



LEAVING CERTIFICATE PRACTICAL ART EXAMINATIONS

27 April – 8 May 2015

S11/15

To the school authority named in the address

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You are requested to bring the information contained in this circular letter to the attention of candidates, teachers and parents' representatives.

1. Timetabling

- 1.1 You have the flexibility to conduct the Leaving Certificate Art Examinations on days designated by you, and communicated to the SEC, during the period **27 April – 8 May, 2015**. The individual examinations **must** be held in the sequence specified in the table below.

<i>Sequence</i>	<i>Component</i>	<i>Level</i>	<i>Time allowed</i>
1	Design	Higher and Ordinary	2½ hours (morning only)
	Or Craftwork	Higher and Ordinary	2½ hours (morning) and 2½ hours (afternoon). Total 5 hours
2	Imaginative Composition/ Still Life	Higher and Ordinary	2½ hours (morning only)
3	Life Sketching	Higher and Ordinary	1 hour (afternoon only)

- 1.2 **The Design and Craftwork examinations must be held on the same day with both components commencing at the same time in the morning.**
The Craftwork examination must be of two sessions of two and a half hours each, held on the same day. If all candidates cannot be accommodated together a further sitting/s may be held on a different day.
- 1.3 **The Design and Craftwork examinations should be held in separate rooms where possible.**
- 1.4 **The Imaginative Composition/Still Life examination must be held in the morning and the Life Sketching examination in the afternoon of the same day.**
- 1.5 Candidates should be instructed to be present in the examination room not later than half an hour before the examinations commence.
- 1.6 **You may not** bring a mobile phone, camera or any other recording equipment into the Examination Centre.

2. Issuing the Question Papers

- Design or Craftwork
- Imaginative Composition/Still Life
- Life Sketching

2.1 In order to facilitate candidates in preparing for the Art examinations the question papers should be distributed to candidates on the **13th April, 2015**. Packets of question papers and other documentation will be supplied to schools in advance.

2.2 N.B. In relation to Life Sketching, all instructions and examination questions will be contained on one document and issued in the normal question paper envelope.

2.3 **Candidates should be supplied with either a Design or a Craftwork paper as appropriate. In no circumstances should a candidate be supplied with both a Design and a Craftwork paper.**

2.4 The appendices to this circular provide details of the requirements for the Design, Craftwork, Imaginative Composition/Still Life and Life Sketching examinations.

3. Life Sketching Model(s)

3.1 For each level of the Life Sketching examination a separate model/s should be employed as follows: one model for every ten candidates or less, i.e. one model for 1-10 candidates, 2 models for 11-20 candidates, 3 models for 21-30 candidates, etc.

3.2 Candidates must draw from direct observation and must have an unrestricted view of the front or side of the model. Candidates should not draw from a rear view of the model.

3.3 No special props or dress are required for the model unless specifically stated in the examination paper.

3.4 During the examination the model is allowed time for rest periods and to change poses (15 minutes in total). Candidates may continue to work on their sketches during the model's rest periods and during the period between the two poses.

3.5 A fee of **€12.32** may be paid to each model by the school and a refund claimed from the Commission. A claim form for this purpose will issue to schools in late April and should be completed and forwarded to the State Examinations Commission. In the case of V.E.C. schools, refunds must be claimed from the relevant V.E.C.

4. Appointment of Superintendent(s)

4.1 You are requested to appoint a suitable person, who is not a member of the school staff, to superintend the examinations.

4.2 A fee of **€12.04** per day should be paid to the Superintendent by the school and a refund claimed from the Commission. It should be noted that fees paid to Superintendents are subject to income tax, universal social charge, Public Service Pension Related Deduction (where applicable) and social insurance (P.R.S.I.) deductions. The appointment of superintendents is covered under Class J PRSI. The rate of employer PRSI under this class is 0.5%. The SEC will refund to schools/VEC's the employer PRSI at the appropriate rate in respect of superintendents. A claim form for this purpose will issue to schools in late April and this should be completed and forwarded to the State Examinations Commission. In the case of V.E.C. schools, refunds must be claimed from the relevant V.E.C.

5. Documentation for the Superintendent

5.1 Copies of the Instructions to Superintendents will be sent to the schools. One copy should be sent to the Superintendent(s) on his/her appointment and **one given to the Art Teacher(s)**.

5.2 The following documents are also enclosed and should be given to the Superintendent on his/her arrival in the school to conduct the examination:-

- The Attendance Roll for Design (where this option is taken).
- The Attendance Roll for Craftwork (where this option is taken).
- The Attendance Roll for Imaginative Composition/Still Life.
- The Attendance Roll for Life Sketching.
- Each Attendance Roll is on 2-part stationery. Both parts should be given to the Superintendent.
- N.B. Before the Rolls are given to the Superintendent, the school principal should ensure, in consultation with the Art teacher, that the information printed on each Roll is correct.
- Advice Lists for each component of the Art examination.
- A supply of the Superintendent's Report Forms.
- A supply of adhesive labels to be initialled, dated and affixed by the Superintendent to each sheet of art paper issued to candidates for the Design and Craftwork components. This must be done prior to the commencement of the examination.

5.3 The following documentation, which will also be required by the Superintendent, will be sent under separate cover:

- Drawing sheets, tracing paper etc. If a candidate wishes to use art paper other than that supplied by the SEC, it must be signed by the Superintendent **before** the examination in question begins to verify that it is blank.
- A supply of “Higher Level” and “Ordinary Level” adhesive labels.
- A supply of tie-on labels to be attached to candidates’ finished Craftwork.
- A supply of large **transparent Craftwork envelopes** - one for each candidate who has taken the Craftwork option to hold his/her
 - preparatory sheet
 - preliminary sheet
 - finished craftwork piece (if two dimensional)
 - other material if specified in the examination paper for individual crafts.

A supply of large **white envelopes** - one for each candidate’s

- Design (a total of three sheets - a Preparatory sheet, a Preliminary sheet and a finished Design Proposal)
- Imaginative Composition or Still Life (one sheet)
- Life Sketching (two sheets)
- A supply of large **green transmission envelopes** to return candidates white envelopes to the State Examinations Commission.

6. The Attendance Roll

6.1 *Craftwork*

6.1.1 The Examination Numbers, Names and Dates of Birth of the candidates are pre-printed on the Roll. The number of candidates listed on **each page** of the Roll is shown in the appropriate box at the foot of each page. Before the Roll is given to the Superintendent, the school principal should ensure, in consultation with the Art Teacher, that the information printed on the Roll is correct.

6.1.2 The candidates must sign the Roll in the morning and again in the afternoon.

6.1.3 Each page of the Roll contains a declaration, to be signed by the superintendent and countersigned by the school principal, that work is present for each candidate who has signed the Roll (i.e., a Preparatory sheet, a Preliminary sheet, the finished craft piece, any other items specified by the question the candidate has chosen and any replaced materials). It is the responsibility of the school to ensure that each candidate's work is retained securely for the Examiner.

6.1.4 A specimen of a completed Attendance Roll is included in your copy of the Superintendent's Instructions.

6.1.5 At the end of the Craftwork examination the Superintendent should return the top copy of the Attendance roll for craftwork in the envelope marked 'Craftwork Rolla' to the State Examinations Commission.

6.2 *Design, Imaginative Composition/Still Life and Life Sketching*

6.2.1 Where it is necessary, for reasons of accommodation, to appoint more than one superintendent, the complete Roll should be given to one of the Superintendents who will ensure, in co-operation with the other Superintendent, that the Roll is signed by all attending candidates.

6.2.2 At the end of the last examination i.e. the Life Sketching examination, the Superintendent should return to the State Examinations Commission the top copy of the Attendance rolls for all components together with the Advice Lists having first been placed in the blue advice list envelope. The Superintendent's Report Forms should be placed in the envelope marked "Rolla". The bottom copy of the Attendance Rolls should be retained by the school authority.

7. The Superintendent's Report Form

7.1 If a candidate is absent for any examination the Superintendent must record the Name and Examination Number of the candidate in the space provided on the Superintendent's Report Form. Similarly, the Name and Examination Number of any candidate attending for examination who has not been listed on the Attendance Roll should be recorded in the space provided on the Superintendent's Report Form.

7.2 The superintendent must use a separate form for (a) each component (b) each room (c) each session.

7.3 At the end of the examination the Superintendent's Report Form, completed in full and signed by the Superintendent, must be countersigned by the Principal.

8. The Role of the Art Teacher

8.1 Prior to each examination the Art teacher should assist in preparing the room for each examination and in providing tools and materials.

8.2 While the Craftwork examination is in progress the Art teacher should be present in the examination room **throughout the examination** to issue tools and materials and deal with the replacement of damaged tools or materials. The Art teacher should assist the Superintendent in storing the finished work and deal generally with other matters not within the competence of the Superintendent **if requested to so do by the Superintendent**.

8.3 In the interest of inter-candidate equity, the art teacher is not permitted to give any direction or assistance to candidates and must not communicate with candidates in a manner that could confer advantage.

8.4 The art teacher is not permitted to be present in the examination room for the Design, Imaginative Composition/Still Life and Life Sketching examinations.

9. At the end of the examination

9.1 At the end of the examination in Craftwork (if this option is taken) each candidate must place his/her Preparatory sheet, Preliminary sheet and finished Craftwork item (if two dimensional) in his/her transparent craft envelope and seal it. If the craft item is three-dimensional it should be placed on top of the sealed transparent envelope.

9.2 At the end of the examination in Design (if this option is taken), each candidate must place his/her work (three sheets) into a white candidate envelope which must be retained, **unsealed**, in a secure place by the school authority.

When the Imaginative Composition/Still Life examination is completed this work should be added to each candidate's white envelope and retained, **unsealed** until the Life Sketching component is done. When the Life Sketching examination is finished the candidate's two sheets of Life Sketching must be added to the candidate's white envelope which **must then be sealed**.

9.3 When the white envelopes are sealed (at the end of the Life Sketching examination), the Superintendent must **sort these envelopes into examination number order**.

The Superintendent must then **separate the white envelopes into higher and ordinary levels** and put the bundle of sorted envelopes into a **separate green transmission envelope for each level**.

The green transmission envelopes **should then be brought, unsealed, to the school principal**.

9.4 After confirming with the Principal, by reference to the Attendance Roll, that a white candidate envelope is present for each candidate who has attended for examination, **each green transmission envelope should then be signed by the Superintendent**. Ensure that the school roll number is written on the white label attached to the green transmission envelope.

The green transmission envelope should then be sealed and retained in a secure place in the school while awaiting collection by the SEC.

9.5 It is envisaged that the transmission envelopes will be collected at the **end of May, 2015**. More precise details regarding the arrangements for collection will be forwarded to you at a later date. Bar code labels to be affixed to the green transmission envelopes will also issue at this stage.

10. Arrangements for examining Craftwork

10.1 Schools are advised that the examining of the Craftwork component will take place in schools during the period 2nd to 12th June 2015. To facilitate the examiners, school authorities are requested to lay out the candidates' transparent craftwork envelopes in candidate numerical order. Where a craftwork item is three-dimensional, it should be placed on top of the relevant sealed transparent craftwork envelope.

10.2 On completion of the examining, the Craftwork (envelopes and 3D craft pieces where applicable) should be retained in a safe place under lock and key **until after the closing date for applying for an appeal** of a candidate's Leaving Certificate results. At this point the craftwork may be returned to candidates **except in the case of those candidates for whom an appeal has been made. In such cases it will be necessary to securely retain all appealed craftwork until the appeal process has been completed in full.**

Where a candidate is absent through illness such a candidate must be afforded the opportunity to take the Practical examination at the earliest opportunity in the period prior to the 3rd June 2015 (see Form Art 7 issued in conjunction with circular S20/15.

Circulation

You are requested to bring this information to the attention of candidates, teachers and parents' representatives. If you have any queries regarding the content of this circular, you should contact the State Examinations Commission, Athlone. Telephone (090) 6442861 & 6442862.

Irene Lynn
Staff Officer
April 2015

Appendices

These instructions apply to both Higher and Ordinary Levels

DESIGN

1. General Instructions

Candidates are required to answer one question from a choice in the examination paper.

Candidates are allowed to bring one **Preparatory Sheet** into the examination.

Candidates are required to produce a **Preliminary Sheet** and a **Final Design Proposal** within the time allowed in the examination.

As the questions on this paper require the candidate to produce a design only, and do not require practical completion, no special craft materials or tools are necessary.

Candidates will receive the examination paper for the Design examination on the **13th April**. The purpose of this is to allow candidates carry out the preparation work outlined in 2 below.

NB: The only visual aid allowed is the Preparatory Sheet (see 2 below). Candidates are not allowed to bring any additional visual aids (e.g. photographs, traced images or ready-to-use artwork) into the examination for copying purposes or for use in their final design proposal.

A candidate may not bring a prepared stencil, other than a lettering stencil, into the examination centre. If other stencils are required they must be made within the time allowed for the examination.

The use of perishable organic materials is not allowed.

Candidates are allowed to use any suitable art media and tools to fulfil the requirements of the examination appropriate to the question selected: e.g. pencils, paint, coloured papers, card, tracing paper, materials for collage or mixed media, ruler, T-square, knife, scissors, glue etc.

Candidates are required to write their examination number and level, and the number of the chosen question and its title on each sheet presented for examination.

2. Work to be undertaken by the candidate prior to the examination.

Each candidate is allowed to bring one A2 Preparatory (research) Sheet into the examination as an aid in the process of developing his/her design. This A2 sheet of preparatory work should be done prior to the examination. The contents should be a selection of personal interpretations and researched ideas relating to the question the candidate has chosen. Work may be annotated. One side of the A2 sheet only should be used. If the candidate uses collage, cut out images, fabric samples, thread samples, samples of different type faces, colour swatches, photographs or traced images, all such work must be **stuck flat** on to the A2 preparatory sheet. The preparatory sheet must be signed and dated by the art teacher or principal **before** the examination commences verifying that it is the candidate's own unaided work. The preparatory sheet will not form part of the work to be examined.

However, for control purposes, the State Examination Commission requires

- candidates to identify this sheet as the "Preparatory Sheet"
- candidates to enter their examination number on the Preparatory Sheet
- the Art Teacher or Principal to date and sign the page to confirm that it is the candidate's own unaided work
- the Preparatory Sheet be included with the rest of the candidate's Design work and placed in the candidate's white envelope at the end of the examination.

3. Work to be undertaken on the day of the examination

3.1 Preliminary Sheet

This A2 sheet of preliminary work is done during the examination. It should be identified as 'Preliminary Sheet' and the candidate's Examination Number and the Number of the question answered written on it.

The A2 sheet of preliminary work is the first step done in the examination. This is a **development** sheet where the candidate should **explore** ideas that are in his/her preparatory sheet whilst considering aspects of 2D or 3D design appropriate to the question chosen and include evidence of significant further development of these ideas. The candidate may use annotated sketches to illustrate developing ideas with particular reference to the visual, functional and material considerations relevant to the question chosen. **The candidate must work directly on to his/her A2 sheet** using sketches only, in colour if desired. The work presented on the preliminary sheet should not be directly copied from the preparatory sheet. The candidate should work on one side of the A2 sheet only.

3.2 Final Design Proposal

The candidate should include any information that he/she considers necessary to communicate his/her final design proposal, with particular reference to the visual, functional and material considerations in relation to the chosen question, rather than concentrating solely on the production of a piece of highly finished artwork.

Size of sheet: A2

At the end of the examination the candidate will be provided with a white plastic envelope into which he/she must put the following:

- A2 Preparatory sheet
- A2 Preliminary Sheet
- Final Design Proposal

CRAFTWORK

General Instructions

Candidates are required to answer one question from a choice in the examination paper.

Candidates are allowed to bring one **Preparatory Sheet** into the examination.

Candidates are required to produce a **Preliminary Sheet** and **finished piece of craftwork** within the time allowed in the examination.

Candidates will receive the examination paper for the Craftwork examination on the **13th April**. The purpose of this is to allow candidates carry out the preparation work outlined below.

NB: The only visual aid allowed is the Preparatory Sheet (see 2 below). Candidates are not allowed to bring any additional visual aids (e.g. photographs, traced images or ready-to-use artwork) into the examination for copying purposes.

A candidate may not bring a prepared stencil, other than a lettering stencil of the alphabet, into the examination centre. If other stencils are required they must be made within the time allowed for the examination. The layout and spacing of lettering must be done in the examination.

The use of perishable organic materials is not allowed.

Candidates are allowed to use any suitable art and craft materials and tools to fulfil the requirements of the examination appropriate to the question selected.

Candidates are required to write their examination number and level, and the number of the chosen question and its title on each sheet presented for examination.

The Art teacher should be present in the examination room throughout the examination to issue tools and materials, deal with the replacement of damaged tools or materials, assist the Superintendent, if required, in storing the finished work and deal generally with other matters not within the competence of the Superintendent. In the interest of inter-candidate equity, the art teacher is not permitted to give any direction or assistance to candidates must not communicate with candidates in a manner that could confer advantage.

Conversation or any communication between candidates is not permitted during the examination.

Candidates should be allowed a good deal of freedom as regards movement in the examination hall as the test is of a practical nature.

A candidate may be given a replacement for material spoiled. In any such case the spoiled materials must be retained with the candidate's finished work

Work to be undertaken by the candidate prior to the examination.

Each candidate is allowed to bring one A2 Preparatory (research) Sheet into the examination as an aid in the process of developing his/her craft design. This A2 sheet of preparatory work should be done prior to the examination. The contents should be a selection of personal interpretations and researched ideas relating to the question the candidate has chosen. Work may be annotated. One side of the A2 sheet only should be used. If the candidate uses collage, cut out images, fabric samples, thread samples, samples of different type faces, colour swatches, photographs or traced images, all such work must be **stuck flat** on to the A2 preparatory sheet.

The preparatory sheet must be signed and dated by the art teacher or principal **before** the examination commences verifying that it is the candidate's own unaided work. The candidate should identify this sheet as the "Preparatory Sheet". Candidates should enter their examination number on the preparatory sheet. The Preparatory Sheet must be included with the rest of the candidate's Craftwork submission and placed in the candidate's transparent envelope at the end of the examination.

Work to be undertaken on the day of the examination

Preliminary Sheet

This A2 sheet of preliminary work is done during the examination. It should be identified as 'Preliminary Sheet' and the candidate's Examination Number and the Number of the question answered written on it.

This is a **development** sheet where the candidate should **explore** ideas that are in his/her Preparatory sheet. All aspects of 2D or 3D design and production as appropriate to the chosen question should be considered, for example, specific craft characteristics, form, texture, measurement, colour, decoration and finish. The work presented on the preliminary sheet should not be directly copied from the preparatory sheet. Evidence should be included of significant further development of the ideas that are in the preparatory sheet. Annotated sketches to illustrate developing ideas may be used. The candidate must work directly on to his/her A2 sheet using sketches only, in colour if desired and should indicate all the visual and functional properties of the envisaged 2D or 3D craft item. Candidates should work on one side of the A2 sheet only.

Finished Craft Item

Each craft has its own particular requirements. A list follows of crafts included in the examination paper and the items that are necessary for each such craft and which candidates are allowed to bring into the examination centre.

N.B. Noxious glues, resins or sprays must not be used in any circumstances.

Bookcrafts

The candidate's finished craft piece should be made from appropriate materials and should function. Maximum size: 40cms at its greatest dimension.

Materials: Bookbinding board, cut to a size indicated by the question. An assortment of papers including white cartridge paper, prepared marbled paper and embossed paper, card, binding materials, ties, paints, inks, collage materials, adhesive, and relevant tools.

Calligraphy

The candidate may use traditional and/or contemporary approaches to calligraphy penmanship. Collage, mixed media or any other suitable technique may be integrated. If the candidate wishes to work on a sheet other than that supplied, the superintendent must sign this sheet **before** the examination commences stating that it is blank.

Materials: a surface suitable for calligraphy work - **maximum size A2**; an assortment of materials for collage, inks, paints, lettering pens, brushes, calligraphy markers, ruler, t-square, tracing paper, etc.

Poster

If the candidate wishes to work on a sheet other than that supplied, the superintendent must sign this sheet **before** the examination commences, stating that it is blank.

Personalised artwork and hand-constructed and rendered lettering are preferred. The shape and type of paper/card used **must not exceed A2** in its greatest dimension.

Materials: papers for collage, a prepared alphabet stencil, card, textured materials; adhesive; brushes; paints; inks; any other quick drying medium.

Weaving

The candidate may prepare a warp on a loom or frame as indicated by the question on the examination paper.

Materials: A wide variety of yarns, wool and pliable materials suitable for weaving may be used. Mixed media may be incorporated. All tools and materials required complete the task.

Lino Printing/Blockprinting

The dimensions of the candidate's finished print should be at least 15cm x 20cm. He/she may design for a single colour print or for a print using at least two printed colours. Various types of cuts should be incorporated and the work should display an overall understanding of the properties of lino/block printing.

Materials: A piece/s of lino or a woodblock/s (depending on whether the candidate is using a reduction method or a separate block for each colour) not less than 20cm x 15cm; tracing paper; printing paper; quick drying water-soluble printing inks; cutting and printing tools etc.

N.B. If the prints are not fully dry at the end of the examination, they should be covered with clear plastic before placing them in your craft envelope. **Candidates should also submit their lino/wood block/s (wrapped in plastic) and their tracings.**

Puppetry

Full figure puppet – body parts, arms, legs, torso and head **made by the candidate** – these should be formed and constructed from wire, wood, foam, papier-maché or other lightweight material. The use of recycled body parts from previous examinations is not allowed.

Glove puppet – cut out shapes for puppets with all machine sewing completed.

NB: The body parts (made by the candidate prior to the examination) must be assembled and decorated during the examination. Clothing and accessories must be made during the examination.

Materials: fabric, thread, assorted textured materials, paints, etc; basic glove shape with stitching done, basic body made from foam, papier-maché or other lightweight materials.

Screen-printing

Candidates should print on a background appropriate to their design. The finished print should not exceed 100cm at its greatest dimension. Candidates should include overprinting in their design.

Materials: fabric, screens - 100cm square approx., stencil material, printing inks, squeegees, masking tape etc.

Hand Printed Textiles

The candidate's finished print should not exceed 100cm at its greatest dimension. Repeat pattern or panel printing may be requested on the question paper. Candidates should address the design possibilities of movement, flow and linkage and overprinting.

Materials: suitable fabric, stencil material, blocks, dyes, inks, etc.

Batik

The finished batik must be fully immersed at least twice during the process. It should not exceed 100cm at its greatest dimension. Hand painting should be used only on small areas of detail.

Candidates should not mount their finished work.

Materials: fabric suitable for batik, wax, dyes, tjanting, brushes, iron, etc.

Pottery

The candidate's work **must be fired** and should be decorated with appropriate materials such as slips, glazes and oxides. The sprinkling of crushed glass on raw pots is not allowed. Extra time will be allowed for drying and firing. Maximum size: 40cm at its greatest dimension.

Materials: Clay suitably prepared for the candidate's chosen technique (wheel or hand construction) as follows:

Coil work – coils may be rolled out and kept moist and pliable

Slab work – clay may be rolled out and kept moist and pliable.

The candidate is not allowed to have any actual construction or decoration work done on his/her proposed item before the examination. Time is allowed for firing and glazing which must be concluded in time for the examining.

Embroidery

Candidates may take a contemporary and /or traditional approach to the craft of embroidery. They should use at least three different stitches (hand and/or machine) and a variety of techniques, for example, felting, padding, patchwork, appliqué etc.

Materials: a variety of materials including found objects, fabrics, embroidery threads, buttons, beads, ribbons, sequins, glitter, wire, papier-mache etc.

Woodcarving/Carving

The finished work should not exceed 40cms at its greatest dimension.

Materials: wood, plaster or any other suitable material; appropriate finishes; carving equipment.

Metalwork/Construction

Maximum size: 40cms at its greatest dimension. If a 3D structure is required a support /base may be prepared in advance.

Materials: a prepared copper piece for enamelling approximately 20cm x 15cm of 20 to 22 gauge; copper wire; a variety of coloured enamels, findings for jewellery pieces, solder and flux; metals for construction techniques; equipment to execute the design.

Modelling

Candidates have the choice of modelling in the round or in relief.

Maximum size: 40cms at its greatest dimension.

Materials: Models can be made in clay, quick drying clay, plasticine or any other materials suitable for modelling techniques. Complementary materials may be added. Where a 3D approach is chosen, a suitable armature supported with a base may be prepared before the examination (no modelling work should be commenced on the armature before the examination). If a low relief form is chosen, a prepared base only, rolled out to a suitable size may be prepared before the examination. The model may be cast in plaster. The candidate is not allowed to have any actual modelling work done on his/her proposed item before the examination.

All modelling must be completed during the examination and must not be fired. Painting and decoration of the model, if undertaken, must be done during the examination.

At the end of the examination all 2D Craftwork must be placed in the transparent craftwork envelope along with the **PREPARATORY** sheet and the **PRELIMINARY SHEET** and any other items specified in individual questions.

Where the finished Craftwork is 3 Dimensional it should be placed on top of the sealed craftwork envelope containing the **PREPARATORY** sheet and the **PRELIMINARY SHEET**.

Craftwork should be securely stored to await the craft examiner, who will examine the work in the school in June.

Reminder: Craftwork is examined in the schools. Do not send the transparent Craft envelopes or Craftwork pieces to Athlone.

IMAGINITIVE COMPOSITION/STILL LIFE

General Instructions

Candidates are required to make an Imaginative Composition or Still Life work as specified in the examination paper. Maximum size of sheet: A2.

Both Higher Level and Ordinary Level candidates should state their starting point and the rationale for their composition on the reverse side of the sheet indicating their relevance to the chosen descriptive passage.

All candidates who choose the Still life option (Higher and Ordinary levels) are required to bring relevant objects to the examination centre for the purpose of setting up **their own individual Still Life compositions** based on their interpretation of the descriptive passages or objects mentioned or described therein. This permits the assessment of the individuality of both the candidate's own interpretation and the ensuing composition based on the descriptive passages.

The candidate must set up his/her Still Life composition in advance of the commencement of the examination.

Where the candidate chooses the Abstract Composition option the starting point and the rationale for his/her composition should be stated on the reverse side of the sheet indicating their relevance to the chosen descriptive passage. The candidate should state clearly whether his/her Abstract Composition is following the Imaginative Composition or Still Life option.

A candidate may work in colour, monochrome, mixed media, collage or any other suitable medium that will be dry within the time specified for the examination. Consequently, the use of oil paints or perishable organic material is not allowed.

If a candidate wishes to work on a sheet other than that supplied, **the superintendent must sign this sheet before the examination commences** to verify that it is blank. Maximum size of sheet: A2.

Candidates are not allowed to bring aids such as stencils, templates, traced images, preparatory artwork or photographic images into the examination.

A candidate's finished work **should not** be mounted.

The art teacher **is not permitted to be present** in the examination room for the Imaginative Composition /Still Life examination.

LIFE SKETCHING

General Instructions

The candidate is required to make **two** drawings of the model as follows:

The first is of a 15-minute pose and must be of the complete figure. The second is more fully worked drawing of a thirty-minute pose. The candidate may choose either the complete figure **or** the half figure option.

N.B. If the half figure option is chosen, candidates should be reminded that it will not suffice to draw the head and neck only. The pose must be drawn as described in the examination paper and include, at least, the head, neck, shoulders upper arms and elbows.

The candidate must draw from direct observation of the model from a front or side view.

Size of paper: A2

If a candidate wishes to use different paper from that supplied, the superintendent must sign this sheet before the examination commences stating that it is blank.

A separate sheet must be used for each pose.

Candidates must write their examination number and level clearly on each sheet.

Any suitable drawing medium including colour may be used. However, the chosen medium must be quick drying.

The background may be suggested.

The candidate's finished work **should not be cropped or mounted.**

During the examination the model is allowed from ten to fifteen minutes of rest periods, to be arranged as desired. The rest periods are included in the total time of one hour allowed for the examination.

Candidates may continue to work on their drawings during the model's rest periods.

Not more than ten candidates may draw from the same model. If desired, candidates may sit nearer the model for the second pose but should not draw from a rear view.

The art teacher **is not permitted to be present** in the examination room for the Life Sketching examination.