



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE 2008

MARKING SCHEME

ART

HIGHER LEVEL



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ART

History and Appreciation

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ART
History and Appreciation

HIGHER LEVEL

Q 1		Marks
A	Location of carvings	10
B	Discussion of motifs	10
C	Discussion of Techniques	5
D	Discussion and comparison with other pre-Christian carvings	15
E	Sketches	10
	Total	50

Q2		
A	Names	5
B	Discussion of example 1 Form, function, decoration and metalworking techniques	15
C	Example 2 Form, function, decoration and metalworking techniques	15
D	Brief account of Bronze age people, sourcing of raw materials.	5
E	Sketches	10
	Total	50

Q 3		Marks
A	Name two manuscripts	5
B	Description and comparison of illustration 1 Layout, Imagery, Design, Colour and Symbolism	15
C	Description and comparison of illustration 2 Layout, Imagery, Design, Colour and Symbolism	15
D	Brief account of the Functions and Conditions of their production	10
E	Sketches	5
	Total	50

Q4		
A	Name	5
B	Discussion and comparison of Example 1 Period, Form, Decoration, Materials and Techniques used in the production	15
C	Discussion and comparison of Example 2 Period, Form, Decoration, Materials and Techniques used in the production	15
D	Brief account of the function of both objects	10
E	Sketches	5
	Total	50

Q5		
A	Name of architect	5
B	Describe and Discuss architectural features	20
C	Name other Georgian building	5
D	Comparison of other named building with Bellamont House	15
E	Sketches	5
	Total	50

Q6		Marks
A	Discussion of statement, ambience of the west of Ireland	10
B	Description and discussion of Painting 1 Subject matter, composition and style	20
C	Description and discussion of his work and another painting by Paul Henry	15
D	Sketches	5
	Total	50

Q7		Marks
A	Discussion of work of chosen artist/ designer	20
B	Named work	5
C	Discussion of named work Medium/materials, style and visual qualities	15
D	Sketches	10
	Total	50

Q8		Marks
A	Discussion of development of Gothic architecture	15
B	Names of the three illustrated cathedrals	10
C	Reference to structure, decoration and style of the illustrated cathedrals	20
D	Sketches	5
	Total	50

Q9		Marks
A	Discussion of development of perspective in Early Renaissance	5
B	Discussion of a named work by Paolo Uccello	20
C	Discussion of a second work by Uccello or another early Renaissance artist	15
D	Sketches	10
	Total	50

Q10		Marks
A	Description and discussion of illustrated painting Style, Composition, Colour	25
B	Name other work by Titian or another Venetian artist	5
C	Brief discussion of second work	15
D	Sketches	5
	Total	50

Q11		Marks
A	Discussion of Statement, major innovator etc.	10
B	Discussion of illustrated work	15
C	Named other work by Caravaggio	5
D	Brief discussion of other work	15
E	Sketches	5
	Total	50

Q12		Marks
A	Discussion of statement, exponent of 18 th Century Neo-Classical style	5
B	Discussion of illustrated work	20
B	Named other work by David	5
C	Brief discussion of other work	15
D	Sketches	5
	Total	50

Q13		Marks
A	Discussion of statement, unique style and subject matter	5
B	Discussion of chosen painting by Degas	20
C	Named painting by another 19 th century artist	5
D	Brief comparison of painting by Degas and another 19 th century artist	10
E	Sketches	10
	Total	50

Q14		Marks
A	Name of work that fits category	5
B	Discussion of chosen work, style, composition/design and technique	15
C	Period	5
D	Name other example from same category or a second work by chosen artist/architect.	5
E	Brief discussion of second example	10
F	Sketches	10
	Total	50

Q15		Marks
A	Discussion of illustrated work	20
B	Named other work by Picasso from a different period	5
C	Comparison and contrast of the two works by Picasso.	20
D	Sketches	5
	Total	50

Q16		Marks
A	Discussion of characteristics of movement	20
B	Named work from chosen movement	5
C	Description and discussion of chosen work	15
D	Sketches	10
	Total	50

Q17		Marks
A	Named Gallery/Museum Discussion of statement: environment designed to display artworks	15
B	Detailed description of named work 1	10
C	Detailed description of named work 2	10
D	Brief discussion, how works discussed enhanced own work.	5
E	Sketches	10
	Total	50

Q18		Marks
A	Discussion of statement with reference to any building development Function / scale / material	20
B	Impact on the environment, social aspects	10
C	Briefly outline own ideas for landscaping of a development	10
D	Sketches	10
	Total	50

Q19		Marks
A	Description and discussion of one scene	5
B	costume, make up, scenery/location	15
C	special effects and camera work	15
D	Brief discussion of typography and credits style	5
E	Sketches	10
	Total	50

Q20		Marks
A	Description and discussion of magazine cover Imagery, colour	15
B	Description and discussion of magazine cover Typography, visual impact	15
C	Computer editing used to enhance imagery	15
D	Sketch/es	5
	Total	50



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Life Sketching

Imaginative Composition

Still life

Design

HIGHER LEVEL



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HIGHER LEVEL Life Sketching Total 50 marks

Pose 1:

Short pose (15 mins) 20 marks: a wide range of approach appropriate to Higher Level is acceptable including swift gesture drawings

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

A	Composition	5	Composition: use of the sheet as a whole; use of positive and negative space. Indicating the background context is acceptable. Personal creative response. The full figure must be attempted in the pose as stated in the examination paper.
B	Proportion	5	Anatomical correctness of the drawing: the relationship of parts to the whole.
C	Tone/Line	5	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	How the 2D representation suggests 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: head and shoulders or complete figure. Both very detailed drawings and strong expressive drawing are acceptable.

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

A	Composition	6	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 head and shoulders/half figure option as stated in the pose: personal selection of material and media.
B	Proportion	6	Anatomical correctness of the drawing: (the relationship of parts to the whole) of the complete figure or head and shoulders/half figure option as stated in the pose. Full figure or head and shoulders should be attempted.
C	Tone/Line	6	Use of light and shade in chose 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.
D	Form/Volume	6	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.
E	Detail	6	The detailed treatment of aspect/s of the figure as an integral part of the drawing of the complete figure or head and shoulders/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 .
	Total	30	

Imaginative Composition

Total Marks 100

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

A	Interpretation	20	<ul style="list-style-type: none">• Refer to candidates statement• Relevance to the descriptive passage.• The degree and quality to which the candidate visualizes and conveys the essence of the descriptive passage based on its sense and meaning.
B	Composition	20	<ul style="list-style-type: none">• Composition and the organisation of two-dimensional space.• Organizational art elements: balance, tension, contrast space, scale, etc., in keeping with descriptive passage.
C	Art Elements	20	Line, tone, shape, form, texture, colour, etc... <ul style="list-style-type: none">• How the candidate utilized art elements to create a personal response to the chosen question.
D	Personal Creative Response	20	<ul style="list-style-type: none">• What is unique and personal in the candidate's use of chosen media and materials.• The candidate's individual style in the use of media and materials in response to the chosen question relating to the descriptive passage.
E	The Finished Work	20	<ul style="list-style-type: none">• Overall Impact of the finished piece.• How the candidate demonstrates proficiency in technical and compositional elements in order to create a personal individual response to the chosen examination question.
	Total	100	

Still Life

100 Marks

A wide variety of papers and media including pencil, graphite, charcoal, ink and brush, crayons, paint, conte, etc. is acceptable. The combining of various media and materials is acceptable.

A	Interpretation	20	<ul style="list-style-type: none">• Refer to candidates statement.• Relevance to the descriptive passage.• The degree to which the candidate visualizes and conveys the essence of the descriptive passage based on its sense and meaning in the selection of items for the Still Life arrangement
B	Composition	20	<ul style="list-style-type: none">• Arrangement of the items in a personal, pleasing, well balanced harmonious still life composition.• The translation of the 3D composition to a 2D representation on the A2 sheet ... organizational art elements: positive and negative space, balance, tension, contrast, scale etc.
C	Art Elements	20	<ul style="list-style-type: none">• The manner in which the 2D representation suggests the 3D solidity of still life arrangement by using any medium or technique, (or combination) including line, leading to individual interpretation and expressive response.• Employment of art elements: line, tone, shape, form, texture, colour.
D	Personal Creative Response	20	<ul style="list-style-type: none">• What is unique and personal in the candidate's use of chosen media and materials.• The candidate's individual style in the use of media and materials in response to the chosen question relating to the descriptive passage.
E	The Finished Work	20	<ul style="list-style-type: none">• Overall impact of the finished piece.• How the candidate demonstrates proficiency in technical and compositional elements in order to create a personal individual response to the chosen examination question.
	Total	100	

Design *100 Marks*

A wide variety of papers and media including pencil, graphite, charcoal, ink and brush, crayons, paint, conte, etc. is acceptable.

A	Interpretation/	20	<p>Overview of overall handling of chosen question:</p> <ul style="list-style-type: none"> • Relevance to the descriptive passage • The degree to which the candidate visualizes the descriptive passage and how successfully he/she utilizes an idea derived from it to develop a design proposal for a particular craft.
B	Preliminary Sheet (Development)	20	<ul style="list-style-type: none"> • Consider different ideas. • Analysis • Evaluation • Communication/ notation <div data-bbox="1062 658 1461 887" style="border: 1px solid black; padding: 5px; margin-left: 20px;"> <ul style="list-style-type: none"> • Sketches only • Directly on to sheet • Direct copying from preparatory to preliminary sheet will loose marks. </div>
C	Realisation/ technical aspects (See continuing chart for individual crafts)	20	<p>Refer to accompanying sheet</p> <ul style="list-style-type: none"> • Relevant to passage • Suitability to question • Technical considerations • How the candidate resolves the design problems implicit in the chosen craft in visual terms:
D	Presentation of Design Proposal	20	<ul style="list-style-type: none"> • Communication of design proposal • Suitability of media for proposal/presentation • Technical ability in the chosen media and materials.
E	Overall Finished Design/Culmination of the design process	20	<ul style="list-style-type: none"> • Overall quality of the Design • Culmination of design process: how the candidate's design proposal expresses personal concepts throughout his/her execution of the design process.
	Total	100	

The criteria for each craft is outlined in chart below (c of marking scheme)

Q1 Lettering and Calligraphy						
Illustration		Penmanship		Spacing		Harmony/Balance
Q2 Lino-Cutting and Printing						
Line/Shape/ Texture		Strength/Clarity		Overprinting		Contrast/Balance
Q3 Fabric Printing						
Pattern/Shape		Techniques		Overprinting/ Application of Colour		Harmony/ Balance
Q4 Embroidery						
Choice of Materials/Media/ Ground		Plan of Stitchery		Techniques		Harmony/Balance
Q5 Weaving						
Representation of Texture		Plan of Weave		Materials/Yarn		Harmony/Balance
Q6 Pottery						
Techniques		Structure		Function/Brief		Glaze/Decoration
Q7 Puppetry						
Function/Brief		Assembly		Materials		Characterisation/ Drama
Q8 Bookcraft						
Materials		Binding/Ties Imagery		Lettering		Assembly
Q9 Advertising Design - Poster						
Layout		Typography		Graphics		Colour
Q10 Modelling and Carving						
Techniques		Structure/ Materials		Function/Brief		Finish/Light
Q 11 Stage Sets						
Techniques		Structure		Function		D: Construction



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ART - Craftwork

HIGHER LEVEL



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ART - Craftwork

HIGHER LEVEL

Bookcrafts

Preparatory sketches (A2) are done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas .

The final design proposal should not be developed at this stage. **No marks** are to be awarded for preparatory sketches.

1 Development of Ideas	Sketches	10	<p>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be use to make piece of bookcraft. ▪ indicate the technique to be used to decorate the piece of bookcraft. <p>The work presented on this sheet should show a significant development from the preparatory sheet. The 10 marks are awarded for this sheet.</p>
2 Design	Design Suitability	5	<p>The design proposal should be</p> <ul style="list-style-type: none"> ▪ relevant to the question that the candidate has selected on the exam paper ▪ sympathetic to the materials used for bookcraft. <p>feasible to execute within the timeframe of the exam.</p>
	Design Development	10	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). <p>show visual awareness.</p>
	Use of Colour/Light	5	<p>Colour in bookcrafts may be addressed by using</p> <ul style="list-style-type: none"> ▪ personalised paper, fabrics and mixed media. ▪ accessories and trimmings. ▪ typography and images. ▪ complimentary materials added e.g. fibres, beads etc.
3 Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
	Technique	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ an appropriate technique to carry out his/her design. ▪ demonstrate proficiency in the chosen technique. ▪ demonstrate proficiency in the chosen decoration technique. ▪ show an awareness of good practice.
	Realisation	10	<p>The finished piece of bookcraft should be</p> <ul style="list-style-type: none"> ▪ the execution of the design proposed in the preliminary sheet. ▪ technically correct.
4 Craft Skills	A Choice of Materials	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ display the confidence which comes from handling materials for bookcrafts. ▪ display some awareness of the possibilities and limitations of the craft. ▪ demonstrate an awareness of the sequence to be employed to execute his/her design.
	B Binding /Ties	10	<p>The candidate should show and awareness</p> <ul style="list-style-type: none"> ▪ of the importance of good construction techniques. ▪ that bindings should function. ▪ that bindings and ties should be integrated correctly into the finished piece.
	C Lettering and Imagery	10	<p>The work presented</p> <ul style="list-style-type: none"> ▪ should be constructed and finished to a degree that it fulfills the design brief (exam question). ▪ communicate the function for which the piece is to be used in a clear and effective manner
	D Assembly	10	<p>The technique used to assemble the piece should ensure that</p> <ul style="list-style-type: none"> ▪ it functions. ▪ it is precise. ▪ it is durable (see function of object).

Calligraphy

Preparatory sketches (A2) are done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas .

The final design proposal should not be developed at this stage. No marks are to be awarded for preparatory sketches.

1	Development Of Ideas	Sketches	10	<p>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the font style to be used. ▪ indicate the technique to be used to illustrate the piece. <p><u>The work presented on this sheet should show a significant development from the preparatory sheet. The 10 marks are awarded for this sheet.</u></p>
2	Design	Design Suitability	5	<p>The design proposal should be</p> <ul style="list-style-type: none"> ▪ relevant to the question that the candidate has selected on the exam paper. ▪ sympathetic to the craft of calligraphy. ▪ feasible to execute within the timeframe of the exam.
		Design Development	10	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
		Use of Colour/Light	5	<p>Colour in calligraphy may be addressed by using</p> <ul style="list-style-type: none"> ▪ a variety of media. ▪ coloured papers. ▪ Complimentary materials added or applied to the piece.
3	Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
		Technique	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ an appropriate technique to carry out his/her design. ▪ demonstrate proficiency in the chosen technique. ▪ demonstrate proficiency in the chosen decoration technique. ▪ show an awareness of good practice .
		Realisation	10	<p>The finished piece of calligraphy should be</p> <ul style="list-style-type: none"> ▪ the execution of the design proposed in the preliminary sheet. ▪ technically correct.
4	Craft Skills	A Illustration	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ display confidence in the craft of calligraphy.. ▪ display an awareness of the capabilities of the medium chosen to illustrate the piece. ▪ demonstrate an awareness of various techniques and colour interpretations.
		B Penmanship	10	<p>The candidate should show</p> <ul style="list-style-type: none"> ▪ good construction in the lettering. ▪ evidence of acquired skills in penmanship.
		C Spacing	10	<p>The work presented should have</p> <ul style="list-style-type: none"> ▪ suitable spacing. ▪ suitable layout.
		D Harmony	10	<p>The finished work should show</p> <ul style="list-style-type: none"> ▪ a fusion of illustration and penmanship. ▪ a balanced composition.

Embroidery
Preparatory sketches (A2) are done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas .

The final design proposal should not be developed at this stage. No marks are to be awarded for preparatory sketches.

1 Development of Ideas	Sketches	10	<p>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be used to execute the embroidered piece. <p><u>The work presented on this sheet should show a significant development from the preparatory sheet. The 10 marks are awarded for this sheet.</u></p>
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2 Design	Design Suitability	5	<p>The design proposal should be</p> <ul style="list-style-type: none"> ▪ relevant to the question that the candidate has selected on the exam paper. ▪ sympathetic to the craft of embroidery. ▪ feasible to execute within the timeframe of the exam.
	Design Development	10	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
	Use of Colour/Light	5	<p>Colour in embroidery may be addressed by using</p> <ul style="list-style-type: none"> ▪ a variety of materials. ▪ different backgrounds. ▪ personalised coloured yarns. ▪ complimentary materials added e.g.fibres beads, etc.

3 Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
	Technique	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ appropriate techniques to execute his/her design. ▪ demonstrate proficiency in a variety of stitches. ▪ show skill in the use of applied decoration. ▪ show an awareness of good practice.
	Realisation	10	<p>The finished piece of embroidery should be</p> <ul style="list-style-type: none"> ▪ the execution of the design proposed in the preliminary sheet. ▪ technically correct.

4 Craft Skills	A Choice of Material	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ choose a suitable background. ▪ demonstrate knowledge of the use of materials. ▪ demonstrate an awareness of the sequence to be employed to execute his/her design.
	B Stitchery	10	<p>The candidate should use</p> <ul style="list-style-type: none"> ▪ a variety of embroidery stitches. ▪ skill in the chosen stitches.
	C Handling of Materials	10	<p>The candidate should demonstrate an ability to</p> <ul style="list-style-type: none"> ▪ manipulate materials. ▪ use colour and light. ▪ create textural and relief effects.
	D Overall Effect	10	<p>The finished work should</p> <ul style="list-style-type: none"> ▪ be constructed and finished to a degree that it fulfills the design brief (exam question). ▪ have a tactile quality. ▪ have a sense of colour.

Lino Printing

Preparatory sketches (A2) are done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas .

The final design proposal should not be developed at this stage. **No marks** are to be awarded for preparatory sketches

1	Development of Ideas	Sketches	10	<p>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be use. <p><u>The work presented on this sheet should show a significant development from the preparatory sheet. The 10 marks are awarded for this sheet.</u></p>
2	Design	Design Suitability	5	<p>The design proposal should be</p> <ul style="list-style-type: none"> ▪ relevant to the question that the candidate has selected on the exam paper. ▪ sympathetic to the craft of lino cutting. ▪ feasible to execute within the timeframe of the exam..
		Design Development	10	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of OL/HL Leaving Certificate standard ▪ show visual awareness e.g. positive /negative, spatial understanding.
		Use of Colour/Light	5	<p>Colour in lino printing may be addressed through</p> <ul style="list-style-type: none"> ▪ printing inks and transparencies. ▪ contrasts (texture etc) ▪ choice of colour. ▪ choice of background effects.
3	Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ an imaginative and creative approach to the question. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
		Technique	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ an appropriate technique to carry out his/her design. ▪ demonstrate proficiency in the chosen cutting technique. ▪ demonstrate proficiency in the chosen printing technique. ▪ show an awareness of good practice and skill.
		Realisation	10	<p>The finished print should be</p> <ul style="list-style-type: none"> ▪ the execution of the design proposed in the preliminary sheet. ▪ technically correct.
4	Craft Skills	A Block Cutting	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ display confidence in the craft of lino cutting. ▪ display some awareness of the properties of lino, its possibilities and limitations. ▪ demonstrate an awareness of the sequence to be employed to execute the design.
		B Strength/Quality	10	<p>The candidate should show and awareness of</p> <ul style="list-style-type: none"> ▪ the importance of design elements ▪ texture. ▪ line. ▪ shape.
		C Overprinting	10	<p>The work presented</p> <ul style="list-style-type: none"> ▪ should show evidence of an understanding of registration, colour and overprinting.
		D Contrast	10	<ul style="list-style-type: none"> ▪ The candidate should show evidence of an awareness of ▪ design elements relevant to the craft of lino printing e.g contrast in texture, line, shape, colour.

Modelling

Preparatory sketches (A2) are done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas .

The final design proposal should not be developed at this stage. **No marks** are to be awarded for preparatory sketches.

1	Development	Sketches	10	<p>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be use to make the modelled piece. ▪ indicated the technique to be used to decorate the modelled piece. <p>The work presented on this sheet should show a significant development from the preparatory sheet. The 10 marks are awarded for this sheet.</p>
2	Design	Design Suitability	5	<p>The design proposal should be</p> <ul style="list-style-type: none"> ▪ relevant to the question that the candidate has selected on the exam paper. ▪ sympathetic to the chosen medium. ▪ feasible to execute within the timeframe of the exam.
		Design Development	10	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
		Use of Colour/Light	5	<p>Colour /light in modelling may be addressed by using</p> <ul style="list-style-type: none"> ▪ different media. ▪ ceramic materials. ▪ the effect of light falling on the surfaces and planes e.g. as in relief modelling. ▪ complimentary materials added e.g. fibres, beads etc.
3	Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
		Technique	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ an appropriate technique to carry out his/her design. ▪ demonstrate proficiency in the chosen technique. ▪ demonstrate proficiency in the chosen decoration technique. ▪ show an awareness of good practice .. no sharp edges, etc..
		Realisation	10	<p>The finished piece of modelling should be</p> <ul style="list-style-type: none"> ▪ the execution of the design proposed in the preliminary sheet. ▪ technically correct.
4	Craft Skills	A Handling of Materials	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ display the confidence which comes from working with modelling materials. ▪ display some awareness of the properties of materials. ▪ demonstrate an awareness of the sequence to be employed to execute this/her design.
		B Structure	10	<p>The candidate should show and awareness</p> <ul style="list-style-type: none"> ▪ of the importance of good construction techniques. ▪ suitable modelling for the proposed finish. ▪ of scale, proportion, mass, form etc.. ▪ of spatial considerations.
		C Function	10	<p>The work presented</p> <ul style="list-style-type: none"> ▪ should be constructed and finished to a degree that it fulfills the design brief (exam question).
		D Finish	10	<p>The decoration technique used should</p> <ul style="list-style-type: none"> ▪ enhance the object. ▪ form an integral part of the design. ▪ be executed correctly.

Pottery

Preparatory sketches (A2) are done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas .

The final design proposal should not be developed at this stage. No marks are to be awarded for preparatory sketches.

1	Development of Ideas	Sketches	10	<p>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be used to make the piece of pottery. ▪ indicate the technique to be used to decorate the piece of pottery. <p>The work presented on this sheet should show a significant development from the preparatory sheet. The 10 marks are awarded for this sheet.</p>
2	Design	Design Suitability	5	<p>The design proposal should be</p> <ul style="list-style-type: none"> ▪ relevant to the question that the candidate has selected on the exam paper ▪ sympathetic to the medium of clay. ▪ feasible to execute within the timeframe of the exam.
		Design Development	10	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
		Use of Colour/Light	5	<p>Colour in pottery may be addressed by using</p> <ul style="list-style-type: none"> ▪ different clay bodies. ▪ coloured slips, glazes, onglaze and underglaze colours. ▪ the effect of light falling on the surfaces and planes e.g. as in relief modelling. ▪ complimentary materials added e.g. fibres, beads etc.
3	Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
		Technique	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ an appropriate technique to carry out his/her design. ▪ demonstrate proficiency in the chosen technique. ▪ demonstrate proficiency in the chosen decoration technique. ▪ show an awareness of good practice .. no sharp edges, running glazes causing cuts.
		Realisation	10	<p>The finished piece of pottery should be</p> <ul style="list-style-type: none"> ▪ the execution of the design proposed in the preliminary sheet. ▪ technically correct.
4	Craft Skills	A Handling of Clay	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ display confidence in the handling of clay. ▪ display some awareness of the properties of clay, its possibilities and limitations. ▪ demonstrate an awareness of the sequence to be employed to realise his/her design.
		B Structure	10	<p>The candidate should show and awareness</p> <ul style="list-style-type: none"> ▪ of the importance of good construction techniques. ▪ that pots should be of an even thickness to avoid cracking. ▪ that pots should not be too heavy or cumbersome. ▪ that handles and lids should be in proportion , balanced and safe to handle.
		C Function	10	<p>The work presented</p> <ul style="list-style-type: none"> ▪ should be constructed and finished to a degree that it fulfills the design brief (exam question).
		D Glaze/ Decoration	10	<p>The glaze /decoration technique used should</p> <ul style="list-style-type: none"> ▪ enhance the object. ▪ form an integral part of the design. ▪ be executed correctly. ▪ be fired to the correct temperature.

Screen Printing

Preparatory sketches (A2) are done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas .

The final design proposal should not be developed at this stage. No marks are to be awarded for preparatory sketches.

1	Development of Ideas	Sketches	10	<p>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be used to execute the screen printed piece. <p><u>The work presented on this sheet should show a significant development from the preparatory sheet. The 10 marks are awarded for this sheet.</u></p>
2	Design	Design Suitability	5	<p>The design proposal should be</p> <ul style="list-style-type: none"> ▪ relevant to the question that the candidate has selected on the exam paper ▪ sympathetic to the craft of screen printed textiles. ▪ feasible to execute within the timeframe of the exam.
		Design Development	10	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
		Use of Colour/Light	5	<p>Colour in screen printed textiles may be addressed by using</p> <ul style="list-style-type: none"> ▪ a variety dyes. ▪ background fabric colour. ▪ overprinting.
3	Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate. ▪
		Technique	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ appropriate techniques to execute his/her design ▪ demonstrate proficiency in the technique. ▪ show an awareness of good practice. ▪ demonstrate an awareness of the sequence to be employed to execute his/her design ▪
		Realisation	10	<p>The finished piece of screen printed textiles should be</p> <ul style="list-style-type: none"> ▪ the execution of the design proposed in the preliminary sheet. ▪ technically correct.
4	Craft Skills	A Pattern	10	<p>The pattern used should</p> <ul style="list-style-type: none"> ▪ create a balanced composition ▪ include design elements e.g. pos/neg, flow, movement, rhythm, texture, linkage.
		B Stencilling	10	<p>The stencil used should</p> <ul style="list-style-type: none"> ▪ be suitable for the design motif. ▪ be made correctly. ▪ be made from a suitable material.
		C Overprinting	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ knowledge of the principle of overprinting. ▪ registration. ▪ an ability to select suitable colours for overprinting.
		D Overall Effect	10	<p>The finished work</p> <ul style="list-style-type: none"> ▪ should be constructed and finished to a degree that it fulfills the design brief (exam question). ▪ have flow and movement. ▪ have a sense of colour.

<p>Batik</p> <p>Preparatory sketches (A2) are done before the exam and should indicate that the candidate has</p> <ul style="list-style-type: none"> researched his/her chosen question from the exam paper. gathered relevant information through sketches, colour studies, textural studies, materials etc. begun to develop ideas . <p><u>The final design proposal should not be developed at this stage. No marks are to be awarded for preparatory sketches.</u></p>			
<p>1</p> <p>Development of Ideas</p>	<p>Sketches</p>	<p>10</p>	<p>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> analyse the work done on the preparatory sheet. tease out ideas and so lead to a final design proposal. indicate the technique to be used to execute the batik. <p><u>The work presented on this sheet should show a significant development from the preparatory sheet. The 10 marks are awarded for this sheet.</u></p>
<p>2</p> <p>Design</p>	<p>Design Suitability</p>	<p>5</p>	<p>The design proposal should be</p> <ul style="list-style-type: none"> relevant to the question that the candidate has selected on the exam paper sympathetic to the craft of batik. feasible to execute within the timeframe of the exam.
	<p>Design Development</p>	<p>10</p>	<p>The candidate's design should</p> <ul style="list-style-type: none"> be developed through the preliminary sketches. be of Leaving Certificate standard (OL/HL) show visual awareness.
	<p>Use of Colour/Light</p>	<p>5</p>	<p>Colour in batik may be addressed by</p> <ul style="list-style-type: none"> demonstrating an understanding of colour as it applies to batik. using different dyes. selecting appropriate background fabric colour. overdyeing.
<p>3</p> <p>Process</p>	<p>Interpretation</p>	<p>10</p>	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> an imaginative and creative approach to the question. an ability to develop ideas. an ability to critically analyse work in progress and to make adjustments where appropriate.
	<p>Technique</p>	<p>10</p>	<p>The candidate should</p> <ul style="list-style-type: none"> employ appropriate techniques to execute his/her design. demonstrate proficiency in the technique. show a knowledge of the batik process in the use of waxing and immersion dyeing. demonstrate an awareness of the sequence to be employed to execute his/her design
	<p>Realisation</p>	<p>10</p>	<p>The finished batik should be</p> <ul style="list-style-type: none"> the execution of the design proposed in the preliminary sheet. technically correct.
<p>4</p> <p>Craft Skills</p>	<p>A Pattern</p>	<p>10</p>	<p>The pattern used should</p> <ul style="list-style-type: none"> create a unified and balanced composition include design elements e.g. pos/neg, flow, movement , rhythm, texture, linkage.
	<p>B Waxing</p>	<p>10</p>	<p>The candidate should demonstrate an ability to</p> <ul style="list-style-type: none"> use tjanting. use crackling and veining as decorative effects. create textured effects. work with accuracy.
	<p>C Colour</p>	<p>10</p>	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> knowledge of the application of colour and its effects. a knowledge of the sequence to be employed to dye fabric effectively.
	<p>D Overall Effect</p>	<p>10</p>	<p>The finished work</p> <ul style="list-style-type: none"> should be finished to a degree that it fulfills the design brief (exam question) have clarity of colour

Calligraphy

Preparatory sketches (A2) are done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas .

The final design proposal should not be developed at this stage. No marks are to be awarded for preparatory sketches.

1	Development Of Ideas	Sketches	10	<p>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the font style to be used. ▪ indicate the technique to be used to illustrate the piece. <p><u>The work presented on this sheet should show a significant development from the preparatory sheet. The 10 marks are awarded for this sheet.</u></p>
2	Design	Design Suitability	5	<p>The design proposal should be</p> <ul style="list-style-type: none"> ▪ relevant to the question that the candidate has selected on the exam paper. ▪ sympathetic to the craft of calligraphy. ▪ feasible to execute within the timeframe of the exam.
		Design Development	10	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
		Use of Colour/Light	5	<p>Colour in calligraphy may be addressed by using</p> <ul style="list-style-type: none"> ▪ a variety of media. ▪ coloured papers. ▪ Complimentary materials added or applied to the piece.
3	Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
		Technique	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ an appropriate technique to carry out his/her design. ▪ demonstrate proficiency in the chosen technique. ▪ demonstrate proficiency in the chosen decoration technique. ▪ show an awareness of good practice .
		Realisation	10	<p>The finished piece of calligraphy should be</p> <ul style="list-style-type: none"> ▪ the execution of the design proposed in the preliminary sheet. ▪ technically correct.
4	Craft Skills	A Illustration	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ display confidence in the craft of calligraphy.. ▪ display an awareness of the capabilities of the medium chosen to illustrate the piece. ▪ demonstrate an awareness of various techniques and colour interpretations.
		B Penmanship	10	<p>The candidate should show</p> <ul style="list-style-type: none"> ▪ good construction in the lettering. ▪ evidence of acquired skills in penmanship.
		C Spacing	10	<p>The work presented should have</p> <ul style="list-style-type: none"> ▪ suitable spacing. ▪ suitable layout.
		D Harmony	10	<p>The finished work should show</p> <ul style="list-style-type: none"> ▪ a fusion of illustration and penmanship. ▪ a balanced composition.

Carving

Preparatory sketches (A2) are done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas.

The final design proposal should not be developed at this stage. No marks are to be awarded for preparatory sketches.

1	Development of Ideas	Sketches	10	<p>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be use to make the carved piece. ▪ indicated the technique to be used to decorate the carved piece. <p><u>The work presented on this sheet should show a significant development from the preparatory sheet. The 10 marks are awarded for this sheet.</u></p>
2	Design	Design Suitability	5	<p>The design proposal should be</p> <ul style="list-style-type: none"> ▪ relevant to the question that the candidate has selected on the exam paper. ▪ sympathetic to the chosen medium. ▪ feasible to execute within the timeframe of the exam.
		Design Development	10	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness. ▪
		Use of Colour/Light	5	<p>Colour /light in modelling may be addressed by using</p> <ul style="list-style-type: none"> ▪ different media. ▪ ceramic materials. ▪ the effect of light falling on the surfaces and planes e.g. as in relief modelling. ▪ complimentary materials added e.g. fibres, beads etc.
3	Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
		Technique	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ an appropriate technique to carry out his/her design. ▪ demonstrate proficiency in the chosen technique. ▪ demonstrate proficiency in the chosen decoration technique. ▪ show an awareness of good practice .. no sharp edges etc.
		Realisation	10	<p>The finished piece of carving should be</p> <ul style="list-style-type: none"> ▪ the execution of the design proposed in the preliminary sheet. ▪ technically correct.
4	Craft Skills	A Handling of Materials	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ display the confidence which comes from working with materials for carving. ▪ display some awareness of the properties of materials. ▪ demonstrate an awareness of the sequence to be employed to execute the design.
		B Structure	10	<p>The candidate should show and awareness</p> <ul style="list-style-type: none"> ▪ of the importance of good carving techniques. ▪ suitably carved for the proposed finish. ▪ scale, proportion, mass, form etc.. ▪ be aware of spatial considerations.
		C Function	10	<p>The work presented</p> <ul style="list-style-type: none"> ▪ should be constructed and finished to a degree that it fulfills the design brief (exam question).
		D Finish	10	<p>The decoration technique used should</p> <ul style="list-style-type: none"> ▪ enhance the object. ▪ form an integral part of the design. ▪ be executed correctly

Hand Printed Textiles

Preparatory sketches (A2) are done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas .

The final design proposal should not be developed at this stage. No marks are to be awarded for preparatory sketches.

1	Development of Ideas	Sketches	10	<p>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be used to execute the hand printed piece. <p>The work presented on this sheet should show a significant development from the preparatory sheet. The 10 marks are awarded for this sheet.</p>
2	Design	Design Suitability	5	<p>The design proposal should be</p> <ul style="list-style-type: none"> ▪ relevant to the question that the candidate has selected on the exam paper ▪ sympathetic to the craft of hand printed textiles. ▪ feasible to execute within the timeframe of the exam.
		Design Development	10	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
		Use of Colour/Light	5	<p>Colour in hand printed textiles may be addressed by using</p> <ul style="list-style-type: none"> ▪ a variety of dyes. ▪ background fabric colour. ▪ overprinting..
3	Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
		Technique	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ appropriate techniques to execute his/her design ▪ demonstrate proficiency in the technique. ▪ show an awareness of good practice. ▪ demonstrate an awareness of the sequence to be employed to execute his/her design
		Realisation	10	<p>The finished piece of hand printed textiles should be</p> <ul style="list-style-type: none"> ▪ the execution of the design proposed in the preliminary sheet. ▪ technically correct.
4	Craft Skills	A Pattern	10	<p>The pattern used should</p> <ul style="list-style-type: none"> ▪ create a balanced composition ▪ include design elements e.g. pos/neg, flow, movement , rhythm, texture, linkage.
		B Stencilling	10	<p>The stencil used should</p> <ul style="list-style-type: none"> ▪ be suitable for the design motif. ▪ be made correctly. ▪ be made from a suitable material.
		C Overprinting	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ knowledge of the principle of overprinting . ▪ knowledge of registration. ▪ an ability to select suitable colours for overprinting.
		D Overall Effect	10	<p>The finished work should</p> <ul style="list-style-type: none"> ▪ be finished to a degree that it fulfills the design brief (exam question). ▪ have flow and movement. ▪ have a sense of colour.

Art Metalwork

Preparatory sketches (A2) are done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas .

The final design proposal should not be developed at this stage. **No marks** are to be awarded for preparatory sketches.

1	Developme nt of Ideas	Sketches	10	<p>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be use to make the piece of metalwork. ▪ indicate the technique to be used to decorate the piece of metalwork. <p>The work presented on this sheet should show a significant development from the preparatory sheet. <u>The 10 marks are awarded for this sheet.</u></p>
2	Design	Design Suitability	5	<p>The design proposal should be</p> <ul style="list-style-type: none"> ▪ relevant to the question that the candidate has selected on the exam paper ▪ sympathetic to the craft of metalwork. ▪ feasible to execute within the timeframe of the exam.
		Design Development	10	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
		Use of Colour/Light	5	<p>Colour in art metalwork may be addressed by using</p> <ul style="list-style-type: none"> ▪ different coloured enamels. ▪ the effect of light falling on the surfaces and planes e.g. as in repouse. ▪ Complimentary materials added.
3	Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
		Technique	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ an appropriate technique to carry out his/her design. ▪ demonstrate proficiency in the chosen technique to make the object. ▪ demonstrate proficiency in the chosen decoration technique. ▪ show an awareness of good practice .. no sharp edges etc.
		Realisation	10	<p>The finished piece of metalwork should be</p> <ul style="list-style-type: none"> ▪ the execution of the design proposed in the preliminary sheet. ▪ technically correct.
4	Craft Skills	A Choice of Material	10	<p>The choice of material made 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.
		B Tooling	10	<p>The candidate should show an awareness</p> <ul style="list-style-type: none"> ▪ of the importance of good metalworking techniques e.g. cutting, filing , annealing etc. ▪ of the possibilities and limitations of the tools being used. ▪ importance of good technique ... no sharp edges, shapes that will, will not bend or warp etc..
		C Enamelling	10	<p>The enamelling in the work presented should</p> <ul style="list-style-type: none"> ▪ enhance the object. ▪ form an integral part of the design. ▪ be applied correctly. ▪ be fired to the correct temperature .
		D Finish	10	<p>The work produced in the exam</p> <ul style="list-style-type: none"> ▪ should be constructed and finished to a degree that it fulfills the design brief (exam question).

Poster

Preparatory sketches (A2) are done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas .

The final design proposal should not be developed at this stage. No marks are to be awarded for preparatory sketches.

1	Develop ment of Ideas	Sketches	10	<p>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be use to make the poster. <p><u>The work presented on this sheet should show a significant development from the preparatory sheet. The 10 marks are awarded for this sheet.</u></p>
2	Design	Design Suitability	5	<p>The design proposal should be</p> <ul style="list-style-type: none"> ▪ relevant to the question that the candidate has selected on the exam paper. ▪ communicate the message of the poster. ▪ feasible to execute within the timeframe of the exam.
		Design Development	10	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
		Use of Colour/Light	5	<p>The candidate should demonstrate an ability to communicate</p> <ul style="list-style-type: none"> ▪ through the use of colour. ▪ through the use of images.
3	Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
		Technique	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ an appropriate technique to carry out his/her design. ▪ demonstrate proficiency in the chosen technique. ▪ show an awareness of good practice .. personalised lettering, stenciled or hand rendered.
		Realisation	10	<p>The finished poster should be</p> <ul style="list-style-type: none"> ▪ the execution of the design proposed in the preliminary sheet. ▪ technically correct.
4	Craft Skills	A Layout	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ display the confidence in layout. ▪ display some awareness of the capabilities of the chosen medium. ▪ demonstrate an awareness of various techniques employed in hand made posters. ▪ be aware of the harmonisation of graphics and typography.
		B Typography	10	<p>The candidate should show and awareness</p> <ul style="list-style-type: none"> ▪ of the importance of good construction of lettering. ▪ of typography appropriate to the message ▪ of the importance of symbolism in graphic communication.
		C Graphics	10	<p>The work presented</p> <ul style="list-style-type: none"> ▪ should be constructed and finished to a degree that it fulfills the design brief (exam question). ▪ should communicate the message in a clear manner.
		D Colour	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ manipulate colour so that it is effective in conveying the message of the poster ▪ select colour to attract attention ▪ be aware of the psychology of colour.

Puppetry

Preparatory sketches (A2) are done before the exam and should indicate that the candidate has

- researched his/her chosen question from the exam paper.
- gathered relevant information through sketches, colour studies, textural studies, materials etc.
- begun to develop ideas .

The final design proposal should not be developed at this stage. No marks are to be awarded for preparatory sketches.

1	Development of Ideas	Sketches	10	<p>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</p> <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be used to make the puppet. <p><u>The work presented on this sheet should show a significant development from the preparatory sheet. The 10 marks are awarded for this sheet.</u></p>
2	Design	Design Suitability	5	<p>The design proposal should be</p> <ul style="list-style-type: none"> ▪ relevant to the question that the candidate has selected on the exam paper. ▪ sympathetic to the craft of puppetry. ▪ feasible to execute within the timeframe of the exam.
		Design Development	10	<p>The candidate's design should</p> <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL). ▪ show visual awareness.
		Use of Colour/Light	5	<ul style="list-style-type: none"> ▪ Colour in puppetry may be addressed by ▪ using a variety of materials. ▪ personalised fabrics to express the character of the puppet. ▪ using light /shade in the modelling to express the character of the puppet.. ▪ selecting appropriate facial and skin colour to express the character of the puppet. ▪ overdyeing
3	Process	Interpretation	10	<p>The candidate should demonstrate</p> <ul style="list-style-type: none"> ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
		Technique	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ employ appropriate techniques to execute his/her design ▪ demonstrate proficiency in the technique. ▪ demonstrate an awareness of the sequence to be employed to execute his/her design ▪ show and awareness of good practice.
		Realisation	10	<p>The finished puppet should be</p> <ul style="list-style-type: none"> ▪ .the execution of the design proposed in the preliminary sheet. ▪ technically correct.
4	Craft Skills	A Function	10	<p>The puppet should</p> <ul style="list-style-type: none"> ▪ have moving parts appropriate to the character. ▪ be light in weight ▪ be easy to manipulate.
		B Assembly	10	<p>The candidate should</p> <ul style="list-style-type: none"> ▪ use appropriate methods of assembly to suit the materials . ▪ use methods of assembly which do not restrict the movement of the puppet. ▪ ensure that hands and feet are appropriately jointed. ▪ ensure that accessories and clothing are firmly attached to the puppet.
		C Durability	10	<p>The work presented</p> <ul style="list-style-type: none"> ▪ should be constructed and finished to a degree that it fulfills the design brief (exam question) ▪ should be constructed from materials of a durable nature..
		D Finish	10	<ul style="list-style-type: none"> ▪ The finished puppet should have ▪ features which emphasise its character . ▪ a dramatic presence.

Weaving Preparatory sketches (A2) are done before the exam and should indicate that the candidate has <ul style="list-style-type: none"> ▪ researched his/her chosen question from the exam paper. ▪ gathered relevant information through sketches, colour studies, textural studies, materials etc. ▪ begun to develop ideas . The final design proposal should not be developed at this stage. No marks are to be awarded for preparatory sketches.			
1 Development of Ideas	Sketches	10	Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to <ul style="list-style-type: none"> ▪ analyse the work done on the preparatory sheet. ▪ tease out ideas and so lead to a final design proposal. ▪ indicate the technique to be used to execute the woven piece. The work presented on this sheet should show a significant development from the preparatory sheet. The 10 marks are awarded for this sheet.
2 Design	Design Suitability	5	The design proposal should be <ul style="list-style-type: none"> ▪ relevant to the question that the candidate has selected on the exam paper. ▪ sympathetic to the craft of weaving. ▪ feasible to execute within the timeframe of the exam.
	Design Development	10	The candidate's design should <ul style="list-style-type: none"> ▪ be developed through the preliminary sketches. ▪ be of Leaving Certificate standard (OL/HL) ▪ show visual awareness.
	Use of Colour/Light	5	Colour in weaving may be addressed by using <ul style="list-style-type: none"> ▪ different materials. ▪ varied weave structures. ▪ personalised coloured yarns. ▪ complimentary materials added e.g. fibres, beads etc.
3 Process	Interpretation	10	The candidate should demonstrate <ul style="list-style-type: none"> ▪ an imaginative and creative approach to the question. ▪ an ability to develop ideas. ▪ an ability to critically analyse work in progress and to make adjustments where appropriate.
	Technique	10	The candidate should <ul style="list-style-type: none"> ▪ employ an appropriate technique to carry out his/her design. ▪ demonstrate proficiency in the chosen technique. ▪ show evidence of a variety of decorative techniques ▪ show an awareness of good practice.
	Realisation	10	The finished piece of weaving should be <ul style="list-style-type: none"> ▪ the execution of the design proposed in the preliminary sheet. ▪ technically correct.
4 Craft Skills	A Uniform Beat	10	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.
	B Selvage	10	The candidate should use <ul style="list-style-type: none"> ▪ appropriate warp. ▪ even tension.
	C Use of Materials/Yarn	10	The work presented <ul style="list-style-type: none"> ▪ should be constructed and finished to a degree that it fulfills the design brief (exam question). ▪ could include self dyed yarns, mixed media etc.
	D Overall Effect	10	The finished work should have a <ul style="list-style-type: none"> ▪ tactile quality. ▪ a sense of colour.

