

NEA Walk-Through

Eduqas GCE Art and Design

Providing evidence of
AO4 Personal presentation
in your AS and A Level Components

The fourth of four guidance PowerPoint

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. AL 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 fourth in a series of four guidance PowerPoints. Each of these will deal specifically with one of the four assessment objectives. The three other Powerpoints have dealt mainly with the planning and creation of your work. This PowerPoint will mainly cover the presentation of it in **AO4 Personal presentation**.

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.



AO4 Personal presentation

requires you to:

Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

Its purpose is to help you to:

- Think carefully about what you want to achieve through your work and how you might go about this, ensuring it **really** has meaning for you and your audience.
- Gain deeper understanding of visual language and how to make best use of it.
- Present truly personal creative ideas and the processes you follow to achieve your final outcome/s in a way that is easy to track.
- Explain clearly the connections between the different parts of your work and select the most effective way to present it.



AO4 Personal presentation

AO4 Personal presentation

Let's first of all consider the title of this assessment objective.

Personal has a few different definitions such as '*done in person without the intervention of another*' and '*referring to the character, conduct and motives of an individual*'.

There's a strong emphasis here on **you** as an individual and what **your** creative ideas are. Not your teacher, nor fellow students, but **YOU**.

Presentation can refer to '*the manner in which something is set forth or presented*' or '*the act or process of presenting something*'. We'll deal with the skills involved in presentation shortly.

Now we'll look more closely at what precisely is stated in AO4.

Meaningful can simply mean '*having meaning or significance*' but more appropriately means '*expressive, having a purpose, worthwhile*'.

What is your work expressing? Does it have a clear purpose? Is it worthwhile?

It should be meaningful to anyone viewing it, but have particular meaning for **you**. **Does this show through in your work?**



What else do we need to consider in the AO4 assessment objective?

Let's look at *..realises intentions...*

Realises can mean '*cause to happen*' or '*give actual form to*'. For our purposes, this means giving actual form to your creative thoughts and ideas.

Intentions are '*what someone wants to bring about, aims or plans to do*'. It can also mean '*a determination to act in a certain way*'.

Intentions is an important word for various reasons.

First of all, considering what your intentions are means that you have to carefully decide what you want to bring about through your work and plan how you are going to achieve this.

Secondly, anyone who assesses your work, will judge how well you have realised the intentions that you've stated.

The '*Learner Statement*', which is a document that you have to complete and submit with each of the three Assessment Components, gives you the opportunity to think about and write down what your intentions are.

Before we continue to consider what's involved in AO4, let's pause at this point and take a look at what use you can make of your *Learner Statement*.



What use can be made of the Learner Statement?

This document is required to accompany your AS *Personal Creative Enquiry*. For A Level, it must be submitted with your *Personal Investigation* and another one for the *Externally Set Assignment*.

One of the purposes of the *Learner Statement* is to help you to think carefully about what your intentions are and convey to others your thoughts and proposed actions. You can later modify your intentions as your work progresses, making certain changes of direction that strengthen your ideas and improve the quality of your work. You should regard the document as an **ongoing action plan**, revising it from time to time.

Moderators who will mark your work say that, when a student has taken time and effort to carefully consider and write up their intentions and planned how these might be achieved, the work always has a stronger purpose and clearer sense of direction.

Having a clear idea of what you are trying to achieve makes starting, exploring, selecting and improving it so much easier. The document also provides a framework to help you organise your work and explain it to others.

It is available on the Eduqas website.



What use can be made of the Learner Statement?

The *Learner Statement* is presented in four sections, the first of which is headed **MAIN IDEA**. In this section you can explain the focus of your ideas for the work you are thinking of producing. For example, if it's for your Externally Set Assignment, you can write down your reasons for choosing a particular question and the way you intend to interpret it. You can follow a similar approach for your AS Component or AL Personal Investigation, explaining why you've chosen to research a particular theme or topic. Remember that you can add or make changes as you progress with your work, but you shouldn't delete all your first thoughts, as they are an important part of your creative journey.

The second section is **PLAN**, in which you outline your initial plan for the development of your work and later explain what changes you make and why you are making them.

The third section has the heading **CONTEXT** in which you can say what has influenced your work, for example which paintings or graphic designs you chose to study and visits you have made and been impressed by. You can also write about the **meanings** you have found and expressed in your work and what **purposes** you think it fulfils.



What use can be made of the Learner Statement?

The final section, **REFLECT**, gives you the opportunity to *critically* reflect on your work occasionally as you are producing it, as well as at the end. You can include evidence of Reflective Learning here, which will be taken into account when AO3 is assessed. You can explain how, through reflecting on your work, you have achieved a greater insight into art and design as well a deeper understanding of your chosen topic or theme.

X Too many students deal with their *Learner Statement* as if filling out a form; they don't take much time to think about it and write as little as possible. This is of very limited benefit to them or anyone engaging with their work.

✓ When tackled properly, it can be extremely valuable in making clear to **yourself** what you want to achieve and helping to plan and give direction to your work. It can also greatly help **your teacher** in offering guidance, as it can show you have thought about your work and what **YOU** want to achieve in doing it. Finally, for **anyone assessing your work**, it can give a concise overview of the thoughts and actions that are part of your creative journey.

Read through the example in the next slides and make a note of what you learn from it. This was produced by a student responding to the ESA in Graphic Communication.



An example of a completed Learner Statement

Circle chosen assignment

1	2	3	4	5	6	7	8	9	10	11	12
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Complete and submit the learner statement with your work as it will be referred to when it is assessed. To place your submission in a suitable context, use the template below:

Explain the **MAIN IDEA(S)** for the development of your responses

I decided to choose The Great British Holiday as my final theme. I am going to create illustrations for a wild camping book collection. I was inspired to choose this idea because I enjoy wild camping and I read outdoor/ survival books. I want the illustrations to be aesthetically-pleasing as well as being detailed and intricate so the illustrations were informative and identifiable. The book collection will be three books covering different topics associated with the British countryside and wild camping.

Outline your **PLAN(S)** for the development of your work



An example of a completed Learner Statement

- I am going to take pictures of camping and navigational equipment, including survival kits.
- I am also going to use thumbnails to constantly develop and refine my ideas as well as using them for referring to.
- I will also, later into the project, look at different compositions and layouts of book sets and botanical posters to see how designers combine text and illustration together to create a book cover.

I think I am going to try out these mediums:

- Print Making = I am going to go to Print academy and try out different print techniques. this may help me with compositions and colour palettes to use in the future.
- Mark-making = Near the start of my book, on the page different mark-making/drawing techniques, I enjoyed creating the compass and contours as I thought that, as designs, they could be used very broadly. e.g. logos, main illustrations, etc. I would like to explore Pointillism as I think it is really effective in creating subtle changes in tone as well as presenting intricate details.

Describe the **CONTEXT** (influences, purposes and meanings) of your work

PAPIO PRESS = Papio press creates illustrated stationery. I like their use of colour and textures to create a handmade appearance to their design, even though their illustrations are digital. I would like to look at their use of composition and colour to create professional yet bright and fun designs that appeal to a wide range of audiences.

CLOVER ROBIN = Clover Robin is a paper collage artist. Her work is very bold and bright.



An example of a completed Learner Statement

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CLOVER ROBIN = Clover Robin is a paper collage artist. Her work is very bold and bright. The use of handmade textures makes her work unique and have a sense of character. I like her layout and composition, which reflects a botanical structure (*). I will try and recreate her botanical layout as well as her use of complementary colours.

RACHAEL IGNOTOFSKY = Rachael Ignotofsky is a New York times best-selling author and illustrator. I really like her work from her use of colour to her simple, striking illustrations. I found her illustrated ecosystems very interesting because her work needs to be bold, eye-catching and aesthetically-pleasing as well as being informative and educational. This means that her illustrations need to be easily distinguishable and prominent. Her work is often scientifically based and often reflects scientific structures like diagrams, etc. I will take from my contextual research her strict colour palettes and look into how I can create different dominances in my work, e.g. in Rachel's work, she often has important information or illustrations much more dominant on the page. I would like to create that with my work to lead the viewer's eye around my design.

REFLECT on your work critically as it progresses and on its completion



An example of a completed Learner Statement

I am very happy overall with my final outcomes. I think the set meets my brief well and I completed my set as well as a endpaper illustration for my 'Forage' book.

I wanted to make sure the books looked like a set. To achieve this, all the fonts used are exactly the same size, same distance away from each other and the same style. I also used the same colour palette throughout my illustrations. However, to differentiate the books, I changed the dominant colour on each book cover so the colours of each book were complementary to the other but were still presented as individual books. Most of the colours in the palette are analogous, which makes the design look balanced and look aesthetically-pleasing, yet I did use a bold red to make the illustration appear striking and bold. The complementary red with the varied tones of blue creates a harmonious design. I really like how the subtle, fainter background subjects on each book (constellations, contours and plants) reinforce the purpose of each book and matches the books together as a set. I made the fainter background borders similar sizes so each of the books' compositions match.

I also like the different mark-making techniques I used to differentiate the books from each other. I used continuous line, cross-hatching and pointillism for each different book, with the subjects often having duplications that are faded into the background by decreasing the opacity. This created depth and a three-dimensional appearance to the image, making the design appear more eye-catching to the target market. I enjoyed using different mark-making techniques because it created different styles. Continuous line has a modern appearance that looks sophisticated and professional, it is also a minimalistic technique. I used it for my 'Equip' book, where the basic shapes and patterns made the gear look like it was made of wood. Cross-hatching was used for my 'Forage' book, where the gear looked like it was made of metal. The use of different mark-making techniques helped to create a cohesive set of books that were both visually appealing and functional.



An example of a completed Learner Statement

...even having duplications that are faded into the background by decreasing the opacity. This created depth and a three-dimensional appearance to the image, making the design appear more eye-catching to the target market. I enjoyed using different mark-making techniques because it created different styles. Continuous line has a modern appearance that looks sophisticated and professional, it is also a minimalistic technique so I used it for my 'Equip' book, where the basic shapes and patterns made the gear identifiable. I had noticed during my development of my final outcome that cross-hatching and pointillism was often used (and still is now) for outdoor books. I really liked the old black-and-white illustrations I found in "The Outdoor Book" by Jack Cox (my initial inspiration for my project) and I wanted to try out the traditional drawing technique. I found pointillism worked well with natural subjects so I used it to illustrate my 'Forage' book. The cross-hatching worked really well with detailed and intricate pieces so I used it to draw my navigational equipment.

I found when I was developing my design, I liked the black-and-white alternative book cover design and decided to borrow the style to create an endpaper illustration. Also, when looking at 'The Outdoor Book' where the most recent impression was 1960, I found a sexist comment in one of the first chapters. I decided to subvert this comment by incorporating a famous female explorer quote into the endpaper illustration. I decided to use a quote from Freya Stark, who was an Anglo-Italian explorer and travel writer and the first non-Arab to travel through the southern Arabian desert.

The typography I chose was Bebas Neue. I liked this sans serif font because it was bold as well as looking modern and stylish. I matched this design with Paradise in Bali Signature font which is a handwritten font. I used this font for the quote because the quote was more informal text whilst her name was in Bebas Neue to make it a formal reference.

If I was going to do this project again, I would make a chapter page to link the cover to the inside illustrations of the book.



What's involved in Personal Presentation?

Now we'll return to consider the final part of the AO4 assessment objective, which reads

...where appropriate, makes connections between visual and other elements.

where appropriate can be considered as *suitable in the circumstances*, which implies that making connections will not always be necessary, especially when links are already obvious or self-explanatory. Be aware, however, that connections which seem obvious to you may not be so for others who will look at your work

Making connections clear is an important factor in the development of your presentational skills.

In producing your unit, you will have researched a range of sources, both contextual and visual, using a variety of resources, including media, processes and written inputs.

The AO4 assessment objective requires you to bring these different elements together, making clear the links between the different parts to produce a coherent presentation.

Next we'll take a closer look at presentational skills.



What are presentational skills?

Although we're considering what's involved in personal presentation as it applies to art and design, presentational skills are also used across a range of other subjects. You'll continue to use these skills as you progress into a career or Higher Education and beyond, particularly if you eventually choose to work in a commercial or training organisation.

As far as your GCE Art and Design work is concerned, presentational skills will involve

- making explicit (obvious) the connections between the different parts of your assessment units;
- presenting your work in a recognisable order that's easy to follow;
- making clear the purpose and context of the work, showing how your intentions have been realised; (As we discussed, your Learner Statement can help with this.)
- selecting a form or method of presentation that is well suited to the subject you have studied and to the purpose of your work;
- presenting your work in a way that attracts the attention of an audience and makes it interesting enough for them to spend time appreciating what you have produced.



AO4 Personal presentation - what evidence is required?

The **AO Checklist for Learners** gives us a summary of what evidence is needed to meet the requirements of AO4. The first bullet point states you should provide evidence that you are able to:

- *present ideas and outcomes which are **truly my own** and not plagiarised*

Let's look at this closely. The first thing to note is that what you present must be **your own** and this is of utmost importance. Early in your GCE course, you may well have relied on your teacher or even on other able students to provide you with ideas, but if you continue with mostly teacher-led work, you are not going to achieve highly. **Does the work you are presenting have strong similarities to that of others in your group?** If so, you are unlikely to gain the highest marks. Worse still, if you reproduce the work of another student or adult, you could be disqualified from gaining a qualification. Your teacher will be required to sign a statement that what you present is authentic.

These are negative aspects to bring to your attention, but we need to emphasize the more positive aspects. Let's move on to the next slide.



AO4 Personal presentation - what evidence is required?

The AO Checklist statement places high value on what ideas YOU have and seeks to reward YOUR efforts as a creative individual. This means that you can be confident about your own abilities and have a positive attitude towards your work. Don't hesitate to show some pride in presenting something that is genuinely your own and has not been overly influenced by anyone else.

The second bullet point reads

- *produce work which is well informed and has meaning for myself and others*

There are two requirements here. The first is that your work should be well informed. Evidence of this will be shown in the quality of your visual and contextual research and particularly its relevance to the outcome/s you produce.

The second requirement is that your work should be **meaningful** to you and to anyone engaging with it.

Meaningful was a term we considered earlier and can mean 'having significance' but, more appropriately, 'expressive, having a purpose, worthwhile'.



AO4 Personal presentation - what evidence is required?

The third bullet point needs little explanation:

- ***plainly convey and successfully realise intentions***

Just a reminder of the importance of clearly stating your intentions.

The fourth bullet point reads

- ***show sound critical understanding in the outcomes of my studies***

You will have provided evidence of critical understanding in responding to AO1, so what's the difference? In AO1, the evidence will be based on the **process** of developing critical understanding, as you research relevant sources. Here, for AO4, the evidence should be seen in the **outcomes** you are presenting.

The fifth bullet point asks you to provide evidence of your ability to

- ***present my submission in logical order making clear connections between the various parts where appropriate***

The term *submission* is used to describe what you are submitting for assessment. *In logical order* simply means in an order that can be readily followed by anyone wanting to look through your work.



AO4 Personal presentation - what evidence is required?

The final bullet point in the *AO4 Assessment Objective Checklist for Learners* reads

- *devise an **appropriate** form of presentation which **suits the purpose of my work and engages an audience***

Appropriate can mean *the most suitable* and so you need to give thought, care and effort to its presentation. Consider also if the form of presentation is sensitive to, or may even reflect, the purpose of your work. The way you present your work should contribute to and not detract from it. Don't think you have to go to unnecessary expense, such as using glass frames or commercially-produced photobooks, as these do not always enhance your work.

Thinking about how you might present your work should not be left until you've nearly completed it. You will want to consider this at least a month or so before it is ready for assessment.

The method used to present your work can also make a difference to how much time an audience will spend appreciating it.



What methods of presentation can be used?

There are many effective ways of presenting your work and each component can be submitted for assessment in any suitable format.

Formats can range from sketchbooks, visual diaries, a collection of loose sheets, portfolios, design sheets, mounted exhibitions and installations to internal blogs, digital portfolios, PowerPoints and any combination of these. (See the AS Art, Craft and Design example in next few slides)

In thinking carefully about what format you might select, you should consider **how well it relates to the theme or topic** you have studied and to the **purpose** of your work.

Remember that there should be a good balance of evidence covering each of the four assessment objectives and that you are presenting sound evidence of the **processes** you have followed as well as the final **outcome/s**.



Example of a combination of presentational methods – Display accompanied by a PowerPoint



AS Component for Art, Craft and Design



Slide from accompanying Powerpoint

MUSEUM VISIT

-Eugene Carriere



On my visit to the museum I was endeared by a certain artist called 'Eugene Carriere'. Eugene's art is very smooth and like Leonardo Di Vinci he used the contrast between dark background and light figures

Eugene likes to paint family's specifically mother and child – to me family is very important and to me my mother, my siblings, my father are angels – which is why I was very much drawn to this artist for the idea behind his art but also his techniques.



Slide from accompanying Powerpoint

Research: Details

WINGS – Feathers



One of peoples common idea About angels are 'WINGS' i.e. If you asked a kid to draw an angel undoubtedly s/he would draw a human figure with wings and a halo – as this is the common idea of angels.

Experiment



Example of a combination of presentational methods – Display accompanied by a PowerPoint

Slide from accompanying Powerpoint

Once I had finished sketching each portrait, I continued to paint them. I have drawn us all together to signify our bond, shared feelings but I purposely made the portraits of my siblings blurry compared to mine to represent the fact that, 'we are not the same person, and I can never truly hope to completely understand their feelings no matter how close we are as a family'.

Using dark brown/ black (acrylic paints) colours I went into the background and carefully brought it into the portraits. From here I made a brown coat and covered the three portraits of my siblings, to make it appear as though they are almost emerging out of the painting, also reflecting their effect on me.



Slide from accompanying Powerpoint

What is an angel to you?

I remember being told as a child that 'nobody's perfect', my mums not perfect but she is the greatest most beautiful existence to me.

I like how my final piece turned out but I don't believe it justifies my mums eminence.

I have used thick white emulsion paint to bring out the highlights in the face and then I have further emphasised these highlights by adding white feathers, I didn't want to overdo the feathers by adding too many as I didn't want to take attention away from the painting itself, as to me one is angelic not because of what they have/possess but of who they are.

I have arranged the feathers so that there are more on one side than the other, I did this as a reminder of her humanity. The influence of Leonardo Di Vinci and Eugene Carrier is clear here.

The theme 'family' was inspired by Eugene Carrier as well as the highlights.

The image emerging from the dark background shows Leonardo Divinci's influence.

The inclusion of feathers – involving nature- as Titian loved to include nature (i.e. Trees, plants etc.) in his work.



Large canvas 120x90cm
Black background, figure is painted using white and black emulsion paint, creating varying tones of grey .



Now an even closer look at what's required for AO4

Let's look now at how the more detailed AO4 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 for the AS Component and to whatever title you are studying.

Indicative Content for Art, Craft and Design (Components 1 and 2)

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

- *Presentation of truly personal, imaginative final outcomes that, together with evidence the processes by which they were produced, effectively realise stated intentions.*

A few things to note here.

First is the important link between outcomes and processes...

*personal imaginative final **outcomes** and evidence of the **processes** by which they were produced.*

Next, the reference

to *realise stated intentions*.

Again, this emphasises the need to **state** your intentions. You will be assessed on how well these intentions have been realised, so you should think carefully about them and convey them clearly in writing.



An even closer look at what's required for AO4

The second bullet point requires evidence of

- *Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in an order which can be easily followed.*

Note the phrase **explicit connections**.

The different elements of the submission are summarised as *including contextual, practical and written responses*, but implies that it can include others, such as an audio commentary in a Powerpoint presentation.

The third bullet point requires evidence of

- *Consideration of different presentational formats and selection of the most appropriate of these for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience, such as a display of an art, a craft and a design outcome developed from a common theme, accompanied by a screen-based programme of visuals and text.*

The first sentence here requires you to **consider** some of these before choosing the one that is best for presenting your work.

✓ It could gain you more marks if you discuss what presentational formats you have considered and explain good reasons for your final choice.

(Commentary continued in next slide)



An even closer look at what's required for AO4

The third bullet point (continued) also requires evidence that
... Due regard should be given to the purpose of the work and how it might engage the interest of an audience.

This combines two different requirements. The first is about giving regard to the *purpose* of your work and again providing evidence of this. Remember that *purpose* can mean 'the reason for which it was produced'.

The second part of the second sentence states:
... how it might engage the interest of an audience

The challenge here is how to make your presentation attractive to an audience.

This is where the presentational skills we looked at earlier will really make a difference.



An even closer look at what's required for AO4

The statement concludes:

...such as a display of an art, a craft and a design outcome developed from a common theme, accompanied by a screen-based programme of visuals and text.

This is just one good example of how to engage the interest of an audience, but also how visuals and text could be used to track changes that take place during the process of developing ideas, clearly explaining these in your presentation script.

We've dealt with two of the key documents and now move on to explain the third.



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 AO4 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 120 (60% of the qualification) for the *Personal Investigation* and 80(40% of the qualification) for the *Externally Set Assignment* - the mark schemes are the same.

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



AO4 section of Mark Scheme for A Level Component 1 Personal Investigation (Bands 4 & 5)

This is the AO4 Section of the Personal Investigation mark scheme and just band 5 (top) and band 4 (beneath).

Personal Investigation = Total Marks 120

AO4
<i>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.</i>
25 - 30
<p>Highly imaginative, personal and meaningful responses presented, with intentions realised in a perceptive and coherent way.</p> <p>Significant and perceptive connections between visual, written, oral and other elements, where appropriate, conveyed in a highly convincing way.</p>
19 - 24
<p>Imaginative, personal and meaningful responses presented, with intentions realised in a very competent and clear way.</p> <p>Significant connections between visual, written, oral and other elements, where appropriate, conveyed in a convincing way.</p>



In Band 5 for AO4, the first descriptor reads

Highly imaginative, personal and meaningful responses presented, with intentions realised in a perceptive and coherent way.

In Band 4, *Highly imaginative* is replaced by *imaginative* and *perceptive and coherent* changes to *very competent and clear*.

If you are aiming to achieve marks within the higher band, as well as matching the descriptions in Band 4, your evidence of AO4 must be *highly imaginative* as well as *perceptive and coherent*.

Imaginative is usually thought of as *showing creativity or inventiveness*. *Perceptive* can mean *demonstrating accurate, sensitive and deep understanding*.

Coherent is often considered to be *logical and keeping things together*.

The term *competent* usually describes someone *having the necessary ability, knowledge or skill to do something successfully*.



In Band 5 for AO4, the second descriptor reads

Significant and perceptive connections between visual, written, oral and other elements, where appropriate, conveyed in a highly convincing way.

In Band 4, *perceptive* is removed from the first line of the descriptor and in the third line, *highly convincing* is replaced with *convincing*.

Again, if you are aiming to achieve marks within the higher band, in addition to matching the descriptions in Band 4, your evidence of AO4 must be *perceptive*.

We've already found that *perceptive* can mean *accurate and with deep understanding*.

The term *convincing* often means *capable of causing someone to believe that something is true or real*.



Some do's and don'ts of AO4 Personal presentation

We've looked in some detail at AO4 Personal presentation in the three key GCE documents and considered ways of how this assessment objective can be addressed. Let's now conclude with a few do's and don'ts that will help you produce your best work.

1. During the development of your Component and several weeks before your work is finally presented, it can be useful to make a spoken presentation of your submission, perhaps to your teacher, a group of fellow students or a friend, possibly online. This should highlight any incomplete, obscure or missing connections between the different parts of your work. For your student audience, it should draw attention to similar shortcomings in their own work.
2. If you prefer, you could review your presentation on your own. You need to ask yourself if you have **produced evidence that covers all parts of each assessment objective**. Even more important is the question '**What is the quality of this evidence and how can I improve on it?**' Use the AO checklist, and 'Post-it' notes of two different colours to mark (a) gaps in evidence and (b) to identify where improvements are most needed.
Then draw up an ACTION PLAN and include deadlines!



Some do's and don'ts of AO4 Personal presentation

3. Consider making effective use of presentational software, such as PowerPoint, audio/visual programmes or internally-controlled blogs as an additional method of presenting your work. These can be particularly useful in helping you to organise and present your work and for evaluating how successful you've been in communicating and realising your intentions.

4. It must be emphasised that AO4 *Personal presentation* is not an aspect of your work that can be left to the final few weeks of your course. You should be thinking about this as your work develops and for at least a month or so before you bring it to a conclusion. For your ESA, it's probably best to start considering possible ways of presenting your preparatory work and final outcome/s shortly after the start of the preparatory period.



Some do's and don'ts of AO4 Personal presentation

5. It's especially important that your work has a strong personal basis that holds interest and meaning for the **YOU** and which you wish to convey to others. It should be seen as **unique to you as a creative individual**.

Personal presentation is sometimes mistakenly considered to be mainly about final outcomes but, correctly, it is concerned with the **whole of your submission** and you should recognise this in the way you present each of your Components.

This assessment objective is about the bringing together of all the various parts of your submission into a **coherent presentation**, with a similar emphasis on the evidence of creative **processes** you explored as on the quality of the **outcomes** you produced.



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 finally 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 WJEC 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.

