



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2018

ART

Life Sketching

Higher Level

50 marks are assigned to this paper, i.e. 12.5% of the overall marks for Art

Monday, 30 April – Friday, 11 May

Duration: one hour

This paper is to be handed to candidates on **Monday, 16 April**

Instructions to Art Teachers and Superintendents

The examination will consist of two sketches of the model. The first sketch will be of a pose of fifteen minutes. The second will be a more fully worked drawing of a thirty-minute pose.

No special clothing is required for the model. The model's hair if long, must be tied back for both poses.

The following props are needed:

- a sweeping brush
- a chair
- a cup and saucer.

During the examination the model will be allowed up to fifteen minutes of rest periods, to be arranged as desired. The rest periods are included in the total time of one hour allowed for the examination.

Candidates may continue to work on their drawings during the model's rest periods and during the break between poses.

Not more than ten candidates may draw from the same model. Candidates are not allowed to draw from a rear view of the model. If desired, candidates may sit nearer the model for the second pose.

Instructions to candidates

You are required to make **two** drawings of the model as follows:

- (a) The first is of a fifteen-minute pose as described in this examination paper, **(a) First Pose**, and the drawing must be of the complete figure.
- (b) The second is a more fully worked drawing of a thirty-minute pose as described in this examination paper, **(b) Second Pose**. You may choose **either** the complete figure **or** the half-figure option.

N.B. If you choose the half-figure option, you must draw the pose as set and include the head, neck, shoulders, upper arms, elbows and hands.

- You must draw from direct observation of the model (front or side view).
- You may continue to work on your drawing during the model's rest periods and during the break between poses.
- Size of paper: A2. Do not alter the size of the A2 sheet.
- If you wish to use different paper from that supplied, the superintendent must sign this sheet **before** the examination commences confirming that it is blank.
- A separate sheet must be used for each pose.
- Write your examination number and level clearly on each sheet.
- You may use any suitable drawing medium, including colour. However, the medium you choose must be quick drying.
- You may suggest the background.
- **Do not crop or mount** your finished work.

(a) First Pose – Duration 15 minutes (20 marks)

The model should be in a standing position with his/her

- left foot slightly forward, weight on right leg
- upper body bent slightly forward
- hands holding a sweeping brush ready to sweep the floor
- right hand above left hand on the brush handle
- head looking downward at the floor ahead

(b) Second Pose – Duration 30 minutes (30 marks)

The model should be seated upright on a chair with his/her

- feet crossed at ankles, legs stretched forward
- elbows bent with hands at chest height
- left hand holding a cup and saucer
- right hand holding the cup handle
- head tilted to the right, looking forward

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2018

ART

History and Appreciation of Art

Higher Level

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

Thursday, 14 June

Afternoon, 2:00 – 4:30

Instructions

Answer **three** questions as follows: one from Section I (Art in Ireland), one from Section II (European Art 1000 AD - 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 indicated to the *illustrations on the accompanying sheet*.

Section I – Art in Ireland

1. Name, describe and discuss the **two** artefacts *illustrated on the accompanying sheet*. In your answer refer to the period in which they were made, form, function, decoration and the techniques used in their production.
and
Briefly describe and discuss **one** other named artefact from this period in Ireland.
Illustrate your answer.

2. Developments in both the structure and the decoration of stone carving from the 6th century onward resulted in the magnificent stone artefacts of the High Christian period. Discuss this statement with reference to **two** named stone crosses that you have studied. In your answer refer to the form, structure and decoration of each of the examples you have chosen.
and
Briefly describe and discuss the functions of Irish High Crosses.
Illustrate your answer.

3. The art of manuscript illumination reached its pinnacle in the 8th century with the creation of the Book of Kells.
Discuss this statement with reference to the *illustration on the accompanying sheet*. In your answer refer to subject matter, composition, colour, materials and the techniques used in its production.
and
Briefly describe and discuss **one** other named Irish manuscript that you have studied.
Illustrate your answer.

4. Describe and discuss the architectural features of **one** named Irish building in the Palladian style and name its architect(s). In your answer refer to the structure, layout and the architectural features of the building.
and
Briefly describe and discuss **two** common interior decorative features of another named Irish Georgian building.
Illustrate your answer.

5. **“The O’Connell Monument”** by John Henry Foley (1818-1874) *illustrated on the accompanying sheet* is an imposing commemorative public sculpture. Discuss this work with reference to the subject matter, composition, form, style and location.
and
Briefly describe and discuss **one** other named example of Irish public sculpture that you have studied.
Illustrate your answer.
6. It is the landscape of the west of Ireland, reduced to key essentials of shape and colour, that defines the artwork of Paul Henry (1876-1958). Discuss this statement with reference to **“Evening in Kerry”** *illustrated on the accompanying sheet*. In your answer refer to subject matter, composition, style, technique and colour.
and
Briefly describe and discuss **one** other named work by Paul Henry.
Illustrate your answer.
7. Choose **one** of the following:
- James Arthur O’Connor (1792-1841)
 - Frederic William Burton (1816-1900)
 - Sarah Purser (1848-1943)
 - Roderic O’Conor (1860-1940)
 - John Behan (b.1938)
 - Dorothy Cross (b.1956)
 - Geraldine O’Neill (b.1971).
- Describe and discuss the work of your chosen artist, making detailed reference to **two** named works by that artist. In your answer refer to subject matter, style, media/materials, techniques and influences.
Illustrate your answer.

Section II – European Art (1000 AD – Present)

8. The design possibilities of new building techniques united art and architecture in the churches and cathedrals of the Gothic period.
Discuss this statement with reference to **one** named Gothic church or cathedral that you have studied. Refer in your answer to techniques, structure and decoration.
and
Briefly describe and discuss the treatment of the human figure in **one** named Gothic sculpture.
Illustrate your answer.
9. The Renaissance artist Sandro Botticelli (c.1445-1510) is best known for his mythological subject matter, stylised figures, storytelling and symbolism.
Discuss this statement with reference to **one** named work by Botticelli. Refer in your answer to subject matter, composition, techniques and treatment of the human figure.
and
Briefly describe and discuss **one** other named painting by Botticelli.
Illustrate your answer.
10. The altarpiece “**Assumption of the Virgin**” by Titian (c.1488-1576) **illustrated on the accompanying sheet**, is a towering composition where colour and scale portray great emotional power and drama.
Discuss this statement with reference to subject matter, composition, style, colour, light and techniques.
and
Briefly describe and discuss **one** named work by another High Renaissance artist.
Illustrate your answer.
11. Scenes of everyday life were central to the work of Johannes Vermeer (1632-1675).
Discuss this statement with reference to “**Woman Holding a Balance**” **illustrated on the accompanying sheet**. Refer in your answer to subject matter, composition, style, techniques and the treatment of the human figure.
and
Briefly describe and discuss **one** other named work by Vermeer.
Illustrate your answer.

12. In his work Edouard Manet (1832-1883) challenged traditional ideas about art. Discuss this statement with reference to **“Le Déjeuner sur l’Herbe”** *illustrated on the accompanying sheet* and refer in your answer to subject matter, composition, colour, style and techniques.
and
Briefly describe and discuss **one** other named work by Manet.
Illustrate your answer.
13. **“Mont Sainte-Victoire”** by Paul Cézanne (1839-1906) *illustrated on the accompanying sheet* shows an analytical approach to nature combined with an in-depth understanding of form and colour. Discuss this statement and refer in your answer to subject matter, composition, form, colour and techniques.
and
Briefly describe and discuss Cézanne’s influence on artists of the 20th century.
Illustrate your answer.
14. Answer (a), (b), and (c).
(a) Choose and name a work by **one** of the following:
 - Brunelleschi (1377-1446)
 - Peter Paul Rubens (1577-1640)
 - Caravaggio (1571-1610)
 - Auguste Rodin (1840-1917)
 - Lucian Freud (1922-2011).
(b) Describe and discuss the work you have chosen in detail, making reference to the artist, subject matter, style, composition, materials, techniques and the period in which the work was produced.
(c) Name and briefly describe and discuss **one** other work by the artist you have chosen.
Illustrate your answer.
15. Answer (a), (b), and (c).
(a) Discuss the development of **one** of the following art styles or movements:
 - Impressionism
 - Fauvism
 - Surrealism
 - De Stijl.
(b) Describe the main characteristics of your chosen style or movement.
(c) Describe and discuss **one** named work by a named artist whose work is typical of this style or movement.
Illustrate your answer.

Section III – Appreciation of Art

- 16.** The primary objective in the design of an art gallery, museum or interpretive centre is to create a space for the interaction of people with artworks/artefacts.
Discuss this statement with reference to a named art gallery, museum or interpretive centre that you have visited. In your answer describe and discuss **two** named works and refer to the ways in which the use of the space affected your interaction with these works.
and
Briefly outline your visual concepts for the layout of a school-based exhibition of student art work. Give reasons for your design decisions.
Illustrate your answer.
- 17.** The work of a costume designer is fundamental to developing the characters within a movie.
Discuss this statement with reference to the costumes in **one** named live-action movie and refer in your answer to the concepts, materials, colours and their visual impact.
and
Briefly outline your visual concepts for a costume design for a named character based on a novel or play from your Leaving Certificate course.
Illustrate your answer.
- 18.** The design of a book cover should be an extension of the writer's or author's voice by reflecting the subject matter, atmosphere and content of the book.
Discuss this statement with reference to the **illustration on the accompanying sheet**.
In your answer refer to imagery, layout, typography and colour.
and
Briefly outline your visual concepts for the cover of a book about your local area.
Illustrate your answer.
- 19.** Modern product design can be imaginative and innovative while still being functional.
Discuss this statement with reference to the images **illustrated on the accompanying sheet**. In your answer refer to form, function, colour, style and materials.
and
Briefly outline your visual concepts for a student's desk organiser. Give reasons for your design decisions.
Illustrate your answer.

- 20.** The aim of designing and landscaping public parks and green spaces in towns and cities is to provide a facility for use by all the community.

Discuss this statement with reference to **one** park or green space with which you are familiar. In your answer refer to location, function and amenities provided.

and

Briefly outline your visual concepts for a seating and/or eating area to be placed within your chosen park or green space.

Give reasons for your design decisions.

Illustrate your answer.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2018

Art - Coursework Brief

Imaginative Composition or Still Life

and

Craftwork or Design

Higher Level and Ordinary Level

200 marks are assigned to the coursework component, i.e. 50% of the total marks for Art

This brief together with the SEC Coursework Workbook should be handed to candidates on

Monday, 8 January

A minimum of 30 hours of classroom contact should be provided for the delivery of the coursework component over the ten week period

All work must be completed by Friday, 23 March

Instructions to candidates

1. It is **your** responsibility as the candidate to comply with all instructions. If you fail to comply with these instructions, your Art teacher will **not** be able to validate and sign off on your coursework. In order for your Art teacher to be able to validate your work, you must select coursework that can be completed within the supervised time allowed, using the materials and equipment available in the school.
2. Your coursework component must meet the requirements as specified in this Coursework Brief.
3. Your coursework must be completed by the date stated on this Leaving Certificate Art Coursework Brief.
4. Your completed coursework submitted for assessment must consist of **two** realised works **and** a record of their development in the Coursework Workbook. Your investigation and development based on your chosen theme must be recorded in your workbook.
5. You **must** work directly into your Coursework Workbook. The pages of your workbook should display all of your visual investigations, ideas and experiments. A record of the journey from initial idea to final realisation.
6. Your workbook and realised works must **not** be removed from the school under any circumstances as doing so will result in the coursework being considered invalid and no marks will be awarded.
7. The coursework you submit for assessment must be **your own** individual, original work. Group coursework is not accepted for assessment.
8. Your workbook should include a record of the design and development process and show the **steps** that you took to **develop** your ideas. You should also include a proposal for both of your realised works.
9. **You must use primary sources.** Primary sources are sources, physical or conceptual, that are viewed in their original state and are not filtered through another person's interpretation of them. You may use a combination of physical and conceptual sources, (working from imagination, memory or feeling).
10. If you wish to also use secondary sources, you should only use them as an influence or inspiration and include them on the Initial Research Sheet only. You must have a reason for including secondary sources such as: looking at how others use materials, techniques, surfaces, art elements or composition. You must acknowledge any secondary sources by giving full reference details.
11. Material (secondary sources) copied directly from the internet or from other sources and presented as your own work will not receive any marks.

12. Making studies outside of the classroom: you may make some sketches and take some photographs to bring into class but the development should take place in Art class under the supervision of your Art teacher. Studies or photography recorded outside of supervised class time should appear on Development Sheet 1 **only**. Keep this type of work to a minimum. Studies made outside of the classroom must be validated by your Art teacher as your own work in order to be submitted as coursework. The work that you bring in to the school must be of the same level and standard as the work that you carry out under the supervision of your Art teacher.
13. Your workbook can include samples of trial work that you have made in the art room during the course of the project such as embroidery stitches on fabric, colour combinations, texture trials, experiments on various grounds, your own photographs and written notes. The samples (grounds and trial work, etc.) you attach should be small enough to allow you ample space to work directly on to your workbook.
14. You must put your examination number on the coursework workbook and on your realised works using the labels supplied.
15. To enable your Art teacher to validate your coursework and to ensure that similar constraints apply to all candidates, the coursework workbook and realised works in their entirety must be carried out in school under the supervision of your class teacher.
16. Both your Art teacher and school Principal are required to sign a document that states that you have followed these instructions. This validates your coursework for assessment. They must inform the State Examinations Commission if you have not followed all of these instructions.
17. Even if the work is authenticated by the school any incidence of suspected copying, improper assistance from another party, plagiarism or procurement from another party will be thoroughly investigated. Where coursework cannot be verified by the SEC as the candidate's own individual work the State Examinations Commission will take appropriate action. This often results in the work presented being deemed invalid and any marks awarded in respect of it being discounted when determining the overall result.
18. Responsibility for complying with examination requirements rests with **you** the candidate. If the above requirements are not met, your Art teacher and the school authorities will have to bring this to the attention of the State Examinations Commission.

Note: the circumstances in which the Minister for Education and Skills may withhold marks from candidates are set out in the 'Rules and Programme for Secondary Schools'. Any person who helps a candidate to break examination rules can be prosecuted under the Education Act 1998.

Coursework: Instructions

Introduction

1. Select **one** of the themes below and base your coursework on this theme:
A. Connected
B. Nostalgia
C. Symphony.
2. You may consider using the support material suggested under each of the themes below. This support material indicates possible areas of investigation within the theme that you might find interesting. However, these are suggestions only and there are many other equally valid approaches that you could take.
3. Choose your **own** approach and produce your **own** work in response to **your** chosen theme.

Theme A	Theme B	Theme C
Connected	Nostalgia	Symphony
<i>Support Material</i>	<i>Support Material</i>	<i>Support Material</i>
Bring together or into contact so that a real or notional link is established.	A wistful desire or affection for a period in the past.	Anything characterised by a harmonious combination of elements.
Power lines Communications, networks Phones Social Media Families, genealogy Communities, groups, teams Emigration Nationality, culture Airports, roads, tracks Crochet, knitting, stitches Veins, arteries Ropes, anchors Stairs, escalators Physical, emotional.	Retro, hipsters Down memory lane Daydreaming Sentimentality Traditions, stories Antique, vintage Clothing, accessories Old photographs Magazines, records, vinyl Technicolour Movies, posters, advertising Rose tinted glasses Childhood, toys, games Styles, influences.	Group, collective, choir Harmonious, repetitive Rhythms, beats Senses, sights, sounds Conductors, composers Musicians Nature, birdsong Echoes, acoustics, waves Elaborate, intricate, blended Instruments, manuscripts Theatres, concert halls Auditoriums Flavours, spices Colours, patterns.
Henri Matisse Le Danse, 1909 -1910	Geraldine O'Neill Baltasar on Giraffe, 2006	Wassily Kandinsky Fugue, 1914

Development

You must follow the prescribed structure of the Coursework Workbook:

1. **The Initial Research Sheet** - research for all of your coursework.
 - Research and investigate your chosen theme, this investigation will show you possibilities and routes that you might take with your coursework.
2. **Development Sheets 1 & 2 for Section A and Section B.**
 - From your research and investigation, develop ideas using your chosen primary source(s).
 - Expand and test these ideas using a variety of means: visual, annotated, mixed media, photographic etc.
 - When you are satisfied that your investigation and development has led to feasible proposals for Sections **A** and **B**, sketch your proposals on the relevant Development Sheet 2 (**A** or **B**) and proceed to make both of your realised works.

The process of research, investigation and development is essential in order for you to be able to create your best possible artwork.

- **You must use primary source material based on your chosen theme.**
- **You should work directly on to your Coursework Workbook** using both sides of your research and development sheets.
- You should discuss your ideas with your Art teacher as your coursework progresses. However, all work submitted should be **your own** unaided work.
- Select coursework that can be completed within the supervised time allowed, using the materials and equipment available in the school.
- Investigation and development can include recording material from source/s such as objects, people and landscapes. Conceptual sources which are based on ideas and imagination are also allowed. You may also use a combination of sources. Irrespective of the sources that you investigate, you must use the material that you generate from this investigation to develop **your own original work**.

Realisation

You must submit the following coursework for examination:

1. Your completed SEC Coursework Workbook.
2. A realised work for Section **A** (Imaginative Composition or Still life) as outlined in the question you have chosen.
3. A realised work for Section **B** (Craftwork or Design) as outlined in the question you have chosen.
4. A statement of Rationale for each section.

Please note the following:

- You should organise your time carefully in order to fully manage your work from the initial research phase, through the development phase, to the completion of the realised works
- In order to be able to place your work into the envelopes supplied by the State Examinations Commission on the date specified, the materials that you use must be sufficiently dry, etc. by the end of the coursework period
- The materials that you use for your work should not be perishable and should be sufficiently robust to ensure that your work is intact for the marking and appeal processes.

Section A

Choose **one** of the following:

1. Make an **Imaginative Composition** developed from your chosen theme. Your work may be representational and/or abstract.

or

2. Make a **Still Life** work based on a group of objects suggested by your chosen theme.

Please note the following:

- You must use the structure in your workbook to develop your realised work for Section A
- The rationale for your realised work should be stated on the back page of your workbook, describing the relevance of your idea to the theme that you have chosen in **your own** words
- Write your examination number, level and the title 'Imaginative Composition' or 'Still Life' on the back of your realised work
- You may work in colour, monochrome, mixed media, collage or any other suitable medium
- Minimum size of realised work: A3. Maximum size of realised work: A2.

Section B

Choose **one** of the following:

1. Design and make a piece of **Craftwork** based on **one** of the Craftwork questions listed.

or

2. Create a **Design** based on **one** of the Design questions listed.

Please note the following:

- You must use the structure in your workbook to develop your realised work for Section B
- The rationale for your realised work should be stated on the back page of your workbook, describing the relevance of your idea to the theme that you have chosen in **your own** words
- Write your examination number and level on the back of your realised work, where your work is 2D
- Where your work is 3D, securely attach one of the labels supplied with your examination number and level written on it
- Write the number of the Craftwork **or** Design question you have chosen below your examination number and level.

Craftwork

You are required to design and make an item of craftwork based on your chosen theme.

Choose **one** of the following questions:

Question 1	Bookcraft
Craftwork	Design and make one of the following based on your chosen theme: • a box file • a document wallet • a folder.
Instructions	Your finished craft piece should function and include a closing mechanism. Its shape should reflect your chosen theme.
Materials	An assortment of papers, card, binding materials, ties, paints, inks, collage materials, adhesive and relevant tools, etc.
Size	Maximum size: 40 cm in its greatest dimension.

Question 2	Calligraphy
Craftwork	Design and make a piece of contemporary or traditional calligraphy based on your chosen theme. Choose one of the following: • a poem • a passage of text.
Instructions	Design and make a piece of calligraphy based on a minimum of 4 lines of text or approximately 40 words . The text used may be chosen from any source but must be relevant to your theme. You may use traditional and/or contemporary approaches appropriate to the craft of calligraphy in your work. You may integrate collage, mixed media or any other suitable technique.
Materials	A surface suitable for calligraphy work, an assortment of materials for collage, inks, paints, lettering pens, brushes, calligraphy markers, ruler, t-square, etc.
Size	Minimum size: A3, maximum size: A2.

Question 3	Poster
Craftwork	Design and make one of the following based on your chosen theme: • a poster • a display card.
Instructions	You must use lettering in your work. Personalised hand-constructed and rendered lettering is preferred and should reflect your chosen theme. The shape and type of display card you use is your own choice. Higher level candidates should include a minimum of 20 characters (letters/numbers).
Materials	Ruler, t-square, papers for collage, card, textured materials, brushes, adhesive, inks, paints, any other quick drying medium, etc.
Size	Poster; minimum size: A3, maximum size: A2. Display card must not exceed 60cm in its greatest dimension.

Question 4	Weaving
Craftwork	Design and make one of the following based on your chosen theme: • a wall hanging • a panel for a cushion • a tapestry.
Instructions	Use a variety of materials and techniques in the weft. Use colour, shape, textures and pattern to enhance your work. Mixed media may be incorporated.
Materials	A warp on a loom or frame, a variety of yarns, wool and pliable materials suitable for weaving.
Size	Maximum size: A2.

Question 5	Blockprinting
Craftwork	Design and make one blockprint based on your chosen theme.
Instructions	You may design and make a single colour print or a print using at least two printed colours. You should use various types of cuts in your work and display an overall understanding of the properties of lino/block printing.
Materials	A piece/s of lino or a woodblock/s (depending on whether you are using a reduction method or a separate block for each colour), tracing paper, printing paper, printing inks, cutting and printing tools, etc.
Size	Minimum size: 15cm × 20cm, maximum size: A3.

Question 6	Puppetry
Craftwork	Design and make a dressed puppet based on your chosen theme. Choose one of the following: • a glove puppet • a rod puppet • a string puppet.
Instructions	Your puppet should be suitable for multiple performances. All body parts, clothing and accessories must be made by the candidate. The use of recycled body parts or clothing from previous examinations or classwork is not allowed.
Materials	Fabric, thread, assorted textured materials, paints, body parts made from foam, wire, wood, <i>papier maché</i> or other appropriate materials.
Size	The body of your finished puppet should not exceed 100cm at its greatest dimension.

Question 7	Screen Printing
Craftwork	Design and make one screen print based on your chosen theme.
Instructions	Your realised work should include at least three printed colours. You must include overprinting in your design.
Materials	Fabric, paper, screens, stencil material, printing inks, squeegees, masking tape, etc.
Size	Your finished print should not exceed 100cm at its greatest dimension.

Question 8	Hand-Printed Textiles
Craftwork	Design and print one repeat pattern on a piece of suitable material based on your chosen theme.
Instructions	Your realised work should include at least three printed colours. You must include overprinting in your design. You should address the design possibilities of movement, flow and linkage.
Materials	Fabric, stencil material, blocks, dyes, inks, etc.
Size	Your finished print should not exceed 100cm at its greatest dimension.

Question 9	Batik
Craftwork	Design and make one batik based on your chosen theme.
Instructions	Your batik must be fully immersed at least twice during the process. Hand painting should be used only on small areas of detail.
Materials	Fabric suitable for batik, wax, dyes, <i>tjanting</i> , brushes, iron, etc.
Size	Your finished batik should not exceed 100cm at its greatest dimension.

Question 10	Pottery
Craftwork	Make a ceramic work based on your chosen theme. Choose one of the following: • a lidded vessel • a ceramic sculpture • a relief panel.
Instructions	Your work must be fired and decorated with appropriate materials such as slips, glazes and oxides.
Materials	Clay, appropriate pottery equipment and materials.
Size	Maximum size: 40cm at its greatest dimension.

Question 11	Embroidery
Craftwork	Design and make an embroidery based on your chosen theme. Choose one of the following: • an embroidered panel • a three-dimensional soft sculpture • a wearable piece of art.
Instructions	Candidates may take a contemporary and /or traditional approach to the craft of embroidery. Use at least three different stitches (hand and/or machine) and a variety of techniques, e.g. felting, padding, patchwork, <i>appliqué</i> , etc.
Materials	A variety of materials including found objects, fabrics, embroidery threads, buttons, beads, ribbons, sequins, wire, <i>papier maché</i> , etc.
Size	Maximum size: 50cm at its greatest dimension.

Question 12	Woodcarving / Carving
Craftwork	Design and carve one of the following based on your chosen theme: • a work in the round • a work in relief.
Instructions	Lettering is optional. You should take into account the design possibilities of light falling on surfaces and planes.
Materials	Wood, plaster or any other suitable material, carving equipment and appropriate finishes.
Size	Maximum size: 40cm at its greatest dimension.

Question 13	Metalwork / Construction
Craftwork	Design and make one of the following based on your chosen theme: • a commemorative plaque • a freestanding work • a wearable piece of jewellery.
Instructions	Lettering is optional. If a 3D structure is required a support/base may be used.
Materials	Enamelling materials, metals for construction techniques, equipment to execute your design.
Size	Maximum size: 40cm at its greatest dimension.

Question 14	Modelling
Craftwork	Design and make one of the following based on your chosen theme: • a sculpture in the round • a sculpture in relief.
Instructions	You should take into account the design possibilities of light falling on surfaces and planes. Your model should not be painted or glazed. Armatures and bases can be used. The model may be cast in plaster.
Materials	Models can be made in clay, quick drying clay, plasticine or any other materials suitable for modelling techniques.
Size	Maximum size: 40cm at its greatest dimension.

Design

You are required to create a Final Design Proposal based on your chosen theme.

Please note the following:

- You must submit a detailed drawing of your Final Design Proposal including measurements, details of materials, techniques, production processes and finishes from which your design could be made
- You should include any information that you consider necessary to communicate your Final Design Proposal with particular reference to the visual, functional and material characteristics of your chosen craft
- The Final Design Proposal should be presented in an appropriate manner to answer the chosen question, this may be in the form of a blueprint, prototype or hand rendered design
- Minimum size: A3, maximum size: A2.

Choose **one** of the following questions:

Question 1	Lettering and Calligraphy
Design	Choose one of the following based on your chosen theme: • a piece of calligraphy illustrating a poem • a piece of calligraphy to be used in a decorative sign • a piece of calligraphy to be used in a children's book.
Instructions	Create a design for a piece of calligraphy based on a minimum of 4 lines of text or approximately 40 words . The text used may be chosen from any source but must be relevant to your theme. Personalised hand-constructed and rendered lettering is preferred. You may work to scale. You should show measurements and relevant information on your choice of typography, spacing and layout and on how your design is to be produced. You may incorporate images, decorative motifs, expressive words and lettering.
Materials	Paper, pens, paint, etc., calligraphy materials and tools.

Question 2	Linocutting and Printing
Design	Choose one of the following based on your chosen theme: • a lino print to be used as an illustration for a carrier bag • a lino print to be used as an illustration for a book cover • a lino print to be used as an illustration for a fine art print.
Instructions	Create a design for a lino print showing an overall awareness of the properties of lino printing, its possibilities and limitations. You should design for a single colour print or for, at least, two printed colours. Your finished design should show relevant information on how your design is to be produced, including colour separations (if applicable) and the different types of cuts to be used.
Materials	Paper, pens, paint, etc., lino printing materials and tools.

Question 3	Fabric printing
Design	Design one of the following based on your chosen theme: • a repeat pattern suitable for a children's playroom • a repeat pattern suitable for winter clothing • a half-drop repeat pattern suitable for a tablecloth.
Instructions	Your design should be suitable for batik, blockprinting, screen printing or stencil printing on fabric or any other suitable material. You should incorporate at least three colours and take into account the design possibilities of overprinting. You may work to scale and you should show measurements and relevant information on how your design is to be produced.
Materials	Paper, pens, paint, etc., fabric printing materials and tools.

Question 4	Embroidery
Design	Design one of the following based on your chosen theme: • an embroidered wall hanging suitable for a library • an embroidered panel for a costume • a wearable piece of contemporary art.
Instructions	You may work to scale and you should show measurements and information on how your design is to be produced. Include information on your choice of materials, stitches, beading and techniques to be used in the execution of your design.
Materials	Paper, pens, paint, etc., embroidery materials and tools.

Question 5	Weaving
Design	Design one of the following based on your chosen theme: • a wall hanging suitable for a school lobby • a woven tapestry suitable for a clutch bag • a woven textile to be used as a rug.
Instructions	Your design should take into account the design possibilities of colour and texture and include information on the weaves and materials to be used. You may work to scale and you should show measurements and relevant information on the techniques to be used in the execution of your design.
Materials	Paper, pens, paint, etc., weaving materials and tools.

Question 6	Pottery
Design	Design one of the following based on your chosen theme: • a relief panel for a café • a ceramic sculpture for a public area • a large lidded vessel.
Instructions	You may work to scale and you should show measurements and relevant information on the techniques to be used in your design. Your design should take into account the design possibilities of clay including structure, form and texture. Give details of the glazes and decoration to be used.
Materials	Paper, pens, paint, etc., pottery materials and tools.

Question 7	Puppetry
Design	Design one of the following based on your chosen theme: • a glove puppet to be used in a travelling production • a rod puppet for use in a puppet theatre • a large scale puppet to be used in a children's show.
Instructions	You may work to scale and you should show measurements. Indicate how your puppet is to be assembled and how it will function. Give details of proposed materials and the decorative techniques to be used in the execution of your design.
Materials	Paper, pens, paint, etc., puppetry materials and tools.

Question 8	Bookcraft
Design	Design one of the following based on your chosen theme: • a box folder to hold old photographs and cuttings • an expanding file to hold sheet music • a document folder to hold plans or maps.
Instructions	You may work to scale. Your finished design should show measurements and include details about materials, binding/ties/closing mechanism, imagery/decoration and/or lettering appropriate to your chosen option.
Materials	Paper, pens, paint, etc., bookcraft materials and tools.

Question 9	Advertising Design
Design	Design one of the following based on your chosen theme: • a book cover for a thriller • a poster for a festival • a graphic identity (logo) for a cinema.
Instructions	You must use lettering in your work. Personalised hand-constructed and rendered lettering is preferred and should reflect your chosen theme. Your finished design should show measurements and relevant information on the techniques to be used in the execution of your design.
Materials	Paper, pens, paint, etc., design materials and tools.

Question 10	Modelling and Carving
Design	Design one of the following based on your chosen theme: • a relief panel for the entrance to a gallery • a free-standing sculpture to be used as an award • a three-dimensional sculpture to be situated at the entrance of an airport or ferry terminal.
Instructions	You may design for modelling, carving or any appropriate construction technique. You should work to scale, showing measurements and relevant information on materials and the techniques to be used in the execution of your design.
Materials	Paper, pens, paint, etc., modelling materials and tools.

Question 11	Stage Set
Design	Design one of the following based on your chosen theme: • a film set for a science fiction movie • a TV set for a music programme • a stage set for a drama.
Instructions	You should work to scale, showing measurements and relevant information on materials and on the techniques to be used in the execution of your design.
Materials	Paper, pens, paint, etc., card, design materials and tools.

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