

## Frequently asked questions

### **Q1: Can a candidate transfer from another award organisation or centre?**

**A1:** Individual candidates can transfer for a variety of reasons but cohorts of candidates cannot transfer. If a candidate transfers from another examination board they should continue with their original Area of Study. Candidates who transfer to a different examination board must complete a Joint Council for Qualifications (JCQ) [Transfer of Credit](#) form between awarding bodies before 21 October to be eligible for the next Summer series. If a candidate transfers to another WJEC centre then the same Unique Candidate Identifier (UCI) number must be used.

### **Q2: When do I submit my preliminary entries?**

**A2:** Preliminary entries must be made by 10 October (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).

### **Q3: Do all titles count in performance tables?**

**A3:** Yes. All titles count separately within performance tables.

### **Q4: Where do I find the entry codes for each unit?**

**A4:** These will be available from September and published in the [Entry Procedures and Coding Information](#) booklet.

### **Q5: What are the unit titles and the maximum raw marks?**

#### **A5: AS Qualification**

Unit 1: Personal Creative Enquiry (160 marks)

#### **A level Qualification**

Unit 2: Personal Investigation (160 marks)

Unit 3: Externally Set Assignment (100 marks)

### **Q6: Can teachers be provided with a Scheme of Work for delivering the new specification?**

**A6:** One of the successes of art, craft and design teaching in the UK is that a large area of creativity in the curriculum is fostered by creative and diverse teaching approaches. WJEC 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 guide, will make it clear that there are many different approaches to delivering successful courses across the broad range of titles within the specification. Teachers use many different strategies in designing Schemes of Work, taking account of the prior learning, individual abilities and unique interests of each learner, as well as available resources and their own areas of expertise. The size of each learner 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.

### **Q7: How important is the creative process and how can I address each of the Assessment Objectives equally?**

**A7:** Creativity must be at the heart of all work undertaken for both AS and A level and evidence of the creative *process* is as important as creative *outcomes*. There is no reason why written work should not be as creative as practical work and this requires considering

innovative formats as well as content. The four Assessment Objectives are equally weighted which means that they are allocated the same proportion of marks. It is essential, therefore, that the evidence presented for moderation addresses each of the Assessment Objectives as equally as possible. There are many ways of achieving this, including initially planning and regularly reviewing work in progress using the [Assessment Objectives Checklist for Learners – same structure for each unit](#). Other methods include identifying relevant evidence using a different colour felt marker, coloured self-adhesive dots or post-it notes for each of the Assessment Objectives.

**Q8: Is evidence of drawing required across all titles and what form should this take?**

**A8:** The AS/A level Art and Design specification requires learners to develop the skills to 'record experiences and observations, in a variety of ways using drawing or other appropriate visual forms; undertake research; and gather, select and organise visual and other appropriate information'. This focus is meant to encourage learners to appreciate the significance of drawing in the widest sense, by recognising and reviewing how it feeds the creative process across disciplines.

**Q9: What if my learners present only slim evidence of drawing?**

**A9:** There is no specific allocation of marks for drawing and no penalty for including little evidence of drawing in any of the units in the specification. However, it must also be recognised that drawing uniquely increases the capacity of learners to see and understand the visual and tactile world. Importantly, it can enable them to think visually and communicate these thoughts to others. In assessing submissions from across different disciplines, moderators often point out that reluctance to visualise ideas through drawing seems to limit the vitality and scope of learners' creativity. Furthermore, even if learners have acquired only a modest level of competency, they can still make purposeful use of drawing to record information, visualise thoughts and communicate possibilities. There is, therefore, need for all learners to develop competence in forms of drawing that are appropriate to the option which they are studying.

**Q10: Some of my learners have difficulty in producing extended writing. Will they be penalised for this?**

**A10:** The requirement for extended writing – a minimum of 1000 words in sections of 200 words and, for AO1 Contextual understanding, 400 words – applies only to A level Unit 2: Personal Investigation. However, it is strongly recommended that extended writing is incorporated, wherever appropriate, as an additional form of evidence in all units. Although, again, there is no fixed penalty for not meeting this requirement, it is a specific part of the AO1 assessment criteria. This means that it would not be possible for moderators to make use of the full allocation of marks for evidence of Contextual understanding in Unit 2. To be realistic, it is likely that nearly all learners would have produced extended writing as part of their GCSE English Language course, prior to studying for AS and A level.

Extended writing in sections of 200 words about a subject in which they have a particular interest should be well within the capability of most learners studying at this level.

*Note that this answer amounts to about 160 words!*

**Q11: Are sketchbooks required?**

**A11:** Sketchbooks and/or design notebooks are not specifically required for any of the units but, if used appropriately, can be invaluable records of creative investigations. They provide particularly effective vehicles for learners 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 learners 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.

**Q12: How large should sketchbooks/workbooks be?**

**A12:** They can vary from pocket size to A2 and some learners present a few of various sizes that have been used for different purposes. If A4 size only is used, learners 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 learner's name, centre and candidate number.

**Q13: Should learners show a step by step process of all their making?**

**A13:** 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. Candidates 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 Objectives Checklist for Learners – the same structure for each unit 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 learner selection and presentation is critical. With the new specification, it is expected that submissions for each of the assessment units will not be greater in volume than for the current specification.

**Q14: How much development of ideas should be evident and does all the development have to be in the chosen title?**

**A14:** 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 learner's intentions whatever disciplines are used. The response to the previous question should also be taken into account.

**Q15: Should comment and annotation be integrated into the body of the work?**

**A15:** 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. For the A level Personal Investigation it must be noted that brief annotation is not to be part of the word count of 1000 words.

**Q16: Should the portfolio be developed along one theme, or could a candidate include a series of unrelated themes?**

**A16:** Reference to the following extracts from the specification provides helpful guidance:

**Personal Creative Enquiry**

'This will enable them [the learner] to select the subject or theme for their personal enquiry and plan the means by which it is to be undertaken. The culmination of this unit is a practical project/portfolio exploring a theme, concept or specific design brief which should be of personal significance to the learner.'

**Similarly, for Personal Investigation**

'The Personal Investigation consists of a major, in-depth, practical, critical and theoretical investigative project/theme-based portfolio and outcome/s...'

**The Externally Set Assignment**, as its title suggests, will require the learner to develop a response to one of the given stimuli.

**The Learner Statement**, which must be completed for each assessment unit, should provide a clear context for the production of the portfolio. Reference might also be made to presentational skills as described in connection with AO4 which include:

- 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.

**Q17: How much time should be spent on producing the portfolio?**

**A17:** The AS Personal Creative Enquiry and the A level Personal Investigation are both to be presented as portfolios of work. There is no specified or recommended allocation of time as time scales will vary between different candidates. However, as a very general guide, for candidates studying for AS, it is likely that most of the first term will be given over to a foundation course during which essential skills will be developed. Portfolio work could be developed from January to the end of April/early May.

For A level, the major part of the portfolio is likely to be produced during the Autumn term and completed during the January before A level assessment the following summer. The Externally Set Assignment begins on 1 February and it is strongly recommended that the Personal Investigation should not continue beyond this date so that full attention is given to the Externally Set Assignment.

**Q18: How should a candidate organise their portfolio?**

**A18:** The response to the previous question should provide a useful starting point. The organisation of the portfolio should also pay regard to:

- the Assessment Objectives Checklist for Learners – the same structure for each unit so that each Assessment Objective is equally addressed;
- an appropriate balance between processes and outcomes;
- suitable breadth and depth of media, techniques and processes relevant to the chosen area of study (title);

The format in which the portfolio is presented should be suited to the subject and purpose of the work, making the submission attractive to look at.

**Q19: Can the portfolio be purely digital?**

**A19:** Yes, the portfolio can be entirely digital if this is appropriate for the work undertaken and enables the learner 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.

**Q20: My learners enjoy and are good at copying artists' work. Will they be fully rewarded for this?**

**A20:** 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.

**Q21: Can photographs/reproductions of the work of others be included?**

**A21:** Yes, in the same way as 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.

**Q22: What are the regulations with regards to the 15 hours under examination conditions?**

**A22:** 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 candidates 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 candidates 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 candidate, additional invigilators should be deployed at the exams officer's discretion to ensure the supervision of candidates is maintained at all times.'

Page 30, point 11.2: '**For Art examinations** candidates 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.'

Candidates 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 candidates take preparatory supporting studies into the examination room, these are their own studies.

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

Page 32: '**The invigilator must**: ...remind candidates 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 candidate 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 candidates, (except in Art timed tests... or where maintaining discipline in the examination room). This constraint extends to coaching candidates, reminding candidates which section(s) of the question paper to answer or which questions they should answer.'

**Q23: Are candidates allowed to listen to music or access the internet during the controlled sessions?**

**A23:** Candidates are not permitted to listen to music (see above). Candidates are not permitted access to the internet. All preparatory work must be checked including all electronic storage devices to ensure only preparatory work is loaded on the storage facilities that are to be used in conjunction with a PC or laptop. Internal centre intranet systems can also be used as long as access to the internet is switched off.

**Q24: Can candidates have access to their work once the controlled sessions begin?**

**A24:** From the end of the first controlled session candidates must not have access to any preparatory or final outcome work outside supervised sessions. At the conclusion of the focus period learners are able to select, present and evaluate their material ready for centre marking.

**Q25: What are learners to do in the 15 hours under examination conditions, especially within the Photography, Fine Art (film making) and Contextual Studies titles?**

**A25:** The chief examiner has produced a further document to answer this but the main point is that there should be a consistency of challenge across each title. The document [Externally Set Assignment Guidance](#) sets out some general principles.

**Q26: Does the centre have to record the 15 hours under examination conditions?**

**A26:** Yes. It is the responsibility of each centre to record which sessions each learner attends. To help centres WJEC has produced a template in a word document [Timesheet \(Externally Set Assignment\)](#).

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

**Q27: What guidance should centres give to learners when completing Learner Statements?**

**A27:** It is important that learners understand that the purpose of each Learner 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 to themselves nor to anyone looking at their work.

Long experience of assessing AS and A level portfolios has shown that, where a candidate 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 Learner Statement document has been designed to provide a helpful framework for learners to organise their work and explain this to others. It is presented under the headings of 'Main Idea', 'Plan', 'Context' and 'Reflect'. The first section enables the learner to explain the main idea from which the response has been developed. For the Personal Creative Enquiry (AS) and Personal Investigation (A level) it should show how the chosen subject matter is of personal significance to the learner. In relation to the Externally Set Assignment at A level, it will explain how the chosen stimuli have been interpreted. This is followed by a section in which the initial plan is outlined, bearing in mind that there might well be unexpected changes in direction as work progresses. This section can subsequently describe such changes and the reasons for them. The third section requires the learner to describe the context of the work, i.e. its influences, purposes and meanings and will include references such as contextual sources and visits that have influenced the study. The final section gives opportunity for the learner to critically reflect on the work as it progresses and upon its completion.

**Q28: How much work for each unit is to be presented for moderation?**

**A28:** The selection of work by learners should be sufficient to provide solid evidence that all aspects of the four Assessment Objectives have been addressed and of learners' best achievements in these. There should be evidence of each significant stage in the creative process as well as outcomes of quality. Learners should also demonstrate their ability to be selective in presenting their work. Reference to website exemplars might also be of help, 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 learners.

**Q29: Can candidates submit the same work for different titles?**

**A29:** No. The moderator will view each unit 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 endorsements. It should be noted that one candidate can take all seven titles and no combinations are forbidden.

**Q30: Am I expected to verify, as their own work, everything a learner submits and, if so, how can I do this?**

**A30:** 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. This has been dealt with on page 23 of this guide, but some of those details are worth repeating here:

**Authenticating work**

In all circumstances, the authenticity of all work submitted for assessment must be unquestionably the candidate's own work. 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 candidate to carry out similar work under close supervision and comparing standards with work that has been produced unsupervised;
- conducting a viva with the candidate to question the origin and development of work to determine authenticity;
- asking the candidate to provide evidence that unsupervised work is authentic.

To avoid misunderstanding at a later stage, some centres establish these strategies contractually from the commencement of the course.

**Q31: How do learners label their work?**

**A31:** It is the responsibility of each centre to ensure that each piece of work is identifiable to each learner. To help centres WJEC has produced templates in word documents, so centres can complete some fields before printing to speed up the process:

[Label \(Personal Creative Enquiry\)](#)

[Label \(Personal Investigation\)](#)

[Label \(Externally Set Assignment\)](#)

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

**Q32: Where do I find the grade boundaries from the previous year?**

**A32:** You can filter the dropdown menus in the [grade boundary information](#) to obtain unit grade boundaries from the previous year. It must be emphasised that grade boundaries are adjusted each year and marking in relation to previous grade boundaries can lead to disappointment.

### **Q33: How do I determine standards for my marking?**

**A33:** Some of the advice given in the above response should be helpful in determining standards for the new specification. However, certain changes introduced, such as the single coursework unit for AS and the additional time now available for that component, seem likely to result in the raising of standards. This could have a knock-on effect for standards at A level which will be determined the following summer. Feedback from the first year of marking AS will be useful in setting standards for the new A level. Certainly, standards will not be lower than for the present AS and A level 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 candidates 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 WJEC and to relevant sections of the Centre Report can be used for this purpose.

### **Q34: How do I go about marking the work?**

**A34:** There are two main questions to be taken into account when marking assessments of your candidates' 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?

The [Assessment Objectives Checklist for Teachers and Learners – \(same structure for each unit\)](#) should prove invaluable in identifying any gaps in the evidence submitted. It is important to be completely objective about this and not be influenced by what you know about the candidate 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 difficulties such as health problems that the candidate may have encountered.

Judgements must be made against each of the four Assessment Objectives, as a candidate 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 candidates' 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, the mark schemes:

### [AS Personal Creative Enquiry/A level Personal Investigation/A level Externally Set Assignment](#)

will obviously play an invaluable part (please refer to the appropriate mark scheme for the unit you are marking). It is recommended also that reference is made to exemplars available on the [WJEC](#) 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.

#### **Q35: 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?**

**A35:** Yes. If centres have entries for more than one title or different teaching groups within one title then standardisation must have taken place between teachers before inputting marks by **31 May**, so that WJEC can be confident that centre co-ordination of standards has been agreed to produce an overall rank order for each unit within each title. 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.

#### **Q36: What is the deadline for inputting marks into the secure website?**

**A36:** Centre marks must be submitted to WJEC by **31 May**.

#### **Q37: How do I change a mark if I find a clerical error after submitting my centre marks via the secure website?**

**A37:** WJEC 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 WJEC.) The visiting moderator should also be informed of such errors and will amend their paperwork and return the official centre mark changes to WJEC. The decision as to whether to carry through centre mark changes will be at the discretion of WJEC.

#### **Q38: What if work is lost or damaged or the candidate has had health or other problems during their AS/A level course?**

**A38:** It is best if this is first discussed, at an early stage, with the Examinations Officer at your centre, as this may also apply to other subjects that the learner has been studying. If necessary, the Exams Officer may suggest that this should be discussed with a WJEC officer who will give advice on what procedures to follow as these can vary according to the circumstances which apply.

#### **Q39: What are the procedures for Special Consideration and Notification Of Lost Coursework?**

**A39:** Centres wishing to be considered for the above must complete the appropriate Joint Council for Qualifications Form JCQ/SC [Form 10 Application for Special Consideration](#) and JCQ/LCW [Form 15 Notification of Lost Centre Assessed Work](#). We would urge centres to add a note on the centre's headed stationery in addition to either or both of these two forms, indicating the position of the candidate within the rank order for units affected. In other words, dealing with these forms is helped by knowing how the candidate may have achieved under 'normal circumstances' without loss, illness or injury. Simply provide details of candidates' names and numbers immediately above and below them in your response.

To be considered for Special Consideration at least 50% of the qualification must be completed.

To be considered for Lost Work the work must have been lost by the centre.

**Q40: How does the moderating system operate?**

**A40:** 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 breadth 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 unit of work marked. The units 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 and Sunday 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 unit 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 units, 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 sent away from 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 two days. Each moderator is visited at least once by a senior moderator who independently marks an appropriate sample of units. Both sets of marks are submitted to WJEC 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 unit 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.

**Q41: Does the moderator need to mark each unit when learners are entered for more than one title?**

**A41:** Where candidates are entered for more than one title (commonly known as multiple entries) their work must be viewed by the moderator. For example, if a candidate is entered for Textiles and Graphic Design then all the units for each title must be viewed by the moderator. In addition the candidate must take a different assignment for each title from the Externally Set Assignment question paper. The style and format of the question paper can be found in the [Specimen Assessment Materials](#).

**Q42: When will my centre receive the date and time of the moderation visit and what paperwork is required when the moderator arrives at my centre to mark the work?**

**A42:** At the end of May or early June your Examinations Officer will receive an e-mail stating the Moderators name, date/time of visit and entries that will be marked. At this point all marks should have been submitted to WJEC via the secure website and centres will be aware which candidates' work will be moderated for each unit.

The moderator will require on arrival at the centre:

- A hard copy of the centre's electronic marksheets from the [secure website](#)
- [Candidate Marksheet \(Personal Creative Enquiry\)](#)  
[Candidate Marksheet \(Personal Investigation\)](#)  
[Candidate Marksheet \(Externally Set Assignment\)](#)

For internal assessment purposes and if the teacher wishes to convey additional information in the form of annotation. Alternative formats are acceptable such as excel spreadsheets as long as the Assessment Objective breakdown is provided for each unit.

- [Authentication Document / Learner Statement \(Personal Creative Enquiry\)](#)  
[Authentication Document / Learner Statement \(Personal Investigation\)](#)  
[Authentication Document / Learner Statement \(Externally Set Assignment\)](#)

#### **Q43: Can I discuss marks with the moderator?**

**A43:** Moderators will not be able to discuss the marks they have awarded at any centre due to the fact that their marking can be subject to adjustment. This would be applied using the evidence of their marking at the Moderators' Conference and cross-moderation of a sample of their marking on route by a Senior Moderator.

Furthermore, the regulators' General Conditions of Recognition state that: 'An awarding organisation must ensure that it does not communicate to a centre or a learner confirmation of, or changes to, any mark for an assessment in advance of the issue of that result'.

As an awarding organisation WJEC has a duty to comply with this regulation, and as part of their training, moderators are instructed to ensure that marks are confidential and they must on no account give any indication of results to the teacher.

However, moderators are encouraged to discuss general points relating to the assessment and broadly indicate the features which characterise the sample. They are also encouraged to offer helpful advice; for example, in relation to identifying and demonstrating the Assessment Objectives and/or clarifying the specification where appropriate.

Moderators must observe complete confidentiality throughout the moderation period and until the EAR deadline of 20 September. Centres' performances should not be discussed beyond completing the centre report for WJEC. The moderator provides a detailed centre report, which is available to centres via the secure website on results day. The centre report should offer:

- a summary of the moderator's observations, in the form of carefully considered written comments in relation to the published Assessment Objectives and criteria from the specification;
- direct feedback to centres on the performance of candidates in a relevant and constructive manner;
- specific information on how candidates might achieve better results.

**Q44: Why would my marks be changed by the exam board?**

**A44:** All units are internally marked and externally moderated and WJEC has the responsibility as an awarding organisation to ensure that all work is marked to national standards. This is achieved through comparability exercises with other awarding organisations and profiles gained from moderators during the moderation conference and at one centre visited whilst on route. Adjustments will be made to centre marks when WJEC finds that they are outside set parameters. Marks can be adjusted up and down.

**Q45: What can I do if I do not agree with the marks awarded to my learners?**

**A45:** Centres wishing to enquire about results (EAR) 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 candidates must not have access to their work after centres' completion dates). The service is not available for any unit where centre's marks have been accepted without change. The cost of this service will be approximately £320 regardless of the number of units within each specification. Please note that fees will not be charged if centre marks are reinstated. Candidate consent is not required for Service 3 as candidates' marks may be lowered but their subject grades may **NOT** be lowered in the series concerned. Further information can be found on our website under [Post Results Services](#).

**Q46: UCAS**

**A46:** Both the AS and A level attract UCAS tariff points. For further information regarding Tariff Points follow this link. <https://www.ucas.com/ucas/tariff-calculator>

**Q47: What are the assessment arrangements for resits?**

**A47:** Resits are available for the life of the new qualifications.

This is a unitised specification which allows for an element of staged assessment.

Assessment opportunities will be available in the summer assessment period each year, until the end of the life of the specification.

Unit 1 will be available in 2016 (and each year thereafter) and the AS qualification will be awarded for the first time in summer 2016.

Unit 2 and Unit 3 will be available in 2017 (and each year thereafter) and the A level qualification will be awarded for the first time in summer 2017.

Candidates may resit units **ONCE ONLY** prior to certification for the qualification, with the better result contributing to the qualification. Individual unit results, prior to the certification of the qualification, have a shelf-life limited only by that of the qualification.

A candidate may retake the whole qualification more than once.