



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE 2008

MARKING SCHEME

ART

ORDINARY LEVEL



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History and Appreciation

ORDINARY LEVEL



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MARKING SCHEME

ART **History and Appreciation**

ORDINARY LEVEL

Section 1 Art in Ireland

Q1.		Marks
A	Possible function of both items	15
B	How items were made and decorated	20
C	One other pre-Christian metalwork piece	5
D	Sketches	10

Q2		
A	Structure	15
B	Decoration	15
C	Name one other High Cross	10
D	Sketches	10

Q3		
A	Decoration	20
B	Discuss the figurative decoration	15
C	Name and account of another example of Irish Romanesque architecture	5
D	Sketches	10

Q4		
A	Describe the square	10
B	Describe one feature in detail	15
C	Name and account of another Georgian building	15
D	Sketches	10

Q5		
A	Name of painting	10
B	Description of painting – Subject matter, composition, technique and colour	20
C	General information about Jack B. Yeats	10
D	Sketches	10

Q6		
A	Describe / Discuss the sculpture using headings	20
B	Strong points of piece	10
C	Important considerations in placement of a piece of public sculpture	15
D	Sketches	5

Q7		
A	Name of work	10
B	Describe / discuss the piece using headings	20
C	General information on the chosen artist	10
D	Sketches	10

Section 2 European Art

Q8		
A	Describe / Discuss Gothic architecture using the headings	20
B	Name a Gothic building	10
C	Describe one feature from your chosen building	10
D	Sketches	10

Q9		
A	Describe / Discuss subject matter, composition, colour and style	25
B	Name and describe another work by Botticelli	15
C	Sketches	10

Q10		
A	Name a painting	5
B	Describe / Discuss a painting using subject matter, composition, technique and colour	20
C	General information on Leonardo da Vinci	15
D	Sketches	10

Q11		
A	Describe / Discuss work using subject matter, composition, colour and brushwork	30
B	Name and describe another work by Manet	10
C	Sketches	10

Q12		
A	Describe / Discuss work using subject matter, composition, style and medium	30
B	General information on artist	10
C	Sketches	10

Q13		
A	Describe / Discuss work using subject matter, composition, symbolism, technique and colour	30
B	Name and describe another work	10
C	Sketches	10

Section 3 General Appreciation

Q14		
A	Improvements to your town using headings, litter control, open spaces and buildings	20
B	Describe a plan for improving planting and landscaping	20
C	Sketches	10

Q15		
A	Name of Gallery / Museum	5
B	Describe layout of the exhibits	20
C	Describe one exhibit	15
D	Sketches	10

Q16		
A	Main considerations in the design to advertise a business	10
B	Suggest a design. Shape, image, colour, logo, lettering. etc	30
C	Sketches	10

Q17		
A	Describe / Discuss the characteristics using the headings	20
B	Describe a phone style you find attractive commenting on functions and features	20
C	Sketches	10

Q18		
A	Piece of artwork giving reason for choice	20
B	Describe a personal design giving reasons	20
C	Sketches	10

Q19		
A	Name of film	5
B	settings, costume	15
C	Special effects and camera work	20
D	Sketches	10

Q20		
A	Discuss sporting action using the headings	15
B	Discuss idea to celebrate athletics	15
C	Placement of piece	10
D	Sketches	10



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MARKING SCHEME

ART

Life Sketching

Imaginative Composition

Still life

Design

ORDINARY LEVEL



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MARKING SCHEME

ART
Life Sketching
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ORDINARY LEVEL

Ordinary Level

Life Sketching Total 50 marks

Pose 1:			
Short pose (15 mins) 20 marks: a wide range of approach appropriate to Ordinary 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. The full figure as described in the paper should be attempted. Indicating the background context is acceptable. Personal creative response.
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 or combination of media as an integral aspect of the depiction of three-dimensional form. Shading or line quality/weight
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 drawing 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.
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 chosen medium and 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.
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 any aspect 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.
	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">• Relevance to the descriptive passage.• The degree to which the candidate interprets and visualizes the descriptive passage based on its sense and meaning.
B	Composition	20	<ul style="list-style-type: none">• Composition and the organization of two-dimensional space.• Organizational art elements: balance, tension, contrast space, scale, etc., in keeping with descriptive passage.
C	Art Elements	20	<ul style="list-style-type: none">• Line, tone, shape, form, texture, colour ... etc• 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 work.• 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">• Relevance to the descriptive passage.• The degree to which the candidate interprets and visualizes the descriptive passage based on its sense and meaning in order to create a Still Life Composition.• The translation of the 3D composition to a 2D representation ... organizational art elements: balance, tension, contrast space etc.
B	Composition	20	<ul style="list-style-type: none">• Arrangement of the items in a pleasing, well balanced harmonious still life composition.• Composition: use of the sheet as a whole; use of positive and negative space.
C	Art Elements	20	<ul style="list-style-type: none">• The manner in which the 2D representation suggests the 3D solidity of still life group/arrangement by using any medium or technique, including line, leading to individual interpretation and expressive response.• The employment of art elements• The employment of tonal properties: the way in which media and materials are used in represent the 3D solidity of the chosen Still Life objects.
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 Evidence of Skill	20	<ul style="list-style-type: none">• Overall impact of the finished work.• 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	<ul style="list-style-type: none"> • Relevance to the question as posed. • The degree to which the candidate interprets and visualizes the descriptive passage based on its sense and meaning in order to address the design task. • The translation of the 3D composition to a 2D representation ... organizational art elements: balance, tension, contrast space etc.
B	Preliminary Sheet (Development)	20	<ul style="list-style-type: none"> • Consider different ideas. • Analysis • Evaluation • Communication/ notation <div data-bbox="1062 651 1461 887" style="border: 1px solid black; padding: 5px; width: fit-content;"> <ul style="list-style-type: none"> • Sketches only • Directly on to sheet • Direct copying from preparatory to preliminary sheet not acceptable. </div>
C	Realisation/ technical aspects (See continuing chart for individual crafts)	20	<p>Refer to accompanying sheet</p> <ul style="list-style-type: none"> • Technical considerations • How the candidate resolves the design problems implicit in the chosen craft: the suitability of the candidate's design proposal as a relevant answer to the chosen question.
D	Presentation of Design Proposal	20	<ul style="list-style-type: none"> • Communication of design proposal as a relevant answer to the question • Suitability and employment of media to present the design proposal/presentation
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 proposal expresses personal concepts through executing 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

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MARKING SCHEME

ART - Craftwork

ORDINARY 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.

Batik

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	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 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>
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 batik.▪ 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 batik may be addressed by <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.
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 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
	Realisation	10	The finished batik should be <ul style="list-style-type: none">▪ the execution of the design proposed in the preliminary sheet.▪ technically correct.
4 Craft Skills	A Pattern	10	The pattern used should <ul style="list-style-type: none">▪ create a unified and balanced composition▪ include design elements e.g. pos/neg, flow, movement , rhythm, texture, linkage.
	B Waxing	10	The candidate should demonstrate an ability to <ul style="list-style-type: none">▪ use tjanting.▪ use crackling and veining as decorative effects.▪ create textured effects.▪ work with accuracy.
	C Colour	10	The candidate should demonstrate <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.
	D Overall Effect	10	The finished work <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.

