

# NEA Walk-Through Eduqas GCE Art and Design

Providing evidence of AO2  
Creative making in your AS and A  
Level Components

*The second of four guidance PowerPoint*



# Have in front of you...

- **SUMMARY OF ASSESSMENT** (AS Page 2 of the AS Art and Design Specification. A Level Page 2 of the AL Art and Design Specification )
- **ASSESSMENT OBJECTIVES** (Page 30 of the AL Art and Design Specification)
- **INDICATIVE CONTENT** of the title you are entered for, such as Fine Art, Photography, etc. (AS Pages 33 to 39 of the AS Specification. Pages 43 to 49 of the A Level Specification)
- **ASSESSMENT OBJECTIVE CHECKLIST FOR LEARNERS** (A Level Specimen Assessment Materials Appendix B)

*These documents are from the **GCE AS and A Level Art and Design Specifications** and the **Specimen Assessment Materials** that are available on the Eduqas website.*

*To plan, create and present your work in a way that will gain most marks, you need to have a clear understanding of these **KEY** documents. This guide will walk you through each one of them, giving explanations and examples that will help you. At times, information may be repeated to emphasise its importance and help you remember it.*



# Aims of this resource

This resource is designed to help you understand how to approach your NEA. It covers how to:

- plan your work
- create your work
- present your work.

Non-Examination Assessment (NEA) is the name given to any assessment that does not have a timetabled examination.

At the end of your GCE AS Art and Design course you have to submit for assessment a *Personal Creative Enquiry*. At the end of your A Level course you have to submit a *Personal Investigation* and an *Externally Set Assignment*. All three of these are Non-Examination Assessments (NEA).

**\* For summer 2022 only**, there will not be an Externally Set Assignment.

This is the second in a series of four guidance PowerPoints. Each of these will deal specifically with one of the four assessment objectives.

This PowerPoint will cover **AO2 Creative making**.

**Just to remind you that, although we'll consider each of the assessment objectives individually, in practice they are closely connected and will often overlap.**



# AO2 Creative making-

## *what's the purpose of this?*

The purpose of **AO2 Creative making** is to enable you to refine your ideas and practical abilities in the creative processes of making art, craft and design.

This should help you to:

- Explore promising ideas, developing, refining and making them clearer
- Develop the knowledge, understanding and practical skills needed to experiment with media and processes, showing a strong sense of purpose
- Improve your mastery of manual and digital art and design techniques
- Select appropriately from these to achieve quality in your responses
- Make effective use of the elements of visual language, such as line, tone, colour and texture.



## AO2 Creative making

Let's begin with the basics and consider what's involved in creative making.

Creative activity can often begin by exploring stimulating sources. These can be found in many different places, such as when you:

- dip into previously unknown family experiences, events or interests
- visit an unusual or previously ignored location
- come across fascinating artefacts in a museum
- engage directly with works of art in a gallery
- look very closely at interesting objects, places or people

It can sometimes be a matter of taking existing ideas, possibly from contextual sources, and combining or reinterpreting them in unexpected ways or placing them in unusual settings.

It can involve making new connections, finding interesting comparisons or seeing relationships between ideas or objects for the first time.







# Stimulating sources - engaging directly with works of art in a gallery

## ROYAL ACADEMY SUMMER SHOW

### 'Selfie with Political Causes'

Grayson Perry, 2018.

This artwork is a wood block print. At first glance it seems to be a very cheerful piece, that looks as if it could be an illustration in a children's book. However, on closer inspection you can see that each element of the piece is labelled, and every bit is representative of something. As it is titled "Selfie" I assume the figure on the bike represents the artist. The bike is labelled "social justice" and "equality", and is travelling through the barriers of "xenophobia", "racism", "nationalism" and "poverty", and puffing out smoke clouds of "tolerance", "free speech" and "democracy". In the clouds behind is "global warming". I like this artwork because the hearts on the streets imply these problems can be broken down with love and tolerance. This could influence my work because my theme is very political, but I want people to want to look at it, and this piece conveys a strong message while still being attractive to look at.

### 'VOTE TO LOVE' Banksy, 2018.

This piece is by Banksy, a very famous British artist. I think this piece is very interesting. It appears to be a Brexit sign taken from the street, with a heart shaped balloon spring painted over it. The balloon blocks part of the word so that instead of 'Vote to Leave' it seems to say 'Vote to Love'. This is very visible, yet holds a lot of meaning. It could be saying people to love Britain and vote in favour of business, not trade deals etc. However, as the heart is obscuring the letters it seems as if the artist is going against the original purpose of the sign, and urging people to love Europe, and perhaps, and urging us not to stray into xenophobia.

### 'CLOSING DOWN SALE'

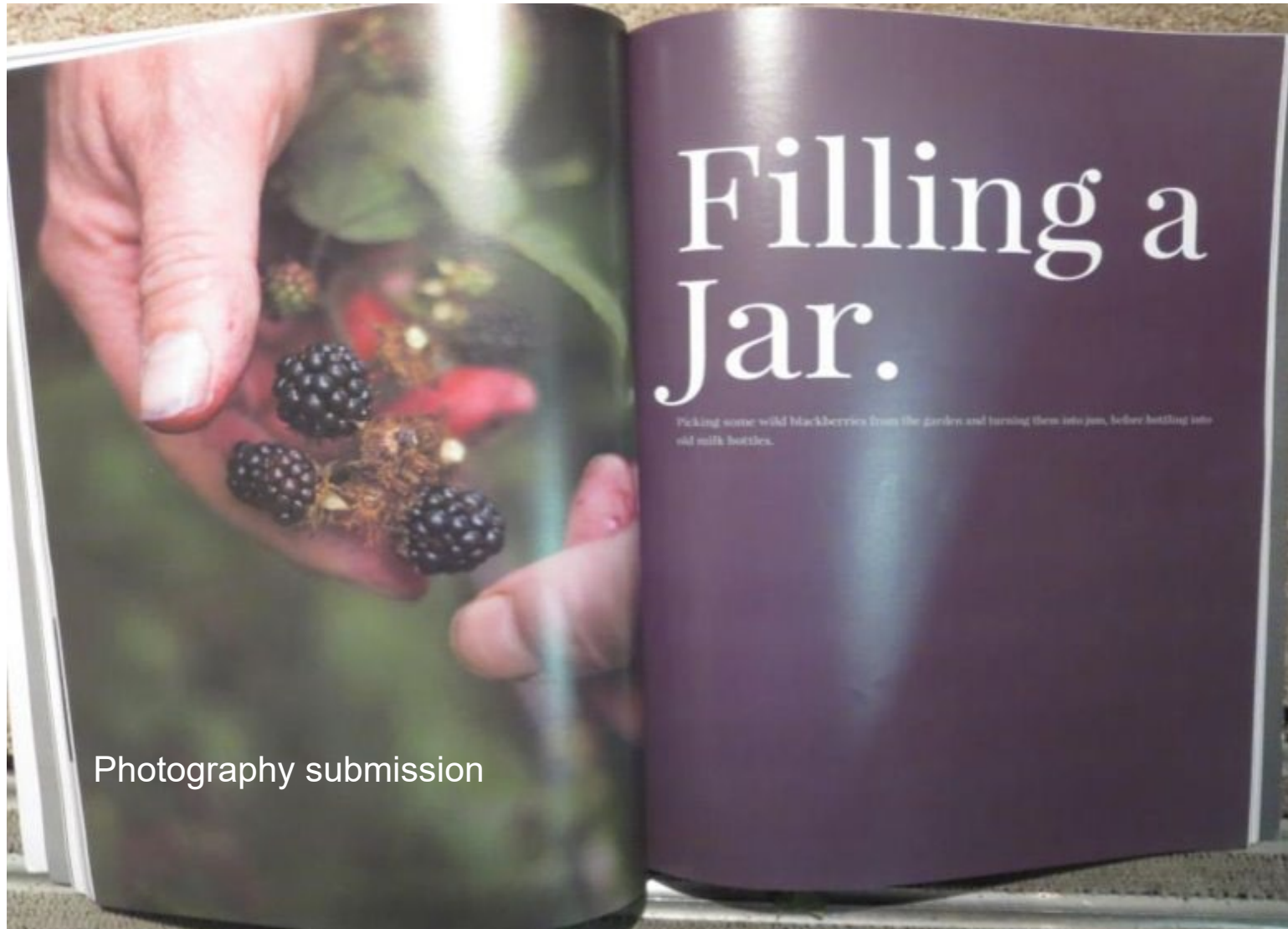
Michael Landy, 2018.

This piece is very eye-catching, which I think it is meant to be. It grabs your attention not only with the bright colours, but also because there is a man shouting, trying to sell everything. It is a bit depressing today full of defects, with signs and labels advertising the low prices of all the items. The man's voice takes on a tone of hysteria, as he seems to be desperate to sell everything. This seems to accurately represent the desperation and hysteria of our modern, uber-capitalist society, as everyone is trying desperately to make money, even if it is at the cost of their time and dignity. However, nobody is buying anything. Everyone wants to sell, nobody wants to buy.

Art, Craft and Design submission



# Stimulating sources - closely looking directly at natural forms



Photography submission





# Starting to plan your creative making

In choosing what subject or theme you might focus on for your creative making, it's a good idea to first think about where you can find stimulating visual sources.

Best of all are those that you can investigate directly through first-hand observation. The same applies to the contextual sources that you could engage with directly, such as in a local gallery or museum.

✓ Choose subject matter that you are genuinely interested in and may have special meaning for you. This will always impact on the quality of your work and help gain higher marks.

In the Externally Set Assignment, the set questions are intended to provide stimulating starting points from which to develop your own creative response. When deciding about which question to respond to, again take account of the points made above.



# What are the different steps in creative making?

We've thought about some of the many different starting points that can trigger promising developments, now let's consider the various steps in the **creative processes of art and design**.

These often involve:

- a first phase of drafting or visualising, to give an idea a broad shape or outline;
- a process of successive development in which the idea becomes increasingly defined;
- as part of the development, there is thorough exploration of resources, media, materials, techniques and processes to find those that might bring the idea to a successful conclusion;
- a penultimate (last but one) phase in which the range of possible outcomes is more focused and things like the 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.

These processes do not always follow a set order and often the steps can be backwards as well as forwards.

The next few slides of work by a Graphic communication student, show just one of the many different ways in which the creative process can be tracked.



# Creative making – first phase of visualising ideas





# Creative making – successive development in which the idea becomes increasingly defined





# Media Experiments 2

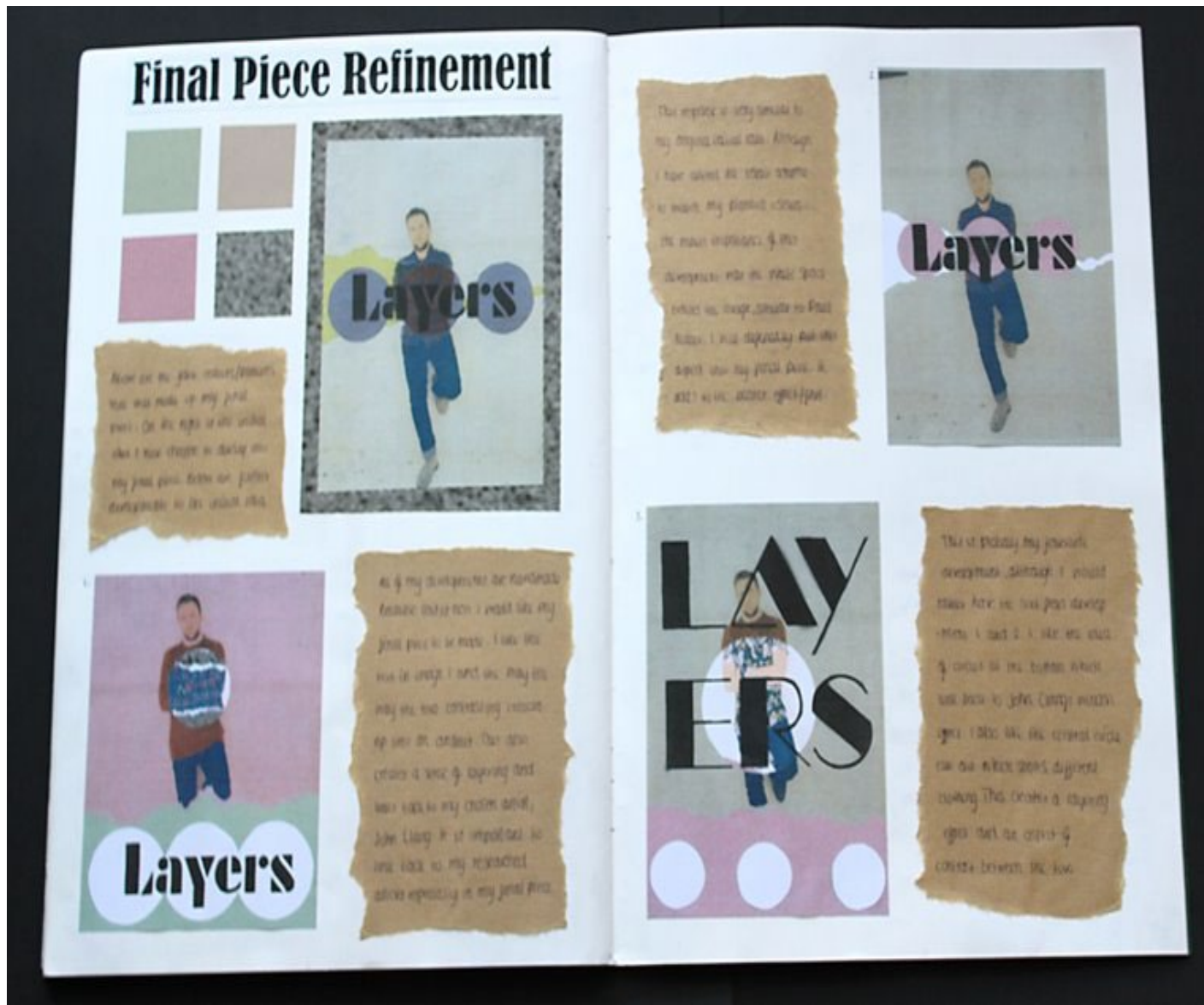
Photoshoot - Vintage clothes.

Here I created this series of photoshoot and captured this image when the lighting, color, and the change of clothes. I decided that by setting up the camera on the tripod and then positioning my model. Once I was happy with the positioning of my model, I used chalk to draw around the edges of the model so that it would not move. It is an elegant, clean, and the same position. These nine images are going to play a big part in the rest of my project.

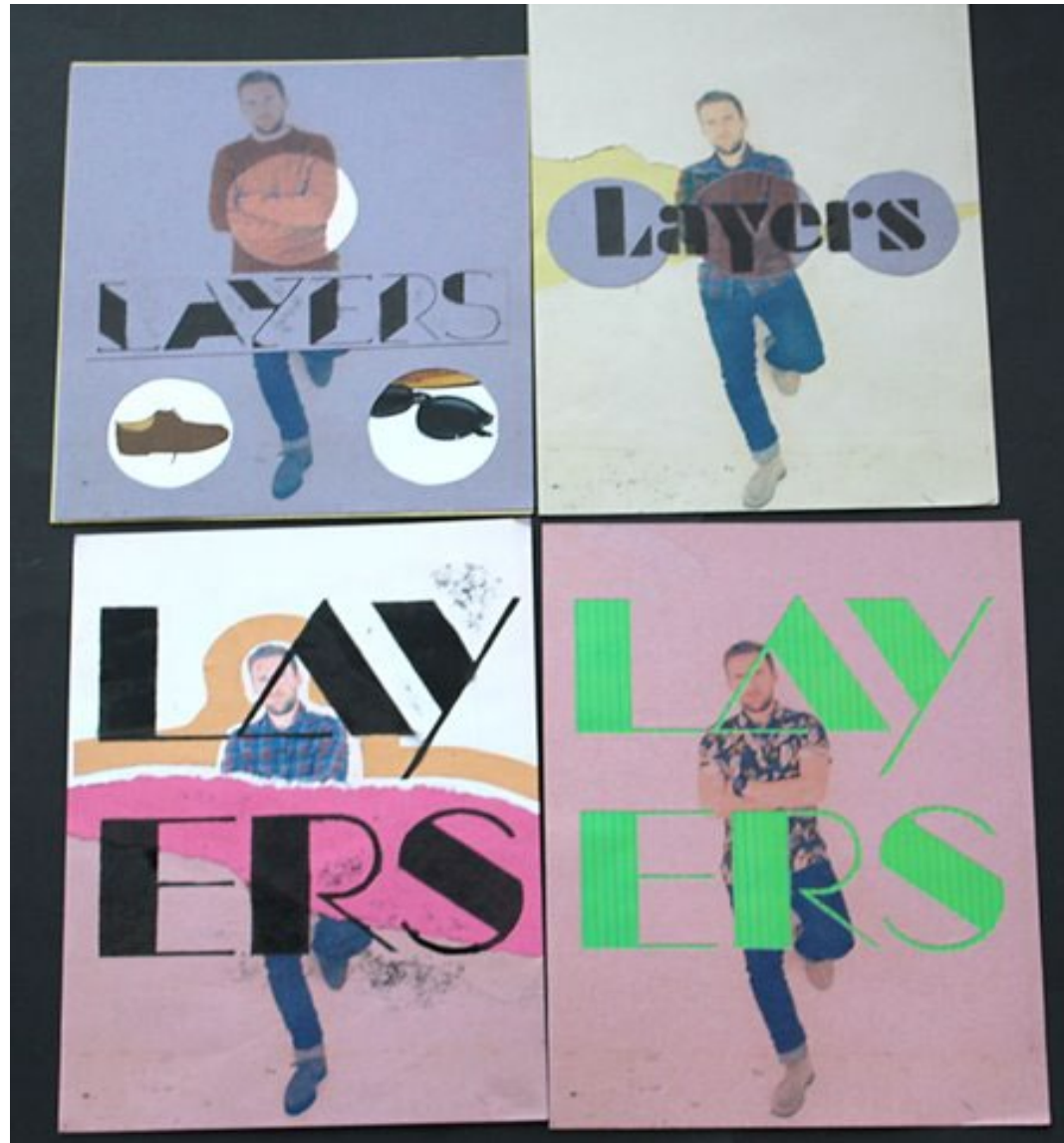
On this page I experimented with color. I used triangles and circles to create a unique, eye-catching design. The way the triangles and circles are arranged gives a very strong, geometric feel. On the left side, page I experimented with color.



# Creative making – penultimate phase in which the range of possible outcomes is more focused



# Creative making - final phase of refining detail and exercising skilful control



# AO2 Creative making- *what evidence is required?*

We've considered the processes of creative making and now need to have a clear understanding of what the assessment objective actually means. This will help you plan and produce your work in a way that most effectively addresses the requirements.

The assessment objective for Creative making requires you to:

**Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.**

There are several words here that we need to explain.

The term **explore** suggests *a strong sense of purpose, something that is undertaken in order to conduct a thorough enquiry.*

The next part of the statement reads

**appropriate resources, media, materials, techniques and processes.**

**Resources** can refer to *all the things available to us which help stimulate our ideas and promote creative making.* This often includes contextual sources, such as works of art. The word **appropriate** is also noteworthy. This can simply mean *suitable* or, better still, *the most suitable*.

**X** Often marks are lost because the media or technique selected is not the most appropriate to achieve the best possible outcome.





# AO2 Creative making- *what evidence is required?*

Some of these terms are closely connected but often used incorrectly.

**Media** is the plural of **medium** so if, for example, you are referring just to paint, you should use the singular- **medium**. If referring, for example, to paint and ink used together, you should use the plural- **media**. You should not use the term 'mediums'.

Media can be defined in different ways, including *the means by which ideas are communicated*. For our purposes, it can also describe *a particular type of art and design work*. For instance, painting is a medium, sculpture is a medium, photography is a medium.

Sometimes it can describe an art material, such as gouache, and the ground on which it has been applied, for instance *paper on board*. In exhibitions you will often see, next to works of art, labels such as '*oil on canvas*' and '*tempera on paper*'.

**Materials** usually refers to the substance of which something is made. For example, the materials often used for sculpting are plaster, stone, steel or wood.



# AO2 Creative making- *what evidence is required?*

The term **techniques** is used to refer to the particular way in which a medium is used or controlled. For example, the **technique** of impasto involves applying thick slabs of paint to a surface, usually with a palette knife.

**Processes** refers to *a series of actions necessary to produce an end result*, for example, to make a linoprint or develop photographic film.

**Reviewing** usually involves *assessing something with a view to making changes or improvements, if necessary*.

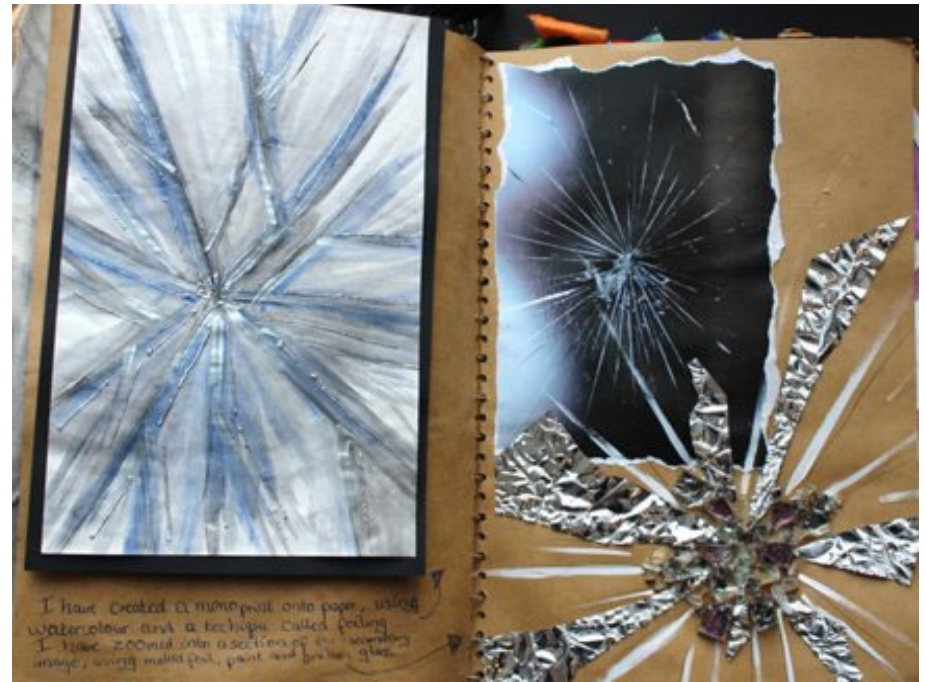
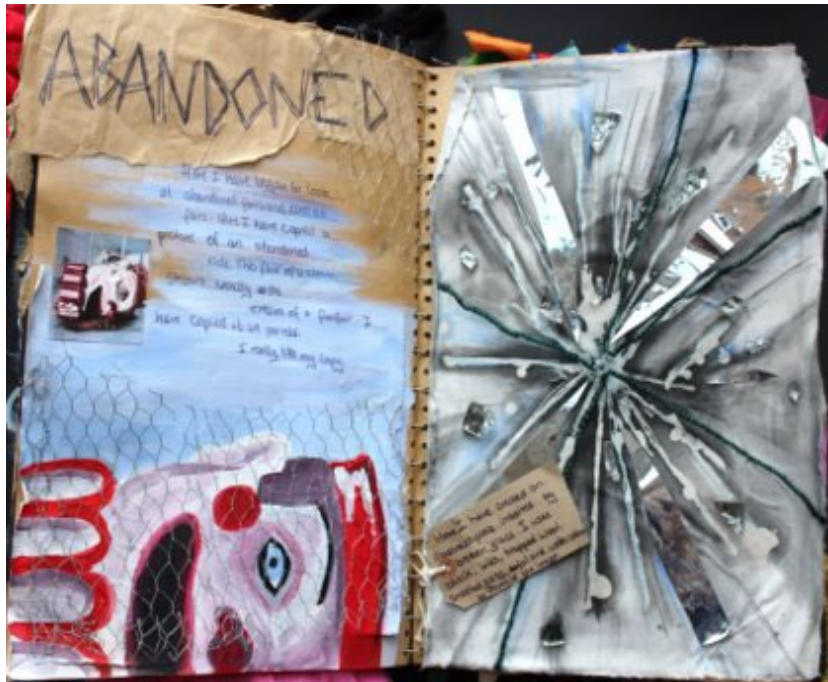
**Refining** can mean *to improve, make clearer or attempt to make perfect*.

We also need to consider the whole phrase: **reviewing and refining ideas as work develops** because this implies a particular way of working. It means that you should be reviewing and refining your ideas as your creative making progresses. This is linked in some ways to *Reflective Learning* which we'll consider in more detail in PowerPoint 3.





# Creative making – refine work by selecting and experimenting with appropriate media and techniques







Now I am happy with my design. I added a little sitting box to my table and to make it even more like a bed. I know that if I was going to have real beds it would be just like a sofa for the two people in bed and I was happy to see that the design of my design is just like the one on the left. I experienced both 2 different jobs and the chance to be a little more like a bed and a more realistic approach to my job and to my job. I am very happy with my work and my job.



# Creative making – refine work by selecting and experimenting with appropriate media and techniques



# Now a closer look at what's required for AO2

Just a reminder that, although the AS Component, *Personal Creative Enquiry*, and A Level Components, *Personal Investigation* and *Externally Set Assignment*, are different kinds of assessment, the requirements for addressing AO2 Creative making are the same.

Let's look at how the AO2 requirements are presented in the key documents referred to in the AO1 guidance PowerPoint.

These are:

- AO Checklist for Learners
- Indicative Content for each title
- Mark Schemes.





# AO2 Checklist for Learners- some explanations

We'll first look at each of the bullet points in the AO2 section of the AO Checklist for Learners. These state that you should:

*Provide evidence that shows you are your able to:*

(bullet point 1)

- convey a **sense of purpose** in exploring resources, processes and the visual elements;

**Convey** can mean *making an idea, impression, or feeling known or understandable*.

A **sense of purpose** can mean *commitment to a goal or cause*.

The **visual elements**, sometimes called **formal** elements, essentially comprise *line, tone, colour, shape, form, texture* and *pattern*, but others, such as *composition*, may also be included.

Just as we use written language as a means of communication, artists and designers use visual language to convey things such as ideas, emotions and meanings. In written language, we use elements of language such as nouns, adjectives and verbs; in visual language we use **visual elements** such as line, colour and texture.





### Weight Of Line

[illegible]

There I was participating and representing  
them with me as well as brother, heavily  
involved in an evening discussion. I spent  
the evening in the same building  
and then making arrangements with  
Maurice as to continuing in the same  
program in the morning. To participate  
there, even though I was a member of  
another party. By planning the event  
(which) occurred in the same place to  
be I can see that Maurice, with the  
Maurice club and their associates  
were heavily involved.

[illegible]

This is my second drawing experimenting with weight of the line. I chose the very simplest subject I could think of in the frame picture. The subject was an old deer head.

For the first drawing (on the left) I just used the GSB fine liner again but the lines are very faint and not showing enough.

employed during the day (midnight) because of the symptoms and (Stress) on work.  
However the first degree found out earlier in the second section since I used a small  
part to make the line thicker. Consequently made the drawing more and changing. Therefore  
I'm more happy with the second section.

Although it was easier carrying the thickness of the lines on the plane because I found  
green plastic and wooden are still more, whereas on the building I see that it's  
more all the sort of wooden thickness and it's more like a support I would say the  
thickness.

Oversee, readily has the technique behind it. You see when there is a difference for  
between the two sets of data.

my images:



There are the villages I have observed  
on observing the city skyline, I look  
in New York and the place was  
called the Manhattan Empire. The  
city skyline is something I mean  
wrote to include it my paper, showing  
different development and the  
place clearly was not just  
a small place for an island.



# AO2 Checklist for Learners

## - some explanations

(bullet point 2)

- ***carefully*** select media and techniques and use them ***appropriately*** so that they complement intentions;

The first point is about selecting. You need to have competence in handling a sufficient range of media and techniques if you are to ***carefully*** select from these.

The word ***appropriately*** is particularly important. It can simply mean *suitable* or, better still, *the most suitable*.

**X** Often marks are lost because the media or technique selected is not the most appropriate to achieve the best possible outcome.

***Complement*** can mean *contributing extra features to something in such a way as to emphasize or improve its quality*.



# AO2 Checklist for Learners

## - some explanations

(bullet point 3)

- research stimulating sources for **innovative** possibilities and **proficiently** draft my initial ideas;

**Research** can be defined as *the systematic investigation into materials and sources in order to establish facts and reach new conclusions.*

**Innovative** involves *introducing new ideas; original and creative in thinking.*

**Proficient** can mean *competent or skilled in doing or using something successfully.*

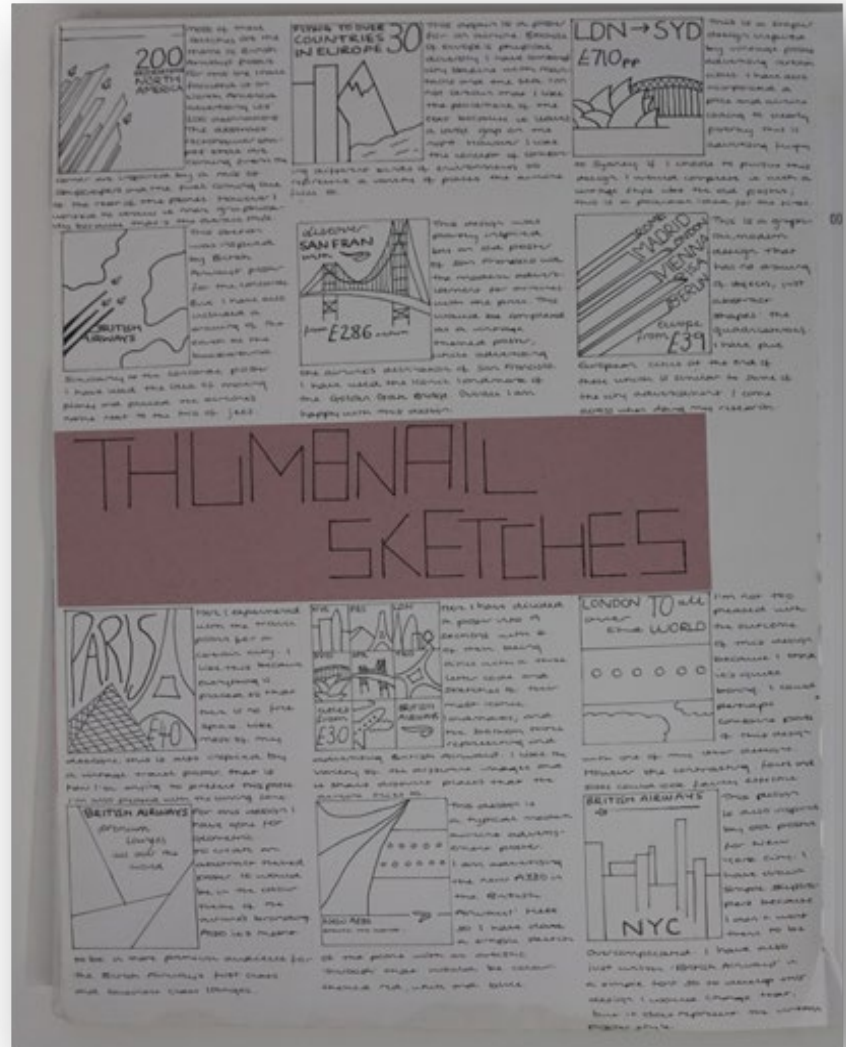
Drafting initial ideas is an early part of the creative process in which thoughts and ideas are expressed and communicated visually. Certain kinds of drawing can play an important part in this and examples of drawing for different purposes will be explained more fully in PowerPoint 3.

Examples of drafting initial ideas are featured in the next slide.



# AO2 Checklist for Learners

## - drafting initial ideas





# AO2 Checklist for Learners

## - some explanations

The fourth bullet point requires evidence that you are able to:

- document **coherent** evidence of each stage of the creative process with clear relationships established between working methods and outcomes;

**Document** means keeping a record visually and in words.

**Coherent** may be explained as *being clearly and carefully considered, connecting each part in a reasonable way.*

*Establishing clear relationships between working methods and outcomes* depends on you being clear about what you are planning to achieve. This will probably not be fixed at the start of your work but, through regularly reviewing your work and reflecting on its meaning and purpose, your intentions will gradually become established.

The working methods you use will reflect this process which, in turn will link with the outcome/s you produce.

✓ It is particularly important that the near final stage of development (penultimate stage), is thoroughly documented so that the final outcome does not suddenly appear.



# AO2 Checklist for Learners

## - some explanations

The fifth bullet point requires evidence that you are able to:

- review your work regularly to **improve** and **refine** it where necessary

This is not just about reviewing or evaluating your work when you have completed it. You need to show that you are also doing this as it progresses.

**Reviewing** involves taking a careful look at what you are producing, deciding if it needs to be improved and how best to do this.

**Refining** means to perfect, removing unwanted elements, making changes so as to clarify its purpose and meaning, improving the quality of processes and outcomes.

There are two questions you should ask;

- 1. Am I producing evidence that meets each part of the assessment objective?** (The AO Checklist should help)
- 2. What is the quality of this evidence and how can it be made even better?**



# AO2 Checklist for Learners

## - some explanations

Your review might focus on the following questions:

- Composition- Have you drafted a few possibilities, identified strengths and shortcomings and selected the one that best matches your intentions?
- Content and context- Is there enough subject matter, too much or too little?
- Visual elements- have you explored a variety of colour combinations, tonal ranges, light, shape, form, pattern, texture and the contrasts between them?
- Have you considered the relationship between your AO2 work and other work you produced when addressing the other AOs?
- How well are you handling materials, processes and techniques? Can you improve on this yourself, or could you do with some help?



# AO2 Checklist for Learners

## - some explanations

The final bullet point requires evidence that you are able to:

- **skilfully** handle materials, techniques and processes to produce **quality** outcomes.

Let's briefly consider the definition of skill. It can mean *a special ability in a particular field acquired by learning and practice*. Take special note of the underlined!

Your teacher will play an important role in developing your skills, often by demonstrating some of the essential procedures that should be followed, but encouraging you to develop your own approach. Having learned the basics, it's important then to practice these procedures, gradually building your competence and confidence in using your newly acquired skill.

✓ Once you have mastered a skill, it can be interesting to take calculated risks and push the usual boundaries a little to see if it might result in expressing your ideas more creatively. This will often gain you extra marks.





Let's look next at how the more detailed AO2 requirements are presented in the **Indicative Content**. Although we'll use the one for A Level Components 1 and 2 for Art, Craft and Design, most of the accompanying notes can be adapted to the AS Component and to whatever title you are studying.

**Title** is the name given to the aspect of Art and Design that you are studying, such as Fine Art, Textile Design or Photography.

Each Indicative Content contains references that are relevant to the title to which it applies. There is a slightly less demanding AS version for the *Personal Creative Enquiry* and another A2 version that applies to both the *Personal Investigation* and *Externally Set Assignment* within the title.

Understanding the details given in the Indicative Content will again help you in developing, selecting and presenting the evidence that meets the requirements for AO2.

Indicative Content is presented as three bullet points and we'll explain each of these in the next slides.



# AO2 Indicative Content for the title Art, Craft and Design (A Level version)

(First bullet point)

- *Selection of, and purposeful experimentation with, a sufficient and appropriate breadth of media, and processes, mixed media and combinations of media, exercising suitable control of these to maximise creative potential, showing evidence of appropriate depth and breadth of study.*

This brings together some of the bullet points from the Checklist for Learners that we've just considered.

There is emphasis here on the importance of both breadth and depth of creative making experiences as evidence for AO2.

(Second bullet point)

- *Exploration of stimulating resources and rich visual and tactile sources to initiate and develop innovative ideas, with due regard to relevant formal elements, particularly composition. Clear relationships should be established between working methods and outcomes. Each significant step in the creative process should be documented, with due regard given to the penultimate stage of development so that final outcomes do not suddenly appear.*

As we noted earlier, **resources** often include works of art, craft and design. Also, the term **formal** elements is used instead of **visual** elements. The creative process, that begins with initiating and developing ideas and leads towards the **penultimate** (last but one) stage of development, was described earlier in this PowerPoint.



(Third bullet point)

- Discrimination shown in reviewing and refining ideas as work progresses. Skilful control exercised in attending to detail, such as reconstructing parts of three-dimensional craft pieces to produce well resolved outcomes of quality.

An important new term here - ***discrimination***. It can mean *appreciation of differences between one thing and another* or, better still, *good selective judgement*.

The ability to discriminate enables you to weed out things from your work that are not strictly relevant and to **selectively judge** those that are. You can often improve the quality of what you submit for assessment by simply applying your power of discrimination.

We've previously explained **reviewing** and **refining**.

**Skill** was defined as a special ability in a particular field acquired by learning and practice.



The third of the important documents to consider are the **Mark Schemes**.

There are three of these – one for the *AS Personal Creative Enquiry* and one for each of the A level Components – the *Personal Investigation* and the *Externally Set Assignment*. Each Mark Scheme comprises six mark bands from 5 to 0 (top to bottom) and there are three descriptors in each of the AO2 boxes.

These descriptors describe the **quality of work** required to achieve marks within each of the mark bands. Be aware that it's possible to achieve marks within band 5 for AO1 and within band 4 for AO2. The marks for each of the four AOs are added together to provide a total mark.

The AS Mark Scheme is a band above that for A level. In other words, the descriptors for AS band 5 are the same as those for A Level band 4. This reflects the higher quality of work required for A Level.

The AS is marked out of a total of 100 marks (100% of the qualification). Apart from differences in the allocation of marks for the two A Level Components, - a total of 160 for one and 100 for the other) - the mark schemes for the *Personal Investigation* and *Externally Set Assignment* are the same.

We are going to look closely at just bands 4 and 5 of the *Personal Investigation*, but the observations can generally be applied to all three mark schemes.





# AO2 Mark Scheme for A Level Component 1 Personal Investigation (bands 4 and 5)

This is the AO2 section  
of the Personal  
Investigation and just  
band 5 (top) and band  
4 (below).

Level
<b>AO2</b>
<i>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.</i>
<b>25 - 30</b>
<p>Sophisticated evidence of selecting appropriate resources, media and processes.</p> <p>Rigorous and confident exploration of materials and highly skilful control of techniques to fully exploit their creative potential.</p> <p>Significant and perceptive relationships established between working methods and outcomes that are continually reviewed and sensitively refined.</p>
<b>19 - 24</b>
<p>Good evidence of selecting the appropriate resources, media and processes.</p> <p>Confident exploration of materials and skilful control of techniques to exploit their creative potential.</p> <p>Significant relationships established between working methods and outcomes that are frequently reviewed and appropriately refined.</p>



# AO2 Mark Scheme for A Level Component 1

## Personal Investigation (bands 4 and 5)

In Band 5 for AO2, the first sentence reads

*Sophisticated evidence of selecting appropriate resources, media and processes*

In Band 4, **sophisticated evidence** is replaced by *good evidence*.

If you are aiming to achieve marks in the higher band, as well as matching the descriptor in Band 4, your evidence of AO2 must also be **sophisticated**.

**Sophisticated** can mean *highly developed, complex, intellectually subtle, refined*.

**Appropriate** can simply be defined as *the most suitable*



In Band 5 for AO2, the second sentence reads

*Rigorous and confident exploration of materials and highly skilful control of techniques to fully exploit their creative potential.*

In Band 4, **rigorous** is not included and **highly skilful** is replaced by **skilful**.

Again, if aiming to achieve marks in the higher band, as well as matching the descriptions in Band 4, your evidence of AO2 must also be **rigorous** and **highly skilful**.

**Rigorous** can mean *extremely thorough and careful*.

We noted in a previous slide that **skill** is *a special ability in a particular field, acquired by learning and practice*.

**Exploit** can mean *to make full use of*.



# AO2 Mark Scheme for A Level Component 1 Personal Investigation (bands 4 and 5)

The third and final sentence for AO2 in Band 5, describes

*Significant and perceptive relationships established between working methods and outcomes that are continually reviewed and sensitively refined.*

In Band 4, *perceptive* is not included, *continually reviewed* is replaced by *often reviewed* and *sensitively refined* is changed to *appropriately refined*.

To achieve marks in the higher band, as well as matching the descriptions in Band 4, your evidence for AO2 must also be *perceptive*, which can mean *very good at noticing and understanding things, especially things that are not obvious*.

*Sensitively* may be explained as *a way that is quick to detect or respond to slight changes*.





# Creating your work-

## Do's and don'ts

Having considered, in some detail, AO2 Creative making in key GCE documents and considered a few possible ways of addressing this assessment objective, we can conclude with a few do's and don'ts that will help you achieve your best.

1. Understand the importance of the different contexts within which original ideas may be generated, such as stimulating sources and unfamiliar locations and experiences and **actively search for these**.
2. Be aware of the different phases of creative activity, detailed at the start of this PowerPoint, and use this as an adaptable framework for your own creative making.
3. Recognise the need to occasionally spend time and distance away from intense activity in order to reflect and dream a little about further possibilities. This can also be part of AO3 Reflective Recording.



# Creating your work-

## Do's and don'ts

4. Give regard to the part played by intuition, unconscious mental processes and non-directed thought in creative making.

Recognise the value of curiosity, questioning, imagination, originality and good judgement in approaching your work.

5. Have a positive attitude towards creative making – a sense of excitement, anticipation, respect and wonder at the potential of creating something that is personal and unique. Be confident about taking **calculated risks**, without being foolhardy! Regard making mistakes as important as successes in developing your learning. Don't put all your mistakes in the bin, but show what you have learned from them.



6. Strike a balance between, on one hand, developing a **sufficient depth** of practical experiences so that you can make well-informed choices and apply the practical skills to produce quality work and, on the other hand, knowing about a **breadth** of different media and techniques, but having mastery of none of them.
  
7. The Assessment Objectives place considerable emphasis on 'creative processes' as well as on 'end products' and you must be aware of this in generating evidence of your different abilities. This is similar to maths, in which you must show how you 'worked out' a problem as well as arriving at the correct final solution.



# How will your work be assessed?

- At intervals during your course and then finally towards the end of April in your study for AS, your work will be marked by your teacher who will follow the same criteria that have been explained in this presentation. For A Level, your work will be marked towards the end of April in the second year of your study.
- For both AS and A Level, Components are marked internally by your teacher and samples are moderated by Eduqas to make sure marking is consistent across all centres. The same criteria will be used.
- Samples of marked GCE past work can be viewed on the website [lightboxresource.co.uk](http://lightboxresource.co.uk), with explanations of how the same criteria have been applied by the exam board.
- These will also provide an idea of what standards are expected in order to achieve the different mark bands.





# Final words of advice

- **DO** take care of your work and keep it safe. If your work is stored on a computer, keep your password secure.
- **DO** tell your teacher if you receive help or guidance from someone else – they will need to record the nature of the help given to you.
- If you're working as part of a group on an assignment, **DO** write up your own account and where there might be shared information, **DO** independently draw your own conclusions from that information.

- **DON'T** leave your work lying around or share it with others, including on social media.
- The work you submit for assessment must be your own so **DON'T** copy from someone else, including copying from sources online, and **DON'T** allow another person to copy from you.
- **DON'T** write inappropriate, offensive or obscene material.

**REMEMBER – IT'S YOUR  
QUALIFICATION SO IT NEEDS  
TO BE YOUR OWN WORK!**



# Any Questions?

Remember, your teacher will be able to advise and guide you.

