

Learning Through Coursework (Arts and English)

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Plan for the presentation

- ▶ Sharing of experience and approach
- ▶ Reasons for doing coursework
- ▶ Subjects that make most use of coursework
- ▶ Difficulties in the assessment of coursework
- ▶ Working with assessment criteria
- ▶ Some practical examples
- ▶ Metacognition and active learning

Sharing experience

- ▶ Do you teach a subject with a coursework component?
- ▶ What learning benefits do you see from doing coursework?
- ▶ What difficulties or challenges have you experienced?

What is the value of coursework as a learning experience?

- ▶ Enables learners to access aspects of the subject not easily assessed through traditional examinations, notably those that require research, reflection, investigation, personal perspective, group work, a flexible use of time, practical activity, performance, sustained independent creativity.
- ▶ Provides opportunities for individual input and originality
- ▶ Enables learners to sense ownership of the work
- ▶ Provides for formative as well as summative assessment through continuous discussion of assessment criteria with learners

In which subject areas is coursework particularly appropriate?

- ▶ Creative Arts, eg Art and Design, Photography, Digital Media, Drama, Performing Arts
- ▶ English including Language and Literature and Media Studies
- ▶ Humanities

Examples of Cambridge syllabus coursework requirements

- ▶ Performances
- ▶ Original compositions
- ▶ Group creative activities
- ▶ Extended investigations
- ▶ Portfolios of work
- ▶ Creative writing
- ▶ Analysis of texts
- ▶ Recorded discussions on literature

Assessment of coursework

- ▶ Dual role of teacher
- ▶ Opportunity to involve learners
- ▶ Value of peer assessment in identifying skills and areas for development
- ▶ How to present assessment criteria meaningfully to learners and involve them in the self and peer assessment processes
- ▶ Teachers mark coursework – Cambridge moderates teachers' judgements to ensure consistency of standards
- ▶ Using sentences or phrases from assessment criteria as the focus for learning in a staged developmental way.

Difficulties in the assessment of coursework

- ▶ Teachers need to be clear about the standards that Cambridge require
- ▶ Teachers only see their own students, not the full range
- ▶ Teachers want the best marks for their students!
- ▶ Internal moderation must ensure teachers are consistent within a Centre
- ▶ Teachers need to be alert to the possibilities of plagiarism, or excessive parental 'help'
- ▶ Knowledge of candidates' circumstances, attitudes or behaviour can influence judgements

Examples of assessment criteria – IGCSE

Drama

- ▶ AO1:
- ▶ Understanding of the role and its function in the play
- ▶ Interpretation based on understanding of the style/genre of the play
- ▶ Understanding of the process of moving from page to stage – provides workable solutions
- ▶ AO3:
- ▶ Vocal articulation and projection
- ▶ Pacing and emotional intensity
- ▶ Stylistic understanding and consistency
- ▶ Engages audience

An example from Drama

Section A: Individual repertoire pieces

Individual piece 1: Alan

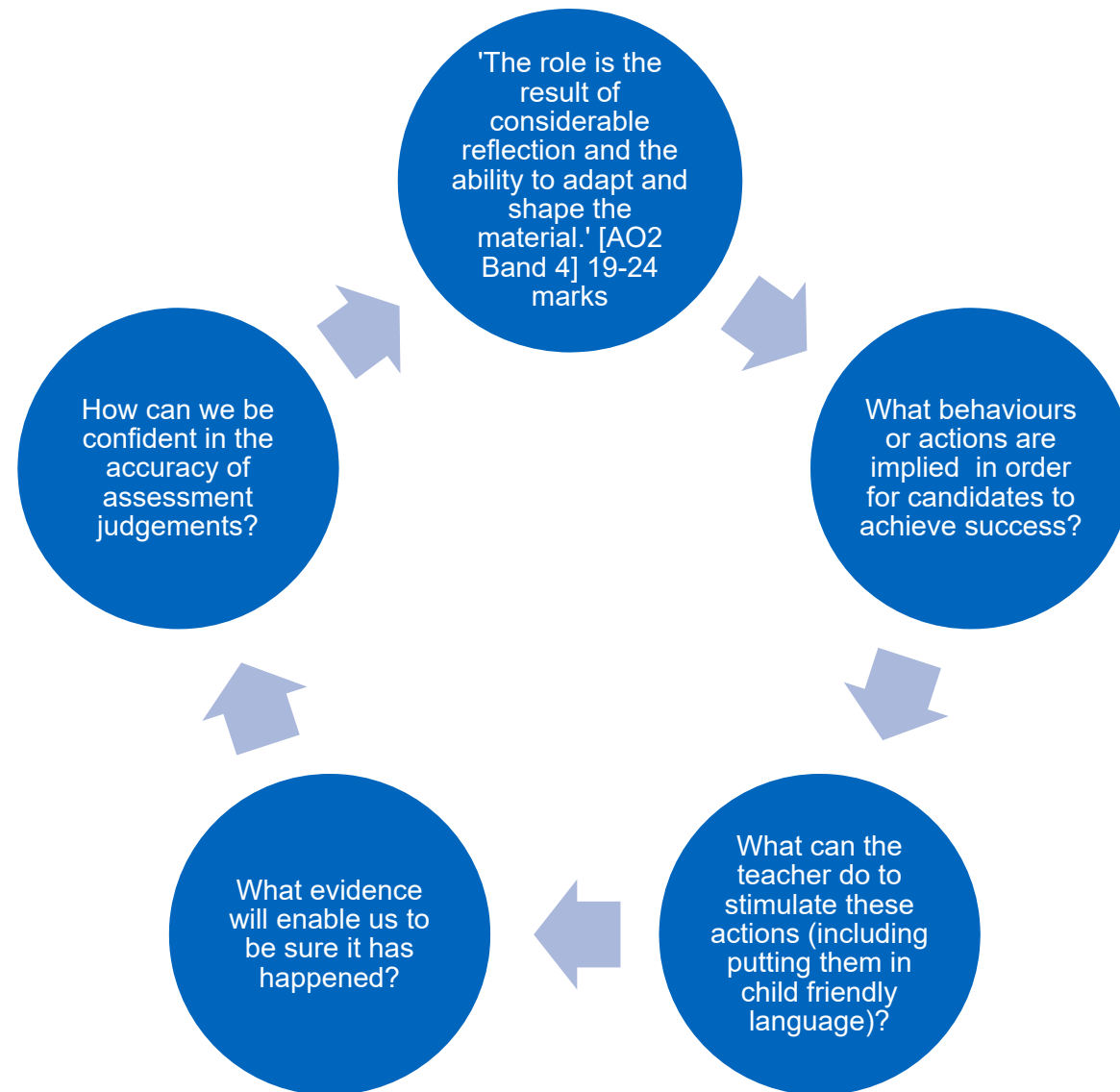
The extract is taken from William Shakespeare's *Cymbeline*, Act 2, Scene 5.

The play explores themes of innocence and jealousy. Imogen, the daughter of Cymbeline, the British king, has secretly married Posthumus Leonatus. When this is discovered, Cymbeline banishes Posthumus and he flees to Italy to the house of his friend Philario. The monologue is delivered in a room in Philario's house and occupies the whole of Act 2, Scene 5. In the monologue, Posthumus rails against the perceived failings of women.

Please award a mark for each assessment objective.

Comments on AO1: Understanding repertoire	Mark (out of 15)
Alan has a clear understanding of the declamatory nature of the speech. He is able to embrace the role, understanding the character's motivation and shaping the emotional intensity of the part. The decision to use the chair did not help the realisation of the role. It was distracting on stage and was only needed at the opening and ending. The changes in posture and positioning on stage were well considered but could have been achieved equally well without the chair. However, this does not have a major impact on the mark awarded for this objective.	
Comments on AO3: Acting skills	Mark (out of 20)
Alan has a powerful stage presence, and extremely clear diction. His delivery shows that he has worked purposefully and effectively to develop the skills necessary for an effective performance. His posture helps his breathing, and he is able to control his projection so that the power of his declamation does not lapse into shouting. His hand and arm gestures are slightly self-conscious but this is countered by his use of contrasting facial expressions.	
There is a good sense of timing although there are also moments when he wanders around the space a little, particularly in the final minute of the performance.	
The performance is engaging and he establishes an excellent rapport with the audience rather than playing to the camera.	
TOTAL MARK (out of 35)	

Using a sentence from the criteria in teaching



Music

