work or online examples provided by WJEC.

Both Component 1 and Component 2 marks must be submitted to WJEC by the May deadline in the examination year.

If standardisation has not taken place then the moderator must be informed on arrival at the centre. They may then choose not to moderate the centre until standardisation has taken place. The centre may be charged for the second visit.

Q 62: When should marks be submitted?

Centres are required to submit marks for both internally assessed components online by **31 May** during the Summer Term of the year in which the work is to be submitted for moderation.

Q 63: How do I change a mark if I find a clerical error after submitting my centre marks via the secure website?

Eduqas must be informed by the centre on official centre stationery or official e-mail address of any mark changes due to clerical errors, missing work, extra work etc. It is entirely the responsibility of the centre to inform Eduqas. The visiting moderator should also be informed of such errors and will amend their paperwork and return the official centre mark changes to Eduqas. The decision as to whether to carry through centre mark changes will be at the discretion of Eduqas.

Q 64: What if work is lost or damaged or the candidate has had health or other problems during their course?

Lost or damaged work will normally be eligible for special consideration in the circumstances outlined below:

• the candidate has completed at least one piece of work and all the assessment objectives have been covered at least once

• the loss or damage is not the consequence of negligence on the part of the candidate

• and the centre is able to verify that the work was completed or partially completed and had been monitored whilst it was in progress.

The estimated mark should be submitted to the moderator and WJEC in the usual way by the deadline for submission of marks. The estimate should be based on the teacher's estimate of work actually seen. Do not attempt to estimate marks for work not seen.

The loss or damage should be reported to the WJEC using Form 15 – JCQ/LCW available at: https://www.jcq.org.uk/exams-office/non-examination-assessments/

It is best if health or access issues are first discussed with the Examinations Officer at your centre, as this may also apply to other subjects that the student has been studying. If necessary, the Examinations Officer may suggest that this should be discussed with Eduqas Special Requirements department who will give advice on what procedures to follow as these can vary according to the circumstances which apply.

Reference should be made to the JCQ document, A guide to the special consideration process - http://www.jcq.org.uk/exams-office/access-arrangements-and-special-consideration

Q 65: How does the moderation team set standards?

In the week prior to the three weeks during which the moderating exercise is conducted, live work from a number of different centres is collected and displayed at a conference centre. This work is then marked independently by a team of senior moderators who have a depth of experience as well as specialist knowledge within particular disciplines. They submit their marks to the Principal Examiner who then conducts a standardisation exercise, held over two days, with the senior team to arrive at an agreed set of marks for each Assessment Objective and for each component of work marked. The components are selected to cover all the main titles of the specification and a range of benchmarks are selected to help moderators refresh standards.

On the Saturday immediately preceding the moderation visits, the full moderating team undertake a similar marking exercise. The team is selected from experienced teachers who have applied to become moderators. Accuracy of their previous marking within their own centres is taken into account in the selection process.

They first mark independently, submit their marks so that a mean mark is calculated for each component and these marks are compared with those agreed by the senior team. In nearly every case, these two sets of marks are extremely close and are often exactly the same. Where there are differences of a few marks between particular components, these are reviewed by the entire team and, through discussion, agreed marks are determined.

The whole team of moderators are able to refer to these agreed standards, which are fresh in their memory, in every centre they visit and they are also leave the conference with coloured visuals of the benchmarks as a reminder of what they have seen. Many moderators also take their own photographs during the conference. Each moderator is visited at least once by a senior moderator who independently marks an appropriate sample of components. Both sets of marks are submitted to Eduqas so that a check on marking standards can be made. A check is also made of the

reliability of each moderator, based on a comparison of their marking with the standards agreed at the Moderators' Conference.

Moderator marks for each component marked at every centre visited, accompanied by marks awarded by senior moderators, are entered alongside the centre marks. If centre marks are outside tolerances, compared to the nationally agreed standards applied by the moderator, scaling (adjustment) of marks is applied. Due account is taken of the marking performance of every moderator before any adjustments are made to centre marks.

Q 67: How does the moderation process work?

Following internal assessment, submission of marks to WJEC and the identification of the moderation sample, moderation will take place by a visiting moderator. This normally takes place in May and June and will include all work identified for moderation at a centre. Both GCSE components will be assessed by the moderator during the visit. All centres will receive detailed feedback from the moderation.

It is the centre's responsibility to ensure that students present their work in the most appropriate format for the work produced. It is vital that all work is clearly labelled and that related elements (for example, sketchbooks and outcomes) are displayed together. Centres are also responsible for ensuring that the work presented for the visiting moderator is the same work as that originally submitted for internal assessment and has not been supplemented by any additional material.

Moderators will provide detailed feedback to centres through a report that will be made available on the Eduqas website from the day results are issued. Adjustments will be made when it is deemed that the centre's internal assessment does not conform to agreed common standards established by WJEC. If centres are not in agreement with the outcomes of the moderation, they may access a range of post-results services as outlined on the website.

Q 67: Why might my marks be changed by the exam board?

All components are internally marked and externally moderated and Eduqas has the responsibility as an awarding organisation to ensure that all work is marked to nationally agreed standards. This is achieved through comparability exercises with other awarding organisations. Reference is also made to the marking profile of each moderator gained from moderators, and by the cross moderation visits of senior moderators. Adjustments will be made to centre marks when Eduqas finds reliable evidence that they are outside set parameters. Marks may be adjusted either up or down.

Q 68: What can I do if I do not agree with the marks awarded to my students?

Centres wishing to request a Review of Moderation (RoM) should apply online via the secure website. This must be received by 20 September. Please read the procedure in detail before making this decision since Service 3 entails a complete remark of the entire original moderated sample (this is why students must not have access to their work after centres' completion dates). The service is not available for any component where the centre's marks have been accepted by Eduqas without change. The cost of this service will be approximately £320 regardless of the number of components requested. Please note that fees will not be charged if centre marks are reinstated. Student consent is not required for Service 3 as students' marks may be lowered but their subject grades may *not* be lowered in the series concerned. However, centres should be aware that a lowered mark may be carried forward to future certification. Further information can be found on our website under **Post Results Services.**