



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2017

Marking Scheme

Art

Ordinary 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.

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Imaginative Composition

Still Life

100 Marks

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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	<p>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.</p> <p><i>Refer to</i></p> <ul style="list-style-type: none"> • relevance to the descriptive passage • the candidate's statement. • individual imaginative qualities <p>Shared Still Life = 15 marks maximum.</p>
B	Composition	20	<p>The degree to which the candidate composes and organises two-dimensional space.</p> <p><i>Refer to</i></p> <ul style="list-style-type: none"> • arrangement of the elements in a well-balanced Imag Comp or Still Life composition • organisational art elements: positive and negative space, balance, tension, contrast, scale, etc • the candidate's interpretation in keeping with descriptive passage. <p>Shared Still Life = 15 marks maximum.</p>
C	Art Elements	20	<p>The degree to which the candidate utilises art elements.</p> <p><i>Refer to</i></p> <ul style="list-style-type: none"> • employment of art elements: line, tone, shape, form, texture, colour • the manner in which the 2D representation is suggested by the use of any medium or technique (or combination), including line.
D	Personal Creative Response	20	<p>The degree to which the candidate makes a creative and personal response to the question.</p> <p><i>Refer to</i></p> <ul style="list-style-type: none"> • 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	<p>The degree to which the candidate demonstrates proficiency in the technical and compositional elements employed.</p> <p><i>Refer to</i></p> <ul style="list-style-type: none"> • technical skills • skills in relation to realising intentions • overall impact of the finished piece.
	Total	100	

Design

100 Marks

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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	<p>The degree to which the candidate visualises the descriptive passage and how successfully he/she utilizes an idea derived from it to develop a design proposal for a particular craft.</p> <p><i>Refer to</i></p> <ul style="list-style-type: none"> • relevance to the question and the descriptive passage • overview of handling of chosen question. • individual imaginative qualities
B	Preliminary Sheet / Development	20	<p>The degree to which the candidate develops ideas.</p> <p><i>Refer to</i></p> <ul style="list-style-type: none"> • consideration of different ideas • analysis of ideas • evaluation of ideas • communication of ideas. <p>All 3 components must be present to show evidence of the development process.</p> <p>No preliminary sheet = 0 marks</p> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin-left: auto; margin-right: auto;"> <ul style="list-style-type: none"> • sketches only • notation allowed • directly on to sheet • Maximum marks cannot be achieved by direct copying from the preparatory sheet. </div>
C	Realisation/ technical aspects (See chart for individual crafts)	20	<p>The degree to which the candidate resolves the design problems implicit in the chosen craft/question.</p> <p><i>Refer to</i></p> <ul style="list-style-type: none"> • suitability to question • technical considerations.
D	Presentation of design proposal	20	<p>The degree to which the candidate presents the design proposal in a format that is relevant.</p> <p><i>Refer to</i></p> <ul style="list-style-type: none"> • 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	<p>The degree to which the candidate's design proposal shows knowledge of the design process.</p> <p><i>Refer to</i></p> <ul style="list-style-type: none"> • 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 and Batik 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	Question 10 -- Modelling and Carving function/brief technique/materials structure finish/light
Question 11 -- Stage Sets layout structure function construction / techniques	

Life Sketching

50 Marks

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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 Ordinary Level is acceptable including swift gesture drawings and an indication of the background context.

A	Composition	5	<p><i>Refer to</i></p> <ul style="list-style-type: none"> • Use of the sheet as a whole; use of positive and negative space. The full figure must be attempted in the pose as stated in the examination paper. <p>No face / blank face = 4 marks maximum. Half figure/ no feet = 4 marks maximum. Page cropped / added to = 3 marks maximum.</p>
B	Proportion	5	<p><i>Refer to</i></p> <ul style="list-style-type: none"> • anatomical correctness of the drawing: the relationship of parts to the whole. <p>No face / blank face = 4 marks maximum. Half figure/ no feet = 4 marks maximum. Page cropped / added to = 3 marks maximum.</p>
C	Tone/Line	5	<p><i>Refer to</i></p> <ul style="list-style-type: none"> • use of light and shade in chosen medium to depict three-dimensional form. • shading or line quality/weight; use of media.
D	Form/Volume	5	<p><i>Refer to</i></p> <ul style="list-style-type: none"> • 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 than for pose 1: head and shoulders/half figure or complete figure. Detailed drawing and strong expressive drawing are acceptable.

A	Composition	6	<i>Refer to</i> Composition; use of negative space, the sheet as a whole, indicating the background context is acceptable. 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	<i>Refer to</i> Anatomical correctness of the drawing. The complete figure or head and shoulders/half figure option as stated in the pose should be attempted. No face / blank face = 5 marks maximum. Incorrect pose/ full back pose = 3 marks maximum. Page cropped / added to = 4 marks maximum.
C	Tone/Line	6	<i>Refer to</i> Use of light and shade in chosen medium and materials. Line drawing leading to individual interpretation and expressive response. Personal selection of material and media-style.
D	Form/Volume	6	<i>Refer to</i> How the 2D representation suggests the 3D solidity of the body by using any medium or technique, including line.
E	Detail	6	<i>Refer to</i> The detailed treatment of the figure or aspects of the complete figure or head and shoulders/half figure option as stated in the pose. Demonstrates proficiency in technical and compositional elements. No face / blank face = 5 marks maximum. Incorrect pose/ full back pose = 3 marks maximum.
	Total	30	

CRAFTWORK

100 Marks

<p>The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> ▪ researched his/her chosen question from the exam paper ▪ gathered relevant information through sketches, colour studies, textural studies, materials etc. ▪ begun to develop ideas <p><u>The final design proposal should not be developed at this stage. No marks are to be awarded for the preparatory sheet.</u></p>			
1	Development of Ideas	10	<p>The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ 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 <p><u>The work presented on this sheet should show a significant development from the preparatory sheet.</u></p>
			<p>The design proposal should</p> <ul style="list-style-type: none"> ▪ 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
2	Design	10	<p>The design proposal should</p> <ul style="list-style-type: none"> ▪ 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
		5	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches ▪ be of Leaving Certificate standard (OL/HL) ▪ show visual awareness
		5	<p>Colour in art metalwork should be addressed by using</p> <ul style="list-style-type: none"> ▪ different coloured enamels ▪ the effect of light falling on the surfaces and planes ▪ complementary materials added
3	Process	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ 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
		10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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
		10	<p>The finished piece of metalwork should</p> <ul style="list-style-type: none"> ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4	Craft Skills	10	<p>The handling of material by candidate should</p> <ul style="list-style-type: none"> ▪ 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
		10	<p>The candidate should show an awareness</p> <ul style="list-style-type: none"> ▪ 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.
		10	<p>The decoration of the work presented should</p> <ul style="list-style-type: none"> ▪ enhance the object ▪ form an integral part of the design ▪ be applied appropriately
		10	<p>The work produced in the examination</p> <ul style="list-style-type: none"> ▪ should be constructed and finished to a degree that it fulfils the design brief (exam question).

<p>The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> researched his/her chosen question from the exam paper gathered relevant information through sketches, colour studies, textural studies, materials etc. begun to develop ideas <p>The final design proposal should not be developed at this stage. No marks are to be awarded for the preparatory sheet.</p>			
1	Development of Ideas	Sketches	<p>10</p> <p>The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> 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 <p><u>The work presented on this sheet should show a significant development from the preparatory sheet.</u></p>
2	Design	Design Suitability	<p>10</p> <p>The design proposal should</p> <ul style="list-style-type: none"> 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	<p>5</p> <p>The candidate's design should</p> <ul style="list-style-type: none"> be developed through the preliminary sketches be of Leaving Certificate standard (OL/HL) show visual awareness
		Use of Colour/Light	<p>5</p> <p>Colour in batik should be addressed by</p> <ul style="list-style-type: none"> demonstrating an understanding of colour as it applies to batik using different dyes selecting appropriate background fabric colour
3	Process	Interpretation	<p>10</p> <p>The candidate should demonstrate</p> <ul style="list-style-type: none"> 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	<p>10</p> <p>The candidate should</p> <ul style="list-style-type: none"> 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	<p>10</p> <p>The finished piece of batik should</p> <ul style="list-style-type: none"> be the execution of the design show an understanding of appropriate techniques
4	Craft Skills	A Imagery	<p>10</p> <p>The work should</p> <ul style="list-style-type: none"> create a unified and balanced composition include design elements e.g. pos/neg, flow, movement, rhythm, texture, linkage. have clearly defined imagery
		B Waxing	<p>10</p> <p>The candidate should demonstrate an ability to</p> <ul style="list-style-type: none"> use a tjanting use crackling and veining as decorative effects create textured effects work with accuracy
		C Colour	<p>10</p> <p>The candidate should demonstrate</p> <ul style="list-style-type: none"> 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	<p>10</p> <p>The finished work</p> <ul style="list-style-type: none"> should be finished to a degree that it fulfils the design brief (exam question)

<p>The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> ▪ researched his/her chosen question from the exam paper ▪ gathered relevant information through sketches, colour studies, textural studies, materials etc. ▪ begun to develop ideas <p><u>The final design proposal should not be developed at this stage. No marks are to be awarded for the preparatory sheet.</u></p>			
1 Development of Ideas	Sketches	10	<p>The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ 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 bookcraft ▪ indicate the technique to be used to decorate the piece of bookcraft <p><u>The work presented on this sheet should show a significant development from the preparatory sheet.</u></p>
	2		
Design	Design Suitability	10	<p>The design proposal should</p> <ul style="list-style-type: none"> ▪ 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	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches ▪ be of Leaving Certificate standard (OL/HL) ▪ show visual awareness
	Use of Colour/Light	5	<p>Colour in bookcraft should be addressed by using</p> <ul style="list-style-type: none"> ▪ personalised paper, fabrics and mixed media ▪ relief imagery
3			
Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ 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	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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	<p>The finished piece of bookcraft should</p> <ul style="list-style-type: none"> ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4			
Craft Skills	A Choice of Materials	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ display the confidence which comes from handling materials for bookcraft. ▪ 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 Closing Mechanism	10	<p>The candidate should show an awareness</p> <ul style="list-style-type: none"> ▪ of the importance of effective construction techniques. ▪ that the chosen closing mechanisms should be integrated correctly into the finished piece.
	C Imagery	10	<p>The work presented should</p> <ul style="list-style-type: none"> ▪ communicate the function for which the piece is to be used in a clear and effective manner ▪ enhance the finished work
	D Overall Effect	10	<p>The finished work</p> <ul style="list-style-type: none"> ▪ should be finished to a degree that it fulfils the design brief (exam question)

<p>The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> ▪ researched his/her chosen question from the exam paper. ▪ gathered relevant information through sketches, colour studies, textural studies, materials etc. ▪ begun to develop ideas. <p><u>The final design proposal should not be developed at this stage. No marks are to be awarded for the preparatory sheet.</u></p>				
1	Development of Ideas	Sketches	10	<p>The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the font style to be used ▪ indicate the technique to be used to illustrate the piece <p><u>The work presented on this sheet should show a significant development from the preparatory sheet.</u></p>
2	Design	Design Suitability	10	<p>The design proposal should</p> <ul style="list-style-type: none"> ▪ 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	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
		Use of Colour/Light	5	<p>Colour in calligraphy may be addressed by using</p> <ul style="list-style-type: none"> ▪ a variety of media ▪ coloured papers ▪ complementary materials added or applied
3	Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ 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	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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	<p>The finished piece of calligraphy should</p> <ul style="list-style-type: none"> ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4	Craft Skills	A Illustration	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ display confidence in the craft of calligraphy.. ▪ display an awareness of the role of the illustration in the design. ▪ demonstrate an awareness of appropriate techniques and colour interpretations.
		B Penmanship	10	<p>The candidate should show</p> <ul style="list-style-type: none"> ▪ effective construction in lettering. ▪ evidence of acquired skills in penmanship. ▪ proficiency in the use of calligraphy tools
		C Spacing	10	<p>The work presented should have</p> <ul style="list-style-type: none"> ▪ appropriate spacing. ▪ appropriate layout.
		D Harmony	10	<p>The finished work should</p> <ul style="list-style-type: none"> ▪ show a fusion of illustration and penmanship. ▪ have a balanced composition. ▪ be finished to a degree that it fulfils the design brief (exam question)

<p>The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> ▪ researched his/her chosen question from the exam paper. ▪ gathered relevant information through sketches, colour studies, textural studies, materials etc. ▪ begun to develop ideas. <p><u>The final design proposal should not be developed at this stage. No marks are to be awarded for the preparatory sheet.</u></p>			
1	Development of Ideas	10	<p>The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ 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. <p><u>The work presented on this sheet should show a significant development from the preparatory sheet.</u></p>
			<p>Sketches</p>
2	Design	10	<p>The design proposal should</p> <ul style="list-style-type: none"> ▪ 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
		5	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
		5	<p>Colour /light in carving should be addressed by using</p> <ul style="list-style-type: none"> ▪ 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	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ 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.
		10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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
		10	<p>The finished piece of carving should</p> <ul style="list-style-type: none"> ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4	Craft Skills	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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.
		10	<p>The candidate should show an awareness</p> <ul style="list-style-type: none"> ▪ of the importance of good carving techniques. ▪ be aware of spatial considerations, scale, proportion, mass, form etc.
		10	<p>The work presented</p> <ul style="list-style-type: none"> ▪ should be constructed and finished to a degree that it fulfils the design brief (exam question). ▪ suitably carved for the proposed finish.
		10	<p>The decoration technique used should</p> <ul style="list-style-type: none"> ▪ enhance the object. ▪ form an integral part of the design. ▪ be executed appropriately
A	Handling of Materials		
B	Structure		
C	Function		
D	Finish		

<p>The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> ▪ researched his/her chosen question from the exam paper. ▪ gathered relevant information through sketches, colour studies, textural studies, materials etc. ▪ begun to develop ideas. <p><u>The final design proposal should not be developed at this stage. No marks are to be awarded for the preparatory sheet.</u></p>			
1	Development of Ideas	Sketches	<p>10</p> <p>The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ 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. <p><u>The work presented on this sheet should show a significant development from the preparatory sheet.</u></p>
2	Design	Design Suitability	<p>10</p> <p>The design proposal should</p> <ul style="list-style-type: none"> ▪ 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	<p>5</p> <p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
		Use of Colour/Light	<p>5</p> <p>Colour in embroidery should be addressed by using</p> <ul style="list-style-type: none"> ▪ a variety of materials. ▪ different backgrounds. ▪ coloured yarns. ▪ complementary materials added e.g. fibres beads, etc.
3	Process	Interpretation	<p>10</p> <p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ 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	<p>10</p> <p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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	<p>10</p> <p>The finished piece of embroidery should</p> <ul style="list-style-type: none"> ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4	Craft Skills	A Choice of Material	<p>10</p> <p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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	<p>10</p> <p>The candidate should</p> <ul style="list-style-type: none"> ▪ use a variety of embroidery stitches. ▪ show skill in the chosen stitches.
		C Handling of Materials	<p>10</p> <p>The candidate should demonstrate an ability to</p> <ul style="list-style-type: none"> ▪ manipulate materials. ▪ use colour and light effectively ▪ create textural and relief effects.
		D Overall Effect	<p>10</p> <p>The finished work should</p> <ul style="list-style-type: none"> ▪ be constructed and finished to a degree that it fulfils the design brief (exam question). ▪ have a tactile quality. ▪ have a sense of colour.

<p>The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> ▪ researched his/her chosen question from the exam paper. ▪ gathered relevant information through sketches, colour studies, textural studies, materials etc. ▪ begun to develop ideas. <p>The final design proposal should not be developed at this stage. No marks are to be awarded for the preparatory sheet.</p>			
<p>1 Development of Ideas</p>	<p>Sketches</p>	<p>10</p>	<p>The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ 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 <p><u>The work presented on this sheet should show a significant development from the preparatory sheet.</u></p>
<p>2 Design</p>	<p>Design Suitability</p>	<p>10</p>	<p>The design proposal should</p> <ul style="list-style-type: none"> ▪ 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
	<p>Design Development</p>	<p>5</p>	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
	<p>Use of Colour/Light</p>	<p>5</p>	<p>Colour in hand printed textiles may be addressed by using</p> <ul style="list-style-type: none"> ▪ a variety of dyes. ▪ background fabric colour. ▪ overprinting
<p>3 Process</p>	<p>Interpretation</p>	<p>10</p>	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ 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.
	<p>Technique</p>	<p>10</p>	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ an appropriate technique to carry out his/her design ▪ demonstrate proficiency in the technique ▪ show an awareness of aesthetic and practical considerations
	<p>Realisation</p>	<p>10</p>	<p>The finished piece of hand printed textiles should</p> <ul style="list-style-type: none"> ▪ be the execution of the design ▪ show an understanding of appropriate techniques
<p>4 Craft Skills</p>	<p>A Pattern</p>	<p>10</p>	<p>The pattern used should</p> <ul style="list-style-type: none"> ▪ create a balanced composition ▪ include design elements e.g. pos/neg, flow, movement , rhythm, texture, linkage.
	<p>B Stencilling</p>	<p>10</p>	<p>The stencil used should</p> <ul style="list-style-type: none"> ▪ be suitable for the chosen design motif. ▪ be made correctly from a suitable material ▪ produce a clear image.
	<p>C Overprinting</p>	<p>10</p>	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ knowledge of overprinting . ▪ knowledge of registration. ▪ an ability to select suitable colours for overprinting.
	<p>D Overall Effect</p>	<p>10</p>	<p>The finished work should</p> <ul style="list-style-type: none"> ▪ be finished to a degree that it fulfils the design brief (exam question). ▪ have flow and movement. ▪ have a sense of colour.

Leaving Certificate Craftwork Lino Printing /Blockprinting *Marking Scheme*

<p>The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> researched his/her chosen question from the exam paper. gathered relevant information through sketches, colour studies, textural studies, materials etc. begun to develop ideas. <p><u>The final design proposal should not be developed at this stage. No marks are to be awarded for the preparatory sheet.</u></p>			
1	Development of Ideas	10	<p>The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> 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 <p><u>The work presented on this sheet should show a significant development from the preparatory sheet.</u></p>
2	Design Suitability	10	<p>The design proposal should</p> <ul style="list-style-type: none"> 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	<p>The candidate's design should</p> <ul style="list-style-type: none"> 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	<p>Colour in lino printing should be addressed through</p> <ul style="list-style-type: none"> contrasts (texture etc) choice of colour. choice of background effects.
3	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> an imaginative and creative approach to the question. an ability to critically analyse work in progress and to make adjustments where appropriate.
	Technique	10	<p>The candidate should</p> <ul style="list-style-type: none"> 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	<p>The finished print should</p> <ul style="list-style-type: none"> be the execution of the design show an understanding of appropriate techniques
4	A Block Cutting	10	<p>The candidate should</p> <ul style="list-style-type: none"> 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	<p>The work presented</p> <ul style="list-style-type: none"> should show evidence of an understanding of registration and printing.
	C Contrast	10	<p>The candidate should show evidence of an awareness of</p> <ul style="list-style-type: none"> design elements relevant to the craft of lino/ block printing e.g. contrast in texture, line, shape, colour.
	D Finish	10	<p>The finished work</p> <ul style="list-style-type: none"> should be finished to a degree that it fulfils the design brief (exam question)

<p>The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> ▪ researched his/her chosen question from the exam paper. ▪ gathered relevant information through sketches, colour studies, textural studies, materials etc. ▪ begun to develop ideas. <p>The final design proposal should not be developed at this stage. No marks are to be awarded for the preparatory sheet.</p>			
1 Development of Ideas	Sketches	10	<p>The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ 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. <p><u>The work presented on this sheet should show a significant development from the preparatory sheet.</u></p>
	2 Design	Design Suitability	10
Design Development		5	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
Use of Colour/Light		5	<p>Colour /light in modelling may be addressed by using</p> <ul style="list-style-type: none"> ▪ 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	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ 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	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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	<p>The finished piece of modelling should</p> <ul style="list-style-type: none"> ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4 Craft Skills	A Handling of Materials	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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	<p>The candidate should show an awareness</p> <ul style="list-style-type: none"> ▪ 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	<p>The decoration technique used should</p> <ul style="list-style-type: none"> ▪ enhance the object. ▪ form an integral part of the design. ▪ be executed appropriately
	D Function	10	<p>The finished work</p> <ul style="list-style-type: none"> ▪ should be finished to a degree that it fulfils the design brief (exam question)

<p>The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> ▪ researched his/her chosen question from the exam paper. ▪ gathered relevant information through sketches, colour studies, textural studies, materials etc. ▪ begun to develop ideas. <p>The final design proposal should not be developed at this stage. No marks are to be awarded for the preparatory sheet.</p>							
1	Development of Ideas	10	<p>The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ 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 <p><u>The work presented on this sheet should show a significant development from the preparatory sheet.</u></p>				
2	Design	10	<p>The design proposal should</p> <ul style="list-style-type: none"> ▪ 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 				
				5	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness. 		
						5	<p>The candidate should demonstrate an ability to communicate</p> <ul style="list-style-type: none"> ▪ through the use of colour. ▪ through the use of images.
3	Process	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ 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. 				
				10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ an appropriate technique to carry out his/her design ▪ demonstrate proficiency in the chosen technique ▪ show an awareness of aesthetic and practical considerations 		
						10	<p>The finished poster should</p> <ul style="list-style-type: none"> ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4	Craft Skills	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ display proficiency in layout. ▪ demonstrate an awareness of various techniques employed in hand made posters. ▪ be aware of the harmonisation of graphics and typography. 				
				10	<p>The candidate should show an awareness</p> <ul style="list-style-type: none"> ▪ of the importance of effective construction of lettering. ▪ of typography appropriate to the message ▪ of the importance of symbolism in graphic communication. 		
						10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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.

<p>The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> ▪ researched his/her chosen question from the exam paper. ▪ gathered relevant information through sketches, colour studies, textural studies, materials etc. ▪ begun to develop ideas. <p>The final design proposal should not be developed at this stage. No marks are to be awarded for the preparatory sheet.</p>			
1	Development of Ideas	10	<p>The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ 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. <p>The work presented on this sheet should show a significant development from the preparatory sheet.</p>
2	Design	10	<p>The design proposal should</p> <ul style="list-style-type: none"> ▪ 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
		5	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
		5	<p>Colour in pottery may be addressed by using</p> <ul style="list-style-type: none"> ▪ different clay bodies. ▪ coloured slips, glazes, on glaze and under glaze colours. ▪ the effect of light falling on the surfaces and planes e.g. as in relief modelling.
3	Process	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ 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.
		10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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
		10	<p>The finished piece of pottery should</p> <ul style="list-style-type: none"> ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4	Craft Skills	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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.
		10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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.
		10	<p>The glaze /decoration technique used should</p> <ul style="list-style-type: none"> ▪ enhance the object. ▪ form an integral part of the design. ▪ be executed correctly. ▪ be fired to the correct temperature.
		10	<p>The work presented</p> <ul style="list-style-type: none"> ▪ should be constructed and finished to a degree that it fulfils the design brief (exam question).

<p>The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> ▪ researched his/her chosen question from the exam paper. ▪ gathered relevant information through sketches, colour studies, textural studies, materials etc. ▪ begun to develop ideas. <p>The final design proposal should not be developed at this stage. No marks are to be awarded for the preparatory sheet.</p>			
1	Development of Ideas	10	<p>The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ 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 <p><u>The work presented on this sheet should show a significant development from the preparatory sheet.</u></p>
			<p>Design Suitability</p> <p>10</p> <p>The design proposal should</p> <ul style="list-style-type: none"> ▪ 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
2	Design	5	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
		5	<p>Use of Colour/Light</p> <ul style="list-style-type: none"> ▪ 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.
		10	<p>Interpretation</p> <p>10</p> <p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ 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.
3	Process	10	<p>Technique</p> <p>10</p> <p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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
		10	<p>Realisation</p> <p>10</p> <p>The finished puppet should</p> <ul style="list-style-type: none"> ▪ be the execution of the design ▪ show an understanding of appropriate techniques
		10	<p>A</p> <p>Function</p> <p>10</p> <p>The puppet should</p> <ul style="list-style-type: none"> ▪ have moving parts appropriate to the character. ▪ be light in weight ▪ be easy to manipulate.
4	Craft Skills	10	<p>B</p> <p>Assembly</p> <p>10</p> <p>The candidate should</p> <ul style="list-style-type: none"> ▪ use appropriate methods of assembly ▪ ensure that hands and feet are appropriately jointed. ▪ ensure that accessories and clothing are firmly attached to the puppet.
		10	<p>C</p> <p>Durability</p> <p>10</p> <p>The work presented</p> <ul style="list-style-type: none"> ▪ 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
		10	<p>D</p> <p>Finish</p> <p>10</p> <p>The finished puppet should have</p> <ul style="list-style-type: none"> ▪ features which emphasise its character . ▪ a dramatic presence.

<p>The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> ▪ researched his/her chosen question from the exam paper. ▪ gathered relevant information through sketches, colour studies, textural studies, materials etc. ▪ begun to develop ideas. <p><u>The final design proposal should not be developed at this stage. No marks are to be awarded for the preparatory sheet.</u></p>			
1 Development of Ideas	Sketches	10	<p>The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ 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. <p><u>The work presented on this sheet should show a significant development from the preparatory sheet.</u></p>
	Design Suitability	10	<p>The design proposal should</p> <ul style="list-style-type: none"> ▪ 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	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
2 Design	Use of Colour/Light	5	<p>Colour in screen printed textiles may be addressed by using</p> <ul style="list-style-type: none"> ▪ a variety dyes. ▪ background fabric colour. ▪ overprinting.
	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ 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	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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
3 Process	Realisation	10	<p>The finished screen print should</p> <ul style="list-style-type: none"> ▪ be the execution of the design ▪ show an understanding of appropriate techniques
	A Imagery	10	<p>The imagery used should</p> <ul style="list-style-type: none"> ▪ create a balanced composition ▪ include design elements e.g. pos/neg, flow, movement, rhythm, texture, linkage.
	B Stencilling	10	<p>The stencil used should</p> <ul style="list-style-type: none"> ▪ be suitable for the chosen design motif. ▪ be made correctly from a suitable material ▪ produce a clear image
4 Craft Skills	C Overprinting	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ knowledge of overprinting. ▪ knowledge of registration. ▪ an ability to select suitable colours for overprinting.
	D Overall Effect	10	<p>The finished work</p> <ul style="list-style-type: none"> ▪ 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.

<p>The Preparatory sheet (A2) is done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> ▪ researched his/her chosen question from the exam paper. ▪ gathered relevant information through sketches, colour studies, textural studies, materials etc. ▪ begun to develop ideas. <p>The final design proposal should not be developed at this stage. No marks are to be awarded for the preparatory sheet.</p>				
1	Development of Ideas	Sketches	10	<p>The Preliminary sheet (A2) is done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ 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. <p>The work presented on this sheet should show a significant development from the preparatory sheet.</p>
2	Design	Design Suitability	10	<p>The design proposal should</p> <ul style="list-style-type: none"> ▪ 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	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL) ▪ show visual awareness.
		Use of Colour/Light	5	<p>Colour in weaving may be addressed by using</p> <ul style="list-style-type: none"> ▪ a variety of materials. ▪ varied weave structures. ▪ complementary materials added e.g. fibres, beads etc.
3	Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ 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	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ 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	<p>The finished piece of weaving should</p> <ul style="list-style-type: none"> ▪ be the execution of the design ▪ show an understanding of appropriate techniques
4	Craft Skills	A Beat	10	<p>The weaving should have</p> <ul style="list-style-type: none"> ▪ correct tension in the warp and weft. ▪ uniformity in interlocking and dovetailing. ▪ uniform slits where appropriate.
		B Selvage	10	<p>The candidate should use</p> <ul style="list-style-type: none"> ▪ appropriate warp. ▪ even tension.
		C Use of Materials/Yarn	10	<p>The finished work should have a</p> <ul style="list-style-type: none"> ▪ tactile quality. ▪ a sense of colour.
		D Overall Effect	10	<p>The work presented</p> <ul style="list-style-type: none"> ▪ 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

Q.1		Marks	Notes
A	Function of Newgrange.	15	
B	Description and discussion of the location of Newgrange and explanation of why it was built there.	15	
C	Description and discussion of decoration on one of the monument's main features.	15	
D	Sketches.	5	
	Total.	50	

Q.2		Marks	Notes
A	Function of the Carndonagh Cross.	10	
B	Description and discussion of how the cross was made referring to structure and shape.	20	
C	Brief description and discussion of the carvings on this cross.	15	
D	Sketches.	5	
	Total.	50	

Q.3		Marks	Notes
A	Function of the Book of Kells.	10	
B	Description and discussion of the materials and techniques used to produce the Book of Kells.	20	
C	Description and discussion of the decoration in the Book of Kells.	10	
D	Sketches.	10	
	Total.	50	

Q.4		Marks	Notes
A	Name of one Georgian building and its architect.	10	5 for building 5 for architect
B	Description and discussion of your chosen building referring to location and structure.	20	
C	Brief description and discussion of one interior decorative feature found in your chosen building.	10	
D	Sketches.	10	
	Total.	50	

Q.5		Marks	Notes
A	Name of one work by Paul Henry.	10	
B	Description and discussion of chosen work using the following headings: <ul style="list-style-type: none"> ● subject matter ● composition ● techniques and use of colour. 	20	
C	Why Paul Henry chose to paint landscapes of the West of Ireland.	10	
D	Sketches.	10	
	Total.	50	

Q.6		Marks	Notes
A	Description and discussion of “Coffin Ship” using headings: <ul style="list-style-type: none"> ● location ● form and shape ● treatment of the human figure. 	20	
B	What is the sculpture about – giving reasons for your answer.	10	
C	Name and brief description and discussion of one other piece of Irish public sculpture.	15	5 for name, 10 for description and discussion
D	Sketches.	5	
	Total.	50	

Q.7		Marks	Notes
A	Name of chosen work.	5	
B	Description and discussion using headings: <ul style="list-style-type: none"> ● subject matter ● composition/form ● techniques and use of materials. 	25	
C	Information on chosen artist.	10	
D	Sketches.	10	
	Total.	50	

Section II – European Art

Q.8		Marks	Notes
A	Description and discussion of Rheims Cathedral using headings: <ul style="list-style-type: none"> • exterior • interior • Gothic Sculpture. 	30	
B	Brief description and discussion of Gothic stained glass windows.	15	
C	Sketches.	5	
	Total	50	

Q.9		Marks	Notes
A	Description and discussion of the Wilton Diptych using headings: <ul style="list-style-type: none"> • subject matter • layout • painting techniques and use of colour. 	30	
B	Brief description and discussion of the work and how it was constructed.	15	
C	Sketches.	5	
	Total.	50	

Q.10		Marks	Notes
A	Description and discussion of illustration using headings: <ul style="list-style-type: none"> • subject matter • composition and layout • light and use of colour. 	30	
B	Name and brief description and discussion of one other work by another High Renaissance artist.	15	5 for name, 10 for brief description and discussion.
C	Sketches.	5	
	Total.	50	

Q.11		Marks	Notes
A	Description and discussion of illustration using headings: <ul style="list-style-type: none"> • subject matter • techniques and use of materials • treatment of the human figure. 	30	
B	Brief description and discussion of the Baroque Style.	15	
C	Sketches.	5	
	Total.	50	

Q.12		Marks	Notes
A	Description and discussion of illustration using headings: <ul style="list-style-type: none"> • subject matter • composition • techniques and use of colour. 	30	
B	Brief description and discussion of Impressionism.	15	
C	Sketches.	5	
	Total.	50	

Q.13		Marks	Notes
A	Name, description and discussion of chosen work under headings: <ul style="list-style-type: none"> ● subject matter ● form/composition ● techniques and use of colour. 	30	5 for name, 25 for description and discussion
B	Brief account of Pablo Picasso's life's work.	10	
C	Sketches.	10	
	Total.	50	

Q.14		Marks	Notes
A	Description and discussion of chosen work using headings: <ul style="list-style-type: none"> ● subject matter ● composition ● style and use of colour/light. 	30	
B	Further information about your chosen artist.	10	
C	Sketches.	10	
	Total.	50	

Section III – General Appreciation

Q.15		Marks	Notes
A	Description and discussion of TV/ online advertisement using the following headings: <ul style="list-style-type: none"> • main idea for promoting the product/ service • target market • visual techniques used. 	25	
B	Suggestion for idea for TV/online advertisement for a holiday fair or craft show, giving reasons for your design decisions.	15	
C	Sketches.	10	
	Total.	50	

Q.16		Marks	Notes
A	Name of art gallery, museum or interpretive centre and description of and discussion on how two artefacts were displayed.	25	5 for name, 10 for description and discussion of each artefact
B	Suggestion regarding three ways that an art gallery, museum or interpretive centre can make exhibitions more interesting to students and young people, giving reasons for your suggestions.	15	
C	Sketches.	10	
	Total.	50	

Q.17		Marks	Notes
A	Description and discussion of the shop front illustrated using the following headings: <ul style="list-style-type: none"> • visual impact • use of colour • lettering. 	25	
B	Suggestion for a design for a menu cover for a coffee shop that promotes “healthy eating” giving reasons for your design decisions.	20	
C	Sketches.	5	
	Total.	50	

Q.18		Marks	Notes
A	Description and discussion of the mural illustrated using the following headings: <ul style="list-style-type: none"> • imagery • layout • colour. 	25	
B	Suggestion for design for a mural to decorate a neglected building in your local area giving reasons for your design decisions.	20	
C	Sketches.	5	
	Total.	50	

Q.19		Marks	Notes
A	Description and discussion of the public sculpture illustrated using the following headings: <ul style="list-style-type: none"> ● location and size ● form and shape ● colour and surface. 	30	
B	Suggestion for a design for a sculpture to be situated at the entrance to a town-park or forest-park giving reasons for your answer.	15	
C	Sketches.	5	
	Total.	50	

Q.20		Marks	Notes
A	Description and discussion of a workplace uniform that you think is well designed using the following headings: <ul style="list-style-type: none"> ● choice of fabric ● use of colour ● special details. 	30	
B	Suggestion for a design for a new school uniform for your school or a local sports team, giving reasons for your design decisions.	10	
C	Sketches.	10	
	Total.	50	

Q.21		Marks	Notes
A	Description and discussion of the poster illustrated using the following headings: <ul style="list-style-type: none"> ● layout ● imagery ● use of colour. 	30	
B	Suggestion for a design for a business card to advertise a tattoo parlour or a beauty salon giving reasons for your design decisions.	15	
C	Sketches.	5	
	Total.	50	

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