



Cultivating
a creative
curriculum

Pearson perspectives: Curriculum and Assessment Review

At Pearson, our purpose is to help people realise the life they imagine through learning.

We believe that education can and should ignite a passion for learning – making sure every young person is equipped with the fundamental knowledge and skills to be successful in life, and the enthusiasm and aptitude to keep learning.

The curriculum provides structure for bringing together that love of learning with fundamental knowledge and skills – and we're delighted that the government's Curriculum and Assessment Review gives us an opportunity to join the conversation about how this can be done for our young people.



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We believe in cultivating a creative curriculum...

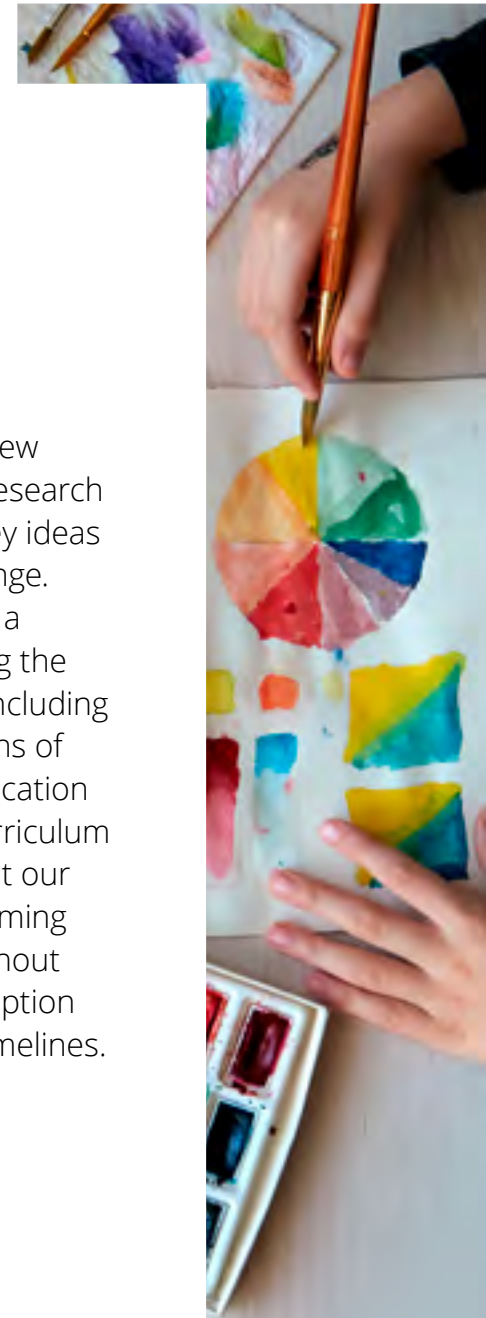
At Pearson, we believe that providing opportunities for learners to explore creativity is one of the major contributions education can make to young people's lives. As such, we strongly support the recently announced Curriculum and Assessment Review and its focus on achieving "a broader curriculum, so that children and young people do not miss out on subjects such as music, art, sport & drama, as well as vocational subjects".¹

The uniquely human skills that a creative curriculum can develop are extremely relevant for students' success in the future workplace.

The creative industries contributed £124 billion to the UK economy in 2022² and creative thinking has been highlighted as one of the most valued skills for the future workplace.³ Beyond the workplace, 93% of 7,000 surveyed students reported that creative education fostered their self-expression, teamwork and empathy, and made positive impacts on their mental health and wellbeing.⁴

We have undertaken wide-ranging work with educational institutions, leaders, teachers, and sector experts, modelled the impact of changes to the accountability

system, and commissioned new qualitative and quantitative research from Public First to set out key ideas to drive forward positive change. Our research has highlighted a range of barriers to increasing the uptake of creative subjects, including budget challenges, perceptions of usefulness, volumes of qualification content, and pressures of curriculum time. In this report, we set out our recommendations for overcoming many of these challenges without the need for large-scale disruption or lengthy implementation timelines.



Progress 8 and the accountability system

One of the publicly debated suggestions to encourage a wider uptake of creative subjects is to change accountability measures such as Progress 8.

Alongside our stakeholder engagement and subject research, we've modelled the impact of this potential change. This suggests that while amending Progress 8 would send a strong signal and potentially prompt changes in students' subject choices, it's also likely to have unintended consequences that may not be in learners' best interests (such as increasing their subject load), as well as being an additional limitation to school leaders in an already highly constrained system.

Therefore, we're recommending ways to go beyond a focus on accountability measures and highlighting other options for consideration that could be implemented now – accelerating change and supporting our shared aim of re-valuing creativity in the curriculum.



Recommendations

The Curriculum and Assessment Review is scheduled to deliver an interim report in early 2025 and a report in full by autumn 2025. However, there are options that we believe are deliverable relatively quickly and support the crucial development of a broad and creative curriculum, without significant implementation risk:

1. A signal of support from the Secretary of State

We believe that the Secretary of State for Education has a powerful opportunity to highlight the value of creativity and creative subjects, and we welcome the commitments that have already been made. Amplifying these messages could have an immediate positive impact on the subject choices educational institutions and learners make.

2. Creativity recognised in the Ofsted report card

The new Ofsted report card could recognise and highlight a well-balanced and creative curriculum. Giving a signal of likely updates to the language of the Ofsted education inspection framework and the potential for recognising creativity in new report-card-style judgements could be an early driver of behavioural change in schools.



3. Targeted interim content amends

Our work highlights ways in which adjusting the balance of content and assessment in both creative and core subjects would have a positive impact on students' development of creative skills. It also shows how this would help to address some of the challenges of content-heavy curricula more widely. Two actions could be taken quickly and with minimal disruption:

- **A review of the curriculum content and qualification-level conditions for current creative and vocational qualifications** to make them more attractive, creative choices for learners. This has the benefit of engaging with creative disciplines in ways that give students authentic experiences of these subjects, optimising the development of creative skills and knowledge.
- **A review of the curriculum content within certain 'core' GCSE subjects**, with minor adaptations that would enable these subjects to be approached both more thoroughly and more creatively.

There is wide consensus that the curriculum at Key Stage 4 is overburdened and we believe it is desirable to undertake a stripping-back exercise of content in the Department for Education's current subject criteria and subject-level conditions. With the knock-on impact on specifications, this would allow for:

- deeper engagement with a consolidated body of knowledge
- more scope for students to interact creatively with this knowledge in ways that are meaningful and authentic to the subject (e.g. experimentation and problem solving).

We also note that content reduction in support of creative skills development has the additional benefit of 'opening the door' to other government priorities, such as digital literacy and oracy skills. For example, in English, a reduction in required content would permit greater time to be allocated to developing valuable speaking and listening skills, with oracy further incentivised by upgrading the GCSE Spoken Language Endorsement to contribute towards the final grade.



About the research

The case for a change to the accountability system has been made on economic and ideological grounds amid falling entries for many creative GCSEs since the introduction of Progress 8 as an accountability measure in 2016.⁵ Changing Progress 8 has therefore been identified as an option for boosting the uptake of creative subjects at Key Stage 4.

EBacc and Progress 8

Progress 8 is a measure of student progress between Key Stage 2 and Key Stage 4 relative to the national average and weighted to emphasise attainment in English and maths. The English Baccalaureate (EBacc) is a subsidiary measure covering seven GCSEs across five areas: English, maths, the sciences, geography or history, and a modern foreign language. With EBacc subjects occupying all three slots in Progress 8 'bucket 2' and maths and English taking both slots in 'bucket 1', Progress 8 has three 'open' slots for students to fill as they please (subject to school constraints). EBacc and Progress 8 buckets can therefore be filled as shown in Figure 1.

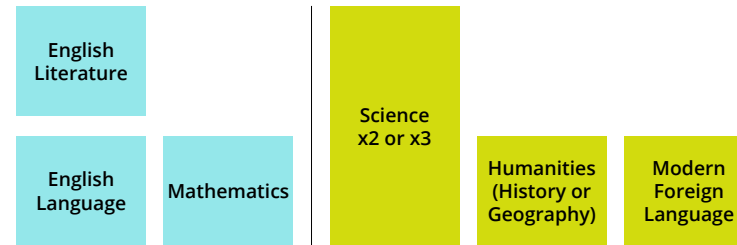




Figure 1

What are EBacc and Progress 8?

EBacc



EBacc learners are on average studying for two GCSEs over and above the minimum required to fulfil the EBacc measure. This additional volume will be a mix of subjects based on preferences but overall is likely driven by students taking separate sciences and/or an additional humanities or Modern

Foreign Language subject.

Progress 8



English and mathematics, both double weighted*

EBacc qualifications (sciences, computer science, geography, history, modern foreign languages)

Open group – remaining EBacc qualifications and other approved qualifications (GCSEs and other approved academic, arts or vocational qualifications)

Schools are ranked in league tables based on Progress 8 score and the percentage of students securing their EBacc (by passing all relevant subjects) is recorded by the Department for Education (DfE). Despite EBacc uptake remaining modest at around 39%,⁶ the pressure of these two metrics has been proposed as a possible cause of falling entries for some creative GCSEs,⁷ with entries for GCSE Music falling by 37.5% between 2015 and 2023, and GCSE Drama entries falling by a third during this same period.⁸ Earlier this year, the then Shadow education team suggested introducing a creative or vocational qualification into Progress 8 as a compulsory requirement in 'bucket 3'.

Following this, we worked with research agency Public First to explore the potential impacts of this option as a means of driving increased numbers of students taking a creative and/or vocational qualification. We also considered other measures that could drive increased impact and the wider effects of each of these.

The research involved:

- desk-based analysis
- internal interviews with our curriculum and assessment experts
- external interviews with school leaders and subject specialists
- two 90-minute roundtables with headteachers and senior managers – recruited with the support of the Association of School and College Leaders
- a Teacher Tapp survey of over 5,400 teachers
- modelling the potential effects of Progress 8 changes. This considered any creative or vocational qualification currently eligible for inclusion in progress data (see Appendix 1).



Insights and findings

Finding 1: Adding a creative subject to Progress 8 is likely to drive unintended consequences in subject uptake

The introduction of the EBacc and other performance measures has coincided with a slight fall in the average number of GCSEs taken by a student, which now sits at 7.8 (down from 7.9 in 2019).⁹ However, adjusting for those who take fewer than seven GCSEs and working on the assumption that 95% of EBacc students take seven or more GCSEs, we estimate an average of 8.9 GCSEs for an EBacc learner and 7.6 for non-EBacc learners, plus an average of one non-GCSE qualification, such as a BTEC Level 1/2 Tech Award.

Through our whole-market modelling, we estimate that 230,000 students (approximately 37% of all Key Stage 4 students) are not taking a creative subject, and that 70% of these (i.e. 161,000 students) are taking the full set of EBacc subjects.

The biggest potential group of students to drive new entries in creative or vocational subjects therefore comes from those studying the full EBacc. Assuming Key Stage 4 students work to a full timetable, a mandatory creative GCSE or vocational qualification would potentially drive unintended and unhelpful consequences (see Appendix 2).

These include, but aren't limited to: students no longer studying an EBacc subject (with the associated impact on both students' foundations in core subjects and schools' EBacc targets) or increasing the qualification burden on those students who will still cover the EBacc but be required to add another GCSE or vocational qualification to their workload.

These potential consequences would not impact all students equally, given variations in the uptake of the full EBacc among different groups of students. For example, our market modelling indicates that EBacc learners are more likely to come from minority ethnic families.¹⁰ Mandating a creative or vocational qualification will have the largest impact on this group of students – whether as an additional qualification requirement or as a replacement for qualifications within the EBacc group. Additionally, for faith schools (approximately 18% of secondary schools in England),¹¹ we may also anticipate an increase in the overall number of GCSEs taken by students, as these institutions typically mandate a GCSE in Religious Studies.



Finding 2: Mandating creative subjects within accountability measures is unlikely to be welcomed by school leaders

When we discussed this research with school leaders, there was widespread agreement that the current curriculum is content heavy and skewed towards core subjects. They also highlighted that the combination of a prescriptive curriculum and stringent accountability measures means that prioritising creative subjects is challenging and makes meeting the needs of all students difficult.

"I just think the less compulsion there is, the better, really. Some kids might end up taking sciences, history, geography and further maths. Other kids might take dance, drama, art and photography ... and have a wonderful experience at school."

**Head of School,
Yorkshire**

We also asked teachers to compare various options for encouraging creativity within schools. To avoid prejudicing answers, we did so without naming specific political parties when talking about policies. Instead, we listed the option of 'a proposed change to Progress 8 to make creative subjects compulsory'. We also mentioned different options, such as introducing creativity through other subjects and options for creativity to be amplified in extra-curricular activities.

Whilst acknowledging that accountability measures can drive change within schools, adding constraint in the form of a compulsory creative component in Progress 8 was something teachers roundly rejected.

"The less compulsory stuff there is, the better. The last thing I want is that there'd be any more compulsion about the accountability measures."

**Deputy Head of Secondary School,
Staffordshire**

"All we need is the freedom to deliver [a creative curriculum] and it will not grow organically, it will explode. But when you said, [let's have compulsory creative component in Progress 8], that's when I put my hands over my face. Please, please don't do that."

**Head of Secondary School,
Yorkshire**



Finding 3: Perceptions of usefulness and budget pressures have the biggest impact on the uptake of creative subjects

To understand the range of factors which affect the uptake of creative and vocational subjects, we surveyed teachers using the polling organisation Teacher Tapp.

The responses from 5,495 teachers told us that negative perceptions of the usefulness of creative and vocational subjects could be causing a decline in entries. 44% of respondents said that students do not take creative GCSEs because they feel they are less useful than other subjects.

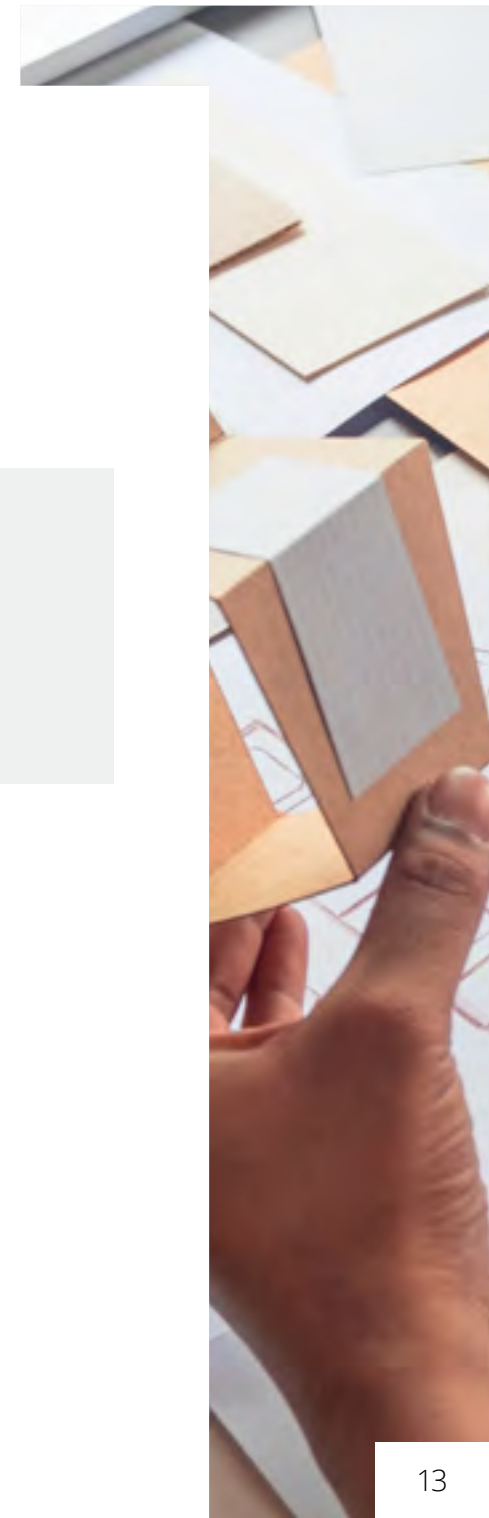
There is also a strong sense that creative and vocational subjects have been most impacted by budget cuts, with 69% of respondents saying that these subjects are the worst affected.

This finding was consistent across both subject teachers and school leaders, suggesting that leaders facing timetabling and staffing issues are as keenly aware of the issues affecting creative and vocational subjects as the middle leaders and classroom teachers trying to deliver and resource these subjects.

Overall, the lack of flexibility that budgets provide for staffing means school leaders are facing tough decisions when it comes to staffing and resourcing creative subjects. Our roundtables also reinforced this finding.

“The recruitment crisis is killing the curriculum. Once you have staff, you have choice, without staff, you have no choice. You’re limited.”

**Head of Inclusion,
West Midlands**



Finding 4: Subject content and qualification-level conditions are not optimised for the development of the intended creative skills

We strongly advocate for students to experience a broad curriculum and to benefit from the opportunity to develop their creative skills through the study of a creative GCSE and/or vocational qualification.

The uniquely human skills that a creative curriculum can develop are extremely relevant for student success in the future workplace. The Work Economic Forum's *Future of Jobs Survey: Insights Report (2023)* highlighted creative thinking as one of the most important skills for workers, with 73% of responding organisations saying that this was a top priority for the future.¹²

However, our work with stakeholders and subject experts indicates that in their current form, the subject criteria and qualification-level

conditions that underpin the creative GCSEs and vocational qualifications do not maximise the opportunities to develop students' creative skills. This can be attributed to several factors, including:

- inauthentic assessment of creative skills
- limited reward and recognition of students' creative and/or practical abilities
- high emphasis on examined knowledge
- content-heavy criteria, that necessitate 'getting through the content' rather than students' creative engagement with the subject.

To meet our shared commitment to ensuring students have the chance to develop the creative skills needed for their future lives, we have to look beyond ways of simply driving uptake of creative and vocational subjects in their current form.

To truly benefit from a broad and creative curriculum, not only must school leaders and teachers be given the means to deliver these subjects effectively, and for them to be valued choices for students, but also the subjects themselves must genuinely deliver the intended learning outcomes. Even if a creative GCSE or vocational subject was made compulsory for every student, our research suggests that we won't see a significant increase of the desired skillset without additional action.





Recommendations

The Curriculum and Assessment Review's outputs will have a strong influence on the implementation timeline for curriculum change.

The Review is scheduled to deliver an interim report early next year and report in full next autumn. Taking into account the need for wider consultation and preparation time, this may mean reforms are unlikely to be in place before 2028.

However, our evidence from school leaders and experts suggests that the lack of creative opportunities across the curriculum and the need for changes to the current creative GCSE and vocational qualifications to maximise their value would benefit from more immediate solutions, even if these are partial.

With this in mind, we have developed a series of options that could take effect quickly and with minimal disruption.

1. A signal of support from the Secretary of State

The Secretary of State for Education can set out her priorities early in parliament through speeches, and both ministerial and media statements – maintaining a consistent message around the government priority level and importance of creativity, similar to Lisa Nandy MP's recent speech which stated: "a complete education is a creative education."¹³



Recommendations

While priorities such as raising attainment and standards have a high profile due to results days and the release of Progress 8 scores, it is a challenge for other priorities such as creativity to garner similar attention.

To address this challenge, we propose that actions such as the ones below could help put a spotlight on creativity as an education priority:

- **An initial statement** outlining the importance of creativity in schools, and what creativity might look like in the classroom and beyond.
- **A responsive statement** in light of the interim findings of the Curriculum and Assessment Review, outlining potential avenues for productive reform.
- **A programme of visits** to schools that are exhibiting good practice when it comes to incorporating creativity into the curriculum.

This approach would also directly address the perceptions of the usefulness and value of creative and vocational qualifications, which our research has identified as a barrier to increasing uptake of these subjects.

Signalling in this manner could influence schools' subject choices and promote the integration of creative subjects into the curriculum. It would also send a message to students and parents/carers about the value of these subjects, which might in turn have a positive impact on the number of students selecting creative and/or vocational subjects.



2. Creativity recognised in the Ofsted report card

In recent years, it has been claimed that Ofsted's focus on data first and then the curriculum has helped to drive up standards in schools to some extent.¹⁴ However, there is a risk that this strong focus on academic outcomes that is then distilled into single-word judgements has led to other important parts of school life, including creativity, being given less emphasis. This is despite the education inspection framework's reference to helping to engender an appreciation of human creativity and achievement.¹⁵

The government has already announced the removal of overall single-word judgements (among other immediate changes to the inspection framework and process) and committed to introducing a report-card-style judgement in September 2025 to provide a more balanced account of school performance.

This report card could also be constructed to place stronger emphasis on creativity, with illustrative guidance to ensure it is something schools are recognised for, alongside other priorities.

Such a change could follow from the signalling recommendations above and give schools an impetus to start changing their curriculum focus in response to an updated accountability system.

Underlying the report-card-style judgement would be changes to the wording of the inspection framework and illustrative guidance on best practice.

This would provide schools with clarity on how they might incorporate creativity into their curricula more fully. As with signalling, such changes would reinforce the value and importance of giving an increased focus to creativity – enabling school leaders to plan their budgets, staffing allocations and resourcing accordingly. It would also support the student and parent/carer perception of the usefulness and value of these subjects.



3. Targeted interim content amends

Our curriculum and assessment experts have explored ways that creativity could become a more significant feature of subject content and assessment. In particular, we believe that small-scale amendments and improvements could be made rapidly and with minimal disruption immediately following the publication of the Curriculum and Assessment Review's outcomes, to allow more students to benefit from creative education sooner.

These amendments and improvements would enable the teaching of creative GCSE and/or vocational subjects in ways that genuinely develop the desired creative skills, as well as enabling subject-appropriate creative opportunities in a wider range of subjects – bringing benefits to the broadest possible range of learners.



This could be achieved by:

- reviewing curriculum content and qualification-level conditions within certain existing creative qualifications (academic and vocational), making them more attractive, accessible, and authentically creative choices for learners
- reviewing curriculum content within certain core subjects at GCSE, such as English Language, maths, science, and humanities, with minor adaptations enabling selected subjects to be approached both more thoroughly and more creatively.

A focus on creativity across all subjects will also align with the knowledge-rich approach that underpins higher standards in schools. Students cannot be expected to innovate without the building blocks of subject knowledge. Nevertheless, there are subject-specific approaches that could be applied to creative and core subjects to foster increased creativity in the curriculum. We've developed some specific examples of how this might work, in collaboration with subject experts.



a. What this could look like for creative subjects

Teaching and learning in the creative and vocational subjects already prioritises student creativity. However, existing qualifications built upon the current subject criteria and qualification-level conditions do not deliver authentic assessments of creative skills, instead weighting learned knowledge more heavily in written assessments.

“During the last reforms, our stakeholders and professional bodies around the arts were able to really reinforce that [examined assessment] was not a model appropriate for art and design, and I think we need to have that same type of presence when it comes to other subjects as well.”

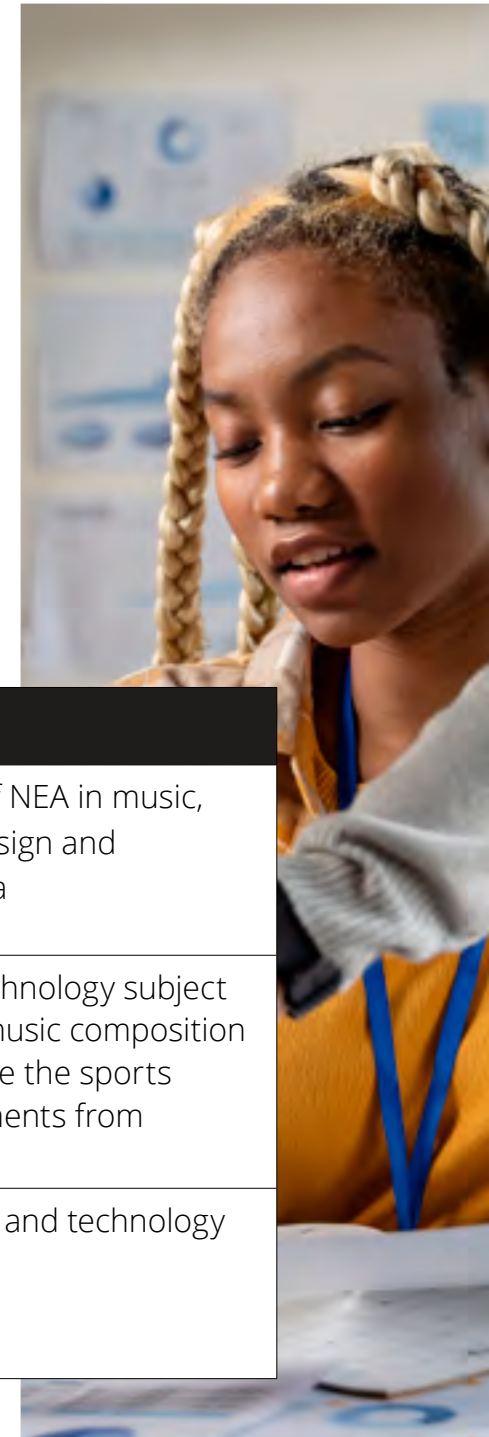
Jaclyn Wild, Subject Advisor for Art, Design and Media, Pearson

There are various ways that creative subjects could be assessed more authentically and, in turn, strengthen the development of the intended creative skills these subject choices provide.

Based on teacher feedback, we have explored options that could be considered to meet this aspiration.

Table 1: examples of adjustment for authentically creative assessment

Adjustment	Example
Re-weight the balance of written exams and non-examination assessments (NEA), to promote authentic, practical development of creative skills.	Increased weighting of NEA in music, physical education, design and technology, and drama
Streamline curriculum content where there is repetition or excessive content requirements, to encourage deeper engagement with the creative process.	Reduce design and technology subject content, require one music composition rather than two, reduce the sports performance requirements from three to two
Allow internally set assignments instead of externally set briefs to enable alignment with schools’ creative objectives and specific contexts.	Art and design, design and technology



Case study: Singapore

Singapore offers an instructive example of how creativity can be embedded in the curriculum, particularly for design and technology.

After two decades of prioritising creativity in schools, Singapore has topped PISA's new Creative Thinking assessment, adding to existing crowns in maths and reading. Singapore's success rests on long-running curricular evolution to embed creativity across all educational stages.¹⁶ From primary school, students are taught to adopt a 'Creative Problem-Solving Framework' across subjects. This culminates in a compulsory assessment in 'project work' solving real-world problems before students leave school.

Since 2016, the 'Applied Learning Programme' has further prompted students to adopt design-thinking to develop solutions for real-world issues. This model encourages students to define a problem, survey user needs and develop a prototype, before testing and iterating their solution.

Design and technology curricula in the UK could adopt a similar approach, creating projects with multiple potential outputs. For instance, the prompt might be to design a fashion accessory which could also serve as bicycle safety lighting.



b. What this could look like for core subjects

Promoting creativity demands time – a resource most teachers lack. Teacher Tapp polling in 2022 indicated that 75% of Key Stage 4 teachers want to see a reduction in curriculum and assessment content, rising to 80% for science teachers.¹⁷

The Social Market Foundation has also argued in favour of reducing curriculum content.¹⁸ These content reductions also open the door to other government priorities, such as broadening the curriculum, digital skills development and oracy, by creating additional time and space within and across subjects.

With additional space in the curriculum:

- **maths** teachers could pose questions with multiple outputs to encourage students to experiment with prior learning, such as “calculate the perimeter of this shape in as many ways as possible”
- **science** specialists could empower students to apply learned knowledge to real-world problems, responding to a set brief
- subjects like **religious education** could see an emphasis on oracy, prompting students to generate arguments and respond to critique in a safe classroom environment.



In Korea, another success story of the recent PISA Creative Thinking assessment,¹⁹ the solution has been to cut curricular content radically. In 2009, the compulsory termly study of 13 subjects was reduced to eight, while the content of remaining subjects has been progressively trimmed to allow more time for deeper creative engagement with the subject matter. Although such dramatic curricular cuts might upset the balance of assessment and progression within the English system, curricula will need reductions across the EBacc suite to facilitate creativity.

This streamlining process has the potential to benefit student attainment too, as many school staff express difficulties covering the syllabus to an adequate extent in the allotted time. This speaks to both an excess of content, and an unnecessary repetition of assessment requirements. For example, in GCSE English Language, an interim step ahead of full reform to assessment (and related teaching focus) could be to reduce the required

combinations of time periods and text types, to facilitate the reintroduction of the currently deprioritised skills of speaking and listening.

Teacher Tapp surveys in the last two years have also highlighted the areas that subject teachers would most like to see cut:

- Maths specialists suggested topics with limited real-world application, such as constructions and loci.²⁰
- Science teachers proposed removing 'Using Resources'.²¹

As the research above shows, teachers are already clear on the challenges of covering the existing subject content requirements. Streamlining content could provide opportunities for creativity to be incorporated both quickly and meaningfully, as well as to help address existing fears about overburdened curricula.





Conclusion

Although changing accountability measures would send a signal of intent about the relative importance of creative subjects, our research has found that changing Progress 8 is not the answer to delivering a genuine upturn in the development of valuable creative skills.

Where Progress 8 changes would drive a behavioural change (for students currently meeting the EBacc option requirement), they would likely have a detrimental effect on students' education experience – by either adding an additional GCSE or vocational qualification to their programme, or requiring them to move away from an EBacc option (such as history, geography or a modern foreign language).

Instead, we believe that the measures outlined in this paper could have an impact in classrooms ahead of the full outcome publication of the Curriculum and Assessment Review, and ensure students benefit more quickly from enhanced creativity in schools.



Some of our recommendations could be put into place almost immediately (e.g. signalling), some could fit within work already in progress (e.g. Ofsted), and some could be brought into effect in advance of a greater scale of changes triggered by the Curriculum and Assessment Review (e.g. targeted interim content amendments). These measures can therefore bring benefits in the shorter term, with minimal disruption to teachers and school leadership.

We believe these amendments should be prioritised to overcome the challenges that teachers and school leaders have highlighted in both creative and vocational subjects, and core subjects.

Teachers and school leaders value creativity and fully understand and embrace the benefits of a broad and creative curriculum. They are asking for the time, space and resources to make this a reality.

We believe the recommendations we have put forward deliver these solutions and start to take the necessary interim steps to deliver the benefits of a broad and creative curriculum.

Appendices

1. List of possible subjects included

The DfE rules different subjects in and out of accountability measures based on their content, assessment mode and rigour. This list can be found [here](#).²²

In addition to this, there are different possible configurations of ‘creative and vocational subjects’ under a reformed Progress 8 measure. In the table opposite, we have laid out the broadest to narrowest plausible ranges for these subjects.

Broad	Medium	Narrow
Art and Design	Art and Design	Art and Design
Design and Technology	Design & Technology	Design and Technology
Music	Music	Music
Performing Arts	Performing Arts	Performing Arts
Media	Media	Media
Engineering	Engineering	
Sport	Sport	
Childcare		
Construction		
Hair and Beauty		
Health and Social Care		
Hospitality		
IT		
Land		
Modern Foreign Languages		
Manufacturing		
Retail		
Service Enterprises		
Travel and Tourism		

2. Worked examples of how student behaviour may change in response to Progress 8 change

The proposed changes to Progress 8 produce different outcomes for students taking different sets of GCSEs.

Opposite, and in the pages that follow, we outline four possible impacts on ‘creative and vocational subjects’ under a reformed Progress 8 measure.

Example 1

Impacted subjects:

- computer science

Fatima (eight GCSEs)

Fatima is doing eight GCSE subjects and fulfilling the EBacc.

Mathematics	English Literature
English Language	Computer Science
Science	French
Science	
Geography	

Mathematics
(double weighted)

Mathematics

English
(double weighted)

English Language

Other EBacc qualifications
(sciences, computer science, geography, history, modern foreign languages)

Science

Science

Geography

Other qualifications
(GCSEs and other approved academic or vocational qualifications)

English Literature

French

Computer Science

Example outcome: Fatima would need to drop computer science and replace it with a creative GCSE or vocational qualification, because English Literature and French must remain in the open bucket for English double counting and EBacc coverage. Or, Fatima is required to take a ninth creative GCSE or vocational qualification.

Example 2

Impacted subjects:

- none

Sasha (eight GCSEs)

Sasha is doing eight GCSE subjects.

Mathematics	English Literature
English Language	Art and Design
Science	Geography
Science	
French	

Mathematics (double weighted)	English (double weighted)	Other EBacc qualifications (sciences, computer science, geography, history, modern foreign languages)	Other qualifications (GCSEs and other approved academic or vocational qualifications)				
Mathematics	English	Science	Science	French	English Literature	Art and Design	Geography

Example outcome: nothing has changed because Sasha currently meets the requirements of the EBacc and fulfils Progress 8 measures.

Example 3

Impacted subjects:

- none

Andrew (nine GCSEs)

Andrew is doing nine GCSE subjects, all of which currently fulfil the Progress 8 measure for his school.

Mathematics	English Literature
English Language	Music
Science	Art and Design
Science	BTEC Enterprise
Geography	

Andrew does not meet the requirements of the EBacc because he has no modern foreign language.

Mathematics (double weighted)	English (double weighted)	Other EBacc qualifications (sciences, computer science, geography, history, modern foreign languages)	Other qualifications (GCSEs and other approved academic or vocational qualifications)				
Mathematics	English Language	Science	Science	Geography	English Literature	Music	Art and Design

Example outcome: nothing has changed, the mandatory requirement of a creative subject for Progress 8 changes nothing.

Example 4

Impacted subjects:

- business or psychology

Katy (nine GCSEs)

Katy is doing nine GCSE subjects, all of which currently fulfil the Progress 8 measure for her school.

Mathematics	English Literature
English Language	Business
Science	Geography
Science	Psychology
French	

Mathematics (double weighted) English (double weighted)

Mathematics	English
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Other EBacc qualifications (sciences, computer science, geography, history, modern foreign languages)

Science	Science	French
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Other qualifications (GCSEs and other approved academic or vocational qualifications)

English Literature	Business	Geography
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Example outcome: Katy will need to drop either business or psychology, to make space for a creative qualification in the open bucket. Or, Katy will need to take a tenth creative GCSE or vocational qualification.

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What next?

The government's Curriculum and Assessment Review gives the education sector an opportunity to share ideas on how curriculum and assessment can bring together a love of learning with fundamental knowledge and skills. To support this, we're sharing insights, and recommendations on key topics with the education community over the coming months.

Share your thoughts with us

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