



# Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2006

## ART

History and Appreciation of Art

Ordinary Level

150 marks are assigned to this paper, i.e. 37.5% of the overall marks for Art

## Marking Scheme

### Instructions to candidates

- ☐ Answer three questions as follows: one question from Section I (Art In Ireland), one question from Section II (European Art 1000AD - Present), and one question from Section III (Appreciation of Art).
- ☐ All questions carry equal marks (50).
- ☐ Sketches and diagrams should be used where appropriate to illustrate the points you make.

Refer where necessary to the *illustrations on the accompanying sheet*.

## SECTION I – ART IN IRELAND

1. Name the pre-Christian site *illustrated on the accompanying sheet* and answer (a), (b) and (c).  
 (a) What was its function?  
 (b) Describe and discuss how it was built.  
 (c) Describe and discuss its decoration.

*Use sketches to illustrate your answer.*

A	Passage grave at Newgrange	5
B	(a)hold remains of the dead - place of the dead - ritual- calendar-winter solstice	10
C	(b) mound-corbelling- kerbstones- working of the roofbox	20
D	(c) geometric designs- spirals-lozenges- zig zag shapes - entrance stone	10
E	Sketches	5
	TOTAL	50

2. Gallarus Oratory in Co. Kerry is an example of an early Christian building.

Answer (a), (b) and (c).

- (a) What was its function?  
 (b) Describe how it was built.  
 (c) Describe any other building or buildings that you have studied from the same period.

*Use sketches to illustrate your answer.*

A	(a) Oratory-small church-place of worship/prayer	10
B	(b) corbelling method – one stone sloping in to meet the next until it can be capped to complete the structure –upturned boat shape	15
C	(c) Skellig Michael – beehive huts on island and along the coast	15
D	Sketches	10
	TOTAL	50

3. The Ardagh Chalice is *illustrated on the accompanying sheet*.

Answer (a), (b) and (c).

- (a) What was its function?  
 (b) Describe the materials and techniques used to make and decorate it.  
 (c) Name and give a brief description of one other piece of metalwork from the same period.

*Use sketches to illustrate your answer.*

A	(a) Chalice- hold wine at communion- store hosts- show wealth of the church	10
B	(b) silver-gold filigree- glass studs- enamelling-chip carving- spiral and interlace patterns	(4 x 5) 20
C	(c) Tara Brooch- any pennanular brooch- Derrynaflan- Athlone Crucifixion plaque description	(5+10) 15
D	Sketches	5
	TOTAL	50

4. Describe and discuss any Georgian building of your choice.

Use the following headings

(a) The name of the building and its architect.

(b) A description of the building.

(c) A description of its decoration.

*Use sketches to illustrate your answer.*

A	(a) The name of the building and its architect.	(5+5) 10
B	(b) architectural features –Palladian pillars- windows-roofs-doorways-fanlights	(3x5) 15
C	(c) Neo-classical-decorative geometric patterns-decorated frieze and pediments- urns- chimney pots –down pipes-plasterwork	15
D	Sketches	10
	TOTAL	50

5. ‘Men of Destiny’ by Jack B. Yeats (1871-1957) *is illustrated on the accompanying sheet.*

Answer (a), (b) and (c).

(a) Describe and discuss its composition.

(b) Discuss the use of colour.

(c) Name and give a short description of one other painting with figures that you have studied.

*Use sketches to illustrate your answer.*

A	(a) Describe and discuss its composition.	15
B	(b) Discuss the use of colour	15
C	(c) Name and description of another figurative painting	(5+10) 15
D	Sketches	5
	TOTAL	50

6. ‘The Children of Lir’, *illustrated on the accompanying sheet*, is a piece of public sculpture by Óisín Kelly (1915-1981)

Answer (a), (b) and (c).

(a) What in your opinion is this piece of sculpture about?

(b) Discuss its design in detail.

(c) Name and give a brief description of any other piece of public sculpture that you have studied.

*Use sketches to illustrate your answer.*

A	(a) legend-story of swans and children –one turning into the other – political connotations	10
B	(b) positive and negative space- lifts the eye upward – direction of the children’s’ arms sends eye in other direction- in relation to its environment – size- scale- art elements - composition	15
C	(c) second piece of public sculpture	15
D	Sketches	10
	TOTAL	50

7. Describe and discuss the work of one of the following artists: **William Orpen, Paul Henry, Mainie Jellett, Séan Keating, Tony O'Malley, Edward Delaney, Eilis O'Connell.**

Use sketches and the following headings:

- subject matter/themes.
- composition.
- materials and techniques.

**and**

name one piece of work by your chosen artist and give a short description of it.

A	Subject matter themes	10
B	Materials –techniques – compositions- used by chosen artist	15
C	name one piece of work by chosen artist a short description of named work	15
D	Sketches	10
	TOTAL	50

## Section II – European Art

8. Choose either a Romanesque church or Gothic cathedral that you have studied and answer (a), (b) and (c).

(a) Name, and give a general description of your chosen church/cathedral.

(b) Draw and describe one architectural feature from your chosen church/cathedral.

(c) Draw and describe one piece of decoration from your chosen church/cathedral.

*Use sketches to illustrate your answer.*

A	(a) Name either e.g. Romanesque Cluny-Autun- Vezelay- OR Chartres- Notre Dame Paris- Amiens - Reims rounded arch- small windows- (Romanesque). OR tall uplifting arches groined cross vaults- flying buttresses - layout	15
B	(b) Draw AND describe one architectural feature from named church/cathedral	20
C	(c) Draw and describe one piece of decoration from named church/cathedral.	15
	TOTAL	50

9. Name **one** work by either Michelangelo (1474–1564) **or** Raphael (1483–1520) and describe and discuss it under the following headings.

- subject matter
- composition/design
- medium used
- style

**and**

give a short general account of the work of either Michelangelo **or** Raphael.

*Use sketches to illustrate your answer.*

A	Name a work by EITHER Michelangelo OR Raphael	10
B	Describe and discuss under Subject matter Composition Medium style	20
C	short general account of the work of EITHER Michelangelo <b>OR</b> Raphael.	10
D	Sketches	10
	TOTAL	50

10. 'The Taking of Christ' by Caravaggio (1583-1610), *illustrated on the accompanying sheet*, is a dramatic painting.

Discuss this statement under the following headings

- subject matter
- light/dark
- composition
- gesture

Name and give a short description of a second painting by Caravaggio **or** of any other religious painting you have studied.

*Use sketches to illustrate your answer.*

A	Discussion of subject matter light/dark composition gesture light and shade- gesture of figures-biblical- Christian-story of Christ's capture- light on faces- on metal- hands- lantern-chiaroscuro-tenebrism-tightly framed composition – cropped composition- drama created by gesture and expression, colour directional lines of composition. Soldiers not contemporary with time of Christ	25
B	Second painting by Caravaggio OR any other religious painting	15
C	Sketches	10
	TOTAL	50

11. Write as fully as you can on one of the following artworks:

'The Deposition of Christ' by Giotto (1266-1337)

'The Birth of Venus' by Sandro Botticelli (1446-1510)

'The Mona Lisa' by Leonardo da Vinci (1452-1519)

'The Haywain' by John Constable (1776-1837)

'Two Ballet Dancers in a Dressing Room' by Edgar Degas (1834-1917)

'Starry Night' by Vincent Van Gogh (1853-1890)

Describe your chosen work under the following headings

(a) Subject matter, composition and colour

(b) Say why you have chosen this piece of work and why you find it interesting

(c) General information about the artist.

*Use sketches to illustrate your answer.*

A	(a) Subject matter, composition and colour	20
B	(b) Say why you have chosen this piece of work and why you find it interesting	10
C	(c) General information about the artist.	10
D	Sketches	10
	TOTAL	50

12. 'Impression - Sunrise' by Claude Monet (1840-1926) is *illustrated on the accompanying sheet*. Answer (a), (b) and (c).

(a) Describe and discuss this painting under the following headings

- composition
- colour/light
- technique

(b) Give a short account of Monet's work

(c) Name and give a brief description of one other painting by Monet.

*Use sketches to illustrate your answer.*

A	(a) Describe and discuss this painting under the following headings <ul style="list-style-type: none"> <li>• composition</li> <li>• colour/light</li> <li>• technique</li> </ul>	20
B	(b) Give a short account of Monet's work	15
C	(c) Name and give a brief description of one other painting by Monet	10
D	Sketches	5
	TOTAL	50

13. Discuss the art of Henri Matisse (1869-1954) **or** Pablo Picasso (1881-1973) **or** Salvador Dali (1904-1989) under the following headings:

(a) Subject matter and media used

(b) Composition and use of colour

(c) Name, describe and discuss one specific work by the artist you have chosen.

*Use sketches to illustrate your answer.*

A	(a) Henri Matisse <b>OR</b> Pablo Picasso <b>OR</b> Salvador Dali Subject matter and media used	15
B	(b) Composition and use of colour	5
C	(c) Name, describe and discuss one specific work by the artist you have chosen	20
D	Sketches	10
	TOTAL	50

## Section III – Appreciation

14. Outline your ideas for the layout and decoration of an area to be used for **one** of the following purposes:

- a pre-school/ playgroup space
- a family living space
- your classroom

Use the following headings to help you with your answer:-

- (a) function
- (b) furniture and fittings
- (c) flooring
- (d) lighting

*Use sketches to illustrate your answer.*

A	(a) function	10
B	(b) furniture and fittings	10
C	(c) flooring	10
D	(d) lighting	10
E	Sketches	10
	<b>TOTAL</b>	<b>50</b>

15. You have been asked to design a piece of sculpture for a public space in an industrial estate **or** overlooking a fishing village.

Outline your design ideas using the following headings

- theme and how it relates to the location of the sculpture
- the design, size and shape of the sculpture
- the materials to be used

*Use sketches to illustrate your answer.*

A	Theme and how it relates to the location of the sculpture	15
B	The design, size and shape of the sculpture	15
C	The materials to be used	10
D	Sketches	10
	<b>TOTAL</b>	<b>50</b>

- 16.** Outline the steps you would take when designing and making a piece of craftwork of your choice **and** describe what qualities you would look for when buying one of the following:

- a set of mugs
- a batik wall hanging
- a piece of travel luggage

*Use sketches to illustrate your answer.*

A	Steps in designing and making a piece of craftwork Research Development Craft skills finishing	20
B	Qualities in one of named items Function Aesthetic qualities Materials style	20
C	Sketches	10
	TOTAL	50

- 17.** Discuss any film that you have seen recently. Describe how the film-making techniques added to your enjoyment of the film.

Use the following headings to help you with your answer

- (a) location and film sets  
(b) lighting  
(c) costume and make-up  
(d) special effects  
(e) camera work

*Use sketches to illustrate your answer.*

A	(a) location and film sets	10
B	(b) lighting	10
C	(c) Costume and make up	5
D	(d) Special effects	10
E	(e) Camera work	10
F	(f) Sketches	5
	TOTAL	50

- 18.** Name an art gallery or museum that you visited and answer (a) and (b)  
(a) Describe the layout of the gallery/museum and discuss how the exhibits were displayed  
(b) Describe and discuss one exhibit that you found interesting.

*Use sketches to illustrate your answer.*

A	(a) Describe the layout of the gallery/museum and discuss how the exhibits were displayed	20
B	Describe and discuss one exhibit that you found interesting.	20
C	Sketches	10
	TOTAL	50

19. Two examples of cutlery are *illustrated on the accompanying sheet*.

Answer (a), (b) and (c).

(a) Compare the two designs

(b) What qualities should a well designed set of cutlery have?

(c) Suggest a design for a set of cutlery to be used by a toddler **or** for camping outdoors

*Use sketches to illustrate your answer.*

A	(a) Compare the two designs	15
B	(b) What qualities should a well designed set of cutlery have?	15
C	(c) Suggest a design for a set of cutlery to be used by a toddler <b>or</b> for camping outdoors	15
D	Sketches	5
	TOTAL	50

- 20.** Shops often use carrier bags as a means of advertising.  
 What features should be considered when designing a carrier bag for **one** of the following:
- A sports and leisure shop
  - A music and DVD store
  - A fruit and vegetable shop
- Use sketches to illustrate your answer.*

A	What features should be considered when designing a carrier bag e.g. size shape, durability, storage, materials used, graphics, colour, cost	(4X10) 40
B	Sketches	10
	TOTAL	50

# 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.

<b>A</b>	<b>Composition</b>	<b>5</b>	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>B</b>	<b>Proportion</b>	<b>5</b>	Anatomical correctness of the drawing: the relationship of parts to the whole.
<b>C</b>	<b>Tone/Line</b>	<b>5</b>	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
<b>D</b>	<b>Form/Volume</b>	<b>5</b>	How the 2D representation suggests the 3D solidity of the body through the use of any medium or technique, or combination, including line.
	<b>Total</b>	<b>20</b>	

### 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.

<b>A</b>	<b>Composition</b>	<b>6</b>	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>B</b>	<b>Proportion</b>	<b>6</b>	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.
<b>C</b>	<b>Tone/Line</b>	<b>6</b>	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.
<b>D</b>	<b>Form/Volume</b>	<b>6</b>	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.
<b>E</b>	<b>Detail</b>	<b>6</b>	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.
	<b>Total</b>	<b>30</b>	

## 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.

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

## 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.

<b>A</b>	<b>Interpretation</b>	<b>20</b>	<ul style="list-style-type: none"><li>• Relevance to the descriptive passage.</li><li>• 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.</li><li>• The translation of the 3D composition to a 2D representation ... organizational art elements: balance, tension, contrast space etc.</li></ul>
<b>B</b>	<b>Composition</b>	<b>20</b>	<ul style="list-style-type: none"><li>• Arrangement of the items in a pleasing, well balanced harmonious still life composition.</li><li>• Composition: use of the sheet as a whole; use of positive and negative space.</li></ul>
<b>C</b>	<b>Art Elements</b>	<b>20</b>	<ul style="list-style-type: none"><li>• 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.</li><li>• The employment of art elements</li><li>• 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.</li></ul>
<b>D</b>	<b>Personal Creative Response</b>	<b>20</b>	<ul style="list-style-type: none"><li>• What is unique and personal in the candidate's use of chosen media and materials.</li><li>• The candidate's individual style in the use of media and materials in response to the chosen question relating to the descriptive passage.</li></ul>
<b>E</b>	<b>The finished work Evidence of Skill</b>	<b>20</b>	<ul style="list-style-type: none"><li>• Overall impact of the finished work.</li><li>• How the candidate demonstrates proficiency in technical and compositional elements in order to create a personal individual response to the chosen examination question.</li></ul>
	<b>Total</b>	<b>100</b>	

## Design 100 Marks

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

<b>A</b>	<b>Interpretation/</b>	<b>20</b>	<ul style="list-style-type: none"> <li>• Relevance to the question as posed.</li> <li>• 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.</li> <li>• The translation of the 3D composition to a 2D representation ... organizational art elements: balance, tension, contrast space etc.</li> </ul>
<b>B</b>	<b>Preliminary Sheet (Development)</b>	<b>20</b>	<ul style="list-style-type: none"> <li>• Consider different ideas.</li> <li>• Analysis</li> <li>• Evaluation</li> <li>• Communication/ notation</li> </ul> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <ul style="list-style-type: none"> <li>• Sketches only</li> <li>• Directly on to sheet</li> <li>• Direct copying from preparatory to preliminary sheet not acceptable.</li> </ul> </div>
<b>C</b>	<b>Realisation/ technical aspects ( See continuing chart for individual crafts)</b>	<b>20</b>	Refer to accompanying sheet <ul style="list-style-type: none"> <li>• Technical considerations</li> <li>• 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.</li> </ul>
<b>D</b>	<b>Presentation of Design Proposal</b>	<b>20</b>	<ul style="list-style-type: none"> <li>• Communication of design proposal as a relevant answer to the question</li> <li>• Suitability and employment of media to present the design proposal/presentation</li> </ul>
<b>E</b>	<b>Overall Finished Design/Culmination of the design process</b>	<b>20</b>	<ul style="list-style-type: none"> <li>• Overall quality of the design</li> <li>• Culmination of design process: how the proposal expresses personal concepts through executing the design process.</li> </ul>
	<b>Total</b>	<b>100</b>	

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

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

Differentiation between levels (OL/HL) is by means of depth and breadth of treatment and in the area of craft skills.

<p><b>Preparatory sketches (A2) are done before the exam and should indicate that the candidate has</b></p> <ul style="list-style-type: none"> <li>researched his/her chosen question from the exam paper.</li> <li>gathered relevant information through sketches, colour studies, textural studies, materials etc.</li> <li>begun to develop ideas.</li> </ul> <p><u>The final design proposal should not be developed at this stage. No marks are to be awarded for preparatory sketches.</u></p>			
<b>1</b> Development of Ideas	<b>Preliminary Sketches</b>	10	<p><b>Preliminary sketches (A2) are done in the exam and the candidate should demonstrate the ability to</b></p> <ul style="list-style-type: none"> <li>analyse the work done on the preparatory sheet.</li> <li>tease out ideas and so lead to a final design proposal.</li> <li>indicate the technique to be use to make the chosen craft.</li> <li>indicate the technique to be used to decorate the piece.</li> </ul> <p><u>The work presented on this sheet should show a significant development from the preparatory sheet.</u></p>
	<b>Design Suitability</b>	5	<p><b>The design proposal should be</b></p> <ul style="list-style-type: none"> <li>relevant to the question that the candidate has selected on the exam paper.</li> <li>sympathetic to the craft / medium chosen.</li> <li>feasible to execute within the timeframe of the exam.</li> </ul>
	<b>Design Development</b>	10	<p><b>The candidate's design should</b></p> <ul style="list-style-type: none"> <li>be developed through the preliminary sketches to the finished piece showing further significant development.</li> <li>be of Leaving Certificate standard (OL/HL).</li> <li>show visual awareness.</li> </ul>
<b>2</b> Design	<b>Use of Colour/Light</b>	5	<p><b>Colour in your chosen craft may be addressed by using</b></p> <ul style="list-style-type: none"> <li>a variety of materials and mixed media.</li> <li>the effect of light falling on surfaces and planes (3D work)</li> <li>demonstrating an understanding of colour as it applies to your chosen craft.</li> <li>complementary materials added.</li> </ul>
	<b>Interpretation</b>	10	<p><b>The candidate should demonstrate</b></p> <ul style="list-style-type: none"> <li>an imaginative and creative approach to the question.</li> <li>an ability to develop ideas.</li> <li>an ability to critically analyse work in progress and to make adjustments where appropriate.</li> </ul>
	<b>Technique</b>	10	<p><b>The candidate should</b></p> <ul style="list-style-type: none"> <li>employ an appropriate technique relevant to the chosen craft to carry out his/her design and demonstrate proficiency in this chosen technique.</li> <li>demonstrate proficiency in the chosen decoration technique.</li> <li>show an awareness of good practice and skill relevant to the chosen craft.</li> </ul>
<b>3</b> Process	<b>Realisation</b>	10	<p><b>The finished craft should be</b></p> <ul style="list-style-type: none"> <li>the execution of the design proposed in the preliminary sheet.</li> <li>technically correct.</li> </ul>

# Craft Skills

<b>4</b> <b>Book Craft</b>	<b>A</b> <b>Choice of Materials</b>	10	<b>The candidate should</b> <ul style="list-style-type: none"> <li>display the confidence which comes from handling materials for bookcrafts.</li> <li>display some awareness of the possibilities and limitations of the craft.</li> <li>demonstrate an awareness of the sequence to be employed to execute his/her design.</li> </ul>
	<b>B</b> <b>Closing Mechanism</b>	10	<b>The candidate should show an awareness</b> <ul style="list-style-type: none"> <li>of the importance of good construction techniques.</li> <li>that bindings, if used, should function.</li> <li>that bindings and ties should be integrated correctly into the finished piece.</li> <li>Closings should function correctly</li> </ul>
	<b>C</b> <b>Lettering and Imagery</b>	10	<b>The work presented</b> <ul style="list-style-type: none"> <li>should be constructed and finished to a degree that it fulfills the design brief (exam question).</li> <li>communicate the function for which the piece is to be used in a clear and effective manner.</li> </ul>
	<b>D</b> <b>Assembly</b>	10	<b>The technique used to assemble the piece should ensure that</b> <ul style="list-style-type: none"> <li>it functions.</li> <li>it is precise.</li> <li>it is durable ( see function of object).</li> </ul>

<b>4</b> <b>Calligraphy</b>	<b>A</b> <b>Illustration</b>	10	<b>The candidate should</b> <ul style="list-style-type: none"> <li>display confidence in the craft of calligraphy..</li> <li>display an awareness of the capabilities of the medium chosen to illustrate the piece.</li> <li>demonstrate an awareness of various techniques and colour interpretations.</li> </ul>
	<b>B</b> <b>Penmanship</b>	10	<b>The candidate should show</b> <ul style="list-style-type: none"> <li>good construction in the lettering.</li> <li>evidence of acquired skills in penmanship.</li> </ul>
	<b>C</b> <b>Spacing</b>	10	<b>The work presented should have</b> <ul style="list-style-type: none"> <li>suitable spacing.</li> <li>suitable layout.</li> </ul>
	<b>D</b> <b>Harmony / Balance</b>	10	<b>The finished work should show</b> <ul style="list-style-type: none"> <li>a fusion of illustration and penmanship.</li> <li>a balanced composition.</li> </ul>

<b>4</b> <b>Poster</b>	<b>A</b> <b>Layout</b>	10	<b>The candidate should</b> <ul style="list-style-type: none"> <li>display the confidence in layout.</li> <li>display some awareness of the capabilities of the chosen medium.</li> <li>demonstrate an awareness of various techniques employed in hand made posters.</li> <li>be aware of the harmonisation of graphics and typography.</li> </ul>
	<b>B</b> <b>Typography</b>	10	<b>The candidate should show and awareness</b> <ul style="list-style-type: none"> <li>of the importance of good construction of lettering.</li> <li>of typography appropriate to the message</li> <li>of the importance of symbolism in graphic communication.</li> </ul>
	<b>C</b> <b>Graphics</b>	10	<b>The work presented</b> <ul style="list-style-type: none"> <li>should be constructed and finished to a degree that it fulfills the design brief (exam question).</li> <li>should communicate the message in a clear manner.</li> </ul>
	<b>D</b> <b>Colour</b>	10	<b>The candidate should</b> <ul style="list-style-type: none"> <li>manipulate colour so that it is effective in conveying the message of the poster</li> <li>select colour to attract attention</li> <li>be aware of the psychology of colour.</li> </ul>

<b>4</b> <b>Weaving</b>	<b>A</b> <b>Uniform Beat</b>	10	<b>The weaving should have</b> <ul style="list-style-type: none"> <li>correct tension in the warp and weft.</li> <li>uniformity in interlocking and dovetailing.</li> <li>uniform slits where appropriate.</li> </ul>
	<b>B</b> <b>Selvage</b>	10	<b>The candidate should use</b> <ul style="list-style-type: none"> <li>appropriate warp.</li> <li>even tension.</li> </ul>
	<b>C</b> <b>Use of Materials/Yarn</b>	10	<b>The work presented</b> <ul style="list-style-type: none"> <li>should be constructed and finished to a degree that it fulfills the design brief (exam question).</li> <li>could include self dyed yarns, mixed media etc.</li> </ul>
	<b>D</b> <b>Overall Effect / Colour</b>	10	<b>The finished work should have a</b> <ul style="list-style-type: none"> <li>tactile quality.</li> <li>a sense of colour.</li> </ul>

<b>4</b> <b>Lino Printing / Block printing</b>	<b>A</b> <b>Block Cutting</b>	10	<b>The candidate should</b> <ul style="list-style-type: none"> <li>display confidence in the craft of lino cutting.</li> <li>display some awareness of the properties of lino, its possibilities and limitations.</li> <li>demonstrate an awareness of the sequence to be employed to execute the design.</li> </ul>
	<b>B</b> <b>Strength/Quality</b>	10	<b>The candidate should show and awareness of</b> <ul style="list-style-type: none"> <li>the importance of design elements</li> <li>texture.</li> <li>line.</li> <li>shape.</li> </ul>
	<b>C</b> <b>Overprinting and Registration</b>	10	<b>The work presented</b> <ul style="list-style-type: none"> <li>should show evidence of an understanding of registration, colour and (over)printing.</li> </ul>
	<b>D</b> <b>Contrast / Balance</b>	10	<ul style="list-style-type: none"> <li><b>The candidate should show evidence of an awareness of</b></li> <li>design elements relevant to the craft of lino printing e.g contrast in texture, line, shape, colour.</li> </ul>

<b>4</b> <b>Puppetry</b>	<b>A</b> <b>Function / Durability</b>	10	<b>The puppet should</b> <ul style="list-style-type: none"> <li>have moving parts appropriate to the character.</li> <li>be light in weight</li> <li>be easy to manipulate.</li> <li>should be constructed from materials of a durable nature.</li> </ul>
	<b>B</b> <b>Assembly</b>	10	<b>The candidate should</b> <ul style="list-style-type: none"> <li>use appropriate methods of assembly to suit the materials.</li> <li>use methods of assembly which do not restrict the movement of the puppet.</li> <li>ensure that hands and feet are appropriately jointed.</li> <li>ensure that accessories and clothing are firmly attached to the puppet.</li> </ul>
	<b>C</b> <b>Use /Handling of Materials</b>	10	<b>The work presented</b> <ul style="list-style-type: none"> <li>should be constructed and finished to a degree that it fulfills the design brief (exam question)</li> <li>display confidence in the materials chosen.</li> <li>display an awareness of the possibilities and limitation of the materials used appropriate to puppetry.</li> </ul>
	<b>D</b> <b>Characterization / Drama</b>	10	<ul style="list-style-type: none"> <li><b>The finished puppet should have</b></li> <li>features which emphasise its character.</li> <li>a dramatic presence.</li> </ul>

<b>4</b> <b>Screen Printing</b>	<b>A</b> <b>Pattern</b>	10	<b>The pattern used should</b> <ul style="list-style-type: none"> <li>▪ create a balanced composition</li> <li>▪ include design elements e.g. pos/neg, flow, movement, rhythm, texture, linkage.</li> </ul>
	<b>B</b> <b>Stencilling</b>	10	<b>The stencil used should</b> <ul style="list-style-type: none"> <li>▪ be suitable for the design motif.</li> <li>▪ be made correctly.</li> <li>▪ be made from a suitable material.</li> </ul>
	<b>C</b> <b>Overprinting / Registration</b>	10	<b>The candidate should demonstrate</b> <ul style="list-style-type: none"> <li>▪ knowledge of the principle of overprinting.</li> <li>▪ registration.</li> <li>▪ an ability to select suitable colours for overprinting.</li> </ul>
	<b>D</b> <b>Flow / Movement</b>	10	<b>The finished work</b> <ul style="list-style-type: none"> <li>▪ should be constructed and finished to a degree that it fulfills the design brief (exam question).</li> <li>▪ have flow and movement.</li> <li>▪ have a sense of colour.</li> </ul>

<b>4</b> <b>Hand Printed Textiles</b>	<b>A</b> <b>Pattern</b>	10	<b>The pattern used should</b> <ul style="list-style-type: none"> <li>▪ create a balanced composition</li> <li>▪ include design elements e.g. pos/neg, flow, movement, rhythm, texture, linkage.</li> </ul>
	<b>B</b> <b>Stencilling</b>	10	<b>The stencil used should</b> <ul style="list-style-type: none"> <li>▪ be suitable for the design motif.</li> <li>▪ be made correctly.</li> <li>▪ be made from a suitable material.</li> </ul>
	<b>C</b> <b>Overprinting / Registration</b>	10	<b>The candidate should demonstrate</b> <ul style="list-style-type: none"> <li>▪ knowledge of the principle of overprinting.</li> <li>▪ knowledge of registration.</li> <li>▪ an ability to select suitable colours for overprinting.</li> </ul>
	<b>D</b> <b>Flow / Movement</b>	10	<b>The finished work should</b> <ul style="list-style-type: none"> <li>▪ be finished to a degree that it fulfills the design brief (exam question).</li> <li>▪ have flow and movement.</li> <li>▪ have a sense of colour.</li> </ul>

<b>4</b> <b>Batik</b>	<b>A</b> <b>Pattern</b>	10	<b>The pattern used should</b> <ul style="list-style-type: none"> <li>▪ create a unified and balanced composition</li> <li>▪ include design elements e.g. pos/neg, flow, movement, rhythm, texture, linkage.</li> </ul>
	<b>B</b> <b>Waxing</b>	10	<b>The candidate should demonstrate an ability to</b> <ul style="list-style-type: none"> <li>▪ use a tjanting.</li> <li>▪ use crackling and veining as decorative effects.</li> <li>▪ create textured effects.</li> <li>▪ work with accuracy.</li> </ul>
	<b>C</b> <b>Colour</b>	10	<b>The candidate should demonstrate</b> <ul style="list-style-type: none"> <li>▪ knowledge of the application of colour and its effects.</li> <li>▪ a knowledge of the sequence to be employed to dye fabric effectively.</li> </ul>
	<b>D</b> <b>Overall Effect</b>	10	<b>The finished work</b> <ul style="list-style-type: none"> <li>▪ should be finished to a degree that it fulfills the design brief (exam question)</li> <li>▪ have clarity of colour</li> </ul>

<b>4</b>  <b>Pottery</b>	<b>A</b> <b>Handling of Clay</b>	10	<b>The candidate should</b> <ul style="list-style-type: none"> <li>display confidence in the handling of clay.</li> <li>display some awareness of the properties of clay, its possibilities and limitations.</li> <li>demonstrate an awareness of the sequence to be employed to realise his/her design.</li> </ul>
	<b>B</b> <b>Structure</b>	10	<b>The candidate should show and awareness</b> <ul style="list-style-type: none"> <li>of the importance of good construction techniques.</li> <li>that pots should be of an even thickness to avoid cracking.</li> <li>that pots should not be too heavy or cumbersome.</li> <li>that handles and lids should be in proportion, balanced and safe to handle.</li> </ul>
	<b>C</b> <b>Function</b>	10	<b>The work presented</b> <ul style="list-style-type: none"> <li>should be constructed and finished to a degree that it fulfills the design brief (exam question).</li> </ul>
	<b>D</b> <b>Glaze/ Decoration</b>	10	<b>The glaze /decoration technique used should</b> <ul style="list-style-type: none"> <li>enhance the object.</li> <li>form an integral part of the design.</li> <li>be executed correctly.</li> <li>be fired to the correct temperature.</li> </ul>

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

<b>4</b>  <b>Woodcarving / Carving</b>	<b>A</b> <b>Handling of Materials</b>	10	<b>The candidate should</b> <ul style="list-style-type: none"> <li>display the confidence which comes from working with materials for carving.</li> <li>display some awareness of the properties of materials.</li> <li>demonstrate an awareness of the sequence to be employed to execute the design.</li> </ul>
	<b>B</b> <b>Structure</b>	10	<b>The candidate should show and awareness</b> <ul style="list-style-type: none"> <li>of the importance of good carving techniques.</li> <li>suitably carved for the proposed finish.</li> <li>scale, proportion, mass, form etc..</li> <li>be aware of spatial considerations.</li> </ul>
	<b>C</b> <b>Function</b>	10	<b>The work presented</b> <ul style="list-style-type: none"> <li>should be constructed and finished to a degree that it fulfills the design brief (exam question).</li> </ul>
	<b>D</b> <b>Finish / Light</b>	10	<b>The decoration technique used should</b> <ul style="list-style-type: none"> <li>enhance the object.</li> <li>form an integral part of the design.</li> <li>be executed correctly.</li> </ul>

<b>4</b> <b>Metalwork / Construction</b>	<b>A Choice of Material</b>	10	<b>The choice of material made by candidate should</b> <ul style="list-style-type: none"> <li>display the confidence in the craft of metalwork.</li> <li>display an awareness of the possibilities and limitations of the craft.</li> <li>demonstrate an awareness of the sequence to be employed to execute his/her design.</li> </ul>
	<b>B Tooling</b>	10	<b>The candidate should show an awareness</b> <ul style="list-style-type: none"> <li>of the importance of good metalworking techniques e.g. cutting, filing, annealing etc.</li> <li>of the possibilities and limitations of the tools being used.</li> <li>importance of good technique ... no sharp edges, shapes that will, will not bend or warp etc.</li> </ul>
	<b>C Decoration</b>	10	<b>The decoration in the work presented should</b> <ul style="list-style-type: none"> <li>enhance the object.</li> <li>form an integral part of the design.</li> <li>be applied correctly.</li> <li>be finished correctly.</li> </ul>
	<b>D Function</b>	10	<b>The work produced in the exam</b> <ul style="list-style-type: none"> <li>should be constructed and finished to a degree that it fulfills the design brief (exam question).</li> </ul>

<b>4</b> <b>Modelling</b>	<b>A Handling of Materials</b>	10	<b>The candidate should</b> <ul style="list-style-type: none"> <li>display the confidence which comes from working with modelling materials.</li> <li>display some awareness of the properties of materials.</li> <li>demonstrate an awareness of the sequence to be employed to execute this/her design.</li> </ul>
	<b>B Structure</b>	10	<b>The candidate should show and awareness</b> <ul style="list-style-type: none"> <li>of the importance of good construction techniques.</li> <li>suitable modelling for the proposed finish.</li> <li>of scale, proportion, mass, form etc..</li> <li>of spatial considerations.</li> </ul>
	<b>C Function</b>	10	<b>The work presented</b> <ul style="list-style-type: none"> <li>should be constructed and finished to a degree that it fulfills the design brief (exam question).</li> </ul>
	<b>D Texture / Decoration</b>	10	<b>The decoration technique used should</b> <ul style="list-style-type: none"> <li>enhance the object / form an integral part of the design.</li> <li>be executed correctly.</li> <li>Show an awareness of the effect of light falling on the planes.</li> <li>Have a tactile quality</li> </ul>