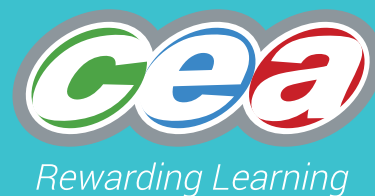


GCSE



**Chief Examiner's and  
Principal Moderator's Report  
Contemporary Crafts**

Summer Series 2022





## Foreword

This booklet outlines the performance of candidates in all aspects of this specification for the Summer 2022 series.

CCEA hopes that the Chief Examiner's and/or Principal Moderator's report(s) will be viewed as a helpful and constructive medium to further support teachers and the learning process.

This booklet forms part of the suite of support materials for the specification. Further materials are available from the specification's microsite on our website at [www.ccea.org.uk](http://www.ccea.org.uk).



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# GCSE Contemporary Crafts

## Chief Examiner's Report

### Subject Overview

Creative education empowers young people, offering them opportunities for self-expression and self-development; advances their imagination, problem solving skills, and encourages peer to peer learning and collaboration. It also fosters wellbeing through the process.

The GCSE Contemporary Crafts qualification is about making and exploring. Students delve into the properties and characteristics of materials, techniques and processes, combining creative ideas and manual dexterity to create unique objects.

Now in its 9th year and continuing to grow, the Contemporary Crafts GCSE is an excellent progression route to both Higher Education and employment in the Creative industries.

In 2019 employment in the creative industries accounted for 29,000 jobs in Northern Ireland, representing 3.4% of total employment. The creative sector, and opportunities within, are one of the fastest growing sectors in the Northern Ireland economy.

Students achieving this unique GCSE are better placed to access opportunities in a huge range of areas in the sector, from the thriving film and tv industry in the area, to small business, to all the design sectors.

### Component Overview

The qualification is growing and evolving each year, and in 2022 the Contemporary Crafts teachers should be commended for their professional practice, blended learning approach, a broad variety of creative responses and excellent standards of work, under another year of extreme circumstances.

Teachers and pupils have demonstrated creativity and resilience adapting to the challenges posed throughout the year.

Some excellent making skills and exploratory work were shown in the top range of candidates, leading to impressive outcomes. And across the range of marks expressive concepts and good designs were presented.

Students will always benefit from 'live' industry experience through visits from makers or to craft studios and their influence is clear on the students work and learning. It is hoped that centres can soon return to visiting makers to the classroom environment.

The year allowed omission of the Working to a Brief component, an important part of the qualification, teaching professional practice skills and 'live' commission process. But this component will no longer be eligible for omission in 2023. We look forward to seeing exciting responses from candidates completing the full course again

We all look forward to working together again to deliver this exceptional qualification.

## Principal Moderator Report

Centres are to be commended for the smooth return to visiting moderation following the pandemic and suspension of visits. The administration and presentation of the sample in each centre ensured that moderators were clear as to how marks were arrived at. It is important that teachers apply and understand the assessment matrix. On the whole, the moderation process went smoothly with moderators in agreement with the marks given by the teacher. Most centres' marking was within the acceptable range and only a minimal number marked leniently or severely and had marks adjusted. Attendance at the Agreement Trials is recommended and can help with accuracy.

### Component 1 Making, Exploring Materials, Techniques and Processes

There were a wide range of disciplines across centres, covering the use of print, textiles, ceramics, photography, pyrography, polymers, resin, wood and metal. Whilst each centre is influenced by the particular skill-set of the class teacher it is evident that there is a growing confidence in candidates' outcomes. The use of source material from artists and practicing makers illustrates solid research, relevance and influence on the candidate's work.

However, there must be caution as to merely reproducing or copying such examples.

Where candidates display imagination and ambition we see them become independent thinkers, developing refined ideas through exploring, selecting and experimenting with appropriate materials, techniques and processes so that they could present a personal and meaningful outcome.

#### Edited Portfolio

The Edited Portfolio should be an edited selection of work that best shows how the candidate met the assessment objectives and attained the marks awarded. In some centres there is a 'formulaic' approach to the portfolio and whilst this scaffolding is necessary for weaker candidates it can similarly stifle the more capable. The reduced contact teaching time during the pandemic was a challenge but in some cases it led to a positive change in direction with 'volume' in the portfolio being replaced by quality. I would like to remind centres that there is a requirement to explore at least two different craft disciplines within the edited portfolio. In a minority of cases there was limited evidence of this.

#### Learning File

The learning file continues to be an area for development. At times there was a sense that it is additional rather than integral to the assessment. A focus on the portfolio and the range of manufactured outcomes should not be to the detriment of the marks available in the learning file.

There exists an opportunity in the learning file for cross curricular work with the Business Studies and LLW departments within centres; this should be explored.

There was clear referencing to Health and Safety practices in the techniques employed in all learning files.

In some of the better files there was evidence of centres having either visited or hosted 'Craft Fairs'. This is good practice which will ultimately demonstrate to candidates that Craft and Making is an opportunity for employment and a viable business model.



## Component 2 Working to a Brief

In this Summer 2022 series there was the Specification Addendum which offered the omission of Component 2. All centres chose this course of action. I would encourage all centres to revisit the requirements in the specification for Component 2 to familiarize themselves as we return to the full specification for 2023 examining.

This component will resume in 2022/23 and will be released to centres in January 2023

### **Acknowledgement:**

It is only possible to conduct this process collaboratively.

I acknowledge and thank the contribution of centres and teachers in preparing candidates for assessment. This was complemented by the support and judgement of the assessment team and I wish to formally thank them for their contribution, work and professionalism in the process.

## Contact details

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