



Course – Eduqas GCSE Music

Component 1 – Performing (course code - C660U10)

Component 2 – Composing (course code - C660U20)

ALLERTON GRANGE SCHOOL EDUQAS GCSE MUSIC NEA

2024-2025

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Overview of requirements

INTRODUCTION

GCSE Component 1 – Performing

- Learners are encouraged to develop their knowledge and understanding of music through performing. All learners are required to perform a **minimum of two pieces** of which at least one must be as part of an **ensemble performance lasting at least one minute**.
- Total duration of performances: 4-6 minutes
- Non-exam assessment: internally assessed, externally moderated 30% of qualification 72 marks
- Recordings must be made between September 2023 and May 2024 in the presence of the teacher/assessor.
- Record each piece separately. No announcements are required.
- For every performance you need a recording and a score/lead sheet. (Guide tracks or YouTube links are not acceptable as an alternative to a score.)
- Make sure you annotate anything which you intend to perform differently - before the performance is recorded. Also make sure the score has performance directions such as tempo marks and dynamics. You are allowed to add musically sensible repeats.
- The other piece(s) may be performed either solo and/or as part of an ensemble. One piece must be linked to one of the four areas of study. The use of music technology and improvisation is accepted within both solo and ensemble performances.

GCSE Component 2 – Composing

- A composition which responds to a brief set by WJEC. The brief will be released during the first week of September in the academic year in which the assessment is to be taken. Learners select one from a choice of four briefs, each related to a different area of study: Area of study 1: Musical Forms and Devices Area of study 2: Music for Ensemble Area of study 3: Film Music Area of study 4: Popular Music.
- One free composition - Learners will compose a piece of music in a style of their own choice. Learners will set their own brief for this composition. The brief itself is not assessed; however, learners are assessed on their musical response to the brief.
- Composing Total duration of compositions: 3-6 minutes Non
- A completed composing log sheet and mark sheet. The candidate should complete the details of each composition the teacher completes the marks awarded.
- For every composition you need a recording and a score/lead sheet (annotation – if working on GarageBand or Logic).
- Exam assessment: internally assessed, externally moderated 30% of qualification 72 marks

Presentation of coursework

Eduqas GCSE Music Performance Candidate Timings sheet-upload with the first candidate. (The moderator will refer to this as part of the checking process.)

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For each candidate:

- Recordings of performances - mp3 files of all pieces performed
- Scores of all pieces performed outlining the melody, chords, tempo and performance directions
- A completed AND SIGNED mark sheet - An authentication form with the details of the performance, including titles and difficulty levels of all pieces performed, signed by both the teacher and the candidate. An electronic signature is acceptable. Please use the form provided on the WJEC website.

Eduqas GCSE Music Composition

For each candidate:

- Recordings of compositions - mp3 files of all both compositions (NB. video files are not accepted.)
- Scores/annotations (or equivalent) of both compositions - A score or a detailed written description of the music plus a lead sheet outlining the melody, chords, structure and compositional devices
- A completed AND SIGNED Composing log and mark sheet - Learners are required to complete a signed log for each composition, outlining the process of development and refinement, which must be countersigned by the teacher to authenticate the process. An electronic signature is acceptable. Please use the log template on the WJEC website.

Guidance for Performance Coursework

Notes Suitability of the chosen ensemble

The purpose of this guidance on ensemble repertoire is to support students in choosing the right pieces.

Please note that the repertoire must allow the candidate to perform in a role where there is interaction between the parts. This is a very important indicator of the suitability of the piece chosen for a candidate's ensemble.

The interaction in the ensemble piece will display musical communication, separate musical parts responding to each other and working together, the dialogue and agreement between the separate musical lines.

Backing tracks are acceptable in ensemble performances but there must still be between 2 and 8 performers.

The ensemble performance must be at least one minute in length. The timing should only include sections where the performers are playing or singing independent lines at the same time. Alternating solos or unison sections should not be included in the timing.

The one-minute minimum requirement must be contained within one ensemble piece. Merely adding a simple part to a solo piece is often less suitable as an ensemble as there will not be the opportunity to demonstrate the evidence to justify the award of a mark in the higher bands.

As stated in the specification learners will be expected to display empathy in ensemble performances.

The following scenarios demonstrate when particular repertoire could be less suitable as ensemble pieces as they do not provide sufficient opportunity to display empathy and rapport to justify the awarding of marks in the higher bands:

1. Graded flute pieces with piano accompaniment. However, this would be acceptable as an ensemble piece if the accompanist were the candidate, as accompanying is a challenging ensemble skill. NB. Some more challenging pieces e.g., the Brahms Sonata for Cello and Piano, or Copland's Duo for Flute and Piano will show significant communication

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and interaction between the performers, so would therefore demonstrate the characteristics of an ensemble for both players.

2. Primo parts in piano duets where there is little opportunity for rapport.
3. Singers with band accompaniment.
4. A solo piece with added drums. Remember that less suitable pieces do not offer the opportunity to demonstrate the evidence required to access the upper marks bands

Example of a Composition Annotation (2 PAGES OUT OF A 6 PAGE ANNOTATION)

This piece is a 100-bmp 65-bar polyphonic jazz piece mildly inspired by jazz musicians such as John Coltrane, Freddie Hubbard, Duke Ellington, Chick Corea and Herbie Hancock. The piece follows a rondo form, with the structure: Intro – A₁ – B – A₂ – C – A₃ – Outro. The piece generally follows the key of A, but modulates at certain sections. All instruments are midi software instruments within Logic Pro, the program I used to make this piece, similar to the techniques of artists such as C418. The rhythms throughout the piece are mostly in a Swing style.

The intro is 4 bars. It is in the key of A minor, using the A minor pentatonic scale, and starts with the melody, a Grand Piano and a Picked Bass Guitar playing a broken A minor 7 chord in triplets. This is accompanied by a crotchet drum line and pedal notes on a Calm Winds synth pad which uses the notes of the A minor 7 chord and then the rest of the pentatonic scale. The piano then switches to a blues-style bass line, which becomes the main bass line in the A sections, accompanied in the intro by a Liverpool Bass. Finally, a Jazz organ and a saxophone enter, bringing the piece into the A₁ section.

Intro Midi:

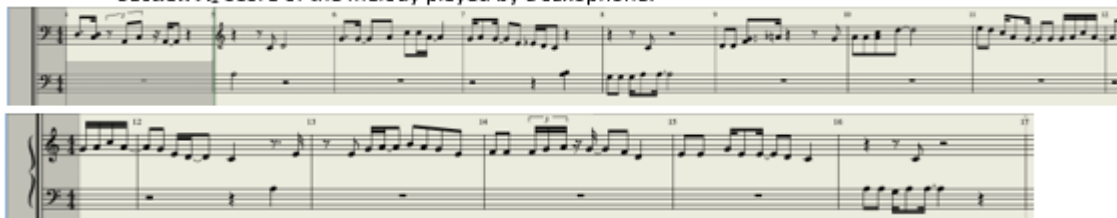


Intro Score (Piano and Bass parts):



Section A₁ starts at bar 5 and is 12 bars in A minor, using the 6-notes of the A minor Blues scale (A minor pentatonic with the addition of an E_b). It follows a typical 12-bar blues structure. It has a piano and a Picked Electric Bass Guitar playing a bass line. The melody is played by a saxophone, with embellishments being played by a Jazz organ and a Brass ensemble. There is also a simple drum line which continues until the outro of the piece.

Section A₁ Score of the melody played by a saxophone:



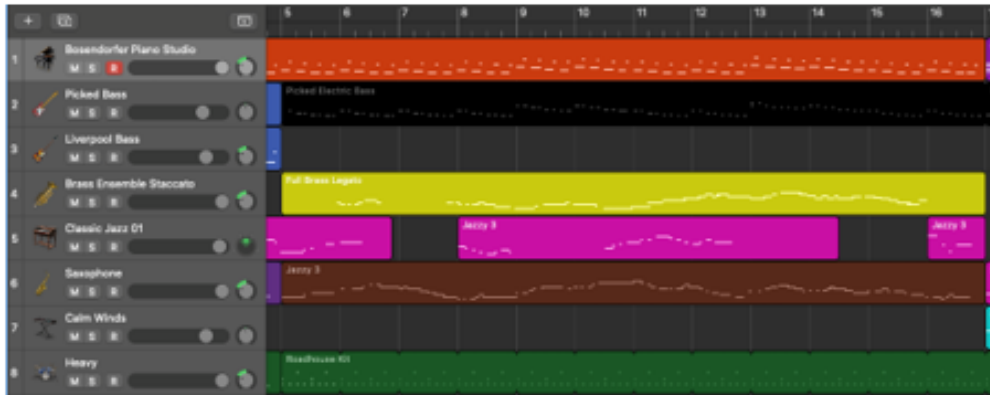
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Section A₁ Score of the piano bass line:



The image shows two staves of musical notation for the piano bass line. The first staff covers measures 1 through 12, and the second staff covers measures 13 through 16. The notation is in bass clef and features a steady eighth-note bass line.

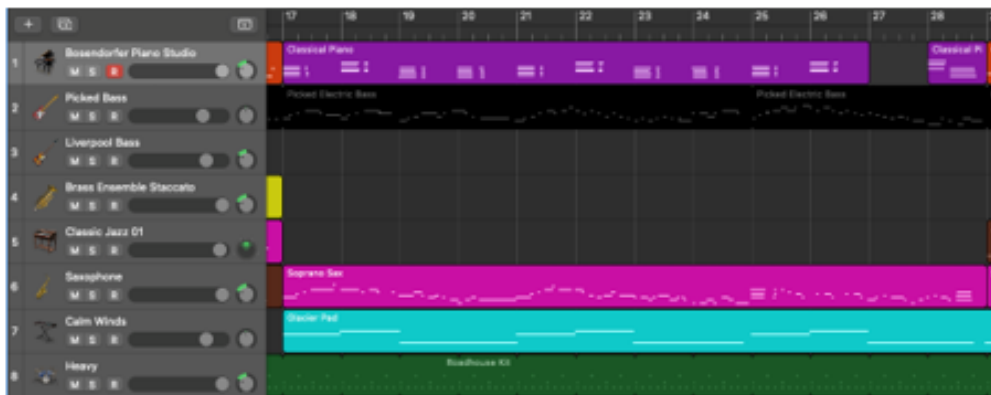
Section A₁ Midi:



The MIDI piano roll for Section A1 shows tracks 1 through 8. Track 1 (Bosendorfer Piano Studio) is active. Track 2 (Picked Bass) shows a melodic line. Track 3 (Liverpool Bass) is active. Track 4 (Brass Ensemble Staccato) is active. Track 5 (Classic Jazz 01) shows a saxophone line. Track 6 (Saxophone) is active. Track 7 (Calm Winds) is active. Track 8 (Heavy) is active.

Section B is a 12-bar Major 2-5-1 in the key of A major 7, Starting on bar 17. It has a bar of Chord 2 (Bmin⁷), a bar of Chord 5 (the chord I used is Bm^{add11} as it fits in the key, which is Em⁷ in this bar) then 2 bars of Chord 1 (Amaj⁷). This chord sequence then repeats. The chords are played by a piano, with the Calm Winds pad playing pedal notes (D, E and A). There is an improvised bass line played on a Picked Electric Bass Guitar which vaguely follows the melody. The melody is played by a saxophone and follows the chord changes in the key that it plays. Over the Bmin⁷, the scale used is B minor pentatonic. Over the Em⁷, the scale used is E minor pentatonic. Over the Amaj⁷, the scale used is A major pentatonic. The section ends with a perfect cadence.

Section B midi:



The MIDI piano roll for Section B shows tracks 1 through 8. Track 1 (Bosendorfer Piano Studio) is active. Track 2 (Picked Bass) shows a melodic line. Track 3 (Liverpool Bass) is active. Track 4 (Brass Ensemble Staccato) is active. Track 5 (Classic Jazz 01) shows a saxophone line. Track 6 (Saxophone) is active. Track 7 (Calm Winds) is active. Track 8 (Heavy) is active.

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Example of a Traditional Composition Score (1st page only)

The image displays a musical score for three instruments: Piano, Violin, and Violoncello, spanning four measures. The key signature is B-flat major (two flats) and the time signature is 4/4.

Measures 1-4:

- Piano:** The right hand features a melodic line of eighth-note triplets, starting with a *pp* dynamic. The left hand provides a harmonic accompaniment with chords and single notes, marked *ppp* and *pp*.
- Violin:** The part consists of a single sustained note, marked *p*.
- Violoncello:** The part consists of a single sustained note, marked *p*.

Measures 5-8 (labeled 4 at the start):

- Piano:** The right hand continues with eighth-note triplets, marked *f*. The left hand features a rhythmic accompaniment of eighth-note triplets, marked *p*.
- Violin:** The part features a melodic line of eighth-note triplets, marked *mp*.
- Violoncello:** The part features a melodic line of eighth-note triplets, marked *p*.

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MARK SCHEME - COMPOSING

APPENDIX B

Assessment grid for Component 2: Composing

Each composition should be marked out of 36. Please see Section 3.2 for further assessment details.

- The appropriate band for each assessment objective should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining the extent to which the candidate has met the criteria within the relevant band
- The total marks for each column may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for AO2.1a, column 1, band 4 for AO2.1b, column 2 and band 3 for AO2.1c, column 3.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

AO2			
Compose and develop musical ideas with technical control and coherence			
Band	Creativity and development of musical ideas (AO2.1a)	Technical control of musical elements and resources (AO2.1b)	Structure and stylistic coherence (AO2.1c)
4	<p>10-12 marks</p> <ul style="list-style-type: none"> • Ideas are highly effective, offering much potential for creative development • The content is skilfully developed throughout the piece • Highly effective contrasts of tone colour and moods 	<p>10-12 marks</p> <ul style="list-style-type: none"> • Highly effective choice of elements and resources • A wide variety of musical elements are used skilfully • Resources, including technology, are skilfully controlled 	<p>10-12 marks</p> <ul style="list-style-type: none"> • A very well-organised piece with a highly effective presentation of musical ideas • The style and character is highly effective in response to the chosen brief • The outcome is highly effective, musical and fully coherent
3	<p>7-9 marks</p> <ul style="list-style-type: none"> • Ideas are generally effective, offering potential for further development • The content is competently developed throughout the piece • Generally effective contrasts of tone colour and mood 	<p>7-9 marks</p> <ul style="list-style-type: none"> • Generally effective choice of elements and resources • A variety of musical elements are used competently • Resources, including technology, are generally well controlled 	<p>7-9 marks</p> <ul style="list-style-type: none"> • A well-organised piece with effective presentation of musical ideas • The style and character is generally effective in response to the chosen brief • The outcome is generally effective and coherent
2	<p>4-6 marks</p> <ul style="list-style-type: none"> • Ideas are simple, offering some potential for development • Some ideas are partially developed • Some contrasts of tone colour and mood 	<p>4-6 marks</p> <ul style="list-style-type: none"> • Some choices of elements and resources are effective • Some musical elements are used inconsistently • Inconsistent control of resources, including technology 	<p>4-6 marks</p> <ul style="list-style-type: none"> • Inconsistent organisation with some effective presentation of musical ideas • The style and character is inconsistent in response to the chosen brief • The outcome is inconsistent displaying some sense of coherence
1	<p>1-3 marks</p> <ul style="list-style-type: none"> • Ideas are limited, offering little opportunity for development • Only limited development is evident • Limited evidence of tone colour and mood 	<p>1-3 marks</p> <ul style="list-style-type: none"> • Limited effectiveness in choice of elements and resources • Limited employment of musical elements • Limited control of resources including technology 	<p>1-3 marks</p> <ul style="list-style-type: none"> • Limited organisation and presentation of ideas • The style and character is limited in response to the chosen brief • An incoherent and limited outcome
0	<p>0 marks</p> <ul style="list-style-type: none"> • No evidence of any creativity or development 	<p>0 marks</p> <ul style="list-style-type: none"> • Ineffective control of the musical elements and resources 	<p>0 marks</p> <ul style="list-style-type: none"> • No evidence of organisation, style and character or coherence

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MARK SCHEME – PERFORMING

APPENDIX A

Assessment grid for Component 1: Performing

Each piece performed should be marked out of 36. Please see Section 3.2 for further assessment details.

- The appropriate band for each assessment objective should be established by determining which performance descriptor best reflects the candidate's performance.
- The appropriate mark should then be established by determining the extent to which the candidate has met the criteria within the relevant band.
- The total marks for each column may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for column 1, band 4 for column 2 and band 3 for column 3.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

AO1			
Perform with technical control, expression and interpretation			
Band	Accuracy	Technical control	Expression and interpretation
4	<p>10-12 marks</p> <ul style="list-style-type: none"> • An accurate performance, secure in terms of rhythm and/or pitch • An appropriate tempo is sustained throughout, resulting in a fluent performance • All performance directions are followed appropriately throughout the performance 	<p>10-12 marks</p> <ul style="list-style-type: none"> • Secure vocal/instrumental technique and intonation (where appropriate) throughout the whole performance • Secure control of sonority (tone) with the use of contrast fully appropriate to the music • The performance is well-projected 	<p>10-12 marks</p> <ul style="list-style-type: none"> • An expressive performance in keeping with the chosen style • Effective communication sustaining audience interest throughout the performance • Effective rapport with other performers, where appropriate, resulting in a balanced performance • Effective balance between live and pre-recorded tracks, where appropriate
3	<p>7-9 marks</p> <ul style="list-style-type: none"> • The performance is generally accurate in terms of rhythm and/or pitch, however, there are occasional slips • An appropriate tempo is generally maintained throughout, however the fluency of performance is compromised occasionally • Most performance directions are followed appropriately in the performance 	<p>7-9 marks</p> <ul style="list-style-type: none"> • Generally reliable vocal/ instrumental technique and intonation (where appropriate) throughout the performance • Generally secure control of sonority (tone) with the use of contrast mainly appropriate to the music • The performance is generally well-projected 	<p>7-9 marks</p> <ul style="list-style-type: none"> • A generally expressive performance mainly in keeping with the chosen style • Competent communication sustaining audience interest throughout most of the performance • Generally effective rapport with other performers, where appropriate, resulting in a mostly balanced performance • Generally effective balance between live and pre-recorded tracks, where appropriate
2	<p>4-6 marks</p> <ul style="list-style-type: none"> • A less secure performance in terms of rhythm and/or pitch with frequent inaccuracies • Irregularities in tempo, which compromise the fluency, occur more frequently • Performance directions are followed inconsistently throughout the performance 	<p>4-6 marks</p> <ul style="list-style-type: none"> • Inconsistent vocal/instrumental technique and intonation (where appropriate) throughout the performance • Inconsistent control of sonority (tone) with some contrast where needed in the music • The performance has inconsistent projection 	<p>4-6 marks</p> <ul style="list-style-type: none"> • An inconsistent performance which is not always in keeping with the chosen style • Inconsistent communication with the audience • Some sense of rapport and balance between parts where other performers are present • Some effective balance between live and pre-recorded tracks, where appropriate
1	<p>1-3 marks</p> <ul style="list-style-type: none"> • Inaccuracies in rhythm and/or pitch occur throughout • The performance lacks fluency and is compromised by frequent hesitations • A limited response to performance directions throughout the performance 	<p>1-3 marks</p> <ul style="list-style-type: none"> • Limited vocal/instrumental technique and intonation (where appropriate) throughout the performance • Limited control of sonority (tone) with little or no variety where needed in the music • The performance has limited projection 	<p>1-3 marks</p> <ul style="list-style-type: none"> • A limited performance with little or no understanding of the chosen style • Limited communication with the audience • Limited rapport where other performers are present, resulting in an unbalanced performance • ineffective balance between live and pre-recorded tracks, where appropriate
0	<p>0 marks</p> <ul style="list-style-type: none"> • An inaccurate performance in terms of rhythm and/or pitch where performance directions are not followed 	<p>0 marks</p> <ul style="list-style-type: none"> • No evidence of technique, control of sonority (tone) or projection 	<p>0 marks</p> <ul style="list-style-type: none"> • No sense of involvement, expression, rapport, balance or communication

Guidance

WHAT GUIDANCE IS YOUR TEACHER PERMITTED TO OFFER?

- Teachers can assist with performance mastery if require
- Teaching of all required content.
- Overseeing progression in composition and performance and monitoring student efforts with this.

WHAT GUIDANCE IS YOUR TEACHER NOT PERMITTED TO OFFER?

- By the time you start coursework, you would have been taught all theory needed to compose. Therefore, it is your responsibility to compose using this knowledge.
- Teachers are not allowed to give musical ideas but can guide with theory assistance.
- Teachers should not be supplying your performance scores.

STUDENT EXPECTATIONS

- You are required to compose outside of lesson time as H/W every week and sign the sheet in Al's office. These sheets will be kept and stored as part of your coursework progress evidence.
- Saving work – save TWICE! Once on your computer and once on your USB. Make sure you eject your USB's carefully.
- Composition booklets and notes. Have these in front of you when composing to keep notes.
- Log keeping every lesson - Complete a self-comment (SC), personal comment (PC) or teacher comment (TC) log!
- Annotation (ongoing) – write your annotation on a word document alongside your composition process. To take screen shots, press cmd+shift+5.
- You are not allowed to use pre-recorded loops or any other composer/song writer's material.
- You are required to compose **TWO compositions** in total. You will start the 2nd composition in October.
- Both compositions have to total between **3-6 minutes**. If your duration is longer, only the first 6 minutes will be assessed.
- **Meet all Composition Deadlines:**
 - Year 10 – Free Composition interim deadline – 11th July 2024
 - Year 11 – Free Composition final deadline – 25th October 2024
 - Year 11 – Brief Composition interim deadline - 6th December 2024
 - Year 11 – Final Brief Composition deadline – March 28th 2025

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THE EXAMINATION BOARD STIPULATES THAT:

- 2.1 When marking the coursework, teachers **must not** give credit to any additional assistance given to candidates beyond that which is described in the specification. Teachers **must** give details of any additional assistance on the appropriate record form(s). Examples would include:
- having reviewed the candidate's coursework giving (either to individual candidates or to groups) detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria;
 - giving detailed indications of errors or omissions which leave the candidate no opportunity for individual initiative;
 - giving advice on specific improvements needed to meet the assessment criteria;
 - providing writing frames specific to the coursework task (e.g. outlines, paragraph headings or section headings);
 - intervening personally to improve the presentation or content of the coursework.
- Before giving additional assistance beyond that which is described in the specification, teachers should ensure that there is provision to record this assistance and take account of it in the marking.
- 2.2 Candidates are free to revise and re-draft a piece of coursework without teacher involvement before submitting the final piece. Candidates should be advised to spend an appropriate amount of time on the work, proportional to the marks available.
- 2.3 Where drafting is inherent in the skills being tested, subject-specific guidance and exemplification will indicate its role in relation to the type of writing being undertaken and any interim assessment allowed in these circumstances. This guidance may extend to the way in which evidence of re-drafting is provided for subsequent internal standardisation or external moderation purposes.
- 2.4 In the absence of subject-specific guidance, teachers may review coursework before it is handed in for final assessment. Provided that advice remains at the general level, enabling the candidate to take the initiative in making amendments, there is no need to record this advice as assistance or to deduct marks. Generally, one review should be enough to enable candidates to understand the demands of the assessment criteria. Advice may be given in either oral or written form.
- 2.5 A clear distinction **must be** drawn between any interim review of coursework and final assessment for the intended examination series. **Once work is submitted for final assessment it must not be revised. Adding or removing any material to or from coursework after it has been presented by a candidate for final assessment will constitute malpractice.**

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- 2.6 Where coursework is submitted in digital format there may be instances where the construction of the e-coursework does not attract any marks. In this case the construction may be done by the teacher instead of the candidate.
- 2.7 If a candidate requires additional assistance to demonstrate aspects of the assessment, the teacher **must** award a mark which represents the candidate's unaided achievement. The authentication statement **must** be signed and information given on the record form.
- 2.8 Where candidates are following Project qualifications, the supervisor will need to discuss with the candidate the range of acceptable evidence that should be used. The supervisor may give feedback on the progress of the project, which should be acknowledged on the appropriate record form.
- 2.9 Teachers **must** always keep live coursework secure and confidential whilst in their possession. **The sharing of 'live' coursework with other candidates by teaching staff will constitute malpractice.**

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- 3.1** All coursework submitted for assessment **must** be the candidate's own work. Written material may be handwritten using black ink, or wherever possible word-processed.
- 3.2** Where appropriate, work submitted may also include printouts/copies of presentations, charts, artefacts, photographs, letters, videos, recordings or transcripts of interviews, as well as witness statements from supervising teachers to record what a candidate has demonstrated. If videos or photographs/images of candidates are included as evidence of individual participation or contribution, heads of centre **must** obtain, at the beginning of the course, the written consent of each candidate (and where necessary the candidate's parent/carer) who appears.
- 3.3** Coursework **must** include a title and, where relevant, a table of contents and a bibliography. Material included as appendices (such as tables of statistics, diagrams, graphs, illustrations, photographs, maps etc) will only be given credit if it is pertinent to the work and is referred to in the text.

- 3.4** Valuable illustrative materials should not normally be included with the work sent for moderation or external marking. A note should be attached to the coursework confirming that the material was part of the original submission. Photographs of the material may be included if appropriate.

If valuable or fragile illustrative materials have been sent for moderation or external marking, awarding bodies recommend that centres insure such material against damage or loss from the time of its despatch up to its return to the centre.

The awarding bodies accept no liability for the loss of, or damage to coursework that occurs during the moderation process or during despatch, transit or storage, or for problems that occur during the construction, submission and moderation of coursework in an electronic format.

NB Candidates should be advised **not** to include any items of real or sentimental value, e.g. photographs, certificates.

- 3.5** Where candidates produce coursework electronically, their work **must** be backed-up regularly and stored securely on the centre's IT system. The centre **must** implement appropriate information security arrangements (which will include protection against corruption and cyber-attack).
- 3.6** Centres should take precautions to ensure that the package in which the work is despatched is robust and securely fastened. Centres should also consider encrypting any sensitive digital media to ensure the security of the data stored within it. Centres **must** refer to awarding body guidance to ensure that the method of encryption is suitable.

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- 3.7** For moderation or external marking purposes, typed or written work should be submitted on appropriately sized paper in a plain cover or folder, **together** with the cover sheets provided by the awarding body. The cover **must** be marked clearly with the candidate's name and number, the centre number, the specification title or code and the component/unit title or code. Bulky covers or folders **must not** be included. If the coursework is word-processed, the candidate **must** ensure that their centre number, candidate number and the component/unit code appears on each page as a header or footer.
- 3.8** For Project qualifications, the written report and all evidence specified by the awarding body **must** be securely attached to the candidate's record form so that the moderator can easily read the work and associated marks.

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A copy of the NEA student authentication sheet - composing

GCSE Music Component 2 Composing

eduqas

Log Sheet and Mark Sheet - This document must be submitted with the candidate's work.

Centre Name:	Centre Number:
Candidate Name:	Candidate Number:

NOTICE TO CANDIDATE

The work you submit for assessment must be your own. If you copy from someone else, allow another candidate to copy from you, or if you cheat in any other way, including by using AI to generate material, you may be disqualified from at least the subject concerned.

DECLARATION BY CANDIDATE

I have read and understood the **Notice to Candidate** (above). I have produced the attached work without assistance other than that which my teacher has explained is acceptable within the specification. **I have clearly referenced any sources and any AI tools used in the work. I understand that false declaration is a form of malpractice.**

Candidate signature:

Date:

DECLARATION BY TEACHER

I certify that the work of the above candidate has been carried out under the conditions required by WJEC and that, to the best of my knowledge and belief, it has been produced by his/her own efforts. The candidate's work has been monitored on **at least three occasions** as required by the specification. Signed candidate declarations for the entire cohort will be kept on file. **The candidate has clearly referenced any sources and any AI tools used in the work. I understand that false declaration is a form of malpractice.**

Teacher signature:

Date:

GDPR CONSENT

Completed forms should be kept securely by your centre.

WJEC may select your work for use at teacher training events and subsequently upload it onto WJEC's secure website (accessible only to teachers via a secure login). Your name would be removed from your work before we use it. All materials are reviewed regularly and are removed when no longer relevant to our qualifications.

WJEC may select your work for use in teaching and learning resources published on the WJEC/Eduqas public website. Your name would be removed from your work before we use it. All materials are reviewed regularly and are removed when no longer relevant to our qualifications.

- I understand that this agreement may be terminated at any time through written request by emailing music@eduqas.co.uk
- I am over 13 and I give permission for my composing work to be used according to the points detailed above.
- For further details about how we process your data please read WJEC's [privacy policy](#)

If you prefer that WJEC does not use your work in this way, please tick here:

Signature:

Date:

NB. If the above declarations are not completed fully the work will not be able to be assessed. This includes the GDPR declaration. Electronic signatures are acceptable for work which is to be securely uploaded. The candidate should complete the following pages to support the compositions submitted. The responses can be typed, or this document can be printed

Malpractice

If a student commits malpractice it means that, they have failed to follow the rules of an examination or assessment.

‘Candidate malpractice’ means malpractice by a candidate in connection with any examination or assessment, including the preparation and authentication of any controlled assessments, coursework or non-examination assessments, the presentation of any practical work, the compilation of portfolios of assessment evidence and the writing of any examination paper.

Malpractice includes:

Plagiarism – copying a another students’ work or copying from any other source e.g. musical ideas from another songs, books, articles, websites or AI. This is cheating and is malpractice.

Collusion – sharing your work with another student to benefit the competition of the coursework. Sharing your work for someone else to copy is still cheating and is deemed as malpractice. The consequence could mean that your coursework is jeopardised.

Students who are suspected of plagiarism or collusion will be investigated and this shall be sent off to the examination board by the examination’s officer. The examination board, will notify the Head teacher of their final decision. If the examination board finds the student guilty of malpractice because they have either colluded, the student may not be given any marks for their coursework.

The AGS malpractice policy, which has been drawn from the JCQ (Joint Council for Qualifications), can be found here:

[Malpractice Policy \(Exams\) \(2\).pdf](#)

If a teacher suspects that there has been malpractice but does not report this, they are also committing malpractice as they have allowed cheating to occur.

AI AND ASSESSMENTS

AI stands for artificial intelligence and using it is like having a computer that thinks.

AI tools like ChatGPT or Snapchat, My AI can write text, make art and create music by learning from data from the internet.

Using AI to create your coursework and say it is your own work is cheating and is considered as ‘malpractice.’ Candidate’s work, which is suspected of using AI, will undergo an investigation through

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the examination board. This could result in the candidate's coursework being invalid and will not count towards their final GCSE or A-Level coursework.

Do not use any AI to complete your coursework. It is cheating and could jepordise your grade.

The exam boards use sophisticated 'plagarism' software called Turnit In to identify any cheating. As coursework is submitted to the examination board, any plagiarism will be identified and consequences will occur.

For the full AI policy created by JCQ (Joint Council for Qualifications) please following the link below:

[JCQ guidance - AI-Use-in-Assessments Feb24 v3.pdf](#)

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GUIDANCE ON MALPRACTICE DIRECTLY FROM THE NEA EXAM BOARD

6.1 Candidates **must not**:

- submit work which is not their own;
- make available their work to other candidates through any medium;
- allow other candidates to have access to their own independently sourced material;
- assist other candidates to produce work;
- use AI, books, the internet or other sources without acknowledgement or attribution;
- misuse AI;
- submit work that has been word processed by a third person without acknowledgement;
- include inappropriate, offensive or obscene material.

These prohibitions mean that candidates **must not** publicise their work by posting it on social media or by any other electronic means. They **must** be made aware of the JCQ document *Information for candidates – Social Media*:

<https://www.jcq.org.uk/exams-office/information-for-candidates-documents>

Candidates are not prohibited from lending books or other resources to one another provided these are not used as part of their own independently sourced material.

- 6.2 If irregularities in coursework are discovered **prior** to the candidate signing the declaration of authentication this should be dealt with under the centre's internal procedures and need not be reported to the awarding body. The only exception to this is where the awarding body's confidential assessment material has been breached. In such a case the breach **must** be reported to the awarding body.

Details of any work which is not the candidate's own **must** be recorded on the authentication form supplied by the awarding body or other appropriate place.

- 6.3 If irregularities in coursework are identified by a centre **after** the candidate has signed the declaration of authentication, the head of centre **must** submit full details of the case to the relevant awarding body immediately. Guidance is provided in the JCQ document *Suspected Malpractice: Policies and Procedures*. The document and Form JCQ/M1 can be found on the JCQ website:

<http://www.jcq.org.uk/exams-office/malpractice>

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6.4 Centres **must** have a published internal appeals procedure in place, relating to internal assessment decisions, which is made widely available and accessible to all candidates. The procedure **must** cover appeals against decisions to reject a candidate's coursework on the grounds of malpractice.

A centre may place its internal appeals procedure on the school/college website or alternatively the document may be made available to candidates upon request.

6.5 Where a report of suspected malpractice in coursework is received from an examiner or a moderator, the awarding body, where necessary, will ask the head of centre to conduct a full investigation into the alleged malpractice and report his/her findings to the awarding body. Guidance is provided in the JCQ document referred to in paragraph 6.3.

6.6 Awarding bodies reserve the right to submit candidates' work to third party IT service providers to detect potential and suspected malpractice. Any such submissions will be done in a way which protects the identity of the candidate.

6.7 Heads of centre and appropriate senior leaders **must** ensure that those members of teaching staff involved in the direct supervision of candidates producing coursework are aware of the potential for malpractice.

Teaching staff must be reminded that failure to report allegations of malpractice or suspected malpractice constitutes malpractice in itself.

Teaching staff **must**:

- be vigilant in relation to candidate malpractice and be fully aware of the published regulations;
- escalate and report any alleged, suspected or actual incidents of malpractice to the head of centre or directly to the awarding body, following the centre's whistleblowing procedures where relevant.

GUIDANCE ON PLAGARISM DIRECTLY FROM THE NEA EXAM BOARD



Information for candidates

Coursework assessments

Effective from 1 September 2023

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This document tells you about some things that you **must** and **must not** do when you are completing coursework.

When you submit any coursework for marking, you will be asked to sign an authentication statement confirming that you have read and followed these regulations.

If there is anything that you do not understand, you **must** ask your teacher.

In some subjects you will have an opportunity to do some independent research into a topic. The research you do may involve looking for information in published sources such as textbooks, encyclopedias, journals, TV, radio and on the internet.

You can demonstrate your knowledge and understanding of a subject by using information from sources or generated from sources which may include the internet and AI. Remember though, you **must** take care how you use this material - you **cannot** copy it and claim it as your own work.

The regulations state that:

'the work which you submit for assessment **must** be your own';

'you **must not** copy from someone else or allow another candidate to copy from you'.

If you use the same wording as a published source, you **must** place quotation marks around the passage and state where it came from. This is called 'referencing'. You **must** make sure that you give detailed references for everything in your work which is not in your own words. A reference from a printed book or journal should show the name of the author, the year of publication and the page number, for example: (Morrison, 2000, p29).

For material taken from the internet, your reference should show the date when the material was downloaded and **must** show the precise web page, not the search engine used to locate it. This can be copied from the address line. For example: http://news.bbc.co.uk/onthisday/hi/dates/stories/october/28/newsid_2621000/2621915.stm, downloaded 5 February 2024.

Where computer-generated content has been used (such as an AI Chatbot), your reference **must** show the name of the AI bot used and should show the date the content was generated. For example: ChatGPT 3.5 (<https://openai.com/blog/chatgpt/>), 25/01/2024. You should retain a copy of the computer-generated content for reference and authentication purposes.

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You may be required to produce a bibliography at the end of your work. This **must** list the full details of publications you have used in your research, even where these are not directly referred to, for example: Curran, J. *Mass Media and Society* (Hodder Arnold, 2005).

If you copy the words, ideas or outputs of others and do not show your sources in references and a bibliography, this will be considered as cheating.

Preparing your coursework – good practice

If you receive help and guidance from someone other than your teacher, you **must** tell your teacher who will then record the nature of the assistance given to you.

Your parent/carer may provide you with access to resource materials and discuss your coursework with you. However, they **must not** give you direct advice on what should or should not be included.

If you worked as part of a group on an assignment, you **must** each write up your own account of the assignment. Even if the data you have is the same, the description of how that data was obtained and the conclusions you draw from it should be in your own words.

You **must** meet the deadlines that your teacher gives you. Remember – your teachers are there to guide you. Although they cannot give you direct assistance, they can help you to sort out any problems before it is too late.

Take care of your work and keep it safe. **Don't** leave it lying around where your classmates can find it or share it with anyone, including posting it on social media. You **must always** keep your coursework secure and confidential whilst you are preparing it; **do not** share it with your classmates. If it is stored on the computer network, keep your password secure. Collect all copies from the printer and destroy those you do not need.

Don't be tempted to use any pre-prepared or generated online solutions and try to pass them off as your own work – this is cheating. Electronic tools used by awarding bodies can detect this sort of copying.

You **must not** write inappropriate, offensive or obscene material.

Plagiarism

Plagiarism involves taking someone else's words, thoughts, ideas or outputs and trying to pass them off as your own. **It is a form of cheating which is taken very seriously.**

Don't think you won't be caught; there are many ways to detect plagiarism.

- Markers can spot changes in the style of writing and use of language.
- Markers are highly experienced subject specialists who are very familiar with work on the topic concerned - they may have read the source you are using, or even marked the work you have copied from!
- Internet search engines and specialised computer software can be used to match phrases or pieces of text with original sources and to detect changes in the grammar and style of writing or punctuation.

Penalties for breaking the regulations

If your work is submitted and it is discovered that you have broken the regulations, one of the following penalties will be applied:

- the piece of work will be awarded zero marks;
- you will be disqualified from that unit for that examination series;
- you will be disqualified from the whole subject for that examination series;
- you will be disqualified from all subjects and barred from entering again for a period of time.

The awarding body will decide which penalty is appropriate.

REMEMBER - IT'S YOUR QUALIFICATION SO IT NEEDS TO BE YOUR OWN WORK

Referencing guide

If you are influenced by another composer, you must reference this in your student declaration. For example, composer, date and piece e.g. Bernard Herrmann, 1960, Psycho's 'Prelude'.

Completion of Coursework

DEADLINES

Throughout the academic year you will have several internal deadlines.

Failure to meet each deadline will immediately result in an academic detention and an e-mail home to your parents.

GCSE Recorded Performance Dates:

You will be sending off 4-6 minutes of recorded performances.

A minute of ensemble performance – no instrument can be doubled and singers need to perform a harmony role.

A minimum of 2 pieces (two solo pieces and then an ensemble piece)

ALL PERFORMANCE PIECES NEED TO HAVE AN ACCURATE SCORE – IT IS THE RESPONSIBILITY OF THE STUDENT TO SUPPLY THE TEACHER WITH SCORES.

- Thursday 12th October – Ensemble Performance take 1 (one piece)
- Thursday 9th November – Ensemble (same as before – with feedback in prep for concert) (classroom)
- Thursday 16th November - KS4/5 Concert, students must have performances ready for then
- Thursday 30th November – Solo Performance
- Tuesday 5th and Thursday 7th December - Solo Performance take 2 (acting on feedback)
- Tuesday 5th and Thursday 7th March – Solo and Ensemble Performance (both pieces fully prepped)
- Tuesday 12th March - Full run through for the concert.
- Thursday 21st March KS4/5 Concert – Ensemble pieces to be performed.
- Thursday 2nd May – Solo Performance

Composition Deadlines:

- Year 10 – Free Composition interim deadline – 11th July 2024
- Year 11 – Free Composition final deadline – 25th October 2024
- Year 11 – Brief Composition interim deadline - 6th December 2024
- Year 11 – Final Brief Composition deadline – March 28th 2025

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COURSEWORK SUBMISSION REQUIREMENTS

- **Performance – mp3 recording, scores and student declaration – 4-6 minutes.**

Subject Code(s)	C660U10
Subject(s)	Music Component 1 (Eduqas)
Details	-
To be uploaded	For each candidate in your sample you should upload the following: <ul style="list-style-type: none">• An audio file of each final performance• A score or lead sheet for each piece performed• 1 mark sheet, signed by the teacher and candidate• 1 completed GCSE Music Performing Candidate Mark Penalties sheet (to be uploaded with the first candidate (by candidate number) in the sample requested)
Submit work for	Sample
File types accepted	mp3, wav, aiff, aif, aifc, doc, pdf, txt
Max upload file size (MB)	20

- **Composition – mp3 recording, score/annotation, composition log and student declaration 3-6 minutes.**

Subject Code(s)	C660U20
Subject(s)	Music Component 2 (Eduqas)
Details	-
To be uploaded	For each candidate in your sample you should upload the following: <ul style="list-style-type: none">• An audio file of each composition• A score/lead sheet for each composition• Candidate composing log and mark sheet, signed by the teacher and candidate
Submit work for	Sample
File types accepted	mp3, wav, aiff, aif, aifc, doc, pdf, txt
Max upload file size (MB)	20

MODERATION

Teachers will moderate and standardise your coursework within the school music department and with other departments in Leeds to ensure upmost accuracy. These marks will be sent to the exam board who will then externally moderate too.