



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2019

Marking Scheme

Art

Higher Level

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

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

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

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

Future Marking Schemes

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

CONTENTS

Coursework.....	4
Life Sketching.....	15
History and Appreciation of Art	18

Coursework

200 Marks

COURSEWORK
Higher Level and Ordinary Level
 See page 14 for details on how the differential between
 Higher level and Ordinary level is addressed.

Section A Imaginative Composition/Still Life				
A	20	Workbook: Research/Primary Source Interpretation	5 5 10	<ul style="list-style-type: none"> Choice of appropriate primary source(s). <i>Relevance to interpretation/range.</i> Sustained research and investigation of the chosen theme. Analysis of the primary source(s) through a combination of visual means.
B	20	Workbook: Development/Process	15 5	<ul style="list-style-type: none"> Expand and test ideas, visual and annotated development, drawings, colour studies, media, photographic elements, etc. Proposal for Realised Work/Artefact.
C	20	Realised Artefact: Art Elements	20	<ul style="list-style-type: none"> Composition and organisation of 2D space. Use of art elements: line, tone, shape, form, texture, colour, positive and negative space, balance, tension, contrast, scale, etc.
D	20	Realised Artefact: Personal Creative Response	20	<ul style="list-style-type: none"> The candidate's individual response through their use of media, materials, style, concepts, expression and originality. Awareness of aesthetic considerations.
E	20	Realised Artefact: Culmination of Process/ Finished Work	20	<ul style="list-style-type: none"> Overall impact of finished artefact, quality of the Imaginative Composition/Still Life. Constructed and finished to a degree that fulfils the Coursework Brief.
TOTAL	100			

COURSEWORK
Higher Level and Ordinary Level
 See page 14 for details on how the differential between
 Higher level and Ordinary level is addressed.

Section B Craftwork/Design				
A	20	Workbook: Research/Primary Source Interpretation	5 5 10	<ul style="list-style-type: none"> ▪ Choice of appropriate primary source(s). <i>Relevance to interpretation/range.</i> ▪ Sustained research and investigation of the chosen theme. ▪ Analysis of the primary source(s) through a combination of visual means.
B	20	Workbook: Development/Process	15 5	<ul style="list-style-type: none"> ▪ Expand and test ideas, visual and annotated development, drawings, colour studies, media, photographic elements etc. ▪ Proposal for Realised Work/Artefact.
C	20	Realised Artefact: Suitability & Personal Creative Response	10 10	<ul style="list-style-type: none"> ▪ The resolving of the problems implicit in the chosen Craftwork/Design: form, function, suitability, technical considerations, materials, feasibility of execution. ▪ Candidate's originality/individual style and their approach/response.
D	20	Realised Artefact: Craft Skills/ Design-Technical Aspects	20	<p>Refer to</p> <ul style="list-style-type: none"> ▪ Individual Craft Skills-page 7 ▪ Design-Technical Aspects- page 12
E	20	Realised Artefact: Culmination of Process/ Finished Work	20	<ul style="list-style-type: none"> ▪ Overall impact of finished artefact, quality of the finished Craft/Design. ▪ Constructed and finished to a degree that fulfils the Coursework Brief.
TOTAL	100			

LEAVING CERTIFICATE CRAFTWORK 2019 – CRAFT SKILLS

BATIK			
PART D - Craft Skills	Imagery	5	<p>The work should</p> <ul style="list-style-type: none"> create a unified and balanced composition include design elements e.g. positive/negative, flow, movement, rhythm, texture, linkage have clearly defined imagery
	Waxing	5	<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
	Colour	5	<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
	Media	5	<p>The finished work should</p> <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media
BOOKCRAFT			
PART D - Craft Skills	Choice of Materials	5	<p>The candidate should</p> <ul style="list-style-type: none"> show considered use of personalised paper, fabrics and mixed media 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
	Closing Mechanism	5	<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
	Imagery	5	<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
	Media	5	<p>The finished work should</p> <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media
CALLIGRAPHY			
PART D - Craft Skills	Illustration	5	<p>The candidate should</p> <ul style="list-style-type: none"> display confidence in the craft of calligraphy show considered use of media, coloured papers, complimentary materials added or applied display an awareness of the role of the illustration/ show a fusion of illustration and penmanship demonstrate an awareness of appropriate techniques and colour interpretations
	Penmanship	5	<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
	Spacing	5	<p>The work presented should have</p> <ul style="list-style-type: none"> appropriate spacing appropriate layout
	Media	5	<p>The finished work should</p> <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media

CARVING			
PART D - Craft Skills	Handling of Materials	5	The candidate should <ul style="list-style-type: none"> display the confidence which comes from working with materials for carving display an awareness of the properties of the effects of light demonstrate an awareness of the sequence to be employed to execute the design
	Structure	5	The candidate should show an awareness <ul style="list-style-type: none"> of the importance of good carving techniques be aware of spatial considerations, scale, proportion, mass, form etc.
	Function	5	The work presented <ul style="list-style-type: none"> should be constructed and finished to a degree that it fulfils the design brief (exam question) should be suitably carved for the proposed finish
	Media	5	The finished work should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media
EMBROIDERY			
PART D - Craft Skills	Choice of Material	5	The candidate should <ul style="list-style-type: none"> choose an appropriate background demonstrate an awareness of the sequence to be employed to execute his/her design
	Stitching	5	The candidate should <ul style="list-style-type: none"> use a variety of embroidery stitches show skill in the chosen stitches
	Handling of Materials	5	The candidate should demonstrate an ability to <ul style="list-style-type: none"> use colour and light effectively create textural and relief effects
	Media	5	The finished work should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media
HAND PRINTED TEXTILES			
PART D - Craft Skills	Pattern	5	The pattern used should <ul style="list-style-type: none"> create a balanced composition include design elements e.g. positive/ negative, flow, movement, rhythm, texture, linkage
	Stencilling	5	The stencil used should <ul style="list-style-type: none"> be suitable for the chosen design motif be made correctly from a suitable material produce a clear image
	Overprinting	5	The candidate should demonstrate <ul style="list-style-type: none"> knowledge of overprinting and background colours knowledge of registration an ability to select suitable colours / variety of dyes for overprinting
	Media	5	The finished work should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media

BLOCKPRINTING

PART D - Craft Skills	Block Cutting	5	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ display confidence in the craft of block cutting ▪ display awareness of the properties of the block, its possibilities and limitations ▪ demonstrate an awareness of the sequence to be employed to execute the design
	Printing	5	<p>The work presented</p> <ul style="list-style-type: none"> ▪ should show evidence of an understanding of registration and printing ▪ contrasts in texture, possible colour or overprinting, background effects
	Contrast	5	<p>The candidate should show evidence of an awareness of</p> <ul style="list-style-type: none"> ▪ design elements relevant to the craft of block printing e.g. contrast in texture, line, shape, colour
	Media	5	<p>The finished work</p> <ul style="list-style-type: none"> ▪ should demonstrate an understanding of the properties, possibilities and constraints of the chosen media

METALWORK / CONSTRUCTION

PART D - Craft Skills	Handling of Materials	5	<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
	Tooling/ Construction	5	<p>The candidate should show an awareness</p> <ul style="list-style-type: none"> ▪ of the importance of effective techniques ▪ of the possibilities and limitations of the tools/materials being used ▪ of the importance of good technique
	Decoration	5	<p>The decoration of the work presented should</p> <ul style="list-style-type: none"> ▪ show considered use of colour using enamels/paint, effects of light, complimentary materials added ▪ form an integral part of the design ▪ be applied appropriately
	Media	5	<p>The work produced should</p> <ul style="list-style-type: none"> ▪ demonstrate an understanding of the properties, possibilities and constraints of the chosen media

MODELLING

PART D - Craft Skills	Handling of Materials	5	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ display confidence with modelling materials ▪ demonstrate an awareness of the sequence to be employed to execute his/her design
	Structure	5	<p>The candidate should show an awareness</p> <ul style="list-style-type: none"> ▪ of the importance of effective modelling techniques ▪ of suitable modelling for the proposed finish ▪ of scale, proportion, mass, form etc. ▪ of spatial considerations
	Finish	5	<p>The decoration technique used should</p> <ul style="list-style-type: none"> ▪ show an awareness of light falling on the surfaces and planes ▪ enhance the object ▪ form an integral part of the design ▪ be executed appropriately
	Media	5	<p>The finished work</p> <ul style="list-style-type: none"> ▪ should demonstrate an understanding of the properties, possibilities and constraints of the chosen media

POSTER			
PART D - Craft Skills	Layout	5	<p>The candidate should</p> <ul style="list-style-type: none"> display proficiency in layout be aware of the harmonisation of graphics and typography
	Typography	5	<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
	Graphics	5	<p>The candidate should</p> <ul style="list-style-type: none"> manipulate colour and imagery so that it is effective in conveying the message of the poster select colour to attract attention be aware of the psychology and possibilities of colour should communicate the message in a clear manner
	Media	5	<p>The work presented should</p> <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media
POTTERY			
PART D - Craft Skills	Handling of Clay	5	<p>The candidate should</p> <ul style="list-style-type: none"> display confidence in the handling of clay demonstrate an awareness of the sequence to be employed to realise his/her design
	Structure	5	<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
	Glaze/ Decoration	5	<p>The glaze /decoration technique used should</p> <ul style="list-style-type: none"> show considered use of clay bodies, coloured slips and glazes, effects of light on the surfaces and planes to enhance the object form an integral part of the design be executed correctly be fired to the correct temperature
	Media	5	<p>The work presented should</p> <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media
PUPPETRY			
PART D - Craft Skills	Function	5	<p>The puppet should</p> <ul style="list-style-type: none"> have moving parts and modelling appropriate to express the character be light in weight be easy to manipulate
	Assembly	5	<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
	Durability	5	<p>The work presented</p> <ul style="list-style-type: none"> should be constructed and finished to a degree that it fulfils the brief should be constructed from materials of a durable nature
	Media	5	<p>The finished puppet should</p> <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media

SCREEN PRINTING

PART D - Craft Skills	Imagery	5	The imagery used should <ul style="list-style-type: none"> ▪ create a balanced composition ▪ include design elements e.g. positive/ negative flow, movement, rhythm, texture, linkage
	Stencilling	5	The stencil used should <ul style="list-style-type: none"> ▪ be suitable for the chosen design motif ▪ be made correctly from a suitable material ▪ produce a clear image
	Overprinting	5	The candidate should demonstrate <ul style="list-style-type: none"> ▪ knowledge of overprinting and show considered use of an appropriate background colour ▪ knowledge of registration ▪ an ability to select suitable colours for overprinting
	Media	5	The finished work should <ul style="list-style-type: none"> ▪ demonstrate an understanding of the properties, possibilities and constraints of the chosen media

WEAVING

PART D - Craft Skills	Beat	5	The weaving should have <ul style="list-style-type: none"> ▪ correct tension in the warp and weft ▪ uniformity in interlocking and dovetailing ▪ uniform slits where appropriate
	Selvage	5	The candidate should use <ul style="list-style-type: none"> ▪ appropriate warp ▪ even tension
	Use of Materials/Yarn	5	The finished work should have a <ul style="list-style-type: none"> ▪ tactile quality ▪ sense of colour ▪ weave structure
	Media	5	The work presented should <ul style="list-style-type: none"> ▪ demonstrate an understanding of the properties, possibilities and constraints of the chosen media

LEAVING CERTIFICATE DESIGN 2019 – TECHNICAL ASPECTS

Q1 – LETTERING AND CALLIGRAPHY			
PART D – Technical Aspects	The work presented should demonstrate an understanding of and skills in:	5	Illustration
		5	Penmanship/lettering
		5	Spacing/layout
		5	Harmony/balance
Q 2 – LINO CUTTING & PRINTING			
PART D – Technical Aspects	The work presented should demonstrate an understanding of and skills in:	5	Line/shape/texture
		5	Strength/clarity
		5	Overprinting/contrast
		5	Harmony/balance
Q 3 – FABRIC PRINTING			
PART D – Technical Aspects	The work presented should demonstrate an understanding of and skills in:	5	Pattern/shape
		5	Techniques: overprinting/waxing
		5	Application of colour
		5	Harmony/balance/linkage
Q 4 - EMBROIDERY			
PART D – Technical Aspects	The work presented should demonstrate an understanding of and skills in:	5	Choice of materials/media/ground
		5	Plan of stitchery
		5	Techniques
		5	Harmony/balance
Q 5 – WEAVING			
PART D – Technical Aspects	The work presented should demonstrate an understanding of and skills in:	5	Representation of texture
		5	Plan of weave
		5	Materials/yarn
		5	Harmony/balance
Q 6 - POTTERY			
PART D – Technical Aspects	The work presented should demonstrate an understanding of and skills in:	5	Techniques
		5	Structure
		5	Function
		5	Glaze/decoration

Q 7 - PUPPETRY			
PART D – Technical Aspects	The work presented should demonstrate an understanding of and skills in:	5	Function
		5	Assembly
		5	Materials
		5	Characterisation
Q 8 - BOOKCRAFT			
PART D – Technical Aspects	The work presented should demonstrate an understanding of and skills in:	5	Materials
		5	Binding/ties/dust jacket
		5	Imagery/lettering
		5	Assembly
Q 9 – ADVERTISING DESIGN			
PART D – Technical Aspects	The work presented should demonstrate an understanding of and skills in:	5	Function
		5	Layout
		5	Typography
		5	Graphics and colour
Q 10 – MODELLING/CARVING			
PART D – Technical Aspects	The work presented should demonstrate an understanding of and skills in:	5	Function
		5	Technique/materials
		5	Structure
		5	Finish/light
Q 11 – STAGE SETS			
PART D – Technical Aspects	The work presented should demonstrate an understanding of and skills in:	5	Layout
		5	Structure
		5	Function
		5	Construction/techniques

Leaving Certificate Coursework 2019

Higher Level and Ordinary Level

Leaving Certificate Art Coursework is set as a common examination paper. This means that Higher-level and Ordinary-level candidates received the same stimulus material and are required to carry out the same tasks in developing and executing their artwork. However, a higher standard is expected of Higher-level candidates than of Ordinary-level candidates.

In order to ensure the correct alignment between the standard required to achieve grades at the two levels (H5=O1; H6=O2; H7=O3) the work is all marked initially on a reference scale. These reference marks are then converted to Higher or Ordinary level marks as appropriate.

For ease of implementation, the reference scale is designed to coincide with the Higher-level scale. Accordingly, after the candidate's Coursework has been awarded a mark on the reference scale, Higher-level candidates have that reference mark recorded as their final mark for Coursework, while Ordinary-level candidates have an adjustment made to convert the reference mark to their final mark for Coursework. The table below illustrates the alignment between the grades.

Higher grade	Ordinary grade	Reference mark	Higher mark	Ordinary mark
1		180 – 200	180 – 200	200
2		160 – 179	160 – 179	200
3		140 – 159	140 – 159	200
4		120 – 139	120 – 139	200
5	1	100 – 119	100 – 119	180 – 200
6	2	80 – 99	80 – 99	160 – 179
7	3	60 – 79	60 – 79	140 – 159
8	4	50 – 59	50 – 59	120 – 139
	5	40 – 49	40 – 49	100 – 119
	6	30 – 39	30 – 39	80 – 99
	7	20 – 29	20 – 29	60 – 79
	8	0 – 19	0 – 19	0 – 59

COURSEWORK – conversion from reference mark to Ordinary-level mark

For Ordinary-level candidates, the final mark is found from the reference mark as follows:

- If the reference mark is 120 or more the final mark is 200.
- If the reference mark is at least 60 but less than 120 then add 80 to the reference mark to get the final mark.
- If the reference is at least 1 but less than 60 then double the reference mark and add 20 to get the final mark.
- If the reference mark is 0 the final mark is 0.

Reference Mark	Conversion
120 or more	Award 200 marks
60 – 119	Add 80 marks
1 – 59	Multiply the reference mark by 2 and add 20 marks
0	0

Life Sketching

50 Marks

Life Sketching

Total 50 marks

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

Pose 1:

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

A	Composition	5	<p>Refer to</p> <ul style="list-style-type: none"> • composition: use of the sheet as a whole; use of positive and negative space. • personal creative response: the full figure must be attempted in the pose as stated in the examination paper. <p>No face / blank face/incorrect pose = 4 marks maximum. Half figure/ no feet = 3 marks maximum. Page cropped / added to = 3 marks maximum.</p>
B	Proportion	5	<p>Refer to</p> <ul style="list-style-type: none"> • anatomical correctness of the drawing: the relationship of parts to the whole. <p>No face / blank face/incorrect pose = 4 marks maximum. Half figure/ no feet = 3 marks maximum. Page cropped / added to = 3 marks maximum.</p>
C	Tone/Line	5	<p>Refer to</p> <ul style="list-style-type: none"> • use of light and shade in chosen medium as an integral aspect of depiction of three-dimensional form. • shading or line quality/weight; creative use of media.
D	Form/Volume	5	<p>Refer to</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: the complete figure or the half-figure option. Both very detailed drawings and strong expressive drawing are acceptable.

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

History and Appreciation of Art

150 Marks

Section I – Art in Ireland

Q.1		Marks	Notes
A	Name, description and discussion of monument one : refer to form, function and construction techniques.	15	3 for name, 12 for description and discussion.
B	Name, description and discussion of monument two : refer to form, function and construction techniques.	15	3 for name, 12 for description and discussion.
C	Briefly describe and discuss what you know about the communities that created these stone monuments.	10	3 features.
D	Sketches.	10	5 for monument one, 5 for monument two.
	Total.	50	

Q.2		Marks	Notes
A	Discussion of statement and the Ardagh Chalice with reference to form, function and materials.	15	
B	Discussion of statement and the Ardagh Chalice with reference decoration and techniques used in its production.	15	
C	Name and briefly describe and discuss one other metal artefact from the same period where similar decorative techniques were used.	15	5 for name. 10 for description and discussion.
D	Sketches.	5	2 for given illustration, 3 for other artefact.
	Total.	50	

Q.3		Marks	Notes
A	Discussion of statement: Irish stone crosses of the 12 th century were different in several ways to the earlier scriptural works.	10	
B	Description and discussion of Dysert O’Dea: refer to form and function.	10	
C	Description and discussion of Dysert O’Dea: refer to treatment of the human figure and stone working techniques.	10	
D	Name and briefly describe and discuss one other cross or one other artefact from the same period in Ireland.	15	5 for name, 10 for description and discussion.
E	Sketches.	5	2 for given illustration, 3 for other cross or artefact.
	Total.	50	

Q.4		Marks	Notes
A	Name one building by the architect you have selected.	5	
B	Description and discussion of your chosen building with reference to the architectural features both structural and decorative.	20	
C	Briefly describe and discuss one other named building by your chosen architect.	15	5 for name, 10 for description and discussion.
D	Sketches relating to part B and part C.	10	5/5
	Total.	50	

Q.5		Marks	Notes
A	Discussion of statement with reference to given illustration: refer to subject matter and composition.	15	
B	Discussion of statement with reference to given illustration: refer to style and colour.	15	
C	Briefly describe and discuss one other named work by Roderic O'Conor.	15	5 for name, 10 for description and discussion.
D	Sketches.	5	2 for given illustration, 3 for other named work.
	Total.	50	

Q.6		Marks	Notes
A	Name of work based on the theme of the Great Irish Famine.	5	
B	Discussion of chosen work with reference to the subject matter and form/composition.	10	
C	Discussion of chosen work with reference to artist, style and materials.	10	
D	Briefly describe and discuss one other named work by your chosen artist.	15	5 for name, 10 for description and discussion.
E	Sketches.	10	5 for named work one, 5 for named work two.
	Total.	50	

Q.7		Marks	Notes
A	Description and discussion of the work of your chosen artist.	10	
B	Detailed discussion of named work one with reference to subject matter, style, media/materials, techniques and influences.	15	5 for name, 10 for discussion.
C	Detailed discussion of named work two with reference to subject matter, style, media/materials, techniques and influences.	15	5 for name, 10 for discussion.
D	Sketches.	10	5 for named work one, 5 for named work two.
	Total.	50	

Section II – European Art (1000 – Present)

Q.8		Marks	Notes
A	Discussion of statement and name of one Romanesque church or cathedral.	10	5 for name, 5 for discussion of statement.
B	Description and discussion of chosen Romanesque church or cathedral with reference to construction techniques, structure and layout.	15	Construction techniques and structure 10, layout 5.
C	Briefly describe and discuss one named example of Romanesque sculpture.	15	5 for name, 10 for description and discussion.
D	Sketches.	10	5 for chosen cathedral, 5 for sculpture.
	Total.	50	

Q.9		Marks	Notes
A	Discussion of statement: The many artistic innovations that took place during the Early Renaissance are evident in the work of Masaccio.	10	
B	Describe and discuss the ' Holy Trinity ' with reference to subject matter and composition.	10	
C	Describe and discuss the ' Holy Trinity ' with reference to techniques and treatment of the human figure.	10	
D	Briefly describe and discuss one other named work by Masaccio.	15	5 for name, 10 for description and discussion.
E	Sketches.	5	2 for given illustration, 3 for other named work.
	Total.	50	

Q.10		Marks	Notes
A	Name of chosen painting.	5	
B	Discussion of given statement with reference to subject matter and composition of chosen painting.	10	
C	Discussion of statement with reference to style and techniques of chosen painting.	10	
D	Briefly describe and discuss one other named work by Leonardo.	15	5 for name, 10 for description and discussion.
E	Sketches.	10	5 for named painting, 5 for other named work.
	Total.	50	

Q.11		Marks	Notes
A	Discussion of statement and ' Rain, Steam and Speed ' with reference to subject matter and composition.	15	
B	Discussion of statement and ' Rain, Steam and Speed ' with reference to style and techniques.	15	
C	Briefly describe and discuss one other named work by Turner.	15	5 for name, 10 for description and discussion.
D	Sketches.	5	2 for given illustration, 3 for other named work.
	Total.	50	

Q.12		Marks	Notes
A	Discussion of statement: Degas was a keen observer of humanity.	10	
B	Discussion of ' Women Ironing ' referring to subject matter and composition.	10	
C	Discussion of ' Women Ironing ' referring to colour, style and techniques.	10	
D	Briefly describe and discuss one other named work by Degas.	15	5 for name, 10 for description and discussion.
E	Sketches.	5	2 for given illustration, 3 for other named work.
	Total.	50	

Q.13		Marks	Notes
A	Discussion of statement: Matisse used stylised shapes, strong colours and patterns in his paintings.	10	
B	Describe and discuss given illustration refer to subject matter and composition.	10	
C	Describe and discuss given illustration refer to colour, style and techniques.	10	
D	Briefly describe and discuss one other named work by Matisse.	15	5 for name, 10 for description and discussion.
E	Sketches.	5	2 for given illustration, 3 for other named work.
	Total.	50	

Q.14		Marks	Notes
A	Name of chosen work.	5	
B	Detailed discussion of chosen work with reference to the artist, subject matter, style, composition, materials, techniques and the period in which it was produced.	20	
C	Name, briefly describe and discuss one other work by the artist you have chosen.	15	5 for name, 10 for description and discussion.
D	Sketches.	10	5 for chosen work, 5 for other work.
	Total.	50	

Q.15		Marks	Notes
A	Discuss the development of your chosen art style or movement.	10	
B	Description of the main characteristics of your chosen art style or movement.	10	
C	Describe and discuss one named work by a named artist whose work is typical of this style or movement.	20	5 for named work, 5 for named artist, 10 for description and discussion.
D	Sketches.	10	
	Total.	50	

Section III – Appreciation of Art

Q.16		Marks	Notes
A	Name of exhibition in chosen art gallery, museum or interpretative centre and discussion of statement.	10	5 for name of exhibition, 5 for discussion of statement.
B	Describe and discuss two named artefacts and explain how your experience and learning was improved by the display.	20	5 for two named artefacts (3/2), 5 for description and discussion of the named artefacts(3/2), 5 for experience, 5 for learning.
C	Briefly outline your own ideas for how art galleries, museums and interpretative centres can better interact with the public and improve overall visitor experience.	10	5 for idea one, 5 for idea two.
D	Sketches relating to part B and part C.	10	7/3
	Total.	50	

Q.17		Marks	Notes
A	Discussion of statement with reference to given illustration: refer to scale and materials.	15	
B	Discussion of statement with reference to given illustration: refer to colour/finish and visual impact.	15	
C	Briefly outline your own visual concepts for a public artwork which would enhance an outdoor space in your area, give reasons for your design decisions.	15	
D	Sketches.	5	2 for given illustration, 3 for visual concept.
	Total.	50	

Q.18		Marks	Notes
A	Discussion of statement and name of chosen animated movie.	10	5 for name of animated movie, 5 for discussion of statement.
B	Discussion of chosen animated movie referring to design concepts, colour, characters and visual impact.	15	
C	Briefly outline your visual concepts for an animated character based on a novel or a play from your L.C course. Give reasons for your design decisions.	15	
D	Sketches.	10	5 for named movie, 5 for visual concept.
	Total.	50	

Q.19		Marks	Notes
A	Discussion of statement with reference to the given illustration: refer to imagery and layout.	15	
B	Discussion of statement with reference to the given illustration: refer to techniques and impact of the work.	15	
C	Briefly outline your own visual concepts for a manipulated photographic image to advertise healthy eating. Give reasons for your design decisions.	15	
D	Sketches.	5	2 for given illustration, 3 for visual concept.
	Total.	50	

Q.20		Marks	Notes
A	Discussion of statement and given illustration referring to signage and lettering.	15	
B	Discussion of statement and given illustration referring to colour and visual impact.	15	
C	Briefly outline your visual concepts to improve and enhance this shopfront. Give reasons for your design decisions.	15	
D	Sketches.	5	2 for given illustration, 3 for visual concept.
	Total.	50	

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