



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

**Leaving Certificate 2018**

**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.

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# **Coursework**

**200 Marks**

**COURSEWORK**  
**Higher Level and Ordinary Level**  
 See page 11 for details on how the differential between  
 Higher level and Ordinary level is addressed.

<b>Section A.</b> <b>Imaginative Composition/Still Life</b>				
<b>A</b>	<b>20</b>	<b>Workbook: Research/Primary Source Interpretation</b>	<b>5</b> <b>5</b> <b>10</b>	<ul style="list-style-type: none"> <li>• Choice of appropriate primary source(s).</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>	<b>15</b> <b>5</b>	<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>	<b>20</b>	<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>	<b>20</b>	<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>	<b>20</b>	<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 11 for details on how the differential between  
 Higher level and Ordinary level is addressed.

<b>Section 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).</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>	<b>20</b>	<p><b>Please refer to</b></p> <ul style="list-style-type: none"> <li>• Individual Craft Skills - page 4</li> <li>• Design -Technical Aspects - page 10</li> </ul>
<b>E</b>	<b>20</b>	<b>Realised Artefact: Culmination of Process/ Finished Work</b>	<b>20</b>	<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>			

# COURSEWORK

## Higher Level and Ordinary Level

### Individual Craft Skills

#### Batik

<b>PART D</b> Craft Skills	<b>Imagery</b>		<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>
	<b>Waxing</b>		<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>
	<b>Colour</b>		<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>
	<b>Media</b>		<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

<b>PART D</b> Craft Skills	<b>Choice of Materials</b>		<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>
	<b>Closing Mechanism</b>		<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>
	<b>Imagery</b>		<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>
	<b>Media</b>		<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

<b>PART D</b> Craft Skills	<b>Illustration</b>		<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>
	<b>Penmanship</b>		<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>
	<b>Spacing</b>		<p><b>The work presented should have</b></p> <ul style="list-style-type: none"> <li>▪ appropriate spacing</li> <li>▪ appropriate layout</li> </ul>
	<b>Media</b>		<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</b> Craft Skills	<b>Handling of Materials</b>		<p><b>The candidate should</b></p> <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>		<p><b>The candidate should show an awareness</b></p> <ul style="list-style-type: none"> <li>▪ of the importance of good carving techniques</li> <li>▪ of spatial considerations, scale, proportion, mass, form etc.</li> </ul>
	<b>Function</b>		<p><b>The work presented</b></p> <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>		<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>

## Embroidery

<b>PART D</b> Craft Skills	<b>Choice of Material</b>		<p><b>The candidate should</b></p> <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>		<p><b>The candidate should</b></p> <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>		<p><b>The candidate should demonstrate an ability to</b></p> <ul style="list-style-type: none"> <li>▪ use colour and light effectively</li> <li>▪ create textural and relief effects</li> </ul>
	<b>Media</b>		<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>

## Hand Printed Textiles

<b>PART D</b> <b>Craft Skills</b>	<b>Pattern</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>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>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>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>

## Lino Printing / Blockprinting

<b>PART D</b> <b>Craft Skills</b>	<b>Block Cutting</b>		<b>The candidate should</b> <ul style="list-style-type: none"> <li>▪ display confidence in the craft of lino cutting</li> <li>▪ display awareness of the properties of lino, 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>The work presented should show</b> <ul style="list-style-type: none"> <li>▪ 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>The candidate should show evidence of an awareness of</b> <ul style="list-style-type: none"> <li>▪ design elements relevant to the craft of lino printing e.g. contrast in texture, line, shape, colour</li> </ul>
	<b>Media</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>

## Metalwork / Construction

<b>PART D</b> <b>Craft Skills</b>	<b>Handling of Material</b>		<b>The candidate should</b> <ul style="list-style-type: none"> <li>▪ display 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>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>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>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</b> Craft Skills	<b>Handling of Materials</b>		<p><b>The candidate should</b></p> <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>		<p><b>The candidate should show an awareness</b></p> <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>		<p><b>The decoration technique used should</b></p> <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>		<p><b>The finished work</b></p> <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</b> Craft Skills	<b>Layout</b>		<p><b>The candidate should</b></p> <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>		<p><b>The candidate should show an awareness</b></p> <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>		<p><b>The candidate should</b></p> <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>		<p><b>The work presented 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>

## Pottery

<b>PART D</b> Craft Skills	<b>Handling of Clay</b>		<p><b>The candidate should</b></p> <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>		<p><b>The candidate should</b></p> <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>		<p><b>The glaze /decoration technique used should</b></p> <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>		<p><b>The work presented 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>

## Puppetry

<b>PART D</b> Craft Skills	<b>Function</b>		<p><b>The puppet should</b></p> <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>		<p><b>The candidate should</b></p> <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>		<p><b>The work presented</b></p> <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>		<p><b>The finished puppet 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>

## Screen Printing

<b>PART D</b> <b>Craft Skills</b>	<b>Imagery</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>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>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>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</b> <b>Craft Skills</b>	<b>Beat</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>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>The finished work should have a</b> <ul style="list-style-type: none"> <li>▪ tactile quality</li> <li>▪ a sense of colour</li> <li>▪ weave structure</li> </ul>
	<b>Media</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>

**COURSEWORK**  
**Higher Level and Ordinary Level**  
**Design – Technical Aspects**

	<p><b>Question 1- Lettering &amp; Calligraphy</b>          illustration          penmanship/lettering          spacing/layout          harmony/balance</p>		<p><b>Question 2- Lino Cutting &amp; Printing</b>          line/shape/texture          strength/clarity          overprinting/contrast          harmony/balance</p>
	<p><b>Question 3- Fabric Printing</b>          pattern/shape          techniques: overprinting/waxing          application of colour          harmony/balance/linkage</p>		<p><b>Question 4- Embroidery</b>          choice of materials/media/ground          plan of stitchery          techniques          harmony/balance</p>
	<p><b>Question 5- Weaving</b>          representation of texture          plan of weave          materials/yarn          harmony/balance</p>		<p><b>Question 6- Pottery</b>          techniques          structure          function          glaze/decoration</p>
	<p><b>Question 7- Puppetry</b>          function          assembly          materials          characterisation</p>		<p><b>Question 8- Bookcraft</b>          materials          binding/ties/dust jacket          imagery/lettering          assembly</p>
	<p><b>Question 9- Advertising Design</b>          function          layout          typography          graphics and colour</p>		<p><b>Question 10-Modelling &amp; Carving</b>          function          technique/materials          structure          finish/light</p>
	<p><b>Question 11- Stage Sets</b>          layout          structure          function          construction/techniques</p>		

# Leaving Certificate Coursework 2018

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

<b>A</b>	<b>Composition</b>	<b>6</b>	<p><i>Refer to:</i></p> <p>Composition; use of negative space, the sheet as a whole, indicating the background context is acceptable.</p> <p>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 = 5 marks maximum.          Incorrect pose/ full back pose = 3 marks maximum.          Page cropped / added to = 3 marks maximum.</p>
<b>B</b>	<b>Proportion</b>	<b>6</b>	<p><i>Refer to:</i></p> <p>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 = 5 marks maximum.          Incorrect pose/ full back pose = 3 marks maximum.          Page cropped / added to = 3 marks maximum.</p>
<b>C</b>	<b>Tone/Line</b>	<b>6</b>	<p><i>Refer to:</i></p> <p>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>
<b>D</b>	<b>Form/Volume</b>	<b>6</b>	<p><i>Refer to:</i></p> <p>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>
<b>E</b>	<b>Detail</b>	<b>6</b>	<p><i>Refer to:</i></p> <p>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 = 5 marks maximum.          Incorrect pose/ full back pose = 3 marks maximum.</p>
	<b>Total</b>	<b>30</b>	

# **History and Appreciation of Art**

**150 Marks**

## Section I – Art in Ireland

Q.1		Marks	Notes
<b>A</b>	Name, description and discussion of artefact <b>one</b> : refer to period, form, function, decoration and techniques used in the production.	<b>15</b>	3 for name 12 for description and discussion
<b>B</b>	Name, description and discussion of artefact <b>two</b> : refer to period, form, function, decoration and techniques used in the production.	<b>15</b>	3 for name 12 for description and discussion
<b>C</b>	Briefly describe and discuss <b>one</b> other named artefact from this period in Ireland.	<b>15</b>	5 for name 10 for description and discussion
<b>D</b>	Sketches.	<b>5</b>	
	Total.	<b>50</b>	

Q.2		Marks	Notes
<b>A</b>	Discussion of statement and name of crosses.	<b>10</b>	5 for discussion 3/2 name
<b>B</b>	Description and discussion of Cross 1 with reference to form, structure and decoration.	<b>10</b>	
<b>C</b>	Description and discussion of Cross 2 with reference to form, structure and decoration.	<b>10</b>	
<b>D</b>	Briefly describe and discuss the functions of Irish High Crosses.	<b>10</b>	2 x 5 for functions
<b>E</b>	Sketches.	<b>10</b>	
	Total.	<b>50</b>	

<b>Q.3</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Discussion of statement: The art of manuscript illumination reached its pinnacle in the 8 <sup>th</sup> century with the creation of the Book of Kells.	<b>10</b>	
<b>B</b>	Description and discussion of given illustration: refer to subject matter and composition.	<b>10</b>	
<b>C</b>	Description and discussion of given illustration: refer to colour, materials and techniques used in the production.	<b>10</b>	
<b>D</b>	Name and brief description and discussion of <b>one</b> other named manuscript.	<b>15</b>	5 for name 10 for description and discussion
<b>E</b>	Sketches.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.4</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Named Irish building in Palladian style and name of architect(s).	<b>5</b>	3 for named building 2 for name of architect(s)
<b>B</b>	Description and discussion of chosen building with reference to the structure, layout and architectural features of the building.	<b>20</b>	
<b>C</b>	Briefly describe and discuss <b>two</b> common interior decorative features of another named Georgian building.	<b>15</b>	5 for name 2 x 5 for features
<b>D</b>	Sketches.	<b>10</b>	
	Total.	<b>50</b>	

<b>Q.5</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Discussion of statement with reference to given illustration: refer to subject matter, composition and form.	<b>15</b>	
<b>B</b>	Discussion of statement with reference to given illustration: refer to style and location.	<b>15</b>	
<b>C</b>	Briefly describe and discuss <b>one</b> other named example of Irish Public sculpture.	<b>15</b>	5 for name 10 for description and discussion
<b>D</b>	Sketches.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.6</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Discussion of statement with reference to given illustration: refer to subject matter and composition.	<b>15</b>	
<b>B</b>	Discussion of statement with reference to given illustration: refer to style, technique and colour.	<b>15</b>	
<b>C</b>	Briefly describe and discuss <b>one</b> other named work by Paul Henry.	<b>15</b>	5 for name 10 for description and discussion
<b>D</b>	Sketches.	<b>5</b>	
	Total.	<b>50</b>	

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

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

Q.8		Marks	Notes
<b>A</b>	Discussion of statement and name of <b>one</b> church or cathedral.	<b>10</b>	5 for name 5 for discussion
<b>B</b>	Description and discussion of chosen church or cathedral with reference to techniques, structure and decoration.	<b>15</b>	
<b>C</b>	Briefly describe and discuss the treatment of the human figure in <b>one</b> named Gothic sculpture.	<b>15</b>	5 for name 10 for description and discussion
<b>D</b>	Sketches.	<b>10</b>	
	Total.	<b>50</b>	

Q.9		Marks	Notes
<b>A</b>	Name <b>one</b> painting and discussion of statement: Botticelli is best known for his mythological subject matter, stylised figures, storytelling and symbolism.	<b>10</b>	5 for name 5 for discussion of statement
<b>B</b>	Describe and discuss chosen work with reference to subject matter, composition, techniques and treatment of the human figure.	<b>15</b>	
<b>C</b>	Briefly describe and discuss <b>one</b> other named painting by Botticelli.	<b>15</b>	5 for name 10 for description and discussion
<b>D</b>	Sketches.	<b>10</b>	
	Total.	<b>50</b>	

<b>Q.10</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Discussion of statement: a towering composition.....which portrays great emotional power and drama.	<b>10</b>	
<b>B</b>	Discussion of given illustration with reference to subject matter, composition and style.	<b>10</b>	
<b>C</b>	Discussion of given illustration with reference to colour, light and techniques.	<b>10</b>	
<b>D</b>	Briefly describe and discuss <b>one</b> named work by another High Renaissance artist.	<b>15</b>	5 for name 10 for description and discussion
<b>E</b>	Sketches.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.11</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Discussion of statement: scenes of everyday life were central to the work of Johannes Vermeer.	<b>10</b>	
<b>B</b>	Discussion of given illustration with reference to subject matter and composition.	<b>10</b>	
<b>C</b>	Discussion of given illustration with reference to style, techniques and treatment of the human figure.	<b>10</b>	
<b>D</b>	Briefly describe and discuss <b>one</b> other named work by Vermeer.	<b>15</b>	5 for name 10 for description and discussion
<b>E</b>	Sketches.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.12</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Discussion of statement: Manet challenged traditional ideas about art.	<b>10</b>	
<b>B</b>	Discussion of illustration referring to subject matter and composition.	<b>10</b>	
<b>C</b>	Discussion of illustration referring to colour, style and techniques.	<b>10</b>	
<b>D</b>	Briefly describe and discuss <b>one</b> other named work by Manet.	<b>15</b>	5 for name 10 for description and discussion
<b>E</b>	Sketches.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.13</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Discussion of statement: analytical approach to nature.	<b>10</b>	
<b>B</b>	Describe and discuss given illustration referring to subject matter and composition.	<b>10</b>	
<b>C</b>	Describe and discuss given illustration referring to form, colour and techniques.	<b>10</b>	
<b>D</b>	Briefly describe and discuss Cézanne's influence on artists of the 20 <sup>th</sup> century.	<b>15</b>	
<b>E</b>	Sketches.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.14</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Name of chosen work.	<b>5</b>	
<b>B</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.	<b>20</b>	
<b>C</b>	Name and briefly describe and discuss <b>one</b> other work by the artist you have chosen.	<b>15</b>	5 for name 10 for description and discussion
<b>D</b>	Sketches.	<b>10</b>	
	Total.	<b>50</b>	

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

### Section III – Appreciation of Art

Q.16		Marks	Notes
<b>A</b>	Name of gallery, museum or interpretive centre and discussion of statement.	<b>10</b>	5 for name 5 for discussion
<b>B</b>	Describe and discuss <b>two</b> named works and refer to the ways in which the use of space affected your interaction with these works.	<b>15</b>	5 for named works (3/2) 5 for description and discussion of works (3/2) 5 for space and how it affected the interaction
<b>C</b>	Briefly describe and discuss your own ideas for designing a school based exhibition of student art work. Give reasons for your design decisions.	<b>15</b>	
<b>D</b>	Sketches.	<b>10</b>	
	Total.	<b>50</b>	

Q.17		Marks	Notes
<b>A</b>	Discussion of statement and named live-action movie.	<b>10</b>	5 for statement 5 for name of live-action movie
<b>B</b>	Discussion of costumes from chosen movie referring to concepts, materials, colours and visual impact.	<b>15</b>	
<b>C</b>	Briefly outline your own visual concepts for a costume design for a named character based on a novel/play from LC course.	<b>15</b>	3 for name 12 for visual concepts
<b>D</b>	Sketches.	<b>10</b>	
	Total.	<b>50</b>	

<b>Q.18</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Discussion of statement with reference to given illustration: refer to imagery and layout.	<b>15</b>	
<b>B</b>	Discussion of statement with reference to given illustration: refer to typography and colour.	<b>15</b>	
<b>C</b>	Briefly outline your visual concepts for the cover of a book about your local area.	<b>15</b>	
<b>D</b>	Sketches.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.19</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Discussion of statement.	<b>10</b>	
<b>B</b>	Discussion of illustrations referring to form, function, colour, style and materials.	<b>20</b>	
<b>C</b>	Briefly outline your own visual concepts for a student's desk organiser. Give reasons for your design decisions.	<b>15</b>	
<b>D</b>	Sketches.	<b>5</b>	
	Total.	<b>50</b>	

<b>Q.20</b>		<b>Marks</b>	<b>Notes</b>
<b>A</b>	Discussion of statement: the aim of designing and landscaping parks and green spaces in towns and cities is to provide a facility for use by all the community.	<b>10</b>	
<b>B</b>	Discussion of one park or green space referring to location, function and amenities provided.	<b>15</b>	
<b>C</b>	Briefly outline your visual concepts for a seating and/or eating area to be placed within your chosen park or green space. Give reasons for your design decisions.	<b>15</b>	
<b>D</b>	Sketches.	<b>10</b>	
	Total.	<b>50</b>	

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