Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2014

Marking Scheme

ART

Higher Level

Note to teachers and students on the use of published marking schemes

Marking schemes published by the State Examinations Commission are not intended to be standalone documents. They are an essential resource for examiners who receive training in the correct interpretation and application of the scheme. This training involves, among other things, marking samples of student work and discussing the marks awarded, so as to clarify the correct application of the scheme. The work of examiners is subsequently monitored by Advising Examiners to ensure consistent and accurate application of the marking scheme. This process is overseen by the Chief Examiner, usually assisted by a Chief Advising Examiner. The Chief Examiner is the final authority regarding whether or not the marking scheme has been correctly applied to any piece of candidate work.

Marking schemes are working documents. While a draft marking scheme is prepared in advance of the examination, the scheme is not finalised until examiners have applied it to candidates' work and the feedback from all examiners has been collated and considered in light of the full range of responses of candidates, the overall level of difficulty of the examination and the need to maintain consistency in standards from year to year. This published document contains the finalised scheme, as it was applied to all candidates' work.

In the case of marking schemes that include model solutions or answers, it should be noted that these are not intended to be exhaustive. Variations and alternatives may also be acceptable. Examiners must consider all answers on their merits, and will have consulted with their Advising Examiners when in doubt.

Future Marking Schemes

Assumptions about future marking schemes on the basis of past schemes should be avoided. While the underlying assessment principles remain the same, the details of the marking of a particular type of question may change in the context of the contribution of that question to the overall examination in a given year. The Chief Examiner in any given year has the responsibility to determine how best to ensure the fair and accurate assessment of candidates' work and to ensure consistency in the standard of the assessment from year to year. Accordingly, aspects of the structure, detail and application of the marking scheme for a particular examination are subject to change from one year to the next without notice.

CONTENTS

Imaginative Composition or Still Life 1

Design 3

Life Sketching 6

Craftwork 9

Art History & Appreciation 24

Imaginative Composition

Still Life

100 Marks

Leaving Certificate 2014 Art Higher Level

Imaginative Composition or Still Life — Total Marks 100

Candidates may present an Abstract Composition following either the Imaginative Composition or the Still Life option. Materials may include a wide variety of papers and media such as pencil, graphite, charcoal, ink and brush, crayons, paint, conté, etc. The combining of various media and materials is acceptable.

A	**Interpretation**	**20**	The degree to which the candidate visualises and conveys the essence of the descriptive passage based on its sense and meaning in the design of an Imaginative Composition or Still Life arrangement. *Refer to* • the candidate's statement • relevance to the descriptive passage. • individual, expressive and imaginative qualities. Shared Still Life = 15 marks maximum.
B	**Composition**	**20**	The degree to which the candidate composes and organises two-dimensional space. *Refer to* arrangement of the elements in a personal, well-balanced harmonious Imag Comp or Still Life composition. • organisational art elements: positive and negative space, balance, tension, contrast, scale (relationship of image to size of page) etc. • the translation of the candidate's interpretation to a 2D representation on the A2 sheet in keeping with descriptive passage. Shared Still Life = 15 marks maximum.
C	**Art Elements**	**20**	The degree to which the candidate utilises art elements to create an individual interpretation and expressive response to the chosen question. *Refer to* • employment of art elements: line, tone, shape, form, texture, colour • where intended, the manner in which the 2D representation suggests 3D solidity by using any medium or technique (or combination), including line.
D	**Personal Creative Response**	**20**	The degree to which the candidate makes a personal response to the question. *Refer to* • the candidate's individual style in the use of media and materials in response to the chosen question relating to the descriptive passage. • media, style and expressive elements.
E	**The Finished Work**	**20**	The degree to which the candidate demonstrates proficiency in the technical and compositional elements employed. *Refer to* • technical skills • skills in relation to realising intentions • overall impact of the finished piece.
	Total	**100**	

Design

100 Marks

Leaving Certificate 2014 Art Higher Level
Design *100 Marks*

A wide variety of papers and media including pencil, graphite, charcoal, ink and brush, crayons, paint, conté, etc. is acceptable.

A	**Interpretation**	**20**	The degree to which the candidate visualizes the descriptive passage and how successfully he/she utilizes an idea derived from it to develop a design proposal for a particular craft. *Refer to* • overview of handling of chosen question • relevance to the question and the descriptive passage • individual, expressive and imaginative qualities.
B	**Preliminary Sheet/ Development**	**20**	The degree to which the candidate develops ideas. *Refer to* • consideration of different ideas • analyses ideas • evaluates ideas • communicates ideas . All 3 components must be present to show evidence of the development process. No preliminary sheet = 0 marks • sketches only • notation allowed • directly on to sheet • Maximum marks cannot be achieved by direct copying from the preparatory sheet.
C	**Realisation/ technical aspects** **(See chart for individual crafts)**	**20**	The degree to which the candidate resolves the design problems implicit in the chosen craft/question in visual terms. *Refer to* • suitability to question • technical considerations.
D	**Presentation of design proposal**	**20**	The degree to which the candidate presents the design proposal in a format that is relevant. *Refer to* • suitability of media for proposal/presentation • technical ability in the chosen media and materials for presentation.
E	**Finished design proposal /culmination of the design process**	**20**	The degree to which the candidate's design proposal expresses personal concepts in his/her execution of the design process. *Refer to* • overall impact of the finished design proposal • overall quality of the design • proficiency in technical and compositional elements employed.
	Total	**100**	

Design (contd) **Elaboration of Part C of the marking Scheme: Realisation/technical aspects**	
Question 1 -- Lettering and Calligraphy illustration penmanship /lettering spacing /layout harmony/balance	**Question 2 -- Lino-Cutting and Printing** line/shape/texture strength/clarity overprinting harmony/balance
Question 3 -- Fabric Printing Pattern/shape techniques: overprinting/waxing application of colour harmony/balance/linkage	**Question 4 -- Embroidery** choice of materials/media/ground plan of stitchery techniques harmony/balance
Question 5 -- Weaving representation of texture plan of weave materials/yarn harmony/balance	**Question 6 -- Pottery** techniques structure function/brief glaze/decoration
Question 7 -- Puppetry function/brief assembly materials characterisation	**Question 8 --Bookcraft** materials binding/ties/dust jacket imagery/lettering assembly
Question 9 -- Advertising Design function layout typography graphics colour	**Question10 -- Modelling and Carving** function/brief technique/materials structure finish/light
Question 11 -- Stage Sets layout structure function construction/techniques	

Life Sketching

50 Marks

Leaving Certificate 2014 Art Higher Level

Life Sketching ***Total 50 marks***

Materials may include a variety of papers and media including pencil, graphite, charcoal, ink and brush, crayons, paint, conté, etc. The combining of various media and materials is acceptable

Pose 1:

Short pose (15 mins) 20 marks: a wide range of approaches appropriate to Higher Level is acceptable including swift gesture drawings and indicating the background context.

A	**Composition**	**5**	*Refer to* • composition: use of the sheet as a whole; use of positive and negative space. • personal creative response: the full figure must be attempted in the pose as stated in the examination paper. No face / blank face = 4 marks maximum. Half figure/ no feet = 3 marks maximum. Page cropped / added to = 3 marks maximum.
B	**Proportion**	**5**	*Refer to* • anatomical correctness of the drawing: the relationship of parts to the whole. No face / blank face = 4 marks maximum. Half figure/ no feet = 3 marks maximum. Page cropped / added to = 3 marks maximum.
C	**Tone/Line**	**5**	*Refer to* • use of light and shade in chosen medium as an integral aspect of depiction of three-dimensional form. • shading or line quality/weight; creative use of media.
D	**Form/Volume**	**5**	*Refer to* • the 2D representation of the 3D solidity of the body through the use of any medium or technique, or combination, including line.
	Total	**20**	

Pose 2

Long Pose (30 mins): ***30 Marks*:** a more detailed study of the body: head and shoulders or complete figure. Both very detailed drawings and strong expressive drawing are acceptable.

A	**Composition**	**6**	*Refer to* Composition; use of negative space, the sheet as a whole, indicating the background context is acceptable. Individual interpretation of and personal expressive response to the complete figure or head and shoulders/half figure option as stated in the pose: personal selection of material and media. No face / blank face = 5 marks maximum. Incorrect pose/ full back pose = 3 marks maximum. Page cropped / added to = 3 marks maximum.
B	**Proportion**	**6**	*Refer to* Anatomical correctness of the drawing: (the relationship of parts to the whole) of the complete figure or head and shoulders/half figure option as stated in the pose. No face / blank face = 5 marks maximum. Incorrect pose/ full back pose = 3 marks maximum. Page cropped / added to = 3 marks maximum.
C	**Tone/Line**	**6**	*Refer to* Use of light and shade in chosen medium and materials as an integral aspect of the drawing. Line drawing leading to individual interpretation and expressive response. Individual interpretation and expressive response/personal selection of material and media-style.
D	**Form/Volume**	**6**	*Refer to* How the 2D representation suggests the 3D solidity of the body by using any medium or technique, including line, leading to individual interpretation and expressive response.
E	**Detail**	**6**	*Refer to* The detailed treatment of aspect/s of the figure as an integral part of the drawing of the complete figure or head and shoulders/half figure option as stated in the pose. Overall impact of the finished piece. How the candidate demonstrates proficiency in technical and compositional elements in order to create a personal individual response. No face / blank face = 5 marks maximum. Incorrect pose/ full back pose = 3 marks maximum.
	Total	**30**	

CRAFTWORK

100 Marks

The Preparatory sheet (A2) is done before the exam and should indicate that the candidate hasresearched his/her chosen question from the exam paper

- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas

The final design proposal should not be developed at this stage. **No marks** are to be awarded for the preparatory sheet.

1 **Development of Ideas**	**Sketches**	10	**The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to** ▪ analyse the work done on the preparatory sheet ▪ tease out ideas and so lead to a final design proposal ▪ indicate the technique to be used to make the piece of metalwork ▪ indicate the technique to be used to decorate the piece of metalwork The work presented on this sheet should show a significant development from the preparatory sheet.
2 **Design**	**Design Suitability**	10	**The design proposal should** ▪ be relevant to the question that the candidate has selected on the exam paper ▪ show an appreciation of the characteristics and functional constraints of the craft ▪ be feasible to execute within the timeframe of the exam
	Design Development	5	**The candidate's design should** ▪ be developed through the preliminary sketches ▪ be of Leaving Certificate standard (OL/HL) ▪ show visual awareness
	Use of Colour/Light	5	**Colour in art metalwork should be addressed by using** ▪ different coloured enamels ▪ the effect of light falling on the surfaces and planes ▪ complementary materials added
3 **Process**	**Interpretation**	10	**The candidate should demonstrate** ▪ an imaginative and creative approach to the question ▪ an ability to develop ideas ▪ an ability to critically analyse work in progress and to make adjustments where appropriate
	Technique	10	**The candidate should** ▪ employ an appropriate technique to carry out his/her design ▪ demonstrate proficiency in the chosen technique to make the object ▪ demonstrate proficiency in the chosen decoration technique ▪ show an awareness of aesthetic and practical considerations
	Realisation	10	**The finished piece of metalwork should** ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4 **Craft Skills**	**A Handling of Material**	10	**The handling of material by candidate should** ▪ display the confidence in the craft of metalwork ▪ display an awareness of the possibilities and limitations of the craft ▪ demonstrate an awareness of the sequence to be employed to execute his/her design
	B Tooling	10	**The candidate should show an awareness** ▪ of the importance of effective metalworking techniques e.g. cutting, filing , annealing etc. ▪ of the possibilities and limitations of the tools being used ▪ of the importance of good technique … no sharp edges, shapes that bend or warp etc.
	C Decoration	10	**The decoration of the work presented should** ▪ enhance the object ▪ form an integral part of the design ▪ be applied appropriately
	D Finish	10	**The work produced in the examination** ▪ should be constructed and finished to a degree that it fulfils the design brief (exam question).

The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas

The final design proposal should not be developed at this stage. **No marks** are to be awarded for the preparatory sheet.

1 Development of Ideas	**Sketches**	10	**The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to** ▪ analyse the work done on the preparatory sheet ▪ tease out ideas and so lead to a final design proposal ▪ indicate the technique to be used to execute the piece of batik The work presented on this sheet should show a significant development from the preparatory sheet.
2 Design	**Design Suitability**	10	**The design proposal should** ▪ be relevant to the question that the candidate has selected on the exam paper ▪ show an appreciation of the characteristics and functional constraints of the craft ▪ be feasible to execute within the timeframe of the exam
	Design Development	5	**The candidate's design should** ▪ be developed through the preliminary sketches ▪ be of Leaving Certificate standard (OL/HL) ▪ show visual awareness
	Use of Colour/Light	5	**Colour in batik should be addressed by** ▪ demonstrating an understanding of colour as it applies to batik ▪ using different dyes ▪ selecting appropriate background fabric colour
3 Process	**Interpretation**	10	**The candidate should demonstrate** ▪ an imaginative and creative approach to the question ▪ an ability to develop ideas ▪ an ability to critically analyse work in progress and to make adjustments where appropriate
	Technique	10	**The candidate should** ▪ employ an appropriate technique to execute his/her design ▪ demonstrate proficiency in the chosen technique ▪ demonstrate proficiency in the chosen decoration technique ▪ show an awareness of aesthetic and practical considerations
	Realisation	10	**The finished piece of batik should** ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4 Craft Skills	**A Imagery**	10	**The work should** ▪ create a unified and balanced composition ▪ include design elements e.g. pos/neg, flow, movement , rhythm, texture, linkage. ▪ have clearly defined imagery
	B Waxing	10	**The candidate should demonstrate an ability to** ▪ use a tjanting ▪ use crackling and veining as decorative effects ▪ create textured effects ▪ work with accuracy
	C Colour	10	**The candidate should demonstrate** ▪ knowledge of the application of colour and its effects appropriate to batik ▪ proficiency in the sequence to be employed to dye fabric effectively ▪ skill in the choice of colours used
	D Overall Effect	10	**The finished work** ▪ should be finished to a degree that it fulfils the design brief (exam question)

The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas.

The final design proposal should not be developed at this stage. **No marks** are to be awarded for the preparatory sheet.

1 **Development of Ideas**	**Sketches**	10	**The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to** ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be used to make the piece of work. ▪ indicate the technique to be used to decorate the piece of work. The work presented on this sheet should show a significant development from the preparatory sheet**.**
2 **Design**	**Design Suitability**	10	**The design proposal should** ▪ be relevant to the question that the candidate has selected on the exam paper ▪ show an appreciation of the characteristics and functional constraints of the craft ▪ be feasible to execute within the timeframe of the exam
	Design Development	5	**The candidate's design should** ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
	Use of Colour/Light	5	**Colour /light in carving should be addressed by using** ▪ different media. ▪ the effect of light falling on the surfaces and planes e.g. as in relief modelling. ▪ complementary materials added e.g. fibres, beads etc.
3 **Process**	**Interpretation**	10	**The candidate should demonstrate** ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
	Technique	10	**The candidate should** ▪ employ an appropriate technique to carry out his/her design ▪ demonstrate proficiency in the chosen technique to make the object ▪ demonstrate proficiency in the chosen decoration technique ▪ show an awareness of aesthetic and practical considerations
	Realisation	10	**The finished piece of carving should** ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4 **Craft Skills**	**A** **Handling of Materials**	10	**The candidate should** ▪ display the confidence which comes from working with materials for carving. ▪ display an awareness of the properties of materials. ▪ demonstrate an awareness of the sequence to be employed to execute the design.
	B **Structure**	10	**The candidate should show an awareness** ▪ of the importance of good carving techniques. ▪ be aware of spatial considerations, scale, proportion, mass, form etc.
	C **Function**	10	**The work presented** ▪ should be constructed and finished to a degree that it fulfils the design brief (exam question). ▪ suitably carved for the proposed finish.
	D **Finish**	10	**The decoration technique used should** ▪ enhance the object. ▪ form an integral part of the design. ▪ be executed appropriately

The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas.

The final design proposal should not be developed at this stage. **No marks** are to be awarded for the preparatory sheet.

1 **Development of Ideas**	**Sketches**	10	**The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to** ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be use to make the piece of embroidery. The work presented on this sheet should show a significant development from the preparatory sheet**.**
2 **Design**	**Design Suitability**	10	**The design proposal should** ▪ be relevant to the question that the candidate has selected on the exam paper ▪ show an appreciation of the characteristics and functional constraints of the craft ▪ be feasible to execute within the timeframe of the exam
	Design Development	5	**The candidate's design should** ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
	Use of Colour/Light	5	**Colour in embroidery should be addressed by using** ▪ a variety of materials. ▪ different backgrounds. ▪ coloured yarns. ▪ complementary materials added e.g. fibres beads, etc.
3 **Process**	**Interpretation**	10	**The candidate should demonstrate** ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
	Technique	10	**The candidate should** ▪ employ an appropriate technique to carry out his/her design ▪ demonstrate proficiency in the chosen technique to make the object ▪ demonstrate proficiency in the chosen decoration technique ▪ show an awareness of aesthetic and practical considerations
	Realisation	10	**The finished piece of embroidery should** ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4 **Craft Skills**	**A Choice of Material**	10	**The candidate should** ▪ choose an appropriate background. ▪ demonstrate knowledge of the use of materials selected ▪ demonstrate an awareness of the sequence to be employed to execute his/her design.
	B Stitching	10	**The candidate should** ▪ use a variety of embroidery stitches. ▪ show skill in the chosen stitches.
	C Handling of Materials	10	**The candidate should demonstrate an ability to** ▪ manipulate materials. ▪ use colour and light effectively ▪ create textural and relief effects.
	D Overall Effect	10	**The finished work should** ▪ be constructed and finished to a degree that it fulfils the design brief (exam question). ▪ have a tactile quality. ▪ have a sense of colour.

The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas.

The final design proposal should not be developed at this stage. **No marks** are to be awarded for the preparatory sheet.

1 **Development of Ideas**	**Sketches**	10	**The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to** ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be used to make the hand printed piece The work presented on this sheet should show a significant development from the preparatory sheet.
2 **Design**	**Design Suitability**	10	**The design proposal should** ▪ be relevant to the question that the candidate has selected on the exam paper ▪ show an appreciation of the characteristics and functional constraints of the craft ▪ be feasible to execute within the timeframe of the exam
	Design Development	5	**The candidate's design should** ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
	Use of Colour/Light	5	**Colour in hand printed textiles may be addressed by using** ▪ a variety of dyes. ▪ background fabric colour. ▪ overprinting
3 **Process**	**Interpretation**	10	**The candidate should demonstrate** ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
	Technique	10	**The candidate should** ▪ employ an appropriate technique to carry out his/her design ▪ demonstrate proficiency in the technique ▪ show an awareness of aesthetic and practical considerations
	Realisation	10	**The finished piece of hand printed textiles should** ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4 **Craft Skills**	**A Pattern**	10	**The pattern used should** ▪ create a balanced composition ▪ include design elements e.g. pos/neg, flow, movement , rhythm, texture, linkage.
	B Stencilling	10	**The stencil used should** ▪ be suitable for the chosen design motif. ▪ be made correctly from a suitable material ▪ produce a clear image.
	C Overprinting	10	**The candidate should demonstrate** ▪ knowledge of overprinting . ▪ knowledge of registration. ▪ an ability to select suitable colours for overprinting.
	D Overall Effect	10	**The finished work should** ▪ be finished to a degree that it fulfils the design brief (exam question). ▪ have flow and movement. ▪ have a sense of colour.

The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas.

The final design proposal should not be developed at this stage. **No marks** are to be awarded for the preparatory sheet.

1 **Development of Ideas**	**Sketches**	10	**The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to** ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be used The work presented on this sheet should show a significant development from the preparatory sheet**.**
2 **Design**	**Design Suitability**	10	**The design proposal should** ▪ be relevant to the question that the candidate has selected on the exam paper ▪ show an appreciation of the characteristics and functional constraints of the craft ▪ be feasible to execute within the timeframe of the exam
	Design Development	5	**The candidate's design should** ▪ be developed through the preliminary sketches. ▪ be of OL/HL Leaving Certificate standard ▪ show visual awareness e.g. positive /negative, spatial understanding.
	Use of Colour/Light	5	**Colour in lino printing should be addressed through** ▪ contrasts (texture etc) ▪ choice of colour. ▪ choice of background effects.
3 **Process**	**Interpretation**	10	**The candidate should demonstrate** ▪ an imaginative and creative approach to the question. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
	Technique	10	**The candidate should** ▪ employ an appropriate technique to carry out his/her design ▪ demonstrate proficiency in the chosen technique to make the print ▪ show an awareness of aesthetic and practical considerations
	Realisation	10	**The finished print should** ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4 **Craft Skills**	A **Block Cutting**	10	**The candidate should** ▪ display confidence in the craft of lino/block cutting. ▪ display awareness of the properties of the medium, its possibilities and limitations. ▪ demonstrate an awareness of the sequence to be employed to execute the design.
	B Printing	10	**The work presented** ▪ should show evidence of an understanding of registration and printing.
	C Contrast	10	**The candidate should show evidence of an awareness of** ▪ design elements relevant to the craft of lino/ block printing e.g. contrast in texture, line, shape, colour.
	D Finish	10	**The finished work** ▪ should be finished to a degree that it fulfils the design brief (exam question)

The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas.

The final design proposal should not be developed at this stage. **No marks** are to be awarded for the preparatory sheet.

1 Development of Ideas	**Sketches**	10	**The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to** ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be used to make the modelled piece. ▪ indicate the technique to be used to decorate the modelled piece. The work presented on this sheet should show a significant development from the preparatory sheet**.**
2 Design	**Design Suitability**	10	**The design proposal should** ▪ be relevant to the question that the candidate has selected on the exam paper ▪ show an appreciation of the characteristics and functional constraints of the craft ▪ be feasible to execute within the timeframe of the exam
	Design Development	5	**The candidate's design should** ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
	Use of Colour/Light	5	**Colour /light in modelling may be addressed by using** ▪ the effect of light falling on the surfaces and planes e.g. as in relief modelling. ▪ complementary materials added e.g. fibres, beads etc.
3 Process	**Interpretation**	10	**The candidate should demonstrate** ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
	Technique	10	**The candidate should** ▪ employ an appropriate technique to carry out his/her design ▪ demonstrate proficiency in the chosen technique to make the object ▪ demonstrate proficiency in the chosen decoration technique ▪ show an awareness of aesthetic and practical considerations
	Realisation	10	**The finished piece of modelling should** ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4 Craft Skills	**A Handling of Materials**	10	**The candidate should** ▪ display confidence with modelling materials. ▪ display awareness of the properties of materials chosen ▪ demonstrate an awareness of the sequence to be employed to execute his/her design.
	B Structure	10	**The candidate should show an awareness** ▪ of the importance of effective modelling techniques. ▪ suitable modelling for the proposed finish. ▪ of scale, proportion, mass, form etc.. ▪ of spatial considerations.
	C Finish	10	**The decoration technique used should** ▪ enhance the object. ▪ form an integral part of the design. ▪ be executed appropriately
	D Function	10	**The finished work** ▪ should be finished to a degree that it fulfils the design brief (exam question)

The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas.

The final design proposal should not be developed at this stage. **No marks** are to be awarded for the preparatory sheet.

1 **Development of Ideas**	**Sketches**	10	**The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to** ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be used to make the poster The work presented on this sheet should show a significant development from the preparatory sheet**.**
2 **Design**	**Design Suitability**	10	**The design proposal should** ▪ be relevant to the question that the candidate has selected on the exam paper ▪ show an appreciation of the characteristics and functional constraints of the craft ▪ be feasible to execute within the timeframe of the exam
	Design Development	5	**The candidate's design should** ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
	Use of Colour/Light	5	**The candidate should demonstrate an ability to communicate** ▪ through the use of colour. ▪ through the use of images.
3 **Process**	**Interpretation**	10	**The candidate should demonstrate** ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
	Technique	10	**The candidate should** ▪ employ an appropriate technique to carry out his/her design ▪ demonstrate proficiency in the chosen technique ▪ show an awareness of aesthetic and practical considerations
	Realisation	10	**The finished poster should** ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4 **Craft Skills**	**A** **Layout**	10	**The candidate should** ▪ display proficiency in layout. ▪ demonstrate an awareness of various techniques employed in hand made posters. ▪ be aware of the harmonisation of graphics and typography.
	B **Typography**	10	**The candidate should show an awareness** ▪ of the importance of effective construction of lettering. ▪ of typography appropriate to the message ▪ of the importance of symbolism in graphic communication.
	C **Graphics**	10	**The candidate should** ▪ manipulate colour so that it is effective in conveying the message of the poster ▪ select colour to attract attention ▪ be aware of the psychology of colour. ▪ should communicate the message in a clear manner. ▪ display an awareness of the capabilities of the chosen medium.
	D **Finish**	10	**The work presented** ▪ should be constructed and finished to a degree that it fulfils the design brief (exam question).

The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas.

The final design proposal should not be developed at this stage. **No marks** are to be awarded for the preparatory sheet.

1 **Development of Ideas**	**Sketches**	10	**The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to** ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be used to make the piece of pottery. ▪ indicate the technique to be used to decorate the piece of pottery. The work presented on this sheet should show a significant development from the preparatory sheet.
2 **Design**	**Design Suitability**	10	**The design proposal should** ▪ be relevant to the question that the candidate has selected on the exam paper ▪ show an appreciation of the characteristics and functional constraints of the craft ▪ be feasible to execute within the timeframe of the exam
	Design Development	5	**The candidate's design should** ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
	Use of Colour/Light	5	**Colour in pottery may be addressed by using** ▪ different clay bodies. ▪ coloured slips, glazes, onglaze and under glaze colours. ▪ the effect of light falling on the surfaces and planes e.g. as in relief modelling.
3 **Process**	**Interpretation**	10	**The candidate should demonstrate** ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
	Technique	10	**The candidate should** ▪ employ an appropriate technique to carry out his/her design ▪ demonstrate proficiency in the chosen technique to make the object ▪ demonstrate proficiency in the chosen decoration technique ▪ show an awareness of aesthetic and practical considerations
	Realisation	10	**The finished piece of pottery should** ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4 **Craft Skills**	**A Handling of Clay**	10	**The candidate should** ▪ display confidence in the handling of clay. ▪ display an awareness of the properties of clay, its possibilities and limitations. ▪ demonstrate an awareness of the sequence to be employed to realise his/her design.
	B Structure	10	**The candidate should** ▪ show an awareness of the importance of effective construction techniques. ▪ ensure that handles and lids are in proportion , balanced and safe to handle. ▪ demonstrate an awareness of the importance of selecting appropriate construction techniques.
	C Glaze/Decoration	10	**The glaze /decoration technique used should** ▪ enhance the object. ▪ form an integral part of the design. ▪ be executed correctly. ▪ be fired to the correct temperature.
	D Function	10	**The work presented** ▪ should be constructed and finished to a degree that it fulfils the design brief (exam question).

The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas.

The final design proposal should not be developed at this stage. **No marks** are to be awarded for the preparatory sheet.

1 **Development of Ideas**	**Sketches**	10	**The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to** ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be used to make the puppet. ▪ indicate the technique to be used to decorate the puppet The work presented on this sheet should show a significant development from the preparatory sheet**.**
2 **Design**	**Design Suitability**	10	**The design proposal should** ▪ be relevant to the question that the candidate has selected on the exam paper ▪ show an appreciation of the characteristics and functional constraints of the craft ▪ be feasible to execute within the timeframe of the exam
	Design Development	5	**The candidate's design should** ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
	Use of Colour/Light	5	▪ **Colour in puppetry should be addressed by** ▪ using a variety of materials. ▪ using light /shade in the modelling to express the character of the puppet.. ▪ selecting appropriate colour to express the character of the puppet.
3 **Process**	**Interpretation**	10	**The candidate should demonstrate** ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
	Technique	10	**The candidate should** ▪ employ an appropriate technique to carry out his/her design ▪ demonstrate proficiency in the chosen technique to make the object ▪ demonstrate proficiency in the chosen decoration technique ▪ show an awareness of aesthetic and practical considerations
	Realisation	10	**The finished puppet should** ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4 **Craft Skills**	**A Function**	10	**The puppet should** ▪ have moving parts appropriate to the character. ▪ be light in weight ▪ be easy to manipulate.
	B Assembly	10	**The candidate should** ▪ use appropriate methods of assembly ▪ ensure that hands and feet are appropriately jointed. ▪ ensure that accessories and clothing are firmly attached to the puppet.
	C Durability	10	**The work presented** ▪ should be constructed and finished to a degree that it fulfils the design brief (exam question) ▪ should be constructed from materials of a durable nature
	D Finish	10	▪ **The finished puppet should have** ▪ features which emphasise its character . ▪ a dramatic presence.

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- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas.

The final design proposal should not be developed at this stage. **No marks** are to be awarded for the preparatory sheet.

1 **Development of Ideas**	**Sketches**	10	**The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to** ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be use to execute the screen printed piece. The work presented on this sheet should show a significant development from the preparatory sheet**.**
2 **Design**	**Design Suitability**	10	**The design proposal should** ▪ be relevant to the question that the candidate has selected on the exam paper ▪ show an appreciation of the characteristics and functional constraints of the craft ▪ be feasible to execute within the timeframe of the exam
	Design Development	5	**The candidate's design should** ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
	Use of Colour/Light	5	**Colour in screen printed textiles may be addressed by using** ▪ a variety dyes. ▪ background fabric colour. ▪ overprinting.
3 **Process**	**Interpretation**	10	**The candidate should demonstrate** ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
	Technique	10	**The candidate should** ▪ employ an appropriate technique to carry out his/her design ▪ demonstrate proficiency in the chosen technique to make the object ▪ demonstrate proficiency in the chosen decoration technique ▪ show an awareness of aesthetic and practical considerations
	Realisation	10	**The finished screen print should** ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4 **Craft Skills**	**A** **Imagery**	10	**The imagery used should** ▪ create a balanced composition ▪ include design elements e.g. pos/neg, flow, movement , rhythm, texture, linkage.
	B **Stencilling**	10	**The stencil used should** ▪ be suitable for the chosen design motif. ▪ be made correctly from a suitable material ▪ produce a clear image
	C **Overprinting**	10	**The candidate should demonstrate** ▪ knowledge of overprinting. ▪ knowledge of registration. ▪ an ability to select suitable colours for overprinting.
	D **Overall Effect**	10	**The finished work** ▪ should be constructed and finished to a degree that it fulfils the design brief (exam question. ▪ have flow and movement. ▪ have a sense of colour.

The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas.

The final design proposal should not be developed at this stage. **No marks** are to be awarded for the preparatory sheet.

1 **Development of Ideas**	**Sketches**	10	**The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to** ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be use to make the woven piece. The work presented on this sheet should show a significant development from the preparatory sheet**.**
2 **Design**	**Design Suitability**	10	**The design proposal should** ▪ be relevant to the question that the candidate has selected on the exam paper ▪ show an appreciation of the characteristics and functional constraints of the craft ▪ be feasible to execute within the timeframe of the exam
	Design Development	5	**The candidate's design should** ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL) ▪ show visual awareness.
	Use of Colour/Light	5	**Colour in weaving may be addressed by using** ▪ a variety of materials. ▪ varied weave structures. ▪ complementary materials added e.g. fibres, beads etc.
3 **Process**	**Interpretation**	10	**The candidate should demonstrate** ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
	Technique	10	**The candidate should** ▪ employ an appropriate technique to carry out his/her design ▪ demonstrate proficiency in the chosen technique to make the object ▪ demonstrate proficiency in the chosen decoration technique ▪ show an awareness of aesthetic and practical considerations
	Realisation	10	**The finished piece of weaving should** ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4 **Craft Skills**	**A Beat**	10	**The weaving should have** ▪ correct tension in the warp and weft. ▪ uniformity in interlocking and dovetailing. ▪ uniform slits where appropriate.
	B Selvage	10	**The candidate should use** ▪ appropriate warp. ▪ even tension.
	C Use of Materials/Yarn	10	**The finished work should have a** ▪ tactile quality. ▪ a sense of colour.
	D Overall Effect	10	**The work presented** ▪ should be constructed and finished to a degree that it fulfils the design brief (exam question).

Art History and Appreciation

150 Marks

SECTION I – ART IN IRELAND

Q1		Marks	Notes
A	Discussion of statement with reference to named passage grave, discussing and describing the structure, decoration and location	20	5 for named passage grave and 15 for discussion
B	Description and discussion of two other types of named tombs	15	3 for 1st named tomb and 5 for discussion. 2 for 2nd named tomb and 5 for discussion
C	Brief discussion on the people who built these tombs and their spiritual beliefs	5	
D	Sketches	10	
		50	

Q2		Marks	Notes
A	Names of the two artefacts illustrated	5	2 for Lunula,3 for Gleninsheen Gorget, 2 for Gorget only
B	Discussion of statement with reference to artefact 1 Lunula referring to form, function, and the techniques used in its production and decoration	15	
C	Discussion of statement with reference to artefact 2 Gorget referring to form, function, and the techniques used in its production and decoration	15	
D	Brief discussion on the Bronze Age people in Ireland	10	
E	Sketches	5	
		50	

Q3		Marks
A	Discussion of statement	10
B	Discussion of given illustration Reask Pillar referring to form, structure, imagery, decoration and stone working techniques	15
C	Discussion of given illustration Cross of the Scriptures referring to form, structure, imagery, decoration and stone working techniques	15
D	Brief discussion on the function of stone slabs/crosses	5
E	Sketches	5
		50

Q4		Marks	Notes
A	Name of architect(s)	5	
B	Description and discussion of chosen building referring to its style, and exterior architectural features	20	
C	Brief discussion on three interior decorative features of a typical Georgian country house	15	5 for each
D	Sketches	10	
		50	

Q5		Marks	Notes
A	Discussion of statement	10	
B	Discussion of given illustration "Men of Destiny" referring to subject matter, composition, style and technique	20	
C	Brief description of other named painting by Yeats which is typical of his style	15	5 for name 10 for description
D	Sketches	5	
		50	

Q6		Marks	Notes
A	Discussion of statement	10	
B	Discussion of given illustration "Decoration" referring to subject matter, composition, style and influences	20	
C	Brief description of other named work by Mainie Jellett	15	5 for name 10 for description
D	Sketches	5	
		50	

Q7		Marks	Notes
A	Description and discussion of the work of your chosen artist/ designer	10	
B	Detailed discussion of named work one with reference to subject matter/function, style, media/materials, techniques, and influences	15	5 for name 10 for discussion
C	Detailed discussion of named work two with reference to subject matter/function, style, media/materials, techniques, and influences	15	5 for name 10 for discussion
D	Sketches	10	
		50	

SECTION II - EUROPEAN ART (1000 - Present)

Q8		Marks	Notes
A	Name of the sculpture illustrated	5	
B	Discussion of sculpture referring to the sculptor, theme, composition and style	20	
C	Discussion of sculpture referring to the period in which it was produced	5	
D	Brief description and discussion of the main architectural features of a named cathedral from this period	15	5 for name 10 for description
E	Sketches	5	
		50	

Q9		Marks	Notes
A	Discussion of statement	10	
B	Discussion of named work by Giotto commenting on subject matter, composition, style and the techniques used in his work	15	5 for name 10 for discussion
C	Brief discussion of one other named work by Giotto	15	5 for name 10 for discussion
D	Sketches	10	
		50	

Q10		Marks	Notes
A	Discussion of statement	10	
B	Discussion of the given illustration “Birth of Venus” referring to composition, subject matter, treatment of the human figure and the period in which the work was produced	20	
C	Brief discussion of one other named work by Botticelli	15	5 for name 10 for discussion
D	Sketches	5	
		50	

Q11		Marks	Notes
A	Description and discussion of sculpture illustrated referring to the artists name, subject matter, and composition	15	5 for name 10 for description
B	The treatment of the human figure and period in which it was produced	15	
C	Brief discussion of one other named work by this artist	15	5 for name 10 for discussion
D	Sketches	5	
		50	

Q12		Marks
A	Discussion of statement	10
B	Discussion of given illustration "Bonjour, Monsieur Courbet" referring to subject matter, composition, style and the treatment of the human figure	20
C	Brief description and discussion on how Impressionist artists were influenced by Realism	15
D	Sketches	5
		50

Q13		Marks	Notes
A	Description and discussion of the work of one named Post – Impressionist artist	10	5 for name 5 for description
B	Description and discussion of named painting 1 by your chosen artist's style referring to the subject matter, composition, and technique used in this work	10	3 for name 7 for description
C	Description and discussion of named painting 2 by your chosen artist's style referring to the subject matter, composition, and technique used in this work	10	3 for name 7 for description
D	Brief description and discussion on how the work of your chosen artist influenced the development of art in the 20th century	10	
E	Sketches	10	
		50	

Q14		Marks	Notes
A	Name of chosen work	5	
B	Detailed discussion of chosen work with reference to the artist, style, composition/design, materials, technique and the period in which it was produced	20	
C	Brief description and discussion of one other named work by your chosen artist	15	5 for name 10 for description
D	Sketches	10	
		50	

Q15		Marks	Notes
A	Discussion on the development of your chosen style of art	10	
B	Discussion on the main characteristics of your chosen style	10	
C	Description and discussion of one named work by a named artist whose work is typical of this style	20	5 for named artist 5 for named work 10 for description
D	Sketches	10	
		50	

SECTION III - GENERAL APPRECIATION

Q16		Marks	Notes
A	Discussion of statement, describing how and why such information is communicated in various formats	10	5 for how 5 for why
B	Detailed description and discussion of one named artefact you found interesting at a gallery/museum/national monument you visited and indicate how the information available to you enhanced your appreciation	20	5 for named artefact 5 for description 10 for indication on how the information enhanced your appreciation of the artefact
C	Discussion of two features for a smartphone app or a website that would both inform and generate enthusiasm for an exhibition of student's craftwork at your school	10	5 for feature 1 5 for feature 2 Features must be relevant to the question
D	Sketches	10	
		50	

Q17		Marks
A	Which types (genres) of film is your favourite referring to film making techniques in your answer	15
B	Outline of own ideas for a short film called "My Life" highlighting the visual aspects of your film including location, camera work and lighting	15
C	Explanation on how your favourite type (genre) of film might influence your short film	10
D	Sketches	10
		50

Q18		Marks
A	Discussion of statement	5
B	Discussion of clothing shop window display illustrated referring to theme, layout, props, colour, and overall effect	20
C	Indication of whether or not you find the window display effective	5
D	Brief description and sketch of your ideas for a shop window displaying art supplies or mobile phones	15
E	Sketches	5
		50

Q19		Marks
A	Discussion of statement	10
B	Discussion of house illustrated referring to scale, materials, colour/finish, landscape and impact on the environment	20
C	Brief opinion on the visual concerns which should be considered in urban dwelling design	15
D	Sketches	5
		50

Q20		Marks	Notes
A	Discussion of statement referring to image 1 indicating what is being communicated by the graphic designer and refer to composition/layout, colour and technique	15	
B	Discussion of statement referring to image 2 indicating what is being communicated by the visual artist and refer to composition/layout, colour and technique	15	
C	Name of chosen art work and brief reasons for your choice and explanation on how it might be used to advertise a product	15	5 for name of art work 10 for reasons & explanation
D	Sketches	5	
		50	

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