



**Coimisiún na Scrúduithe Stáit**  
**State Examinations Commission**

**Leaving Certificate 2019**

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

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

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

# LEAVING CERTIFICATE CRAFTWORK 2019 – CRAFT SKILLS

BATIK			
PART D - Craft Skills	Imagery	5	<p><b>The work should</b></p> <ul style="list-style-type: none"> <li>create a unified and balanced composition</li> <li>include design elements e.g. positive/negative, flow, movement, rhythm, texture, linkage</li> <li>have clearly defined imagery</li> </ul>
	Waxing	5	<p><b>The candidate should demonstrate an ability to</b></p> <ul style="list-style-type: none"> <li>use a tjanting</li> <li>use crackling and veining as decorative effects</li> <li>create textured effects</li> <li>work with accuracy</li> </ul>
	Colour	5	<p><b>The candidate should demonstrate</b></p> <ul style="list-style-type: none"> <li>knowledge of the application of colour and its effects appropriate to batik</li> <li>proficiency in the sequence to be employed to dye fabric effectively</li> <li>skill in the choice of colours used</li> </ul>
	Media	5	<p><b>The finished work should</b></p> <ul style="list-style-type: none"> <li>demonstrate an understanding of the properties, possibilities and constraints of the chosen media</li> </ul>
BOOKCRAFT			
PART D - Craft Skills	Choice of Materials	5	<p><b>The candidate should</b></p> <ul style="list-style-type: none"> <li>show considered use of personalised paper, fabrics and mixed media</li> <li>display the confidence which comes from handling materials for bookcraft</li> <li>display an awareness of the possibilities and limitations of the craft</li> <li>demonstrate an awareness of the sequence to be employed to execute his/her design</li> </ul>
	Closing Mechanism	5	<p><b>The candidate should show an awareness</b></p> <ul style="list-style-type: none"> <li>of the importance of effective construction techniques</li> <li>that the chosen closing mechanisms should be integrated correctly into the finished piece</li> </ul>
	Imagery	5	<p><b>The work presented should</b></p> <ul style="list-style-type: none"> <li>communicate the function for which the piece is to be used in a clear and effective manner</li> <li>enhance the finished work</li> </ul>
	Media	5	<p><b>The finished work should</b></p> <ul style="list-style-type: none"> <li>demonstrate an understanding of the properties, possibilities and constraints of the chosen media</li> </ul>
CALLIGRAPHY			
PART D - Craft Skills	Illustration	5	<p><b>The candidate should</b></p> <ul style="list-style-type: none"> <li>display confidence in the craft of calligraphy</li> <li>show considered use of media, coloured papers, complimentary materials added or applied</li> <li>display an awareness of the role of the illustration/ show a fusion of illustration and penmanship</li> <li>demonstrate an awareness of appropriate techniques and colour interpretations</li> </ul>
	Penmanship	5	<p><b>The candidate should show</b></p> <ul style="list-style-type: none"> <li>effective construction in lettering</li> <li>evidence of acquired skills in penmanship</li> <li>proficiency in the use of calligraphy tools</li> </ul>
	Spacing	5	<p><b>The work presented should have</b></p> <ul style="list-style-type: none"> <li>appropriate spacing</li> <li>appropriate layout</li> </ul>
	Media	5	<p><b>The finished work should</b></p> <ul style="list-style-type: none"> <li>demonstrate an understanding of the properties, possibilities and constraints of the chosen media</li> </ul>

## CARVING

<b>PART D - Craft Skills</b>	<b>Handling of Materials</b>	<b>5</b>	<b>The candidate should</b> <ul style="list-style-type: none"> <li>▪ display the confidence which comes from working with materials for carving</li> <li>▪ display an awareness of the properties of the effects of light</li> <li>▪ demonstrate an awareness of the sequence to be employed to execute the design</li> </ul>
	<b>Structure</b>	<b>5</b>	<b>The candidate should show an awareness</b> <ul style="list-style-type: none"> <li>▪ of the importance of good carving techniques</li> <li>▪ be aware of spatial considerations, scale, proportion, mass, form etc.</li> </ul>
	<b>Function</b>	<b>5</b>	<b>The work presented</b> <ul style="list-style-type: none"> <li>▪ should be constructed and finished to a degree that it fulfils the design brief (exam question)</li> <li>▪ should be suitably carved for the proposed finish</li> </ul>
	<b>Media</b>	<b>5</b>	<b>The finished work should</b> <ul style="list-style-type: none"> <li>▪ demonstrate an understanding of the properties, possibilities and constraints of the chosen media</li> </ul>

## EMBROIDERY

<b>PART D - Craft Skills</b>	<b>Choice of Material</b>	<b>5</b>	<b>The candidate should</b> <ul style="list-style-type: none"> <li>▪ choose an appropriate background</li> <li>▪ demonstrate an awareness of the sequence to be employed to execute his/her design</li> </ul>
	<b>Stitching</b>	<b>5</b>	<b>The candidate should</b> <ul style="list-style-type: none"> <li>▪ use a variety of embroidery stitches</li> <li>▪ show skill in the chosen stitches</li> </ul>
	<b>Handling of Materials</b>	<b>5</b>	<b>The candidate should demonstrate an ability to</b> <ul style="list-style-type: none"> <li>▪ use colour and light effectively</li> <li>▪ create textural and relief effects</li> </ul>
	<b>Media</b>	<b>5</b>	<b>The finished work should</b> <ul style="list-style-type: none"> <li>▪ demonstrate an understanding of the properties, possibilities and constraints of the chosen media</li> </ul>

## HAND PRINTED TEXTILES

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

## BLOCKPRINTING

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

## METALWORK / CONSTRUCTION

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

## MODELLING

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

## POSTER

<b>PART D - Craft Skills</b>	<b>Layout</b>	<b>5</b>	<b>The candidate should</b> <ul style="list-style-type: none"> <li>▪ display proficiency in layout</li> <li>▪ be aware of the harmonisation of graphics and typography</li> </ul>
	<b>Typography</b>	<b>5</b>	<b>The candidate should show an awareness</b> <ul style="list-style-type: none"> <li>▪ of the importance of effective construction of lettering</li> <li>▪ of typography appropriate to the message</li> <li>▪ of the importance of symbolism in graphic communication</li> </ul>
	<b>Graphics</b>	<b>5</b>	<b>The candidate should</b> <ul style="list-style-type: none"> <li>▪ manipulate colour and imagery so that it is effective in conveying the message of the poster</li> <li>▪ select colour to attract attention</li> <li>▪ be aware of the psychology and possibilities of colour</li> <li>▪ should communicate the message in a clear manner</li> </ul>
	<b>Media</b>	<b>5</b>	<b>The work presented should</b> <ul style="list-style-type: none"> <li>▪ demonstrate an understanding of the properties, possibilities and constraints of the chosen media</li> </ul>

## POTTERY

<b>PART D - Craft Skills</b>	<b>Handling of Clay</b>	<b>5</b>	<b>The candidate should</b> <ul style="list-style-type: none"> <li>▪ display confidence in the handling of clay</li> <li>▪ demonstrate an awareness of the sequence to be employed to realise his/her design</li> </ul>
	<b>Structure</b>	<b>5</b>	<b>The candidate should</b> <ul style="list-style-type: none"> <li>▪ show an awareness of the importance of effective construction techniques</li> <li>▪ ensure that handles and lids are in proportion, balanced and safe to handle</li> <li>▪ demonstrate an awareness of the importance of selecting appropriate construction techniques</li> </ul>
	<b>Glaze/ Decoration</b>	<b>5</b>	<b>The glaze /decoration technique used should</b> <ul style="list-style-type: none"> <li>▪ show considered use of clay bodies, coloured slips and glazes, effects of light on the surfaces and planes to enhance the object</li> <li>▪ form an integral part of the design</li> <li>▪ be executed correctly</li> <li>▪ be fired to the correct temperature</li> </ul>
	<b>Media</b>	<b>5</b>	<b>The work presented should</b> <ul style="list-style-type: none"> <li>▪ demonstrate an understanding of the properties, possibilities and constraints of the chosen media</li> </ul>

## PUPPETRY

<b>PART D - Craft Skills</b>	<b>Function</b>	<b>5</b>	<b>The puppet should</b> <ul style="list-style-type: none"> <li>▪ have moving parts and modelling appropriate to express the character</li> <li>▪ be light in weight</li> <li>▪ be easy to manipulate</li> </ul>
	<b>Assembly</b>	<b>5</b>	<b>The candidate should</b> <ul style="list-style-type: none"> <li>▪ use appropriate methods of assembly</li> <li>▪ ensure that hands and feet are appropriately jointed</li> <li>▪ ensure that accessories and clothing are firmly attached to the puppet</li> </ul>
	<b>Durability</b>	<b>5</b>	<b>The work presented</b> <ul style="list-style-type: none"> <li>▪ should be constructed and finished to a degree that it fulfils the brief</li> <li>▪ should be constructed from materials of a durable nature</li> </ul>
	<b>Media</b>	<b>5</b>	<b>The finished puppet should</b> <ul style="list-style-type: none"> <li>▪ demonstrate an understanding of the properties, possibilities and constraints of the chosen media</li> </ul>

## SCREEN PRINTING

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

## WEAVING

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

# LEAVING CERTIFICATE DESIGN 2019 – TECHNICAL ASPECTS

<b>Q1 – LETTERING AND CALLIGRAPHY</b>			
<b>PART D – Technical Aspects</b>	The work presented should demonstrate an understanding of and skills in:	5	Illustration
		5	Penmanship/lettering
		5	Spacing/layout
		5	Harmony/balance
<b>Q 2 – LINO CUTTING &amp; PRINTING</b>			
<b>PART D – Technical Aspects</b>	The work presented should demonstrate an understanding of and skills in:	5	Line/shape/texture
		5	Strength/clarity
		5	Overprinting/contrast
		5	Harmony/balance
<b>Q 3 – FABRIC PRINTING</b>			
<b>PART D – Technical Aspects</b>	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
<b>Q 4 - EMBROIDERY</b>			
<b>PART D – Technical Aspects</b>	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
<b>Q 5 – WEAVING</b>			
<b>PART D – Technical Aspects</b>	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
<b>Q 6 - POTTERY</b>			
<b>PART D – Technical Aspects</b>	The work presented should demonstrate an understanding of and skills in:	5	Techniques
		5	Structure
		5	Function
		5	Glaze/decoration

<b>Q 7 - PUPPETRY</b>			
<b>PART D – Technical Aspects</b>	The work presented should demonstrate an understanding of and skills in:	<b>5</b>	Function
		<b>5</b>	Assembly
		<b>5</b>	Materials
		<b>5</b>	Characterisation
<b>Q 8 - BOOKCRAFT</b>			
<b>PART D – Technical Aspects</b>	The work presented should demonstrate an understanding of and skills in:	<b>5</b>	Materials
		<b>5</b>	Binding/ties/dust jacket
		<b>5</b>	Imagery/lettering
		<b>5</b>	Assembly
<b>Q 9 – ADVERTISING DESIGN</b>			
<b>PART D – Technical Aspects</b>	The work presented should demonstrate an understanding of and skills in:	<b>5</b>	Function
		<b>5</b>	Layout
		<b>5</b>	Typography
		<b>5</b>	Graphics and colour
<b>Q 10 – MODELLING/CARVING</b>			
<b>PART D – Technical Aspects</b>	The work presented should demonstrate an understanding of and skills in:	<b>5</b>	Function
		<b>5</b>	Technique/materials
		<b>5</b>	Structure
		<b>5</b>	Finish/light
<b>Q 11 – STAGE SETS</b>			
<b>PART D – Technical Aspects</b>	The work presented should demonstrate an understanding of and skills in:	<b>5</b>	Layout
		<b>5</b>	Structure
		<b>5</b>	Function
		<b>5</b>	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 Ordinary Level is acceptable including swift gesture drawings and an indication of the background context.

A	Composition	5	<p><b>Refer to</b></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul> <p>No face / blank face/ incorrect pose = 4 marks maximum.                      Half figure/ no feet = 4 marks maximum.                      Page cropped / added to = 3 marks maximum.</p>
B	Proportion	5	<p><b>Refer to</b></p> <ul style="list-style-type: none"> <li>• anatomical correctness of the drawing: the relationship of parts to the whole.</li> </ul> <p>No face / blank face/ incorrect pose = 4 marks maximum.                      Half figure/ no feet = 4 marks maximum.                      Page cropped / added to = 3 marks maximum.</p>
C	Tone/Line	5	<p><b>Refer to</b></p> <ul style="list-style-type: none"> <li>• use of light and shade in chosen medium to depict three-dimensional form.</li> <li>• shading or line quality/weight; use of media.</li> </ul>
D	Form/Volume	5	<p><b>Refer to</b></p> <ul style="list-style-type: none"> <li>• the 2D representation of the 3D solidity of the body through the use of any medium or technique, or combination, including line.</li> </ul>
	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.

<b>A</b>	<b>Composition</b>	<b>6</b>	<b>Refer to</b>  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 / incorrect pose = 5 marks maximum. Full back pose = 3 marks maximum. Page cropped / added to = 4 marks maximum.
<b>B</b>	<b>Proportion</b>	<b>6</b>	<b>Refer to</b>  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 / incorrect pose = 5 marks maximum. Full back pose = 3 marks maximum. Page cropped / added to = 4 marks maximum.
<b>C</b>	<b>Tone/Line</b>	<b>6</b>	<b>Refer to</b>  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.
<b>D</b>	<b>Form/Volume</b>	<b>6</b>	<b>Refer to</b>  How the 2D representation suggests the 3D solidity of the body by using any medium or technique, including line.
<b>E</b>	<b>Detail</b>	<b>6</b>	<b>Refer to</b>  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 / incorrect pose = 5 marks maximum. Full back pose = 3 marks maximum.
	<b>Total</b>	<b>30</b>	

# **History and Appreciation of Art**

**150 Marks**

## Section I – Art in Ireland

<b>Q.1</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Name this site.	<b>5</b>	
<b>B</b>	Describe and discuss the decoration and carving techniques used on Kerbstone 52.	<b>20</b>	15 for decoration, 5 for carving techniques.
<b>C</b>	Name, describe and discuss <b>one</b> other stone carving from this period.	<b>20</b>	5 for name, 15 for description and discussion.
<b>D</b>	Illustrations.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.2</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Function of the Brighter Collar.	<b>5</b>	
<b>B</b>	Describe and discuss referring to material, techniques and decoration.	<b>20</b>	6/7/7
<b>C</b>	Name, describe and discuss <b>one</b> other artefact from this period.	<b>15</b>	5 for name, 10 for description and discussion.
<b>D</b>	Illustrations.	<b>10</b>	
	Total.	<b>50</b>	

<b>Q.3</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Function of the Cross of Moone.	<b>5</b>	
<b>B</b>	Describe and discuss the structure and decoration of this cross.	<b>20</b>	10 for structure, 10 for decoration.
<b>C</b>	Name, describe and discuss <b>one</b> other stone cross you have studied.	<b>15</b>	5 for name, 10 for discussion.
<b>D</b>	Illustrations.	<b>10</b>	
	Total.	<b>50</b>	

<b>Q.4</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Name of architect.	<b>5</b>	
<b>B</b>	Describe and discuss the location and structure of the building.	<b>20</b>	10 for location, 10 for structure.
<b>C</b>	Describe and discuss <b>two</b> decorative features of this building.	<b>15</b>	8 for one decorative feature, 7 for second decorative feature.
<b>D</b>	Illustrations.	<b>10</b>	
	Total.	<b>50</b>	

<b>Q.5</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Describe and discuss using the headings: <ul style="list-style-type: none"> <li>• composition</li> <li>• techniques and use of colour.</li> </ul>	<b>20</b>	10 for composition, 10 for techniques and use of colour.
<b>B</b>	What the painting is about, giving reasons for your answer.	<b>15</b>	
<b>C</b>	General information on William Leech.	<b>10</b>	
<b>D</b>	Illustrations.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.6</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Describe and discuss the sculpture illustrated using the headings: <ul style="list-style-type: none"> <li>• location and size</li> <li>• form.</li> </ul>	<b>20</b>	10 for location and size, 10 for form.
<b>B</b>	Describe and discuss the treatment of the horse and human figure.	<b>10</b>	
<b>C</b>	Name, describe and discuss <b>one</b> other Irish public figurative sculpture.	<b>15</b>	5 for name, 10 for discussion.
<b>D</b>	Illustrations.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.7</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Name of chosen work.	<b>5</b>	
<b>B</b>	Describe and discuss your chosen work under the following headings: <ul style="list-style-type: none"> <li>• subject matter</li> <li>• composition/form</li> <li>• techniques and use of materials.</li> </ul>	<b>25</b>	9/8/8
<b>C</b>	General information about chosen artist.	<b>10</b>	
<b>D</b>	Illustrations.	<b>10</b>	
	Total.	<b>50</b>	

## Section II – European Art (1000 – Present)

Q.8		Marks	Notes
<b>A</b>	Describe and discuss this stained glass window using the headings: <ul style="list-style-type: none"> <li>• function</li> <li>• composition</li> <li>• colour.</li> </ul>	<b>25</b>	9/8/8
<b>B</b>	Describe and discuss the main features of Gothic architecture.	<b>20</b>	4 points x 5 marks
<b>C</b>	Illustrations.	<b>5</b>	
	Total.	<b>50</b>	

Q.9		Marks	Notes
<b>A</b>	Describe and discuss the panel using the headings: <ul style="list-style-type: none"> <li>• subject matter</li> <li>• layout and sculptural techniques used.</li> </ul>	<b>25</b>	10/15
<b>B</b>	Name, describe and discuss <b>one</b> other work by another Early Renaissance artist.	<b>20</b>	5 for name, 15 for description and discussion.
<b>C</b>	Illustrations.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.10</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Describe and discuss this painting using the following headings: <ul style="list-style-type: none"> <li>• subject matter and composition</li> <li>• colour and use of light.</li> </ul>	<b>20</b>	5/5 5/5
<b>B</b>	Name, describe and discuss <b>one</b> other work by another High Renaissance artist.	<b>20</b>	5 for name, 15 for description and discussion.
<b>C</b>	Illustrations.	<b>10</b>	
	Total.	<b>50</b>	

<b>Q.11</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Describe and discuss the work using the following headings: <ul style="list-style-type: none"> <li>• composition and light</li> <li>• subject matter and treatment of the human figure.</li> </ul>	<b>35</b>	9/9 9/8
<b>B</b>	Brief description and discussion of the Baroque style.	<b>10</b>	
<b>C</b>	Illustrations.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.12</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Describe and discuss the work using the following headings: <ul style="list-style-type: none"> <li>• subject matter and composition</li> <li>• colour and techniques used.</li> </ul>	<b>25</b>	6/6 6/7
<b>B</b>	Brief description and discussion of Impressionism.	<b>20</b>	4 points x 5 marks.
<b>C</b>	Illustrations.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.13</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Describe and discuss the work using the following headings: <ul style="list-style-type: none"> <li>• subject matter and composition</li> <li>• colour and painting techniques used.</li> </ul>	<b>25</b>	6/6 6/7
<b>B</b>	Name, describe and discuss <b>one</b> other work by Munch.	<b>20</b>	5 for name, 15 for description and discussion.
<b>C</b>	Illustrations.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.14</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Describe and discuss the chosen work using the following headings: <ul style="list-style-type: none"> <li>• subject matter and composition</li> <li>• techniques and use of colour/light.</li> </ul>	<b>25</b>	6/6 6/7
<b>B</b>	General information about your chosen artist.	<b>15</b>	
<b>C</b>	Illustrations.	<b>10</b>	
	Total.	<b>50</b>	

### Section III – Appreciation of Art

Q.15		Marks	Notes
<b>A</b>	Describe and discuss the visual effects and techniques used in any named live action film using the following headings: <ul style="list-style-type: none"> <li>• location / film set</li> <li>• costume / make up</li> <li>• special effects /camera work.</li> </ul>	<b>25</b>	5 for name, 6/7/7
<b>B</b>	Suggest visual ideas for a live action film based on folklore <b>or</b> a legend. Give reasons for your design decisions.	<b>15</b>	
<b>C</b>	Illustrations.	<b>10</b>	
	Total.	<b>50</b>	

Q.16		Marks	Notes
<b>A</b>	Name of gallery, museum or interpretative centre, describe and discuss <b>two</b> interesting artefacts.	<b>25</b>	5 for name, 10/10
<b>B</b>	Suggest <b>three</b> different ways of interacting and communicating with the public in the future. Give reasons for suggestions.	<b>15</b>	3 x 5
<b>C</b>	Illustrations.	<b>10</b>	
	Total.	<b>50</b>	

<b>Q.17</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Describe and discuss the merchandise display stand using the following headings: <ul style="list-style-type: none"> <li>• visual impact</li> <li>• use of colour</li> <li>• lettering.</li> </ul>	<b>30</b>	3 x 10
<b>B</b>	Suggest a design for a display stand for healthy school lunches. Give reasons for design decisions.	<b>15</b>	
<b>C</b>	Illustrations.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.18</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Describe and discuss the image using the following headings: <ul style="list-style-type: none"> <li>• imagery</li> <li>• layout</li> <li>• colour.</li> </ul>	<b>30</b>	3 x 10
<b>B</b>	Suggest a design for a work of street art to decorate a derelict building in your locality. Give reasons for design decisions.	<b>15</b>	
<b>C</b>	Illustrations.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.19</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Describe and discuss a playground using the following headings: <ul style="list-style-type: none"> <li>• location/setting</li> <li>• equipment and facilities</li> <li>• health and safety.</li> </ul>	<b>25</b>	8/9/8
<b>B</b>	Suggest a piece of playground equipment based on theme of flowers <b>or</b> insects. Give reasons for design decisions.	<b>15</b>	
<b>C</b>	Illustrations.	<b>10</b>	
	Total.	<b>50</b>	

<b>Q.20</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Describe and discuss a piece of sportswear using the following headings: <ul style="list-style-type: none"> <li>• choice of fabric</li> <li>• use of colour</li> <li>• special features.</li> </ul>	<b>25</b>	8/8/9
<b>B</b>	Suggest a design for a new kit for a sports team in your locality. Give reasons for design decisions.	<b>15</b>	
<b>C</b>	Illustrations.	<b>10</b>	
	Total.	<b>50</b>	

Q.21		Marks	Notes
<b>A</b>	Describe and discuss a familiar logo using the following headings: <ul style="list-style-type: none"> <li>• shape / form</li> <li>• imagery/lettering</li> <li>• colour.</li> </ul>	<b>25</b>	8/9/8
<b>B</b>	Suggest a design for a logo for a jewellery company <b>or</b> recycling company. Give reasons for design decisions.	<b>15</b>	
<b>C</b>	Illustrations.	<b>10</b>	
	Total.	<b>50</b>	

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