

Frequently asked questions

Q 1. How many units are there?

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

Q 2. Who sets what?

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

Q 3. How important is personal interest and motivation?

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

Q 4. What about starting points?

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

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

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

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

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

Q 7. Who designs the curriculum for the Portfolio?

The Teacher. It should be designed as a coherent mix of experiences of varying difficulty and style.

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

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

Q 9. How long do assignments, tasks, projects and themes need to be to make up the Portfolio?

Assignments, tasks, projects and themes can be of any duration – from brief practical exercises to extended investigations or analyses.

Q 10. What should the Portfolio take account of?

It should show evidence of:

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

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

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

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

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

Q 13. Can the portfolio be purely digital?

Yes, the portfolio can be entirely digital if this is appropriate for the work undertaken and enables the student to fully and successfully address all aspects of the Assessment Objectives. It is essential that full regard is given to

documenting each significant stage in the creative process, as this is often a weak element in digital submissions. Suitable software can be utilised to allow the addition of annotation to digital images. Drawing can be included, for example, through the use of a stylus and graphics tablet or by simply scanning hand-drawn sketches.

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

Yes. It has two roles:

- as an important element of all titles especially in relation to AO 1;
- as the free-standing Critical and Contextual Studies title.

Q 15. What are the GCSE titles for Art & Design?

Each of the following seven titles is recognised as a distinct GCSE qualification:

Art and Design (Art, Craft and Design)

Art and Design (Fine Art)

Art and Design (Graphic Communication)

Art and Design (Textile Design)

Art and Design (Three-Dimensional Design) Art

and Design (Photography)

Art and Design (Critical and Contextual Studies).

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

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

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

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

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

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

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

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

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

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

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

Yes. The specification for GCSE Art and Design and the associated Sample Assessment Materials (SAM), marked exemplar, and guidance presentations can be accessed at:

<https://www.wjec.co.uk/en/qualifications/art-and-design-gcse/>

Subject promotion materials and assessment videos will be published on the website and on Lightbox soon.

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

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

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

Marks are distributed equally:

AO1 Critical understanding – 30 Marks

AO2 Creative making – 30 Marks

AO3 Reflective recording – 30 Marks

AO4 Personal presentation – 30 Marks

In total = 120 marks

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

Again, marks are distributed equally:

AO1 Critical understanding – 20 Marks

AO2 Creative making – 20 Marks

AO3 Reflective recording – 20 Marks

AO4 Personal presentation – 20 Marks

In total = 80 marks

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

Students are asked to ...

Develop ideas through investigations, demonstrating critical understanding of sources.

A fuller explanation of this assessment objective is given in this Teachers' Guide on page 9.

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

Students are asked to ...

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

A fuller explanation of this assessment objective is given in this Teachers' Guide on page 12.

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

Students are asked to ...

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

A fuller explanation of this assessment objective is given in this Teachers' Guide on page 18.

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

Students are asked to ...

Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

A fuller explanation of this assessment objective is given in this Teachers' Guide on page 19.

Q 29. How important is a 'sketchbook'?

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

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

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

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

No. One of the successes of art, craft and design teaching in the United Kingdom is that a large area of creativity in the curriculum is fostered by creative and diverse teaching approaches. WJEC 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 range of titles within this specification.

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

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

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

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

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

Q 34: Are sketchbooks required?

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

Q 35: How large should sketchbooks/workbooks be?

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

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

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

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

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

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

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

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

As much evidence as to show each significant stage in the process of developing ideas. Like a maths problem, the 'working out' of a solution is at least as important as producing the final answer. It is certainly not a requirement that all the development

must be limited to the chosen title, but it should all be relevant to the student's intentions whatever disciplines are used. The response to the previous question should also be taken into account.

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

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

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

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

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

No. The moderator will view each 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 titles. It should be noted that one student can take one or more of the titles and no combinations are forbidden.

Q 44: When do I submit my preliminary entries?

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

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

These are published in the Specification (Page 39).

The entry codes appear below:

Qualification title	Entry codes	
	English medium	Welsh medium
WJEC GCSE Art and Design (Art, Craft and Design)	3650QS	3650CS
WJEC GCSE Art and Design (Fine Art)	3651QS	3651CS
WJEC GCSE Art and Design (Critical and Contextual Studies)	3652QS	3652CS
WJEC GCSE Art and Design (Textile Design)	3653QS	3653CS
WJEC GCSE Art and Design (Graphic Communication)	3654QS	3654CS
WJEC GCSE Art and Design (Three-Dimensional Design)	3655QS	3655CS
WJEC GCSE Art and Design (Photography)	3656QS	3656CS

Q 46: Can students re-sit any part of the examination in the course of the year?

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

Where students wish to re-sit the qualification, all units must be re-taken.

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

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

Q 48: Can students study more than one GCSE Art and Design title?

Each title in the GCSE Art & Design specification is differentiated by classification or discount codes for the purposes of certification and performance data.

Centres should be aware that students who enter for more than one GCSE qualification with the same classification code will only have one grade (the highest) counted for the purpose of the School and College Performance Tables. The same view may be taken if students take two GCSE qualifications that have different classification codes but have significant overlap of content.

Students who are entered for more than one title must engage with each qualification independently. In the externally set assignment they must respond to a different assignment for each entry.

The discounting system does not alter the awards an individual student has achieved or limit the qualifications they can take. Centres should note that this data is updated regularly by the Welsh Government and relates primarily to KS4 performance measures.

Up to date information on discount/classification codes can be found here:

<http://gov.wales/topics/educationandskills/schoolshome/schooldata/ims/usingdataeffectively/?lang=en>

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

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

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

The following extracts have been taken from the JCQ booklet *Instructions for*

Conducting Examinations, which relate specifically to Art examinations. This document may be updated or amended in the future:

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

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

Page 18, point 6.3: 'The head of centre, or exams officer, or quality assurance co-ordinator **must**: ...appoint invigilators to make sure that the examination is conducted according to the following requirements: ...**at least one invigilator for each group of 20 students or fewer sitting Practical [Art] examinations.**'

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

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

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

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

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

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

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

Q 51: Can students have Internet access?

Students 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.

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

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

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

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

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

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

It is important that candidates working digitally should have comparable entitlement and experiences to those working within more traditional disciplines during the 10 hours. To this aim many teachers recommend an applied approach for the sustained focus work in digital submissions. For example, photography students might creatively combine, layer, manipulate and juxtapose text and imagery to bring their work to a resolved conclusion in Photoshop – producing campaign posters, adverts or magazine/newspaper articles. Or they might combine photographic images with another medium such as painting or machine embroidery. This kind of context often extends and strengthens the work and provides a heightened sense of purpose. In contrast film or animation students may struggle to complete their responses in the 10 hours. In such cases, careful planning is needed to identify what can be achieved within the sustained focus period and what should be completed as part of the preparatory and presentational work. As a comparative example, a Textiles student

might not have time to complete a fabric print **and** construct and embellish a garment in the sustained focus period. The fabric printing could however be completed as part of the preparatory work and the garment construction and embellishment would then be completed during the 10 hours. **In all cases the work completed during the 10 hour period must be clearly identified in the body of evidence presented for moderation.**

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

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

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

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

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

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

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

Consequently, the ['My Creative Statement'](#) document has been designed to provide a helpful framework for students to organise their work and explain this to others. It is presented under the headings of **'Main Idea'**, **'Context'** and **'Reflect'** and should

show how the chosen subject matter is of personal significance to the student. In relation to the Externally Set Assignment it will explain how the chosen stimuli have been interpreted. The final section gives opportunity for the student to critically reflect on the work as it progresses and upon its completion.

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

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

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

All secondary source materials, such as images of artists' or photographers' works or quotations, must be clearly acknowledged and any work which is not entirely that of the student should be identified either within the body of the work or in the Authentication Documentation.

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

Q 57: How do students label their work?

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

- [GCSE Portfolio and Externally Set Assignment Labels](#)

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

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

Following first awarding in 2018 the grade boundaries for the new specification will be posted on the dropdown menus in the [Grade Boundary Information](#) in the student area of the website.

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

Some of the advice given in the above response should be helpful in determining standards for the new specification. Standards will not be lower than for the present GCSE specification. However feedback from the first year of marking GCSE in 2018 will provide a useful benchmark from that time on.

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

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

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

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

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

And the second, based on the evidence presented, is

2. What is the quality of this evidence?

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

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

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

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

To arrive at a reliable and valid set of marks, Mark Schemes will obviously play an invaluable part (please refer to the appropriate mark scheme for the 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.

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

Yes. It is essential that where there is more than one teacher in a centre or consortium, work from all teaching groups is standardised internally before inputting marks by the May deadline, so that 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. Centres must ensure that there is consistent marking and the final assessment reflects a single agreed standard for all teaching groups involved. This process must be the responsibility of a single identified person, normally the head of department.

Internal standardisation may involve all teachers involved independently marking some sample pieces of work to identify any differences in marking standards. Such differences should be discussed collectively to arrive at an agreed common standard.

To this end it may be useful to refer to archive material, such as previous work or online examples provided by WJEC.

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

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

Q 62: When should marks be submitted?

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

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

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.

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

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

- the candidate has completed at least one piece of work and all the assessment objectives have been covered at least once
- the loss or damage is not the consequence of negligence on the part of the candidate
- and the centre is able to verify that the work was completed or partially completed and had been monitored whilst it was in progress.

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

The loss or damage should be reported to the WJEC using Form 15 – JCQ/LCW available at <https://www.jcq.org.uk/exams-office/access-arrangements-and-special-consideration/forms>

It is best if health or access issues are first discussed with the Examinations Officer at your Centre, as this may also apply to other subjects that the student has been studying. If necessary, the Examinations Officer may suggest that this should be

discussed with the WJEC Special Requirements department who will give advice on what procedures to follow as these can vary according to the circumstances which apply.

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

Q 65: How does the moderation team set standards?

In the week prior to the three weeks during which the moderating exercise is conducted, live work from a number of different centres is collected and displayed at a conference centre. This work is then marked independently by a team of senior moderators who have a depth of experience as well as specialist knowledge within particular disciplines. They submit their marks to the Principal Examiner who then conducts a standardisation exercise, held over two days, with the senior team to arrive at an agreed set of marks for each Assessment Objective and for each 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 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 is able to refer to these agreed standards, which are fresh in their memory, in every centre they visit and they also leave the conference with coloured visuals of the benchmarks as a reminder of what they have seen. Many moderators also take their own photographs during the 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.

Q 66: How does the moderation process work?

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

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

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

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

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

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

Centres wishing to 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 students must not have access to their work after Centres' completion dates). The service is not available for any unit where the Centre's marks have been accepted by WJEC without change. The cost of this service will be approximately £310 regardless of the number of units requested. Please note that fees will not be charged if Centre marks are reinstated. Student consent is not required for Service 3 as students' marks may be lowered but their subject grades may *not* be lowered in the series concerned. However, Centres should be aware that a lowered mark may be carried forward to future certification. Further information can be found on our website under **Post Results Services**.