

Specimen Papers and Mark Schemes for Art and Design

For first AS Examination in 2009
For first A2 Examination in 2010

Subject Code: 3510

art and design

Contents

Specimen Papers	1
Assessment Unit AS 2	3
Assessment Unit A2 2	11
Mark Scheme	23
Assessment Unit AS/A2	25
Summary of Changes since First Issue	30

Subject Code	3510
QAN	500/2571/5
QAN	500/2504/1
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Specimen Papers

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Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2009**

Art and Design

Assessment Unit AS 2

EXTERNALLY SET ASSIGNMENT

To be issued to candidates on 1 February
or as soon as possible after that date

SPECIMEN PAPER

INFORMATION FOR CANDIDATES

This work should be completed by approximately one week before the submission of marks to CCEA.

The total mark for this paper is 80.

Candidates should read carefully the information on preparatory work and the final response, and the information on pages 4 and 5 relating to this unit.

Guidance on supervision, support and authenticity is available on request or can be downloaded from the CCEA website www.ccea.org.uk

PREPARATORY WORK

You are required to produce preparatory work and a final response. There are no constraints on when or where the preparatory work can be undertaken.

FINAL RESPONSE

The final response must be completed within the centre and may be started at any time during the examination period.

The centre will allocate **eight hours** invigilated time to oversee the completion of the work. The preparatory work and final response should be presented to your teacher for assessment and subsequent moderation by a CCEA moderator.

INFORMATION

You are required to do preparatory work and complete a final response based on the given theme. You may produce Fine Art or Design work in two or three dimensions. Candidates should select work which appropriately meets the assessment criteria. You should produce evidence that you have met the criteria. It should be clearly evident in this work that you have fulfilled **all** the assessment criteria set out below.

PREPARATORY WORK

Your preparatory work will consist of between six and eight sides of A2 paper, or the equivalent of this in other sizes of paper or formats. You may use different sizes of paper or formats to suit your purpose. Preparatory work for three-dimensional outcomes should include three-dimensional studies in any suitable materials. You may ask your teacher for advice as necessary.

GUIDANCE FOR THE PREPARATORY WORK

The guidance below for the assessment applies to the preparatory work and the response. The guidance from the A Level specification is printed in **bold**. This is followed by an explanation, in *italics*, of what this means for you, the candidate.

In your preparatory work you should:

- **Use a variety of ways to develop ideas:**

You should explore and investigate your ideas using a range of materials, processes and resources and in this way develop your work;

- **Show evidence of your analysis and critical evaluation of your sources:**

You should critically evaluate the observations, ideas and information which you have collected and make judgements about those which appear to be best suited to your intentions; and

- **Record observations, ideas, information and insights related to what you intend to do:**

On loose pages, or in a workbook, or in suitable three-dimensional media you should explore information and ideas related to the theme or context. You should make studies from original sources where it is possible to do so. You should investigate how others have dealt with similar subject matter.

THE FINAL RESPONSE

Present a personal response based on the information assembled in your preparatory work.

It should be:

- mainly visual and/or tactile in nature;
- of a scale which will reflect the time available for realisation;
- in media, materials and processes which will allow to be completed within the time.

Assessment Criteria

The assessment criteria which will be applied when assessing your work are based on the following Assessment Objectives:

- AO1 Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
- AO2 Experiment with and select appropriate resources, media, materials, techniques and processes reviewing and refining their ideas as their work develops.
- AO3 Record in visual and/or other forms, ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.
- AO4 Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

The **Theme** set for this assignment is:

TIME

It is presented in **four sections** to help you select effectively.

Human;
Man-made;
Natural;
Environmental.

Be as creative and imaginative as you wish in using stimuli and references.

You are strongly advised to make your initial investigation from primary sources; the required historical, critical and contextual research may be from primary and secondary sources as appropriate.

It is suggested that museum and gallery visits should be made where and when possible.

The list of areas of practice set out below is intended to provide guidance as to the type of work you may want to do for the externally set assignment. It is not intended to restrict you and work may be undertaken in art, design and craft areas of practice not included on the list.

Fine Art

Drawing, painting, printmaking, lens based media, sculpture, multi media, mixed media, performance, installation, new technology.

Design

Graphics, lens based media, ceramics, jewellery, embroidery, product, multi media, mixed media, fashion, textiles, illustration, theatre, environmental, new technology.

Human Time

	Stimuli	References
Possibilities	If you could turn back, if you could fast forward, if you could change, if you could race against time?	Greek Roman Medieval Modern
Times gone by	Childhood, lost youth, Teenage years, coming of age, Autumn years, mid life crisis, Old age, the golden years.	Gainsborough Le Brocquy O'Meara Rembrandt
Personalities	Father Time and Mother Nature, Time Lords and Dr Who, horoscope/astrologer, chronicle/historian.	Dante G Rossetti Lulu Guinness Jim Fitzpatrick Ian Hamilton Finlay
Once upon a time	Wishing and dreaming, hoping and praying, planning and thinking.	Chagall Perrault Brancusi
Surfaces	Wrinkled or smooth, taut or sagging, bristly or bald.	Mario Testino Jenny Saville Alice Maher

The list of areas of practice/techniques set out below is intended to provide guidance for the externally set assignment. It is not intended to be restrictive and you may undertake work in art, design and craft areas of practice not mentioned on the list.

Paint, sculpt, model, cast, cut, carve, print, construct, collage, draw, design, sew, knit, weave, embroider, dye, read, annotate, illustrate, animate, perform, photograph, video, digitise, manipulate.

Man-Made Time

	Stimuli	References
Watching	Sundials/water clocks, Hourglasses/digital pieces, Stop watches/time clocks.	Galleries Museums Awards
Decades	Roaring twenties to swinging sixties, glamorous seventies to designer eighties, naughty nineties to mysterious millennium.	Biba Habitat Ikea H & M
Moving	Twiddling dials, scanning timetables, clocking in, running out, meeting deadlines, beating the clock.	Pop Art Futurism Surrealism
Work	Peacetime/wartime, part-time/fulltime, hard times/easy times.	William Orpen James Nachtwey Rita Duffy
Things	Plugging in, starting up, melting down, firing up, dripping off, gushing over.	Dyson Braun Zanussi

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Natural Time

	Stimuli	References
Seasons	Bursting buds in spring, blooming flowers in summer, rustling leaves in autumn, silhouette trees in winter.	Kartell MiuMiu Missoni Conran
Twilight times	Heavenly shades of night, rosy fingers of dawn, burning rays of midday.	Handbags Gloves Hats
Feelings	Scared at witching hour, breathless at eleventh hour, sick after happy hour.	Franciso Goya Richard Branson Edvard Munch
Changing	From stone to sand, from egg to chicken, from acorn to oak.	Tyrone Crystal Fabergé Arts and Crafts
Wet and dry	Floating down or flooding, shrivelled up and shrunken, dehydrated and desiccated, soaking wet and sodden.	Botticelli Jivaro tribe Kate Malone Andy Goldsworthy

The list of areas of practice/techniques set out below is intended to provide guidance for the externally set assignment. It is not intended to be restrictive and you may undertake work in art, design and craft areas of practice not mentioned on the list.

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Environmental Time

	Stimuli	References
Cultural	Stonehenge or Newgrange, pyramids or stars, observatory or calendar.	Celtic Egyptian Mayan
Harmful	Damaging and corroding, eroding and weathering, polluting and contaminating.	Athens Venice New York
Protective	Digging up the past, building for the future, recording the present.	Mark Dion IM Pei Rachel Whiteread
Change	Messy litter to tidy town, old ruin to pretty cottage, disused factory to smart flats.	David Mach John Constable Architects
Activity	Production room, artist studio, craft workshop.	BBC/UTV Francis Bacon A locality

The list of areas of practice/techniques set out below is intended to provide guidance for the externally set assignment. It is not intended to be restrictive and you may undertake work in art, design and craft areas of practice not mentioned on the list.

Paint, sculpt, model, cast, cut, carve, print, construct, collage, draw, design, sew, knit, weave, embroider, dye, read, annotate, illustrate, animate, perform, photograph, video, digitise, manipulate.



Rewarding Learning

**ADVANCED
General Certificate of Education
2010**

Art and Design

Assessment Unit A2 2

EXTERNALLY SET ASSIGNMENT

To be issued to candidates on 1 February
or as soon as possible after that date

SPECIMEN PAPER

INFORMATION FOR CANDIDATES

This work should be completed by approximately one week before the submission of marks to CCEA.

The total mark for this paper is 80.

Candidates should read carefully the information on preparatory work and the final response, and the information on pages 12 and 13 relating to this unit.

Guidance on supervision, support and authenticity is available on request or can be downloaded from the CCEA website www.ccea.org.uk

PREPARATORY WORK

You are required to produce preparatory work and a final response. There are no constraints on when or where the preparatory work can be undertaken.

FINAL RESPONSE

The final response must be completed within the centre and may be started at any time during the examination period.

The centre will allocate **twelve hours** invigilated time to oversee the completion of the work. The preparatory work and final response should be presented to your teacher for assessment and subsequent moderation by a CCEA moderator.

INFORMATION

You are required to do preparatory work and complete a final response based on the given theme. You may produce Fine Art or Design work in two or three dimensions. Candidates should select work which appropriately meets the assessment criteria. You should produce evidence that you have met the criteria. It should be clearly evident in this work that you have fulfilled **all** the assessment criteria set out below.

PREPARATORY WORK

Your preparatory work should consist of between six and eight sides of A2 paper, or the equivalent of this in other sizes of paper or formats. You may use different types and sizes of paper or formats to suit your purpose. Preparatory work for three-dimensional outcomes should include three-dimensional studies in any suitable materials. You may ask your teacher for advice as necessary.

GUIDANCE FOR THE PREPARATORY WORK

The guidance below for the assessment applies to the preparatory work and the response. The guidance from the A Level specification is printed in **bold**. This is followed by an explanation, in *italics*, of what this means for you, the candidate.

In your preparatory work you should:

- **Use a variety of ways to develop ideas:**

You should explore and investigate your ideas using a range of materials, processes and resources and in this way develop your work;

- **Show evidence of your analysis and critical evaluation of your sources:**

You should critically evaluate the observations, ideas and information which you have collected and make judgements about those which appear to be best suited to your intentions; and

- **Record observations, ideas, information and insights related to what you intend to do:**

On loose pages, or in a workbook, or in suitable three-dimensional media you should explore information and ideas related to the theme or context. You should make studies from original sources where it is possible to do so. You should investigate how others have dealt with similar subject matter.

THE FINAL RESPONSE

Present a personal response based on the information assembled in your preparatory work.

It should be:

- mainly visual and/or tactile in nature;
- of a scale which will reflect the time available for realisation;
- in media, materials and processes which will allow the work to be completed within the time available.

This externally set assignment comprises 50% of your A2 course. It represents 25% of your full Advanced GCE course.

Assessment Criteria

The assessment criteria which will be applied when assessing your work are based on the following Assessment Objectives:

- AO1 Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
- AO2 Experiment with and select appropriate resources, media, materials, techniques and processes reviewing and refining their ideas as their work develops.
- AO3 Record in visual and/or other forms, ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.
- AO4 Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

The **Theme** set for this assignment is:

TRAVEL

You may choose to produce a Fine Art response to the topic in the medium of your choice which emphasises your personal reaction to issues or you may develop it as a Design Brief and starting point for creative work in any design area of practice, or, you may offer a multidisciplinary solution.

The paper is structured so that if you choose to interpret 'Travel' as a Fine Art solution, the first part may provide more opportunities.

If you choose to interpret 'Travel' as a Design solution the second part may provide better opportunities for outcomes in Design.

Whichever you choose, the assignment presented should comprise:

- (a) the preparatory work;
- (b) the related historical, critical and contextual study;
- (c) the completed study.

Investigation and observations from primary sources is advised when and where possible. Evidence of good practice will help you meet the assessment criteria. The required historical, critical and contextual research may be from primary and secondary sources as appropriate.

It is suggested that museum and gallery visits should be made where appropriate. The list of areas of practice set out below is intended to provide guidance as to the type of work, which may be undertaken in the externally set assignment. It is not intended to be exhaustive and you may undertake work in art and design areas of practice not included on the list.

Fine Art

Drawing, painting, printmaking, lens based media, multi media, sculpture, performance, installation, new technology.

Design

Graphics, lens based media, ceramics, jewellery, embroidery, product, fashion, textiles, illustration, theatre, environmental, new technology.

TRAVEL

Suggestions of an historical, contextual and topical nature, under various headings, are presented to you as a means of stimulating ideas in areas of practice in both Fine Art **and** Design.

They are not intended to restrict you. You have the freedom to offer any personal interpretation or solution to the theme.

Consider developing your own brief in Fine Art **or** Design using these or other appropriate references which may be treated independently or may be seen to interrelate.

Is the effort we make to travel worth the pain?

Home

“There are two classes of travel, first class and with children.”

“Homeward bound, I wish I was homeward bound.”

“These boots are made for walking and that’s just what they’ll do,
One of these days these boots are gonna walk all over you.”

Away

“Holidays are an expensive trial of strength. The only satisfaction comes from survival.”

“We’re all going on a summer holiday, no more working for a week or two.”

Abroad

“... abroad is unutterably bloody and foreigners are fiends.”

“It is easier to find a travelling companion than to get rid of one.”

“If you choose to travel – that’s fine but what if it isn’t a pleasure?”

Distance

Astronauts
Explorers
Angels
Pilgrims

Group

Gypsies, nomads
Itinerant, migrants
Émigrés, refugees
Emigrants, immigrants

Force	Expelled Evicted Evacuated Exiled
Conquer	Alexander the World Caesar and Gaul William I and England Bush and Iraq
Protect	Tourist Day-tripper Visitor School-group

“When women are depressed they either eat or go shopping. Men invade another country.”

You may find this section appropriate for references to Fine Art.

“Are you happy to arrive or delighted to get lost?”

Methods	Noah’s Ark Chariots of fire Floating hotels Transport of delight
Sensations	Thrill of discovery Relief at arriving Horror of destination Joy of reunion Excitement of arriving
By land	The Exodus Flight into Egypt Flight of the Earls The refugee problem
By sea	The Idyssey Columbus and the ‘Santa Maria’ Around the World in Eighty Days Round the World Yacht Race
Lost	Otzti the Ice man Castaway Robinson Crusoe The Raft of the Medusa Amelia Earhart.

“If you look like your passport photo, in all probability you need the journey.”

You may find this section appropriate for references to Fine Art.

“I just blew in from the Windy City.” Where did you or others come from or go to?

Earth	City breaks Cheap flights Travel guides
Change	Wave-washed shells Beachcombing Icebergs Flotsam and jetsam
Air	Wind blown seeds Bird migration Air currents and clouds Satellite images
Journey	Of the mind Of the spirit Outside the body Inside the body
Far and away	Inter-rail Globe-trotting Trips Backpacking.

“The manager said ‘you won’t find a single flea in my beds’. He was right – they were all married with families.”

You may find this section appropriate for references to Fine Art.

The choice of investigation is yours to develop and realise in the appropriate area of practice.

“He who would travel happily must travel light.” But, what about all the preparations?

Behind the scenes Mrs Gulliver
Hannibal’s travel agent
Dr Who’s companion
Queen of Sheba’s dressmaker
Genghis Khan’s PR

Starting points Airports
Railway stations
Bus terminals
Harbours

Identification Passports and control
Student cards and freedom
Labels and stamps
Tickets and printouts

Travelling light Trunk
Suitcase
Backpack
Body bags

Hazards Speed merchants and slowcoaches
Snail’s pace or rocket speed
In all directions or a straight line.

Solve design problems or graphically illustrate dilemmas

Design a solution or use lens based media to record

Improve the décor or create the website.....

Devise an ideal method of transport for now or later

Create an artefact for a traveller’s equipment or comfort

You *may* find this section appropriate for references to Design.

Location, location? Where did things come from originally?

Goodies Musk and ambergris
Attar of roses and violets
Spices and sugars
Herbs and oils

Exotics The Silk Road
On safari
The Grand Tour

Movers ‘Wagons roll!’
Tents, caravans
Mobile homes

Nasties The Black Death
Bird flu
Pandemics

Secure Terminals
The Underground
Lockers, locks and keys
CCTV/burglar alarms.

Package objects from foreign lands or design stamps to draw attention

Devise a system or method for group or individual identity

Promote awareness of other cultures in your textiles or fashion designs

Create ceramics or jewellery inspired by personal journeys

Design an award to celebrate and inspire new ventures

You *may* find this section appropriate for references to Design.

The choice of investigation is yours. Develop and realise in the appropriate area of practice.

GLOSSARY

“Holidays are an expensive trial of strength. The only satisfaction comes from survival.”

Jonathan Miller

Author

“...abroad is unutterably bloody an foreigners are fiends.”

Nancy Mitford,

The Pursuit of Love, 1945

“If you look like your passport photo, in all probability you need the journey.”

Earl Wilson

Author (1934–2005)

“There are two classes of travel first class and with children.”

Robert Benchley

Actor, Screenwriter (1889–1945)

“It is easier to find a travelling companion than to get rid of one.”

Art Buchwald

Writer

“I just blew in from the Windy city.”

From Calamity Jane

The Musical

Paul Francis Webster

“Homeward bound, I wish I was homeward bound.”

Paul Simon

“These boots are made for walking and that’s just what they’ll do, one of these days these boots are gonna walk all over you.”

Lee Hazelwood

“The manager said ‘you won’t find a single flea in my beds’. He was right – they were all married with families.”

Morecambe and Wise

“He who would travel happily must travel light.”

Antoine de Saint-Exupery

French Writer (1900–1944)

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Mark Schemes

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**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2009**

ART AND DESIGN

Assessment Unit AS/A2

SPECIMEN PAPER

**MARK
SCHEME**

GCE AS and A2 Art and Design Assessment Objectives and Mark Scheme for use with all units except A21, for which there is a separate mark scheme

This mark scheme should be used in conjunction with the standardised material and evidence from CCEA. Standardised materials are produced by CCEA at Agreement Trials in the autumn term. These should be used for reference in advance of centre marking.

Summary of Assessment Objectives and Criteria	Below Level 1 1–5	Level 1 6–8	Level 2 9–11	Level 3 12–14	Level 4 15–17	Level 5 18–20
AO 1 Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.	Minimal development. Superficial understanding and very limited use of sources.	Limited development. Some understanding and limited use of sources.	Satisfactory development at times. A growing understanding, showing appropriate use of sources.	Effective and logical development. Good understanding and considered use of sources.	Creative and effective development. Very good understanding and confident use of sources.	Original, creatively complex and highly effective development. Perceptive and mature understanding with confident, imaginative use of sources.
AO 2 Experiment with and select appropriate resources, media, materials, techniques and processes reviewing and refining their ideas as their work develops.	Very limited experimentation. Media rarely suited to purpose. Bare evidence of reviewing and refining.	Limited experimentation. Media sometimes suitable for purpose. Some evidence of reviewing and refining.	Satisfactory experimentation. Media mostly suited for purpose. Quite competent in reviewing and refining.	Good experimentation. Media suited for purpose. Competent in reviewing and refining.	Very good experimentation. Media thoughtful and purposeful. Very competent in reviewing and refining.	Excellent experimentation. Media wide ranging, highly purposeful and innovative. Highly competent and thorough in reviewing and refining.

Summary of Assessment Objectives and Criteria	Below Level 1 1–5	Level 1 6–8	Level 2 9–11	Level 3 12–14	Level 4 15–17	Level 5 18–20
AO 3 Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.	Basic skills in observation and recording. Minimal ability to reflect on own work and progress.	Limited skills in observation and recording. Limited ability to reflect own work and progress.	Satisfactory skills in observation and recording. Adequate ability to reflect.	Good skills. Good ability to reflect.	Very good skills. Very good ability to reflect.	Excellent skills. Excellent ability to reflect.
AO 4 Present a personal, informed and meaningful response demonstrating critical understanding, reasoning intentions and, where appropriate, making connections between visual, written, oral or other elements.	Insufficient content and presentation. Few/inappropriate connections.	Uneven content and presentation. Some appropriate connections.	Satisfactory content and presentation. Mostly appropriate connections.	Good content and presentation. Relevant and appropriate connections.	Very good content and presentation. Clearly explained, appropriate and relevant connections.	Excellent content and presentation. Fluent explanations and perceptive insights. Effective, exciting and original connections.

GCE Art and Design Assessment Objectives and Mark Scheme for use with A21: Personal Investigation

This mark scheme should be used in conjunction with the standardised material and evidence from CCEA. Standardised materials are produced by CCEA at Agreement Trials in the autumn term. These should be used for reference in advance of centre marking.

Summary of Assessment Objectives and Criteria	Below Level 1 1–5	Level 1 6–8	Level 2 9–11	Level 3 12–14	Level 4 15–17	Level 5 18–20
AO 1 Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.	Minimal development. Superficial understanding and very limited use of sources.	Limited development. Some understanding and limited use of sources.	Satisfactory development at times. A growing understanding, showing appropriate use of sources.	Effective and logical development. Good understanding and considered use of sources.	Creative and effective development. Very good understanding and confident use of sources.	Original, creatively complex and highly effective development. Perceptive and mature understanding with confident, imaginative use of sources.
AO 2 Experiment with and select appropriate resources, media, materials, techniques and processes reviewing and refining their ideas as their work develops.	Very limited experimentation. Media rarely suited to purpose. Bare evidence of reviewing and refining.	Limited experimentation. Media sometimes suitable for purpose. Some evidence of reviewing and refining.	Satisfactory experimentation. Media mostly suited for purpose. Quite competent reviewing and refining.	Good experimentation. Media suited for purpose. Competent reviewing and refining.	Very good experimentation. Media thoughtful and purposeful. Very competent reviewing and refining.	Excellent experimentation. Media wide ranging, highly purposeful and innovative. Highly competent and thorough reviewing and
AO 3 Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.	Basic skills in observation and recording. Minimal ability to reflect on own work and progress.	Limited skills in observation and recording. Uneven ability to reflect on own work and progress.	Satisfactory skills in observation and recording. Adequate ability to reflect on own work and progress.	Good skills. Good ability to reflect on own work and progress.	Very good skills. Very good ability to reflect on own work and progress.	Excellent skills. Excellent ability to reflect on own work and progress.

Summary of Assessment Objectives and Criteria	Below Level 1 1–5	Level 1 6–8	Level 2 9–11	Level 3 12–14	Level 4 15–17	Level 5 18–20
AO 4 Present a personal, informed and meaningful response demonstrating critical understanding, reasoning intentions and, where appropriate, making connections between visual, written, oral or other elements.	<p>Insufficient content and presentation.</p> <p>Few/inappropriate connections.</p> <p>Written response is superficial.</p> <p>Lack of understanding in the use of specialist vocabulary.</p>	<p>Uneven content and presentation.</p> <p>Some appropriate connections.</p> <p>Written response is descriptive.</p> <p>Some use and understanding of specialist vocabulary.</p>	<p>Satisfactory content and presentation.</p> <p>Mostly appropriate connections.</p> <p>Written response is satisfactory.</p> <p>Satisfactory use and understanding of specialist vocabulary.</p>	<p>Good content and presentation.</p> <p>Relevant and appropriate connections.</p> <p>Written response is informed with some evidence of independent judgement.</p> <p>Good use and understanding of specialist vocabulary.</p>	<p>Very good content and presentation.</p> <p>Clearly explained, appropriate and relevant connections.</p> <p>Written response is well informed with evidence of independent judgement.</p> <p>Informed and effective use of specialist vocabulary.</p>	<p>Excellent content and presentation.</p> <p>Fluent explanations and perceptive insights.</p> <p>Effective, exciting and original connections.</p> <p>Written response is in-depth and authoritative, showing strong, independent judgements.</p> <p>Well informed and highly effective use of specialist vocabulary.</p>

The quality of written communication including grammar, spelling and punctuation; appropriateness of form and style of writing and clear and coherent organisation of information will be assessed at all levels for unit A2 1: Personal Investigation

Summary of Changes since First Issue

(all document changes are marked in red)

Revision History Number	Date of Change	Page Number	Change Made
Version 1	N/A	N/A	First issue
Version 2	15 July 2009	7	Change of words: Le Broquey to Le Brocquy Finley to Finlay
Version 2	15 July 2009	10	Change of words: Pi to Pei Whitread to Whiteread

