



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2006

ART

History and Appreciation of Art

Higher 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 from Section I (Art in Ireland), one from Section II (European Art 1000AD - Present) and one from Section III (Appreciation of Art).
- ☐ All questions carry equal marks (50).
- ☐ Sketches and diagrams should be used to illustrate the points you make.
- ☐ Refer where necessary to the *illustrations on the accompanying sheet*.

SECTION I – Art in Ireland

1. Describe and discuss the megalithic site of Newgrange, referring in your answer to location, general description, structure and decoration
and
 discuss the function of Newgrange, referring to the skills and spiritual beliefs of the people who built it.
Use sketches to illustrate your answer.

A	General description - location- structure	15
B	Description and discussion of decoration	10
C	Function	5
D	Reference to skills and spiritual beliefs	10
E	Sketches	10
TOTAL		50

2. The decoration of the Book of Durrow displays evidence that it was influenced by the patterns and motifs found on stone and metal from the pre-Christian period.
 Discuss this statement with reference to *the illustration on the accompanying sheet*,
and
 describe and discuss one other page from any manuscript of your choice.
 Illustrate your answer.

A	Discussion of decoration of the Book of Durrow with ref to illustration	15
B	Stone	10
C	Metal	10
D	Describe and discuss one other page from another manuscript of choice	10
E	Sketches	5
TOTAL		50

3. Name, describe and discuss the three examples of 11th and 12th century religious objects *illustrated on the accompanying sheet*. Make reference to form, materials, decoration and the techniques used in their production
and
 explain and compare the function of these objects.
Illustrate your answer.

A	Name - general description and discussion of 3 objects Object 1 Object 2 Object 3	15
B	Object 1: form, materials, decoration and techniques Object 2: form, materials, decoration and techniques Object 3: form, materials, decoration and techniques	20
C	Explain and compare the function of the three objects	10
D	Sketches	5
TOTAL		50

4. Plasterwork (stucco) was a popular decorative feature of the interior of fine Irish Georgian houses of the 18th century.

Describe and discuss the decoration, including plasterwork, of the interior of any Georgian country house or town house you have studied

and

describe at least four common features of the Georgian architectural style.

Illustrate your answer.

A	Description and discussion of the decoration of a Georgian house	15
B	Stucco	10
C	Description of 4 common feature of Georgian architecture	15
D	Sketches	10
TOTAL		50

5. Discuss in detail how the paintings *illustrated on the accompanying sheet* were influenced by the artists' travels abroad. In your answer refer to subject matter, composition and style of painting

and

name the artists and give a brief account of the work of one of them.

Illustrate your answer.

A	Discussion on influence from travels: subject matter, composition and style of painting	25
B	Artist 1 named Artist 2 named	10
C	Brief account of the work of one of the artists	10
D	Sketches	5
TOTAL		50

6. Compare and contrast in detail the two sculptures on the theme of 'famine', which are *illustrated on the accompanying sheet*.

In your opinion how successfully does each work represent the theme of famine.

Illustrate your answer.

A	Detailed comparison and contrast of Sculpture 1 by John Behan Sculpture 2 by Edward Delaney	30 (15 +15)
B	How successfully does each represent the theme of famine	15
C	Sketches	5
TOTAL		50

7. Describe and discuss the work of **one** of the following architects/painters/designers:

Architects - Barry Byrne, Liam Mc Cormick, Sam Stephenson

Painters - Edward McGuire, Martin Gale, Graham Knuttel

Designers - Philip Treacy, Lainey Keogh, John Rocha

and

discuss one named work by your chosen artist making specific reference to the composition/design, medium/materials, style and visual qualities.

Illustrate your answer.

A	General description and discussion of work of chosen architect/designer/painter	25
B	Discussion of one named work: Putting the work in context Significance of named architects/painters/designers work Stylistic features Influences	15
C	Sketches	10
TOTAL		50

Section II - European Art (1000 AD – Present)

8. Discuss, in detail, the stained glass window *illustrated on the accompanying sheet*. Refer in your answer to its overall plan/design, theme and composition, use of colour and the technique used in its construction

and

discuss the contribution stained glass windows made to the overall impact of a named Gothic cathedral you have studied.

Illustrate your answer.

A	Detailed discussion of work illustrated Plan/design - theme - composition- use of colour - technique	25
B	Name Gothic Cathedral	5
C	The contribution of stained glass to the impact of named Gothic cathedral	15
D	Sketches	5
TOTAL		50

9. Discuss in detail the innovations that Giotto (1266-1337) brought to art with reference to **two** works by him

and

name one early Renaissance artist whose work shows the influence of Giotto.

Illustrate your answer.

A	Discuss in detail the innovations of Giotto	15
B	subject matter, composition and style of painting 1 subject matter, composition and style of painting 2	15
C	Name one early Renaissance artist whose work shows the influence of Giotto	10
D	Sketches	10
TOTAL		50

10. Name, describe and discuss a work by Botticelli (1444-1510), which depicts a mythological theme. Refer to medium, composition and style.

and

discuss Botticelli's treatment of the female figure in another painting by him.

Illustrate your answer.

A	Name a work by Botticelli - mythological theme.	5
B	Describe and discuss chosen work- medium and composition -style	20
C	Discuss Botticelli's treatment of the female figure in another painting	15
D	Sketches	10
TOTAL		50

11. The symbolism of a particular setting or the inclusion of certain objects can add to the meaning of a painting.

Discuss this statement in relation to the Arnolfini Wedding by Jan van Eyck, ***which is illustrated on the accompanying sheet.***

and

name and discuss briefly one other painting by van Eyck or a painting by another Northern European artist.

Illustrate your answer.

A	Reference to the painting -Arnolfini Wedding by Jan van Eyck	10
B	Discussion of the symbolism of the setting and the inclusion of particular objects and their meanings	20
C	Name painting 2	5
D	Discussion of painting 2	10
E	Sketches	5
TOTAL		50

12. Describe and discuss Raphael's portrait of Pope Leo X, ***illustrated on the accompanying sheet,*** making reference to style, composition and the period in which it was produced

and

name, describe and discuss briefly one other painting by Raphael.

A	Discussion of Leo X - subject matter -composition - style	25
B	Reference to the period in which it was produced	5
C	Name a second painting by Raphael and describe and discuss	15
D	Sketches	5
TOTAL		50

13. Describe and discuss “The Descent from the Cross” by Peter Paul Rubens (1577-1640), *illustrated on the accompanying sheet*, referring to the theme, composition, arrangement of the figures and style.

and

In your opinion how does Rubens convey emotion and drama in his work? Refer to another painting by him in your answer.

Illustrate your answer.

A	Discussion of painting 1, referring to theme – composition- – arrangement of figures – – style	25
B	Name second painting by Rubens	5
C	Painting 2, referring to emotion and drama	15
D	Sketches	5
TOTAL		50

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

(a) Choose and name a work that fits into one of the following categories:

- Dance
- A portrait of a single person
- A painting depicting water
- A sculpture by Rodin
- A sculpture by Donatello
- A building by le Corbusier

(b) Discuss the work you have chosen in detail, making reference to style, composition/design, technique, the artist /designer and the period in which it was produced.

(c) Name, describe and discuss one other example from the same category or a second work by the artist you have chosen.

Illustrate your answer.

A	Name of work that fits the category	5
B	Discussion of work with ref to - subject matter -composition - style	25
C	Name and discussion of second example	10
D	Sketches	10
TOTAL		50

15. The Impressionists were celebrated for their depiction of light and everyday life.

Discuss this statement with reference to two Impressionist artists and give a detailed account of one painting of an outdoor scene by each.

Illustrate your answer.

A	Discussion of statement- depiction of light and everyday life	10
B	Name the artist and discussion of painting by first named artist	15
C	Name the artist and discussion of painting by second named artist	15
D	Sketches	10
TOTAL		50

16. The artists who developed Cubism found new ways of depicting the world around them. Discuss Cubism and explain how it was different to the art that had gone before **and** describe in detail one Cubist painting by Pablo Picasso (1881-1973) **or** Georges Braque (1882 – 1963) and give your opinion of your chosen example.
Illustrate your answer.

A	Discussion of statement - Cubism	15
B	Difference from earlier art	10
C	Discussion of one Cubist painting by Picasso or Braque and 'own opinion'	15
D	Sketches	10
TOTAL		50

Section III - Appreciation of Art

17. The 19th century designer, William Morris (1834-96) said ... 'have nothing in your houses that you do not know to be useful, or believe to be beautiful'. Discuss this statement in relation to the function, form, materials, texture and colour of any two objects found in the home **and** what would be your main considerations when buying an electric kettle **or** a floor rug.
Illustrate your answer.

A	Discussion of statement (useful/beautiful) function, form, materials, texture and colour object 1	15
B	Discussion of statement (useful/beautiful) function, form, materials, texture and colour- object 2	15
C	Considerations when buying an electric kettle or a floor rug	10
D	Sketches	10
TOTAL		50

18. 'Quality architecture is essential to urban planning'. Discuss this statement with reference **to the illustration on the accompanying sheet**. Refer in your answer to function, scale, impact on the environment, landscaping and materials. **and** Discuss any modern building in your own area in relation to the above statement

A	Reference to statement: urban planning	5
B	Discussion of statement (essential to urban planning) in relation to illustration - function, scale impact on the environment landscaping materials.	20
C	Discuss any modern building (essential to urban planning) in own area in relation to function scale impact on the environment landscaping materials	20
D	Sketches	5
TOTAL		50

19. A successful logo readily identifies a company and its product or service.

(a) Sketch and describe in detail two logos that you find particularly effective.

and

(b) Outline the important considerations when designing a logo for a sports company.

Use sketches to illustrate your answer.

A	Describe in detail logo 1	15
B	Describe in detail logo 2	15
C	Important considerations when designing a logo for a sports company	10
D	Sketches	10
	TOTAL	50

20. Exhibition catalogues, information sheets and tourist guides can provide reference information for a visit to an art gallery, museum or national monument.

(a) Describe, in your own words, how such information impacted on your visit to a gallery/museum/national monument.

and

(b) Discuss the characteristics of a good catalogue.

Use sketches to illustrate your answer.

A	(a) Impact of information from exhibition catalogues/information sheets/tourist guides on their visit	25
B	(b) Characteristics of a good catalogue	15
C	Sketches	10
	TOTAL	50

21. Describe and discuss the visual qualities of a film of your choice shot on location in Ireland, or a film with an Irish theme. Refer in your answer to location, costume and makeup, camera work, lighting and colour.

and

Describe how the qualities you have discussed combine to set the scene and the atmosphere of the film.

Use sketches to illustrate your answer.

A	Name film and describe and discuss visual qualities location, costume and makeup, camera work, lighting colour	25
B	Name choice of film shot on location in Ireland, or a film with an Irish theme	5
C	How the qualities combine to set the scene/atmosphere of the film	10
D	Sketches	10
	TOTAL	50

HIGHER LEVEL Life Sketching Total 50 marks

Pose 1:

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

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

A	Composition	5	Composition: use of the sheet as a whole; use of positive and negative space. Indicating the background context is acceptable. Personal creative response. The full figure must be attempted in the pose as stated in the examination paper.
B	Proportion	5	Anatomical correctness of the drawing: the relationship of parts to the whole.
C	Tone/Line	5	Use of light and shade in chosen medium as an integral aspect of depiction of three-dimensional form. Shading or line quality/weight
D	Form/Volume	5	How the 2D representation suggests the 3D solidity of the body through the use of any medium or technique, or combination, including line.
	Total	20	

Pose 2

Long Pose (30 mins): 30 Marks: a more detailed study of the body: head and shoulders or complete figure. Both very detailed drawings and strong expressive drawing are acceptable.

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

A	Composition	6	Composition, use of negative space, the sheet as a whole, indicating the background context is acceptable. Individual interpretation of and personal expressive response to the complete figure or head and shoulders/half figure option as stated in the pose: personal selection of material and media.
B	Proportion	6	Anatomical correctness of the drawing: (the relationship of parts to the whole) of the complete figure or head and shoulders/half figure option as stated in the pose. Full figure or head and shoulders should be attempted. Individual interpretation and expressive response/personal selection of material and media.
C	Tone/Line	6	Use of light and shade in chose medium and materials as an integral aspect of the drawing. Line drawing leading to individual interpretation and expressive response. Individual interpretation and expressive response/personal selection of material and media-style.
D	Form/Volume	6	How the 2D representation suggests the 3D solidity of the body by using any medium or technique, including line, leading to individual interpretation and expressive response.
E	Detail	6	The detailed treatment of aspect/s of the figure as an integral part of the drawing of the complete figure or head and shoulders/half figure option as stated in the pose.
	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 visualizes and conveys the essence of the descriptive passage based on its sense and meaning.
B	Composition	20	<ul style="list-style-type: none">• Composition and the organisation of two-dimensional space.• Organizational art elements: balance, tension, contrast space, scale, etc., in keeping with descriptive passage.
C	Art Elements	20	Line, tone, shape, form, texture, colour, etc... <ul style="list-style-type: none">• How the candidate utilized art elements to create a personal response to the chosen question.
D	Personal Creative Response	20	<ul style="list-style-type: none">• What is unique and personal in the candidate's use of chosen media and materials.• The candidate's individual style in the use of media and materials in response to the chosen question relating to the descriptive passage.
E	The Finished Work	20	<ul style="list-style-type: none">• Overall Impact of the finished piece.• How the candidate demonstrates proficiency in technical and compositional elements in order to create a personal individual response to the chosen examination question.
	Total	100	

Still Life

100 Marks

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

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

Design

100 Marks

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

A	Interpretation/	20	<p>Overview of overall handling of chosen question:</p> <ul style="list-style-type: none"> • Relevance to the descriptive passage • The degree to which the candidate visualizes the descriptive passage and how successfully he/she utilizes an idea derived from it to develop a design proposal for a particular craft.
B	Preliminary Sheet (Development)	20	<ul style="list-style-type: none"> • Consider different ideas. • Analysis • Evaluation • Communication/ notation <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <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"> • Relevant to passage • Suitability to question • Technical considerations • How the candidate resolves the design problems implicit in the chosen craft in visual terms:
D	Presentation of Design Proposal	20	<ul style="list-style-type: none"> • Communication of design proposal • Suitability of media for proposal/presentation • Technical ability in the chosen media and materials.
E	Overall Finished Design/Culmination of the design process	20	<ul style="list-style-type: none"> • Overall quality of the Design • Culmination of design process: how the candidate's design proposal expresses personal concepts throughout his/her execution of the design process.
	Total	100	

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

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

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

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

Craft Skills

4 Book Craft	A Choice of Materials	10	The candidate should <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 Closing Mechanism	10	The candidate should show an awareness <ul style="list-style-type: none"> of the importance of good construction techniques. that bindings, if used, should function. that bindings and ties should be integrated correctly into the finished piece. Closings should function correctly
	C Lettering and Imagery	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). communicate the function for which the piece is to be used in a clear and effective manner.
	D Assembly	10	The technique used to assemble the piece should ensure that <ul style="list-style-type: none"> it functions. it is precise. it is durable (see function of object).

4 Calligraphy	A Illustration	10	The candidate should <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	The candidate should show <ul style="list-style-type: none"> good construction in the lettering. evidence of acquired skills in penmanship.
	C Spacing	10	The work presented should have <ul style="list-style-type: none"> suitable spacing. suitable layout.
	D Harmony / Balance	10	The finished work should show <ul style="list-style-type: none"> a fusion of illustration and penmanship. a balanced composition.

4 Poster	A Layout	10	The candidate should <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	The candidate should show and awareness <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	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). should communicate the message in a clear manner.
	D Colour	10	The candidate should <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.

4 Weaving	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 / Colour	10	The finished work should have a <ul style="list-style-type: none"> ▪ tactile quality. ▪ a sense of colour.

4 Lino Printing / Block printing	A Block Cutting	10	The candidate should <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	The candidate should show and awareness of <ul style="list-style-type: none"> ▪ the importance of design elements ▪ texture. ▪ line. ▪ shape.
	C Overprinting and Registration	10	The work presented <ul style="list-style-type: none"> ▪ should show evidence of an understanding of registration, colour and (over)printing.
	D Contrast / Balance	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.

4 Puppetry	A Function / Durability	10	The puppet should <ul style="list-style-type: none"> ▪ have moving parts appropriate to the character. ▪ be light in weight ▪ be easy to manipulate. ▪ should be constructed from materials of a durable nature.
	B Assembly	10	The candidate should <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 Use /Handling of Materials	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) ▪ display confidence in the materials chosen. ▪ display an awareness of the possibilities and limitation of the materials used appropriate to puppetry.
	D Characterization / Drama	10	<ul style="list-style-type: none"> ▪ The finished puppet should have ▪ features which emphasise its character. ▪ a dramatic presence.

4 Screen Printing	A Pattern	10	The pattern used should <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	The stencil used should <ul style="list-style-type: none"> ▪ be suitable for the design motif. ▪ be made correctly. ▪ be made from a suitable material.
	C Overprinting / Registration	10	The candidate should demonstrate <ul style="list-style-type: none"> ▪ knowledge of the principle of overprinting. ▪ registration. ▪ an ability to select suitable colours for overprinting.
	D Flow / Movement	10	The finished work <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.

4 Hand Printed Textiles	A Pattern	10	The pattern used should <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	The stencil used should <ul style="list-style-type: none"> ▪ be suitable for the design motif. ▪ be made correctly. ▪ be made from a suitable material.
	C Overprinting / Registration	10	The candidate should demonstrate <ul style="list-style-type: none"> ▪ knowledge of the principle of overprinting. ▪ knowledge of registration. ▪ an ability to select suitable colours for overprinting.
	D Flow / Movement	10	The finished work should <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.

4 Batik	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 a 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

4 Pottery	A Handling of Clay	10	The candidate should <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	The candidate should show and awareness <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	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).
	D Glaze/ Decoration	10	The glaze /decoration technique used should <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.

4 Embroidery	A Choice of Material / Ground	10	The candidate should <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	The candidate should use <ul style="list-style-type: none"> a variety of hand or machine embroidery stitches. skill in the chosen stitches.
	C Handling of Materials	10	The candidate should demonstrate an ability to <ul style="list-style-type: none"> manipulate materials. use colour and light. create textural and relief effects.
	D Function / Overall Effect	10	The finished work should <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.

4 Woodcarving / Carving	A Handling of Materials	10	The candidate should <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	The candidate should show and awareness <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	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).
	D Finish / Light	10	The decoration technique used should <ul style="list-style-type: none"> enhance the object. form an integral part of the design. be executed correctly.

4 Metalwork / Construction	A Choice of Material	10	The choice of material made by candidate should <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	The candidate should show an awareness <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 Decoration	10	The decoration in the work presented should <ul style="list-style-type: none"> enhance the object. form an integral part of the design. be applied correctly. be finished correctly.
	D Function	10	The work produced in the exam <ul style="list-style-type: none"> should be constructed and finished to a degree that it fulfills the design brief (exam question).

4 Modelling	A Handling of Materials	10	The candidate should <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	The candidate should show and awareness <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	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).
	D Texture / Decoration	10	The decoration technique used should <ul style="list-style-type: none"> enhance the object / form an integral part of the design. be executed correctly. Show an awareness of the effect of light falling on the planes. Have a tactile quality