

GCE AS/A LEVEL



WJEC GCE AS/A LEVEL in ART AND DESIGN

ACCREDITED BY WELSH GOVERNMENT

TEACHERS' GUIDE

Teaching from 2015



This Welsh Government regulated qualification is not available to centres in England.

GCE Art and Design

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Introduction

The principal aim of the Teachers' Guide is to offer support to teachers in delivery of the new **WJEC A/AS level Art and Design** specification and guidance as to the requirements of the qualification and the assessment process.

The guide is **not intended as a comprehensive reference**, but as support for teachers to develop stimulating and exciting courses tailored to the needs and skills of students in their particular institutions.

The purpose of this guide is to provide further support for teachers who need to devise courses that comply with the new specification for teaching AS and A level Art and Design from September 2015.

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 WJEC have a responsibility to positively support and encourage such diversity by providing flexible frameworks within the specification 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.

Previous specifications for art and design, particularly the most recent, have contributed significantly to the robust development of the subject area. The new specification have built upon these strengths, adding refinements that have been identified through experience of teaching and assessing the legacy specification combined with helpful critical observations provided by various stakeholders.

Together with these developments aimed at improving the structure of the specification, it is essential that the assessment of art and design continues to be rigorous, valid and reliable. This is to ensure that standards are accurately measured, consistently applied and earn widespread respect. To fulfil such demands, it is vitally important that the criteria for assessment are made absolutely clear so that they can be readily understood by everyone involved in the new AS and A level qualifications.

A considerable amount of useful reference material has already been produced to make the new specification as accessible as possible to learners, parents, teachers, assessors and others who have an interest in Art and Design qualifications. The AS and A level specification contains a good deal of useful information and this, together with the specimen assessment materials that are available on the [WJEC](#) website, should be read in conjunction with these guidance notes. Additionally, a range of information and exemplar material located on the [WJEC](#) and [lightbox](#) websites form a substantial educational resource that will continue to be developed.

Viewing some of the exemplar and other support material linked to this guide will show that there are many different approaches to delivering successful courses across the broad range of titles within the specification.

There are many different approaches in exemplars across the specification in a range of titles:

[AS Unit 1 - Personal Creative Enquiry](#)

[A2 Unit 2 - Personal Investigation](#)

[A2 Unit 3 - Externally Set Assignment](#)

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 the designers in constructing it. Essentially, the new specification has been developed to facilitate good art and design teaching and learning in a variety of ways, for example through:

AS

- The specification structure which is such that learners have opportunities, initially, to develop a broad foundation of 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 to more confident navigation through learners' creative journeys during the mid to latter part of the course.
- The Personal Creative Enquiry single unit which enables learners to undertake a major critical, practical and theoretical investigation based on subject matter that has personal significance. In so doing, it should generate valid evidence for the assessment of knowledge, understanding and skill through an integrated and holistic approach which characterises good learning and teaching in art and design. Additionally, the subject matter of the investigation should have personal significance to each learner, thus increasing the relevance of the study and engaging their interest and application.
- Critical, practical and theoretical elements of the Personal Creative Enquiry which should be purposefully integrated so that they mutually support the whole teaching and learning experience. They will be assessed together through the Assessment Objectives, placing equal value on creative processes and their outcomes.

A level

Comprises the AS single unit plus two further units: Unit 2 Personal Investigation and Unit 3 Externally Set Assignment.

- The specification structure is such that learners have further opportunities, particularly in the earlier part of Unit 2 Personal Investigation, to develop and extend a broad foundation of critical, practical and theoretical skills with deeper understanding of a range of art, craft and design practices and contexts. This provides a sound basis for progression to greater specialism and achievement during the latter part of their coursework and in responding to Unit 3: Externally Set Assignment.
- The two A level units each assess knowledge, understanding and skill applied in different contexts but are equally relevant to both units. This promotes an integrated and holistic approach to the various aspects of teaching art and design, such as the teaching of critical skills as part of Personal Investigation that can be further refined by the learner when undertaking contextual study for Unit 3: Externally Set Assignment.
- Unit 2: Personal Investigation consists of two integrated constituent parts assessed together through the Assessment Objectives. The written element must clearly relate to practical and theoretical work so that learning experiences are mutually supportive. Additionally, the subject matter of the investigation should be centred upon particular contexts and experiences that have personal significance to the learner, thus increasing the relevance of the study and promoting increased depth of application.
- Unit 3: Externally Set Assignment also consists of two integrated constituent parts, namely supporting studies/preparatory work followed by a 15 hour period of sustained focus work, both of which are assessed together. This places equal value on creative processes and their outcomes.

To summarise this introduction and link it to what follows, it might be helpful to note that the new specification and support materials:

- provide challenging, fulfilling experiences for every learner – whichever study route they choose to follow;
- take due account of the close inter-relationship between the teaching and learning processes of both qualifications so that the transition from AS to A level is a positive experience for all learners who choose to follow this route;
- incorporate and build upon the best features of the present specification;
- refine those aspects that needed improvement or increased emphasis, as identified by those who have taught and assessed the outcomes of current courses;
- support teachers in 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;
- seek to raise even further the already high standards achieved in this increasingly important sector of the creative curriculum.

The specification also provides a framework for learners 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 AO1, learners might consider the ways in which ethical, social and cultural factors influence their own work and that of others, enabling them to locate their study in a suitably broad context.

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 represent refinements that have been introduced by WJEC in response to feedback on the current specification from teachers and other stakeholders.

What's changed?	What's the same?
To recognise the increased demands of A level, the weighting of AS in relation to A level has been adjusted to 40% AS and 60% A level.	The A level unit weightings have been retained: 36% Personal Investigation; 24% Externally Set Assignment.
AS now comprises a single coursework unit. Removal of the Controlled Assignment provides more time for learners to acquire foundational skills, knowledge and understanding in the earlier part of the course. This also reduces the assessment load for teachers.	The full A level is designed to be taken over 2 years and the AS over 1 year. However, both AS and A level can be delivered in 1 year, as long as the course requirements are met.
One unit at AS provides less of an assessment burden. There is now no Controlled Assignment for AS, just one coursework unit, allowing considerably more time to experiment and build important skills.	If centres prefer learners to also undertake a set assignment as part of their AS, they can devise their own that is linked directly with coursework study. This can form part of the learner's Personal Creative Enquiry portfolio.
There are <u>15 hours</u> of supervised time at A level for the Externally Set Assignment (12 hours in current specification).	The present structure of the A level Controlled Assignments, which include written and visual stimuli as well as a moving image, has been retained to allow for a broad and flexible approach.
Subject content has been updated to reflect current practice and align with undergraduate courses. AS and A level assessment criteria are now differentiated.	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.
Use of the term 'endorsement' has gone; the term now used is 'title'. 'Photography' replaces 'Photography, Lens and Light-based Media'.	Seven title options continue to provide opportunities for departments to devise courses to suit their equipment, resources, expertise and budgets.
The Personal Investigation must include a 'written element' taking the 'form of a 1000 words minimum extended response'. This is in alignment with HE demands and effectively means that continuous prose must be submitted in addition to any short tracts of written annotation in sketchbooks or other formats.	As at present, the inclusion of annotation is to be encouraged but will not be part of the minimum 1000 word count.

In this specification the written element is designed to ensure that learners integrate their written work with their investigation, applying it with a high degree of relevance to the creative, investigative processes they pursue.	The extended written critical and contextual analysis (1000 words minimum) must be integrated with the practical work in the Personal Investigation, as in the current specification.
The specification assesses the compulsory written element of the Personal Investigation in a holistic way (refer to section 2.3). Extended writing may form evidence for any one of the four Assessment Objectives.	The written element within the Personal Investigation is assessed holistically as in the current specification. The written element is very much in keeping with the approach of the current Personal Investigation.
The importance of drawing in its widest sense, as a recording tool and means of exploring visual language, is emphasised in the new subject content.	As in the current specification, drawing is encouraged and emphasised as a design process and/or fundamental means of visual language, which is not separately assessed.
The course structure provides opportunity to build important skills, experiment, develop and explore ideas, materials, techniques and processes at AS and A level.	The course structures of AS and the two units of A level can build on present successful approaches.
160 maximum marks for the Personal Creative Enquiry 160 maximum marks for the Personal Investigation 100 maximum marks for Externally Set Assignment	Same grading system A* to E at A level, A to E at AS.
Slight changes to the Assessment Objectives.	Four familiar Assessment Objectives with equal weighting, as in the current specification.
New deadline for submission of internally assessed marks to WJEC which is now by 31 May.	Administration and arrangements for making entries, moderation, awarding and results will be the same, as in the current specification.
Resits available for the life of qualification but for whole qualification only (both units at A level/one at AS).	
'Statement of intent' and 'stretch and challenge' documents have been replaced. Learner Statements for each unit provide the opportunity to consider and explain intentions under the headings 'Main Idea', 'Plan', 'Context' and 'Reflect'.	As with present units, Learner Statements are required for each unit in order to communicate intentions.

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

At the very core of the new specification are the four Assessment Objectives which are named AO1 Contextual understanding, AO2 Creative making, AO3 Reflective recording and AO4 Personal presentation to identify their main purpose. Although each of these AOs comprise just a few lines of text, they pack a considerable amount of meaning. They differ only slightly from the previous WJEC Assessment Objectives, suggesting that they have stood the test of time. It is now worth reconsidering in some detail the depth and breadth of meaning they contain, as this will form the foundation upon which teaching, learning, formative and summative evaluation and assessment must be developed. The AOs form the nucleus of the central elements of the new specification which are the:

- [Assessment Objectives Checklist for Teachers;](#)
- [Assessment Objectives Checklist for Learners;](#)
- [AS/A level Guidance for Indicative Content to each of the 7 titles;](#)
- [Mark Schemes for each unit.](#)

These are fundamentally based on thorough intellectual analysis and the practical application of the four Assessment Objectives, to be discussed in the following section.

Getting to grips with the Assessment Objectives

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

Legacy	New
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.	AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
AO2 Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops.	AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
AO3 Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.	AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
AO4 Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and where appropriate, making connections between visual, written, oral or other elements.	AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

AO1 Contextual understanding

Defining 'contextual' and 'understanding'

'Contextual' 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.

In basic terms, this means that learners need to be able to recognise that works of art, craft and design have been produced for many different purposes or intentions and these, in turn, influence the meanings and interpretations we attach to them. In particular, learners need to be aware of the purpose of their own work and be able to convey what their intentions are in producing it.

Firstly then, they should be able to convey the meaning and purpose of the methods and approaches they use themselves. The new Learner Statement, that has to accompany each assessed unit, should prove helpful in this respect.

Secondly, they must be able to analyse and critically evaluate the methods and approaches of others and communicate their findings. It is vital that analysis and evaluation of their own work and also the work of others are mutually supportive so that the one informs the other.

To consider the methods and approaches of artists, craftworkers and designers, learners will consider 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 & Design

Learners can explore practitioners working in occupations associated with 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 practitioners working in film, publishing, arts administration, museums and galleries, community arts and teaching and all 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

Learners 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, learners can explore practitioners working in occupations such as curators or conservators in galleries, museums and art centres, as well as journalists, teachers and academics.

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.

Explaining 'analytical skills' and 'critical skills'

The Assessment Objective also requires learners to demonstrate analytical and critical understanding. 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 addressed 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, and/or designers for the same, or different, purposes. Other methods include the use of Rod Taylor's 'Content', 'Form', 'Process' and 'Mood'; variations of Bloom's taxonomy: 'Description', 'Analysis', 'Interpretation', 'Evaluation' and 'Influence'; and SPEAR: 'Social', 'Political', 'Educational', 'Artistic' and 'Religious'. Reference to models used, e.g. in English and History departments, can also prove useful.

Learners develop critical skills so that they can dig deeper below the surface of the subject they are studying. Good critical analysis seeks to answer questions of how and why? This is often a typical activity across many subject areas in higher education. Critical thinking is associated with reasoning and the capacity for rational thought. It includes:

- being aware of the reasons for what we think and what we do;
- questioning and critically evaluating our own thoughts and actions;
- being able to clearly present to others the reasons for our thoughts and actions.

Again, the newly-devised Learner Statement provides a helpful means of presenting such evidence of critical skills across all assessment components. The written element of the A level Personal Investigation also allows for a depth of response.

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

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

- Encourage learners to make every possible use of primary contextual sources, especially those that are within easier travelling distance, so that return visits can be made.
- Learners must be very selective about contextual references. They must be directly relevant to personal study so that they can genuinely inform practical developments. [Artist's sketchbook that uses contextual sources to inform the approach of the artist](#)
- It is usually best to choose a handful of the very best references and study these in significant depth rather than dozens that are only partially understood or not understood at all.

- Questions of why? and how? are sometimes more searching than when? and where? in developing critical responses, but all questions can be relevant.
- 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, pastiche and transcriptions.
- Promote independent visits to galleries, museums and other resources so that learners 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, the term 'Explore' is used to replace 'Experiment' in the old specification. '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 enquiring thoroughly.

How do you teach creative skills?

The development and application of creative skills, in particular the imaginative expression of ideas, is 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. Teaching for creative making requires teaching creatively. It is a constantly demanding process which cannot be prescribed or copied. There is no blueprint to be followed. Learners also have a part to play in this when negotiating with their teacher the selection of a suitably inspirational theme or subject matter on which to base their studies.

Creative ability is developed by practical application of processes that involve thinking and behaving imaginatively and with a sense of purpose directed towards achieving certain intentions.

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.

Creative processes in art and design usually involve:

- a first phase of drafting, to give an idea a broad shape or outline;
- a process of successive development in which the idea becomes increasingly defined during thorough exploration of resources, media, materials, techniques and processes;
- a penultimate phase in which the range of possible outcomes is more focused, selection of media, technique, composition and scale are carefully considered;
- a final phase of refining detail and exercising skilful control to bring to realisation an outcome of quality that fully achieves intentions.

Reviewing and refining ideas as work develops is an essential part of this process, but must be approached sensitively. Rigorous appraisal is necessary in order to ensure coherence, relate working methods to outcomes, match outcomes to intentions and devise means by which processes and outcomes may be presented 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 learners 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 (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 learners 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 learners 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 learners can make well-informed choices and, on the other hand, having an awareness of many different media and techniques and mastery of none.
- Good teaching involves knowing when it is time to withdraw from prescriptive, teacher-led activities to allow learners 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 learners must be aware of this in generating evidence of their different abilities.

AO3 Reflective recording

This Assessment Objective was previously fuller and has been edited in the new specification to remove unnecessary phrases without altering its meaning.

The verb 'record' is generally understood as registering, or setting down in writing or other legible shape 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 learner. The use of drawing and extended writing will be discussed in some detail later in this Teachers' Guide.

A central purpose of this objective is that learners, 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, gleaned information from a wide range of resources and particularly working from direct observation of primary sources, experience, memory and imagination.

Reference to the learner's intentions is made both in AO3 and AO4. If accurate judgements are to be reached, it is essential that intentions are fully and clearly articulated. 'Intentions' can be defined as the 'ultimate aim or a determination to act in a certain way'. The Learner 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 can give rise to generalisations or concepts that, in turn, enable the learner 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/learner 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 the learner is not particularly engaged with the chosen subject, then they are unlikely to make this interesting for an audience. This also impacts on his/her application to research and, ultimately, what he/she is 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 learners 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 learners' 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 results 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

In the new specification, AO4 has been edited to avoid repetition of the phrase 'critical understanding' that now appears only in AO1. The words 'written, oral' from the last part of the sentence, have also been removed.

The adjective 'personal' has several definitions including 'done in person without the intervention of another' and 'referring to the character, conduct, 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 learner who is presenting it. The submission should make clear the means by which the learner's intentions have been realised, assuming that these have been fully explained.

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 the new 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.

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

- During the development of coursework and several weeks before a coursework portfolio is to be finally presented, it can be useful for learners to conduct 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 learners to organise and present their work and for considering how successful they have been in articulating and realising their intentions. [An example of a traditionally-presented exhibition of work presented also using PowerPoint.](#)
- 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.
- Especially important is that the study must have a strong personal basis and holds interest and meaning for the learner which he/she wishes 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 all of 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 Examiners' Report. This is compiled annually and will be available on the WJEC website.

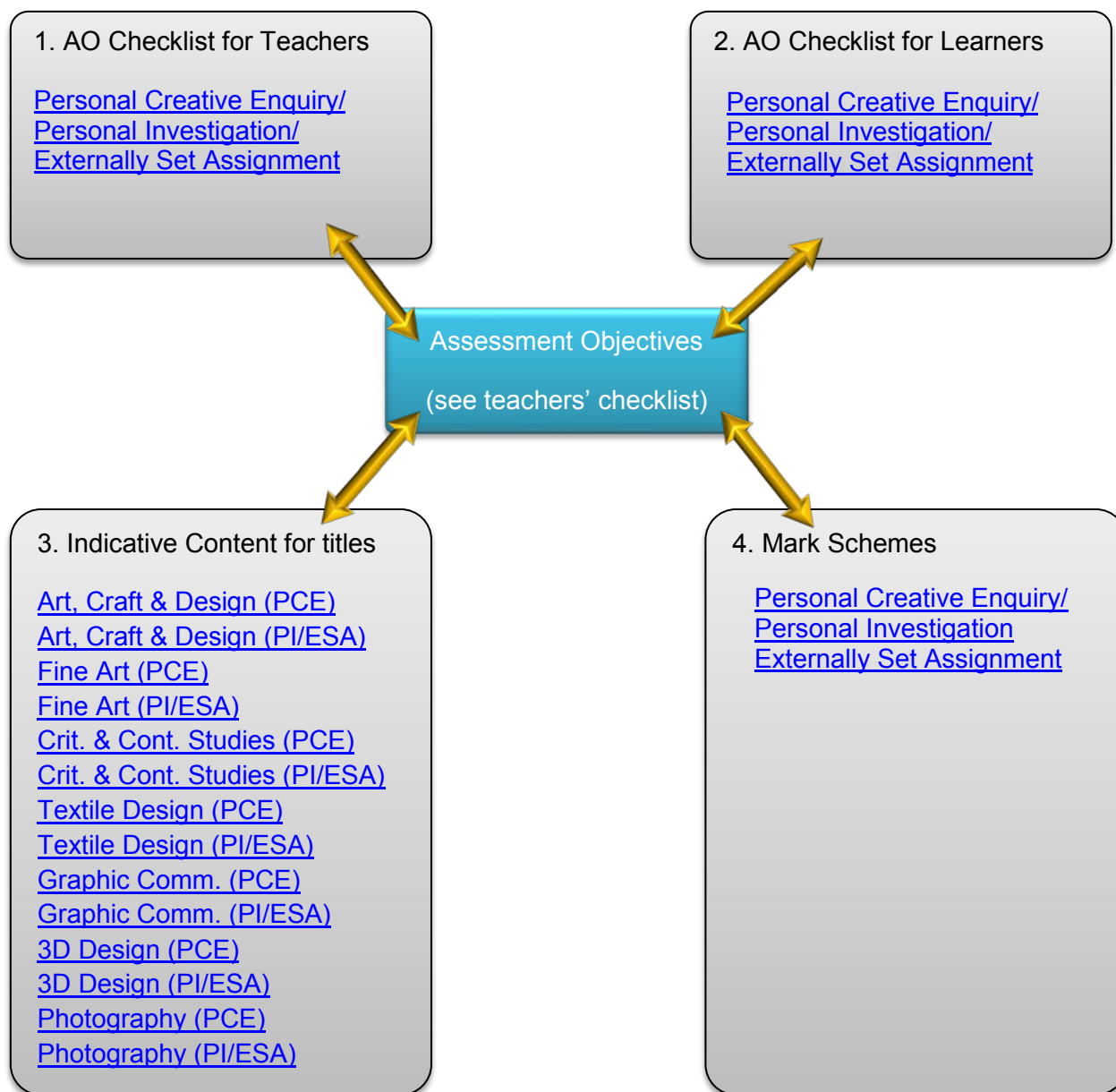
[The relevant sections of recent GCE Examiners' Reports that highlight strengths and shortcomings of Art and Design submissions and offers suggestions for improving performance.](#)

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 still should 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.



1. Assessment Objectives Checklist for Teachers

The AO Checklist for Teachers is intended to provide a résumé of what the AOs require, as explained in the previous section, for the purpose of planning a teaching programme for learners across the range of titles. It analyses the constituent parts of each AO so that all can be fully addressed. It may be used for the purpose of monitoring the teaching programme as it progresses in order to identify any aspects that may require further emphasis. It can also be used in conjunction with the appropriate mark scheme for formative and summative assessment.

2. Assessment Objectives Checklist for Learners

This document has been devised to enable learners 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 criteria. By breaking the AOs into a series of brief statements, with some phrases offering additional guidance, it is intended that learners might take increased responsibility for their studies and address any gaps in the evidence they are producing. 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 learners 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.

3. AS/A level Guidance for Indicative Content for each of the seven available titles

While the previous two documents are designed to be used generically for both AS and A level and across all titles, this series of 14 guidance documents has been designed to be used separately for AS and A level and specifically for each of the 7 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 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 titled 'Photography'.

The term 'Indicative Content' means an indication of what might be contained within a submission for a specific title, in order to meet assessment requirements. The content of each document is neither exhaustive nor prescriptive but, under each title (Art, Craft and Design, Fine Art, etc.), for AS and for A level, learners 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, such as '... the penultimate stage (of the creative process) so that final outcomes do not suddenly appear'.

The difference between the AS and the A level versions of each title is that, basically, the former is a slimmer version of the latter to reflect the change in level of demand. This series of documents can be used for a variety of purposes including specialist course descriptors, helping learners to identify courses which best suit their needs and abilities, as a reference source for teachers in planning delivery of 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.

4. Mark Schemes for each unit

Each unit has its own distinctive mark scheme directly linked to the four Assessment Objectives but is generic to all 7 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 AS and A level differ inasmuch as the latter has a set of statements above that for AS. Similarly, the AS mark scheme has a set of statements below that of the A level.

Another important difference between the mark schemes is that, for A level Unit 2: Personal Investigation, specific recognition is given to written critical analysis and evaluation and the use of specialist vocabulary within evidence submitted for AO1. The box at the foot of the mark scheme for Personal Investigation provides a useful reference to the assessment of extended writing for that unit across each of the Assessment Objectives.

Summary of AS and A level Art and Design Assessment

The assessment requirements for the different units within the new specification are summarised as follows:

GCE AS level: one unit
Personal Creative Enquiry (40% of qualification – 160 marks)
• Internally determined, internally assessed, externally moderated.
GCE A level: two units
Unit 2
• Personal Investigation (36% of qualification – 160 marks)
• Internally determined, internally assessed, externally moderated
Unit 3
• Externally Set Assignment (24% of qualification – 100 marks)
• Internally assessed, externally moderated.

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

The specification is designed to enable learners to gain a sequential and incremental learning experience from a broad introductory foundation of art, craft and design related to their option choice in AS Unit 1 Personal Creative Enquiry. For those who wish to continue their studies to A level, the AS leads through to greater specialism and achievement in Unit 2 Personal Investigation and Unit 3 Externally Set Assignment at A level.

The AS course structure provides a comprehensive programme of study for those learners progressing to full A level. It has the following features:

- knowledge, understanding and skills are developed holistically 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 personally motivated and independent learning.

This rationale:

- informs the regulators' subject content and Assessment Objectives;
- underlies the design of the specification and accompanying assessment strategies;
- reflects established UK art education practice, higher education and professional practice;
- is strongly supported by stakeholders, including HE;
- provides the model for high performing European art education practice.

In developing the specification and following extensive consultation with a variety of stakeholders, the specification design has been mindful to include the following features:

- opportunities for flexible teaching approaches;
- breadth of study within a diverse range of titles designed to enable learners to develop and demonstrate their knowledge, understanding and skills;
- the chance for learners 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, craft workers and designers;
- wide scope to refine practical, critical and theoretical skills within the Personal Creative Enquiry in AS and in Personal Investigation in the A level Unit 2;
- emphasis on candidates becoming independent learners, taking risks, experimenting and working innovatively through a variety of media and technologies;
- a broad range of high-quality stimuli assignments for A level Unit 3: Externally Set Assignment.

The new A level and AS are built on the success of the current specification 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 the interests and abilities of their candidates. The content is flexible and will enable teachers and learners to make the most of the resources and expertise available to centres.

The course structure for AS is even simpler than in the current specification, consisting of just one coursework unit, which is designed to be taught in one year. The A level consists of two further units and in many ways is similar to the current A2 Coursework and Controlled Assignment. Because the AS Personal Creative Enquiry and the A level Personal Investigation share common content, it may be possible to co-teach AS and A level candidates if candidate groups are very small and circumstances demand this.

Both the AS Personal Creative Enquiry and A level Unit 2 Personal Investigation allow 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, HE and other stakeholders. Unsurprisingly, this also mirrors the very best educational methodologies and fully supports progression into the creative industries.

Experience of monitoring and assessing present AS and A level courses made it clear that more time was required to build foundation skills, experiment, make mistakes, innovate and generally raise standards. This should now be possible.

It should be recognised that now, even more than in the previous specification, the AS is designed to be a flexible coursework programme and this, together with the considerable additional time available (12 to 14 weeks, due to removal of the AS Controlled Assignment), will require teachers to substantially revise their course planning. For any who have concerns about sustaining the motivation of learners over the extended period amounting to over 8 months, there are many options that can be considered. Possibilities include introducing, at an appropriate point in the course, an internally set assignment or assignments related to coursework themes or devising, perhaps in consultation with learners, a series of specific design briefs, to add focus and sustain engagement.

What are the basic course contents of the AS and A level Units?

AS Personal Creative Enquiry

AS Art and Design is made up of **one** unit:

- an extended, exploratory project/portfolio and outcomes based on themes which are personal and meaningful to the learner;
- an integrated approach where critical, practical and theoretical work are combined to produce a cohesive response;
- the Personal Creative Enquiry will be internally determined, teacher assessed and externally moderated;
- there is no specified time limit other than internally assessed centre marks being submitted to WJEC not later than the 31 May deadline.

N.B. Fuller descriptions of each unit are given in relevant sections of the specification.

The rationale for a single unit may be summarised as follows:

- the specification aims to ensure that learners develop as broad a range of foundation skills as possible before moving on to development of the Personal Creative Enquiry;
- a single unit allows learners to progress with a single focus, in a coherent way, to their highest potential within one year of study;
- more than one assessed unit would, in a course of less than 9 months' duration, dilute the cumulative development of critical, practical and theoretical skills;
- this approach to assessment is strongly supported by stakeholders, notably HE, as it reflects their practice, and also by teachers, who want to ensure that learners have the opportunity to become independent learners, take creative risks, experiment and innovate and thus gain their highest possible achievement.

The AS mirrors the content of A level, in line with the common subject content. The learner, in consultation with his/her teacher can select the theme/s of their Personal Creative Enquiry so that it can be pitched to the learner's interests and abilities, assuring the right level of demand for that individual. It also can take account of the resources and expertise available at each centre and accessible visual and contextual reference sources.

A possible time frame for an AS course could be as follows. Appropriate (Foundation) skills can be learned in term 1 with the portfolio beginning to be built in term 2 with the work culminating in term 3 when learners will have achieved greater maturity and competence. They should be able to synthesise all of the knowledge, understanding and skills they have acquired earlier and bring these to a resolved conclusion in readiness for internal assessment and external moderation.

A level

In addition to the AS unit Personal Creative Enquiry, the A level Art and Design will be made up of **two** further units:

Unit 2: Personal Investigation

which is made up of **two** integrated parts:

Part 1. A major in-depth critical, practical and theoretical investigative project/portfolio.

Part 2. An extended written element of between 1000 and 3000 words which must clearly relate to the practical work.

- The Personal Investigation will be internally determined through discussion between teacher and learner, teacher assessed and externally moderated.
- Both practical and written elements will be assessed together.
- No specified time limit, but the Externally Set Assignment will be available from 1 February in the year of the examination.

The design of the Personal Investigation should enable learners to experience an integrated process which meets all Assessment Objectives.

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

Unit 3: Externally Set Assignment

which is made up of **two** parts:

Part 1: Supporting studies/preparatory work based upon learner selected externally set stimulus.

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

Part 2: 15 hour period of sustained focus work, in which the learner brings his/her work to a conclusion under supervised conditions.

- Teacher assessed and externally moderated.
- Both parts will be assessed together.
- Start and finish dates to be determined by the centre, taking into account the 31 May deadline.

[Specimen Assessment Materials \(example question paper refer to pages 7–16\)](#)
[Question 1 Moving Image DVD Example](#)

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

Art and Design is a visual language and it seems entirely desirable that visual stimuli should be included in the Externally Set Assignments. Furthermore, today's generation of learners

are completely familiar with moving imagery, if only through the use of their mobile phones, and so one of the visual stimuli is presented as a video sequence. This does not mean that responses have to be in the form of moving images of course, any more than the more traditional written stimuli require written responses. The visual images are chosen on the basis of their subject matter and not necessarily for any aesthetic quality. It is anticipated that primary sources, similar to the ones they feature, can usually be found within the learner's own local environment.

The new Externally Set Assignments for Unit 3 are based on the significant success of the present versions, with a few minor refinements. Experience has shown that the different kinds of stimuli are suited to different kinds of learners and the wide variety of choice attracts an impressive variety of responses from learners of all abilities. They are able to choose one from any of the twelve assignments, provided that they respond through the discipline for which they are entered.

How should Unit 3 (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 these Art and Design examinations that requirements are strictly adhered to and it must be recognised that this is not solely the responsibility of the examination board.

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 candidate's own work. As far as possible, this should be supervised by a member of staff. 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 or embarrassment at a later stage, some centres establish these strategies contractually from the commencement of the course. All coursework (AS Personal Creative Enquiry and A level Personal Investigation) and all preparatory work for the Externally Set Assignment (A level Unit 3) must be subject to the above procedures to protect the integrity of the assessment system.

Sustained focus work

This period in the new specification is 15 hours for Unit 3: Externally Set Assignment, under examination conditions. Reference should be made to the JCQ document *Instructions for Conducting Examinations*.

Due to the enormous variety of approaches adopted by candidates in tackling the sustained focus work period, it is neither possible nor desirable to detail specific procedures for the conduct of the 15 hour period.

Instead of setting out regulatory details, centres are required to strictly observe certain general principles which, as well as rigorously protecting the integrity of assessment procedures, will provide the necessary flexibility to accommodate the plethora of media, techniques and processes that are utilised by candidates across the various titles of the examination. These range from ancient technologies, such as fired ceramic work, to the digitally processed new media of our present age.

1. The first and probably most important of these principles takes account of 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 15 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.
2. The second principle, therefore, is that the 15 hour period must be properly planned. This advance planning should be undertaken by each candidate in close consultation with his/her teacher. The planned periods 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.

As necessary, the 15 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 15 hour period.

3. This leads to the third principle which is that the 15 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.
4. Finally, the work completed during the 15 hour period must be clearly identified in the body of evidence presented for moderation. Although the assessment of Unit 3 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 15 hour period will be arranged so that the candidate is able to bring his/her work to a conclusion during that time. It might be necessary, however, to remind candidates 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, learners 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 candidates, 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 could disrupt the application of candidates. 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.

Learner Statement

Each AS and A level unit has to be accompanied by a Learner Statement:

[Learner Statement Template \(Personal Creative Enquiry – same structure for each unit\)](#)

One of the purposes of devising the Learner Statement, which must be completed for each AS and A level unit, is to enable learners to present to others the thoughts and actions underlying their submissions. Moderators consistently point out that, where a candidate has taken time and effort to carefully consider and document his/her 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 unit, 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 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, e.g. the way in which the chosen stimuli in the Externally Set Assignment is interpreted. This is followed by a section in which the initial plan is to be outlined, bearing in mind that this will often change as the study progresses. The third section requires the learner to describe the context of the work, i.e. its influences, purposes and meaning, e.g. the way in which contextual study has impacted on personal practical enquiry. The final section gives opportunity to critically reflect on the work as it progresses and on its completion, e.g. showing how deeper understanding and clearer meaning and purpose has been achieved.

What other changes have been introduced in the new specification?

As well as the changes already discussed in this guide, there are two further important elements on which stakeholders, particularly in higher education, have requested that increased emphasis be placed. These have been made requirements by the regulators in the subject content for both AS and A level and, as such, apply to specifications produced by all awarding bodies.

The first of these additional requirements refers to drawing and the second to extended writing.

Drawing

To provide guidance about the increased emphasis on drawing, it might be helpful to refer to a few extracts from the specification.

(From Section 2: SUBJECT CONTENT)

'There is also an emphasis on the value of drawing skills. All AS/A level Art and Design specifications require 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 should encourage learners to appreciate the significance of drawing in the widest sense by recognising and reviewing how it feeds the creative process across disciplines.'

It is emphasised (in **Appendix A**) that 'drawing skills should be an integral part of all units to ensure learners are able to confidently utilise this fundamental aspect of the creative process and of visual language. This should also strengthen practice, support progression and meet the demands of higher education and/or the creative industries.'

It may be argued 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 AS and A level Art and Design submissions, moderators often recognise that reluctance to visualise ideas through drawing seems to limit the vitality and scope of learners' creativity.

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. To illustrate this we can use the following example, produced by a six-year old, of how he planned to catch a mole that seemed intent on excavating the family lawn:



Through his drawing, he was able to work out visually how he planned to catch the mole. He was also able, through his drawing, to convey his thoughts to others who had an interest in terminating the mole's excavation activities.

Sketchbooks or craft/design workbooks 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. They are not intended to form a collection of finished pieces of work. It should be noted that drawing can be placed in a variety of contexts within this specification as it is within the creative process. The term 'drawing' is often associated with, for example, Fine Art representational recording and common perceptions regarding traditional command of technique. However, there are many other contexts for drawing which are appropriate to other areas ranging from Textile Design through to Animation or Photography. These include:

- the purposeful use of drawing to record information;
- its application in designing, visualisation or expression of ideas;
- its potential to communicate possibilities, such as compositional arrangements.

Drawing may take the form of sketches, analytical observational studies, storyboards, thumbnail sketches, layouts, roughs, experimental or expressive studies, 2 or 3D modelling, detailed designs 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 or pen. Drawing can also be highly effective when digital tools and technologies are integrated with more traditional processes.

Evidence of drawing will be rewarded as an integral part of the assessment process rather than awarding a specific allocation of marks across AS and A level Unit 2 and Unit 3.

[Examples of drawing used for different purposes in a range of titles.](#)

Extended writing

The following guidance applies specifically to the A level Personal Investigation; however the appropriate, relevant use of extended writing should be encouraged in all units. It is important to recognise that the great majority of candidates already meet these requirements in the current specification.

To comply with the requirement that greater emphasis be placed on extended writing, two important questions have been addressed:

1. What is meant by extended writing?

This has been simply defined as sections or blocks of a minimum of 200 words. All extended writing should take account of the need for continuity and coherence.

2. What is the main purpose of extended writing?

A minimum of **400** words is required as evidence for AO1. This is to enable learners to develop an argument in sufficient detail and demonstrate appropriate depth of critical understanding. Account is taken of this within the AO1 section of the mark scheme for the Personal Investigation. The following extracts from the specification may be useful in providing further guidance.

Forms of extended writing

(From Specification Section 2.3)

Extended written, critical, contextual and analytical material can take a variety of forms, such as a personal study, an illustrated essay, a digital presentation or blog, illustrated study sheets, a written report, a journal, an article or review and should reflect upon the learner's work and that of other practitioners.

Addressing all of the Assessment Objectives through extended writing

A minimum of 400 words of extended writing must be submitted in conjunction with visual and other evidence to meet the requirements for AO1. Depending on the nature of the investigation, other Assessment Objectives may also be addressed through extended writing (together with visual and other evidence).

In AO4, for instance, learners may use extended writing to add meaning to their work and evaluate the processes through which their intentions have been realised. In AO3, they may use extended writing, along with drawing, as a means of recording observations and demonstrating depth of insight into the subject of their investigation and to critically reflect upon what they have learned. In AO2, extended written commentary might be used to consider the relationships between practical working methods and outcomes as well as demonstrating an on-going review of these.

When presented for AO2, AO3 or AO4, extended writing must be presented in sections of 200 words minimum.

Extended writing is not meant to replace brief written annotation as used, for example, to accompany drawings in sketchbooks or design notebooks. This good practice is to be encouraged. However, such annotation will not form part of the extended writing requirement of 1000 words minimum.

As for drawing, evidence of extended writing will be rewarded as an integral part of the assessment process rather than through awarding a specific allocation of marks. However, account is taken of evidence of extended writing in the mark scheme for the Personal Investigation.

(From the Mark Scheme for Personal Investigation)**AO1 Top Mark Band**

- Sophisticated and thorough development of ideas through coherently sustained, focused and in-depth investigations.
- Perceptive and rigorous visual and written critical analysis and evaluation applied to highly relevant contextual and other sources, including the perceptive and rigorous use of appropriate specialist vocabulary.
- Mature and comprehensive responses and interpretations consistently informed by very good understanding of associated purposes, meanings and contexts.

Further guidance on extended writing, including its purposes and possible formats, is given in Appendix B of the specification.

How do other teachers guide their learners in generating written responses?

This section has been compiled from the responses from discussion groups of teachers and lecturers who attended CPD sessions. They were asked to describe methods of generating written responses which 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.

Group 1

Ask learners to think about the vehicle for responses: PowerPoint, blogs, dictaphones and mobile phones can be used as a means of initiating personal responses.

Plan first hand encounters – Gallery visits, workshops, exhibitions need to be planned with due regard to the timing of these. Learners should be taught skills and given introductory tasks before the visit so that they are able to make the most of the encounter.

Plan and organise – Set interim deadlines to organise the work and ensure all learners stick to them. Set out a proforma with dates.

Clarify intentions – Schedule peer presentations, possibly using PowerPoint, video, actual objects, to focus on and 'put learners on the spot' in terms of what they plan to do. Use feedback from fellow learners to clarify and refine intentions.

Group 2

At the beginning of the course, structure work around relevant artists, using a sketchbook to document personal responses. Learners work in pairs to interview each other, which they record. Transcripts of interviews are worked on to further expand/explain personal ideas and these are used as evidence of their understanding. Where appropriate, interviews can be framed around Form, Content, Process and Mood. In second term, begin to formalise this to develop into a contextual study/Personal Investigation. As this proceeds, learners give presentations on work in progress to peers, inviting feedback and assessment.

Group 3

Confer with colleagues in English and History departments to find out how they develop critical skills and writing strategies. Join together where possible to undertake collaborative work, such as using historical paintings to teach analytical and investigative skills or writing poetry to accompany works of art. Use group sessions to review portfolios and discuss amongst themselves what observations might be most appropriate for selected examples of work. Following teacher/learner informal exchanges during classes, encourage note-making to develop evaluative skills. Keep a folder of previously-completed written exemplars. Use selected pairs of work so that learners can compare and contrast, identifying different kinds of information: biographical, descriptive, personal evaluation; pointing out strengths and shortcomings. Do the same with practical exemplars and ask learners to write up their responses.

Group 4

Get learners to use written notes from Day 1, showing them high-quality exemplars. This should avoid, 'so what' comments and the blatantly obvious, such as, 'I did this drawing in pencil'. Extended writing should give evidence of insight and deeper understanding. When responding to works of art, reference to the 5 W's can be useful – Who, What, Where, When, Why? Work through Bloom's taxonomy ('Description', 'Analysis', 'Interpretation', 'Evaluation' and 'Influence'), from factually-based to evaluative opinion, to help develop higher order responses. Use quick reference grids to enable learners to pull out basic information quickly. Produce one to be completed for each learner, then swap and share. This can be a valuable activity to build study skills.

Group 5

Set out ground rules, such as all responses to be personally written. No cut and paste. Three artists to be selected and responded to through similarities and contrasts, also in a practical way. One artist to be studied in greater depth and, where possible, contacted and interviewed. Form of presentation must reflect the work/s of art studied. Handout provided

showing how contextual study may influence ideas and intentions. Teacher shows own work and demonstrates how they have been influenced by studying the work of others.

Group 6

Learners can often talk about and critically analyse works of art, including their own work and that of fellow learners. They enjoy critical discussion/arguments more than they enjoy writing critically. They need to be taught how to document these discussions with the minimum of pain. Sometimes the pain of writing can be disguised through innovative forms of writing, such as illustrated presentation notes (using postcards), compiling a leaflet or small informative posters for an exhibition. Don't draw attention to word count as this can seem like a mountain to climb. Use the 'how to eat an elephant strategy' – bite off manageable chunks and do it a bit at a time. Ensure coherence in a sustained response. Show learners an image and ask them to pose questions to find out what they want to know about it. An appropriate checklist can be used, such as 'Content', 'Form', 'Process' and 'Mood' or SPEAR: 'Social', 'Political', 'Educational', 'Artistic' and 'Religious'. This can be used as a framework for constructing answers and ensures that responses are personal and investigative. This can make them feel that they are in control of the study and are focusing on what they wish to write.

Group 7

Introduce individual, paired and group 'compare and contrast' activities making use of Venn diagrams. Set a weekly task of presenting an A3 sheet which deals with an exhibition they have visited, a work of art, craft or design they have studied, a process they have learned or a visual exploration undertaken. Learners produce a critical/contextual sheet with focus on the content and ideas in a work of art or on a particular approach which links with their own practical studies. They subsequently produce further sheets which clearly build upon and extend the previous study sheet.

Group 8

Use of wider key skills, such as problem solving, can be helpful in formulating project ideas, planning and evaluating. Paired discussion in which the learner who produced a consignment of work displays it and describes its key features, including contextual links. The partner records what is said in the form of bullet points and, at the conclusion of the presentation, hands these to the presenter who uses them as the basis for a written set of notes. Construct a framework of key questions which learners use to analyse works of art. This prompts critical thoughts, encourages greater depth of understanding and discourages unnecessary biographical details. This is used within a broader structure, which sets out the main stages of developing contextual understanding: introduction to unit, context of reference sources, in-depth explanation of key works. Brainstorm around influential works of art, identifying key points of interest. Use this to direct practical investigations and, following this, write up what has been discovered. This approach ensures that practical work relates to contextual references and maintains exchanges of information between the two.

Group 9

Critical and contextual understanding is achieved through building appropriate skills. Develop these in weekly lessons which deal with visual language, composition, proportion, purposes and intentions of different works of art, craft and design, with suitable assignments set to gradually increase confidence and competence. Make use of a topical art/design issue, such as the Turner Prize or Artes Mundi. Collect newspaper articles and record TV interviews and use these as a focus for group discussions. Learners then write up their own ideas and responses to shortlisted artists. Refer to examples of critical appraisal which learners may be familiar with, from *X Factor*, *Strictly Come Dancing*, *The Apprentice*, to *Newsnight Arts Review*. Look also at reviews of films, plays, books and exhibitions in newspapers. Identify and discuss the skills involved and how effectively the way language is

used, how points are illustrated and what can be learned which could be useful in building contextual understanding.

Group 10

Set a monthly task of independently making a visit to an exhibition, a distinguished building, a designer shop, a film or play. Each learner makes a visual and written documentation of this which includes critical personal commentary. Learners are given a prompt sheet outlining what might be required of a critical evaluation, together with a reproduction of a work of art, craft or design. They independently complete an evaluation in class. These are then marked by the teacher and constructive written and oral feedback given. Learner could then produce a revised version responding to the advice given. Encourage learner to choose a theme in which they have a personal interest or even feel passionate about. It's important also that the theme lends itself to visual/tactile expression. Generally, they are more confident in writing about something with which they are familiar.

Group 11

Provide several exhibition reviews from newspapers. Ask learners to read through these and make brief notes prior to a discussion session. Make a group visit to a large gallery and ask each one to select for themselves three or four works which they find of particular interest and would like to write about. They make relevant notes and sketches at the gallery and the teacher provides a newspaper page template within which they place appropriate visuals and write a review. The same kind of approach could be followed with a visit to a fashion show, photography exhibition, film or theatrical production. Also, the newspaper review could be replaced by a TV or radio (without visuals) presentation. An artist was invited to make a presentation of her work to learners. She led discussion about her past and present approaches and conducted a workshop which had significant impact. This enabled learners to write enthusiastically, and with insight, about their experience and what they had learned about 'difficult' contemporary art.

Group 12

Maintain fortnightly reflect and progress activities in which learners discuss these with the teacher or a partner and write up using appropriate language form. Add a pull-out or leaflet section to sketchbooks in which to write extended commentaries. Learners work in pairs interviewing each other with their work. They then write these up as a feature magazine article, using a layout template and pictures of the artist and selected items of work. Alternatively, they could write an autobiographical account in first person. Try out different formats to present similar content. Write up a fictitious, but informed conversation, or a series of online diary entries between two artists, photographers or designers. This could also take the form of a play or film script.

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.