

NEA Walk-Through

Eduqas GCE Art and Design

Providing evidence of
AO3 Reflective recording
in your AS and A Level Components

The third of four guidance PowerPoints

Have in front of you...

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

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

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



Aims of this resource

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

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

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

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

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

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

This PowerPoint will cover **AO3 Reflective recording**.

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



AO3 Reflective recording-

What's the purpose of it?

The purpose of AO3 Reflective recording is to enable you to record, as work progresses and in line with your intentions, your ideas, observations, experiences and insights. This is part of the creative process of visual and tactile research and enquiry.

This should help you to:

- Increase your powers of observation in looking carefully and sensitively at the natural and made environment, becoming more aware of the world around you.
- Explore and develop ideas by identifying and recording a suitable range of stimulating visual and tactile sources of reference
- Improve your competence and confidence in using a range of recording methods to glean information relevant to your enquiry
- Reflect on what you have learned to deepen understanding and increase the meaning and purpose of your work



AO3 Reflective recording

This assessment objective requires you to:

Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress

Let's consider what's involved in reflective recording.

Recording can mean *setting down using written or spoken words, drawing, photographing or a combination of these, in order to remember or re-examine what has been recorded.*

Reflective is often considered to be *thoughtful, deliberative, 'to go back in thought' or even 'consult with oneself'.*

This may remind you of some advice you may have been given in the past about Reflective Learning.

Methods of recording usually involve the use of annotation, extended writing, photography and especially the many different kinds and purposes of drawing which we'll focus on in the next part of this presentation.



DRAWING

We draw for many different reasons, just as we write for different purposes. One important reason for drawing is to record from first-hand observation or experience. This is not the same as drawing from photographs or from images produced by other people.

Drawing from direct experience is not simply recording what you see with technical accuracy. It requires, from the person drawing, a personal response and some interpretation of the subject being studied.

So it is not always helpful to think of a drawing as simply making a copy of what you see.



..too often...the aim of drawing is ‘to make a drawing’ rather than to use it as a means for communication and thinking or for the expression of ideas and feelings.

Bob Clements in ‘Drawing for research and Development’

I may live in an age of photography and films, but what I do could not be photographed because I don’t in fact copy objects. Instead, I observe an object and then regurgitate it. It has passed through the ‘sausage mincer’ of my consciousness. If that is interesting, then it acquires interest.

Erich Bauer in ‘A tool for Learning’

In learning to draw you learn to look.

You teach yourself to see and to feel what you see.

David Hockney in Jeffrey Camp ‘Draw’



Drawing for exploring and communicating ideas

Acknowledgement to Bradley aged 6



Drawing for exploring and communicating ideas

To illustrate some of the basic reasons for drawing we can use the example in the previous slide, produced by a six-year-old, of how he planned to catch a mole that seemed intent on ruining the family lawn.

Through his drawing, he was able to work out visually how he intended to catch the mole. He was also able, through his drawing, to convey his thoughts to others who had similar interests in terminating the mole's earth-moving activities.

The next few slides illustrate some of the different forms and purposes of drawing.

When you have looked at them, can you think of a few others?

Note that these examples have not been produced as 'finished' pieces of work. Rather, they visualise some of the thinking that has gone on as part of a creative process.

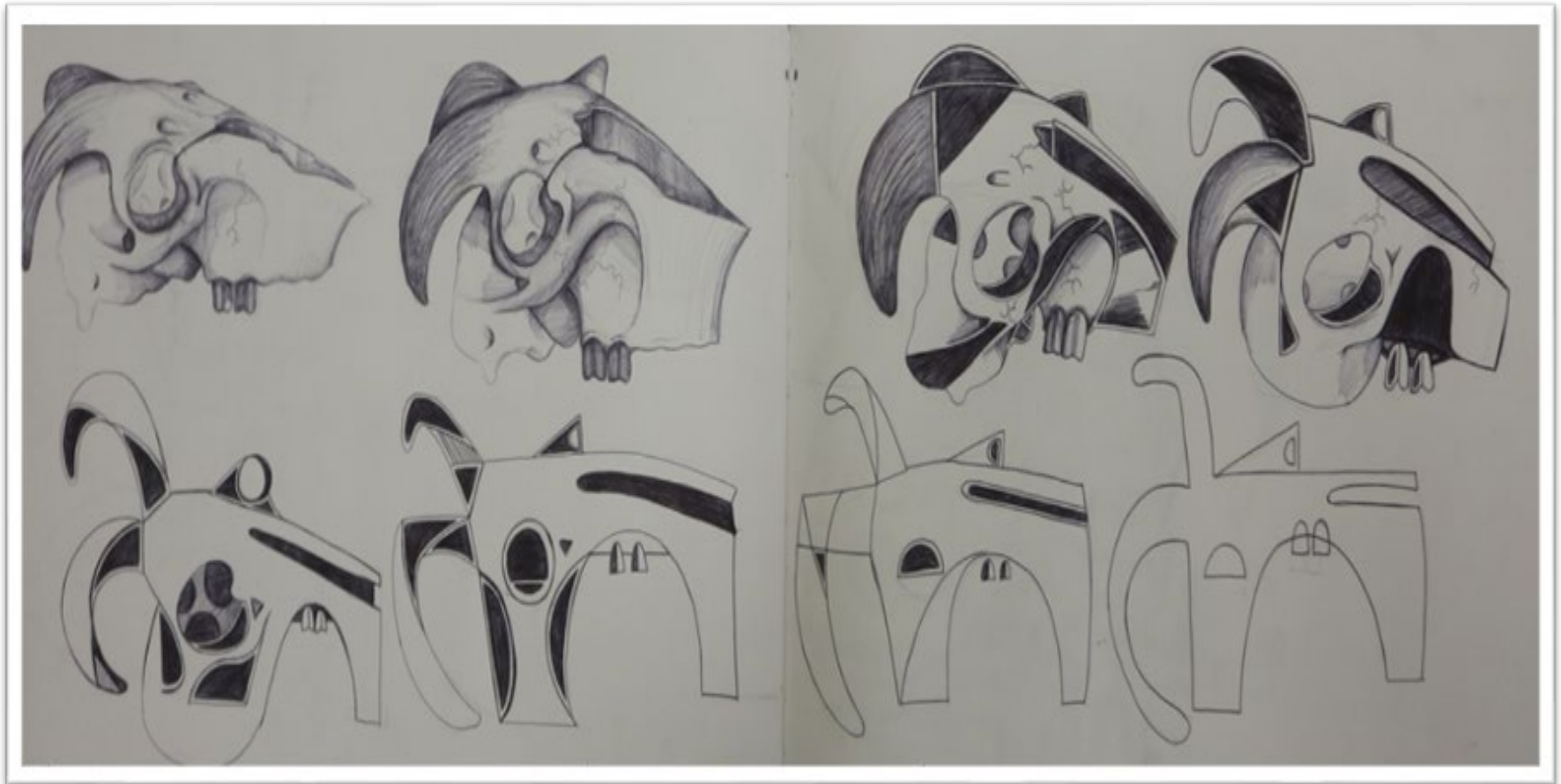
✓ It's important to include this sort of evidence in your work, whatever title you are entered for. However, you are not required to show technical mastery of drawing skills unless this is required for the purpose of your study.



Drawing for different purposes: researching/recording primary sources



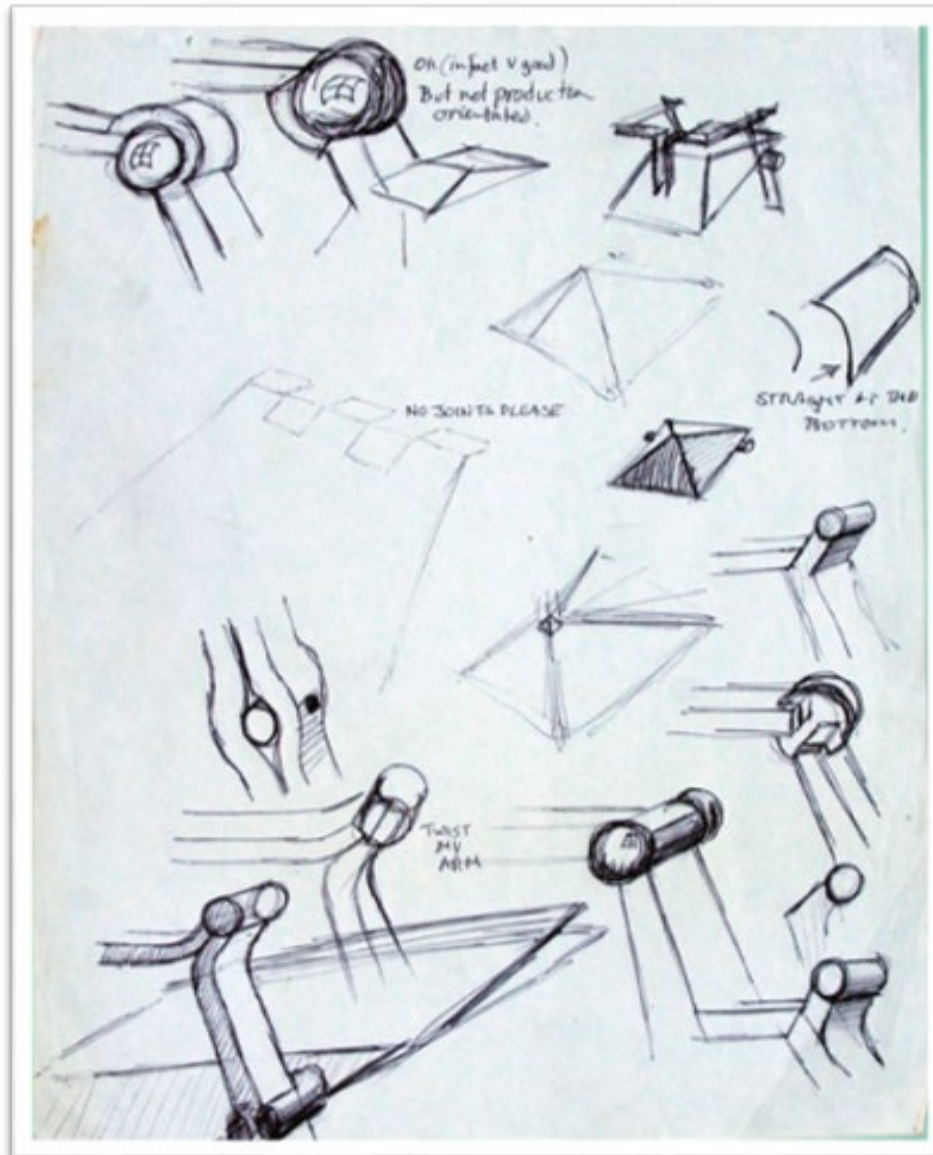
Drawing for different purposes: developing ideas



Drawing for different purposes: developing imaginative ideas



Drawing for different purposes: designing/problem-solving



Drawing for different purposes: Trying out possible compositions

LOOK AT OTHER WORKS OF STILL-LIFE WITH LANDSCAPE BACKGROUNDS - SEE EVAN CHARLTON + BONNARD ? IMPRESSIONISTS. - TABLE AT OPEN WINDOWS

CHECK WRITTEN NOTES ON MONKIES FOR OBJECTS ON TABLE. PAPER ON TABLE CLOTH + WHITE CLOTH 2 NOV BALL - WHITE + BLUE (? ON A RED CLOTH)

GLASS FRUIT BOWL WITH BLACK BASE

? MONKEY ON A STICK

RECRANE ? 1.2.2.3 WINDOWS

3 CHAIRS AT ADDLEBY ROAD TABLE

BROUGHT INTO BEING AS IF THE PAST HAD NEVER BEEN W.S.

'ALL ART IS NOSTALGIA FOR GOD. NOSTALGIA IS A LONGING TO GO HOME'

YEVLEWSKI (RUSSIAN PAINTER)

DAYS OF FUNERAL OBSESSIONS AND POP-UP ZOO ANIMALS OR ZOO ANIMAL BOOKS

You can only die once but you can live for ever and be re-homed if you wish

Try ink + wash small scale

GIOTTO MARY AND JOSEPH AND INFANT CHILD / FUNERAL PROCESSION WREATH ABOVE HOUSES AND ZOO ANIMALS



PHOTOGRAPHY

As well as recording using different forms of drawing, photography can also be helpful, especially when used alongside, but not instead of, drawing from direct observation. Drawing from photographs too often becomes a technical exercise and lacks the vitality and stimulus of recording directly from a visual source.

ANNOTATION and EXTENDED WRITING

Incorporating annotation and extended writing in your work will not directly be given marks. It will be rewarded as part of the overall assessment. As well as being used for the purpose of recording, annotation and extended writing can be used to address other assessment objectives.



Addressing the assessment objectives with annotation and extended writing

In **AO1**, it is expected that your written work will be used to demonstrate critical and contextual understanding.

In **AO2**, you could use written commentary to consider the relationships between practical working methods and outcomes, as well as recording on-going critical reviews.

In **AO3**, you may use written notes, in conjunction with drawing, as a means of recording observations and demonstrating critical reflection and insight into your investigations.

In **AO4**, annotation could be used to add meaning to your work and to evaluate the processes through which intentions have been realised.



What form should writing take?

Where to use writing and the form it should take depends on what you want to communicate or express. For example, more extended forms of writing may be used when you write about your engagement with the work of others, using critical or contextual terms. You may also use extended writing to explain and reflect upon the development of ideas in your *Learner Statement*.

We'll discuss these in the fourth guidance PowerPoint.

Annotation can be used throughout your work. When used together with practical enquiry, it should become an integral part of the creative process.

Whether you use annotation and/or more extended written forms, you should use a style that is suitable for purpose, legible, clear and coherent, making use of appropriate specialist vocabulary.

Your written work may be presented in either handwritten and/or digital form. If handwritten, make sure that it can be easily read. It's usually best to avoid using metallic ink and dark-coloured backgrounds.



AO3 Reflective recording

what evidence is required?

The AO3 section of the **AO Checklist for Learners** states that you should provide evidence that you are able to

(First bullet point):

- *Apply myself **thoroughly** to productive methods of research and enquiry;*

What's the difference between research and enquiry ?

Research can mean *the systematic investigation of sources in order to establish facts and reach new conclusions.*

Enquiry involves *seeking information by asking relevant questions and seeking answers to them.*

The second bullet point requires evidence of ability to

- ***Efficiently** gather, select, organize and convey the findings of your research*

This suggests how you might go about your Reflective recording.

This should be done **efficiently** which means it should be done in a well-organized and competent way.

Inquiry and research are both **seeking for information to have**. While inquiry is an act of asking for information, research is a systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions.



AO3 Reflective recording

what evidence is required?

The third bullet point reads

- *effectively record ideas, observations and insights in line with my intentions;*

Effectively can be defined as *in a manner that achieves a desired result.*

Ideas can mean *thoughts or suggestions*, **observations** involve *the ability to notice significant details* and **insights** require *an accurate and deep understanding.*

It's essential that, quite early in the development of your work, you set out in writing what you are planning to achieve. Your intentions can be communicated within your *Learner Statement*. You can modify and make clearer your intentions as your work progresses.

The fourth bullet point states

- *utilise a suitable range of recording methods and competent recording skills*

This means that you should be able to use a range of recording methods such as different kinds of drawing, annotation and extended writing, and choose where they are best suited to what you are recording.

Competent means *having the necessary ability, knowledge, or skill to do something successfully.*

For example, if recording your responses to a work of art, the most suitable method might be extended writing. When recording information from a tactile source, you might use annotation together with pencil drawing.



AO3 Reflective recording what evidence is required?

The fifth bullet point reads

- ***thoughtfully review my work and progress to deepen my understanding***

As we found in the AO2 Powerpoint, **reviewing** usually involves assessing something with a view to making changes or improvements, if necessary.

Reflective learning, which we'll soon deal with in some detail, involves reviewing work and progress in order to deepen understanding.

The final bullet point states

- ***transfer ideas and skills to new situations and look for meaning and purpose in your studies***

Again, this will be explained in more detail when we consider the various purposes of reflective learning. Exploring and communicating meaning and purpose in your own work will help you identify these features in the work of others. Transferring ideas and skills to new situations can be both challenging and satisfying, extending your learning and the range of practical experiences you've engaged with.

It's now time to consider reflective learning.



Reflective learning can involve:

- considering how effective learning has been - which parts have been most successful? Why is this ?
- thinking carefully about what you have learned, with the purpose of deepening understanding; being critical without being negative;
- clarifying the meaning and purpose of your work by seeking and expressing balanced points of view;
- transferring what you have learned to a new context, such as adapting information you have gathered from observational drawing to design a promotional poster.



Reflective learning- What's the point?

The purpose of Reflective Learning can be explained as follows:

- Unless a learning experience is reflected upon, it can soon be forgotten and its full learning potential lost.
- Reflecting on learning can boost your confidence to tackle new situations.
- Reflection should become a routine part of your studying, gradually adding value to each learning experience.
- It needn't be a solitary activity but can begin as a teacher/student discussion, a paired or peer group activity.
- Such discussion should be suitably documented so that it is of lasting benefit.
- Annotation in a sketchbook or journal can be a convenient way to maintain a record of reflective learning activities- see next slides



Now an even closer look at what's required for AO3

Let's look next at how the more detailed AO3 requirements are presented in the **Indicative Content**. Although we'll use the one for A Level Components 1 and 2 for Art, Craft and Design, most of the accompanying notes can be adapted to AS and to whatever title you are studying.

Indicative Content for Art, Craft and Design

Present evidence of addressing the Assessment Objective, as in the following (First bullet point):

- *Gathering, selecting, organising and communicating relevant information in undertaking research into visual and other sources of reference, showing personal interests and judgements. Due attention given in selecting appropriate sources of enquiry and rigorously analysing these to extract informative detail.*

The first part of this statement is similar to the second bullet point we covered in the Assessment Objective checklist. However, there is emphasis here on showing both personal **interests** and **judgements**. These are important aspects of your work and will be well rewarded if they play a significant role in your research.



Now an even closer look at what's required for AO3

The second bullet point in the Indicative Content reads

- *Recording, by drawing and other means, such as colour, tonal and textural notes, photographs and annotation in sketchbooks and on study sheets, ideas, observations and insights that are in line with personal intentions.*

When discussing AO1, the value of studying contextual sources at first hand was strongly recommended because it nearly always raised the quality of work produced.

The same goes for the study of visual and tactile sources. Because of the ease and minimal cost of producing digital photographs, too much emphasis is placed on these, often as the predominant means of recording.

Although digital images can quickly provide valuable visual information, it's essential that you also develop other recording skills, in particular drawing from direct observation of primary sources of reference.

The benefits of using primary sources are explained in the next slide.



The value of recording from primary sources

Recording from a primary source enables you to study it from multiple viewpoints- from above, close up (perhaps with a magnifying lens), in different lighting conditions and placed in various settings, possibly with other objects. This will allow you to study your source in depth and provide you with a number of different starting points, usually resulting in more personal responses.

Studying sources at first hand, often allows you to walk around it or turn it over in your hand, experiencing its weight and tactile qualities.

One of the quotations we noted earlier states *I don't in fact copy objects. Instead, I observe an object and then regurgitate it.* You may find it helpful to think of recording more as a **personal response** to the objects you study.

Recording from a secondary source that is 'fixed' can be far more limiting. This is why gathering, organising and **carefully** selecting a rich variety of material for your research and enquiry is so important. It is well worth the effort to search out good quality sources, primary ones wherever possible, rather than just surfing the Internet and often ending up with poor quality images that fail to inspire you or your audience.



Now an even closer look at what's required for AO3

The final bullet point in the A Level AO3 Indicative Content for Art, Craft and Design reads

- *Critical reflection on progression of work in order to effectively review what has been learned, acquire deeper understanding and clarify purposes and meanings. Where appropriate, learning could be transferred to new contexts, such as adapting an expressive, abstract painted response to cross sections of fruit to develop graphic designs for new, locally-produced fruit yoghurts.*

This echoes several of the points made when we looked at when we dealt with Reflective Learning. Importantly, you must be sure that you are presenting clear evidence of your response to these points, so that anyone looking through your work will not miss what you have been thinking and doing during its progression.

Just one further explanation.

X Critical reflection does NOT mean finding out what things are weak in your work. Take another look at the first Powerpoint (AO1) to remind yourself of what critical skills are.



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

Just a reminder again that there are three of these – one for the *AS Personal Creative Enquiry* and one for each of the A level Components – the *Personal Investigation* and the *Externally Set Assignment*. Each Mark Scheme comprises six mark bands from 5 to 0 (top to bottom) and there are two descriptors in each of the AO3 boxes.

These descriptors describe the **quality of work** required to achieve marks within each of the mark bands. It's possible to achieve marks within band 5 for AO2 and within band 4 for AO3. The marks for each AO are then added to provide a total mark.

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

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

We are going to look closely at just bands 4 and 5 of the AO3 section of the Mark Scheme for the *Personal Investigation*, but the observations can generally be applied to all three mark schemes.



AO3 section of Mark Scheme for A Level Component 1 Personal Investigation

This is the AO3 section of the Mark Scheme for the Personal Investigation and just band 5 (top) and band 4 (beneath)

COMPONENT 1 : Pers	
AO3	
<i>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.</i>	
25 - 30	
<p>Sophisticated ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough and coherent research and enquiry.</p> <p>Perceptive, rigorous and effective critical reflection on work and progress is demonstrated.</p>	
19 - 24	
<p>Good ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough research and enquiry.</p> <p>Rigorous and effective critical reflection on work and progress is demonstrated.</p>	



In Band 5 for AO3, the first descriptor reads *Sophisticated ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough and coherent research and enquiry.*

In Band 4, **Sophisticated** is replaced by **good** and **thorough and coherent research** is replaced by **thorough research**.

If you are aiming to achieve marks in the higher band, as well as matching the descriptions in Band 4, your evidence of AO3 must show **sophisticated** ability to record within the context of **coherent and thorough research**.

Sophisticated can mean *refined, advanced and/or complex* and **coherent** can be defined as *logical and consistent*.



In Band 5 for AO3, the second descriptor reads:

Perceptive, rigorous and effective critical reflection on work and progress is demonstrated.

In Band 4, **Perceptive** is removed.

If you are aiming to achieve marks in the higher band, as well as matching the descriptions in Band 4, your evidence of critical reflection must be **perceptive** as well as being **rigorous and effective**.

Perceptive can mean *showing accurate, sensitive and deep understanding* and **rigorous** can mean *extremely thorough and careful*.

Effective may be defined as *successful in producing a desired or intended result*.



Some do's and don'ts of Reflective recording

We've looked in some detail at AO3 Reflective recording in the key GCE documents and considered a few possible ways of addressing this assessment objective. Let's now conclude with a few do's and don'ts that will help you produce your best work.

1. Selecting suitable subject matter for visual and tactile research and enquiry is essential for the success of all three assessment units. If you are not particularly motivated by the subject you select, you are unlikely to make this interesting for anyone else. This will also impact on your motivation to research and, ultimately, what you are able to achieve. Take time and effort to search out subject matter that **really** captures your interest.
2. To spark interest and begin with productive starting points it's usually best to seek out primary sources that are visually rich and unusual. These can often be found within, or near, your local environment but may not always be in direct view. Give due regard to safety and accessibility.



Some do's and don'ts of Reflective recording

3. By all means, use a mobile phone or other digital devices for the purpose of quickly recording information, but **you must be able to research in some depth** the subject of your visual enquiry. This almost always means that it's best to also use other recording methods, such as annotation and especially drawing, to document findings and track the development of your research ideas.
4. Across all titles and however limited your drawing skills may be, drawings, colour and textural studies from first-hand sources will often provide the starting point for some of the strongest developments.
5. Relying too much on secondary sources for recording purposes, such as images from the Internet, seldom results in the most successful outcomes. Visual research based on subject matter such as signs of the zodiac and science fiction characters often make it difficult to access good quality visual and contextual sources. Examples such as these are usually best avoided.



How will your work be assessed?

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



Final words of advice

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

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

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



Any Questions?

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

