



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2022

Marking Scheme

Art

Higher Level

Note to teachers and students on the use of published marking schemes

Marking schemes published by the State Examinations Commission are not intended to be standalone documents. They are an essential resource for examiners who receive training in the correct interpretation and application of the scheme. This training involves, among other things, marking samples of student work and discussing the marks awarded, so as to clarify the correct application of the scheme. The work of examiners is subsequently monitored by Advising Examiners to ensure consistent and accurate application of the marking scheme. This process is overseen by the Chief Examiner, usually assisted by a Chief Advising Examiner. The Chief Examiner is the final authority regarding whether or not the marking scheme has been correctly applied to any piece of candidate work.

Marking schemes are working documents. While a draft marking scheme is prepared in advance of the examination, the scheme is not finalised until examiners have applied it to candidates' work and the feedback from all examiners has been collated and considered in light of the full range of responses of candidates, the overall level of difficulty of the examination and the need to maintain consistency in standards from year to year. This published document contains the finalised scheme, as it was applied to all candidates' work.

In the case of marking schemes that include model solutions or answers, it should be noted that these are not intended to be exhaustive. Variations and alternatives may also be acceptable. Examiners must consider all answers on their merits, and will have consulted with their Advising Examiners when in doubt.

Future Marking Schemes

Assumptions about future marking schemes on the basis of past schemes should be avoided. While the underlying assessment principles remain the same, the details of the marking of a particular type of question may change in the context of the contribution of that question to the overall examination in a given year. The Chief Examiner in any given year has the responsibility to determine how best to ensure the fair and accurate assessment of candidates' work and to ensure consistency in the standard of the assessment from year to year. Accordingly, aspects of the structure, detail and application of the marking scheme for a particular examination are subject to change from one year to the next without notice.

Coursework

200 Marks

COURSEWORK
Higher Level and Ordinary Level
 See page 14 & 15 for details on how the differential between
 Higher level and Ordinary level is addressed.

| Section A Imaginative Composition/Still Life | | | | |
|---|------------|---|----------------------|---|
| A | 20 | Workbook: Research/Primary Source Interpretation | 5 5 10 | <ul style="list-style-type: none"> Choice of appropriate primary source(s). <i>Relevance to interpretation/range.</i> Sustained research and investigation of the chosen theme. Analysis of the primary source(s) through a combination of visual means. |
| B | 20 | Workbook: Development/Process | 15 5 | <ul style="list-style-type: none"> Expand and test ideas, visual and annotated development, drawings, colour studies, media, photographic elements, etc. Proposal for Realised Work/Artefact. |
| C | 20 | Realised Artefact: Art Elements | 10 10 | <ul style="list-style-type: none"> Composition and organisation of 2D space: positive and negative space, balance, tension, contrast, scale, etc. Use of art elements: line, tone, shape, form, texture, colour, pattern, etc. |
| D | 20 | Realised Artefact: Personal Creative Response | 20 | <ul style="list-style-type: none"> The candidate's individual response through their use of media, materials, style, concepts, expression and originality. Awareness of aesthetic considerations. |
| E | 20 | Realised Artefact: Culmination of Process/ Finished Work | 20 | <ul style="list-style-type: none"> Overall impact of finished artefact, quality of the Imaginative Composition/Still Life. Constructed and finished to a degree that fulfils the Coursework Brief. |
| TOTAL | 100 | | | |

COURSEWORK
Higher Level and Ordinary Level
 See page 14 & 15 for details on how the differential between
 Higher level and Ordinary level is addressed.

| Section B Craftwork/Design | | | | |
|---|------------|--|--------------|---|
| A | 20 | Workbook: Research/Primary Source Interpretation | 5 5 10 | <ul style="list-style-type: none"> Choice of appropriate primary source(s). <i>Relevance to interpretation/range.</i> Sustained research and investigation of the chosen theme. Analysis of the primary source(s) through a combination of visual means. |
| B | 20 | Workbook: Development/Process | 15 5 | <ul style="list-style-type: none"> Expand and test ideas, visual and annotated development, drawings, colour studies, media, photographic elements etc. Proposal for Realised Work/Artefact. |
| C | 20 | Realised Artefact: Suitability & Personal Creative Response | 10 10 | <ul style="list-style-type: none"> The resolving of the problems implicit in the chosen Craftwork/Design: form, function, suitability, technical considerations, materials, feasibility of execution. Candidate's originality/individual style and their approach/response. |
| D | 20 | Realised Artefact: Craft Skills/ Design-Technical Aspects | 20 | Refer to <ul style="list-style-type: none"> Individual Craft Skills-page 7 Design-Technical Aspects- page 12 |
| E | 20 | Realised Artefact: Culmination of Process/ Finished Work | 20 | <ul style="list-style-type: none"> Overall impact of finished artefact, quality of the finished Craft/Design. Constructed and finished to a degree that fulfils the Coursework Brief. |
| TOTAL | 100 | | | |

LEAVING CERTIFICATE CRAFTWORK 2022 – CRAFT SKILLS

| BATIK | | | |
|-----------------------|---------------------|---|--|
| PART D - Craft Skills | Imagery | 5 | The work should <ul style="list-style-type: none"> create a unified and balanced composition include design elements e.g. positive/negative, flow, movement, rhythm, texture, linkage have clearly defined imagery |
| | Waxing | 5 | 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 |
| | Colour | 5 | The candidate should demonstrate <ul style="list-style-type: none"> knowledge of the application of colour and its effects appropriate to batik proficiency in the sequence to be employed to dye fabric effectively skill in the choice of colours used |
| | Media | 5 | The finished work should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media |
| BOOKCRAFT | | | |
| PART D - Craft Skills | Choice of Materials | 5 | The candidate should <ul style="list-style-type: none"> show considered use of personalised paper, fabrics and mixed media display the confidence which comes from handling materials for bookcraft 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 |
| | Closing Mechanism | 5 | The candidate should show an awareness <ul style="list-style-type: none"> of the importance of effective construction techniques that the chosen closing mechanisms should be integrated correctly into the finished piece |
| | Imagery | 5 | The work presented should <ul style="list-style-type: none"> communicate the function for which the piece is to be used in a clear and effective manner enhance the finished work |
| | Media | 5 | The finished work should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media |
| CALLIGRAPHY | | | |
| PART D - Craft Skills | Illustration | 5 | The candidate should <ul style="list-style-type: none"> display confidence in the craft of calligraphy show considered use of media, coloured papers, complimentary materials added or applied display an awareness of the role of the illustration/ show a fusion of illustration and penmanship demonstrate an awareness of appropriate techniques and colour interpretations |
| | Penmanship | 5 | The candidate should show <ul style="list-style-type: none"> effective construction in lettering evidence of acquired skills in penmanship proficiency in the use of calligraphy tools |
| | Spacing | 5 | The work presented should have <ul style="list-style-type: none"> appropriate spacing appropriate layout |
| | Media | 5 | The finished work should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media |

| WOODCARVING / CARVING | | | |
|-----------------------|-----------------------|---|---|
| PART D - Craft Skills | Handling of Materials | 5 | The candidate should <ul style="list-style-type: none"> display the confidence which comes from working with materials for carving display an awareness of the properties of the effects of light demonstrate an awareness of the sequence to be employed to execute the design |
| | Structure | 5 | The candidate should show an awareness <ul style="list-style-type: none"> of the importance of good carving techniques of spatial considerations, scale, proportion, mass, form etc. |
| | Function | 5 | The work presented <ul style="list-style-type: none"> should be constructed and finished to a degree that it fulfils the design brief (exam question) should be suitably carved for the proposed finish |
| | Media | 5 | The finished work should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media |
| EMBROIDERY | | | |
| PART D - Craft Skills | Choice of Material | 5 | The candidate should <ul style="list-style-type: none"> choose an appropriate background demonstrate an awareness of the sequence to be employed to execute his/her design |
| | Stitching | 5 | The candidate should <ul style="list-style-type: none"> use a variety of embroidery stitches show skill in the chosen stitches |
| | Handling of Materials | 5 | The candidate should demonstrate an ability to <ul style="list-style-type: none"> use colour and light effectively create textural and relief effects |
| | Media | 5 | The finished work should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media |
| HAND PRINTED TEXTILES | | | |
| PART D - Craft Skills | Pattern | 5 | The pattern used should <ul style="list-style-type: none"> create a balanced composition include design elements e.g. positive/ negative, flow, movement, rhythm, texture, linkage |
| | Stencilling | 5 | The stencil used should <ul style="list-style-type: none"> be suitable for the chosen design motif be made correctly from a suitable material produce a clear image |
| | Overprinting | 5 | The candidate should demonstrate <ul style="list-style-type: none"> knowledge of overprinting and background colours knowledge of registration an ability to select suitable colours / variety of dyes for overprinting |
| | Media | 5 | The finished work should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media |

| BLOCKPRINTING | | | |
|--------------------------|-----------------------|---|---|
| PART D - Craft Skills | Block Cutting | 5 | The candidate should <ul style="list-style-type: none"> display confidence in the craft of block cutting display awareness of the properties of the block, its possibilities and limitations demonstrate an awareness of the sequence to be employed to execute the design |
| | Printing | 5 | The work presented <ul style="list-style-type: none"> should show evidence of an understanding of registration and printing should show contrasts in texture, possible colour or overprinting, background effects |
| | Contrast | 5 | The candidate should show evidence of an awareness of <ul style="list-style-type: none"> design elements relevant to the craft of block printing e.g. contrast in texture, line, shape, colour |
| | Media | 5 | The finished work should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media |
| METALWORK / CONSTRUCTION | | | |
| PART D - Craft Skills | Handling of Materials | 5 | The handling of material by candidate should <ul style="list-style-type: none"> display the confidence in the craft of metalwork/ construction 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 |
| | Tooling/ Construction | 5 | The candidate should show an awareness <ul style="list-style-type: none"> of the importance of effective techniques of the possibilities and limitations of the tools/materials being used of the importance of good technique |
| | Decoration | 5 | The decoration of the work presented should <ul style="list-style-type: none"> show considered use of colour using enamels/paint, effects of light, complimentary materials added form an integral part of the design be applied appropriately |
| | Media | 5 | The work produced should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media |
| MODELLING | | | |
| PART D - Craft Skills | Handling of Materials | 5 | The candidate should <ul style="list-style-type: none"> display confidence with modelling materials demonstrate an awareness of the sequence to be employed to execute his/her design |
| | Structure | 5 | The candidate should show an awareness <ul style="list-style-type: none"> of the importance of effective modelling techniques of suitable modelling for the proposed finish of scale, proportion, mass, form etc. of spatial considerations |
| | Finish | 5 | The decoration technique used should <ul style="list-style-type: none"> show an awareness of light falling on the surfaces and planes enhance the object form an integral part of the design be executed appropriately |
| | Media | 5 | The finished work <ul style="list-style-type: none"> should demonstrate an understanding of the properties, possibilities and constraints of the chosen media |

| POSTER | | | |
|-----------------------|-------------------|---|--|
| PART D - Craft Skills | Layout | 5 | The candidate should <ul style="list-style-type: none"> display proficiency in layout be aware of the harmonisation of graphics and typography |
| | Typography | 5 | The candidate should show an awareness <ul style="list-style-type: none"> of the importance of effective construction of lettering of typography appropriate to the message of the importance of symbolism in graphic communication |
| | Graphics | 5 | The candidate should <ul style="list-style-type: none"> manipulate colour and imagery so that it is effective in conveying the message of the poster select colour to attract attention be aware of the psychology and possibilities of colour should communicate the message in a clear manner |
| | Media | 5 | The work presented should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media |
| POTTERY | | | |
| PART D - Craft Skills | Handling of Clay | 5 | The candidate should <ul style="list-style-type: none"> display confidence in the handling of clay demonstrate an awareness of the sequence to be employed to realise his/her design |
| | Structure | 5 | The candidate should <ul style="list-style-type: none"> show an awareness of the importance of effective construction techniques ensure that handles and lids are in proportion, balanced and safe to handle demonstrate an awareness of the importance of selecting appropriate construction techniques |
| | Glaze/ Decoration | 5 | The glaze /decoration technique used should <ul style="list-style-type: none"> show considered use of clay bodies, coloured slips and glazes, effects of light on the surfaces and planes to enhance the object form an integral part of the design be executed correctly be fired to the correct temperature |
| | Media | 5 | The work presented should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media |
| PUPPETRY | | | |
| PART D - Craft Skills | Function | 5 | The puppet should <ul style="list-style-type: none"> have moving parts and modelling appropriate to express the character be light in weight be easy to manipulate |
| | Assembly | 5 | The candidate should <ul style="list-style-type: none"> use appropriate methods of assembly ensure that hands and feet are appropriately jointed ensure that accessories and clothing are firmly attached to the puppet |
| | Durability | 5 | The work presented <ul style="list-style-type: none"> should be constructed and finished to a degree that it fulfils the brief should be constructed from materials of a durable nature |
| | Media | 5 | The finished puppet should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media |

| SCREEN PRINTING | | | |
|-----------------------|-----------------------|---|--|
| PART D - Craft Skills | Imagery | 5 | The imagery used should <ul style="list-style-type: none"> create a balanced composition include design elements e.g. positive/ negative flow, movement, rhythm, texture, linkage |
| | Stencilling | 5 | The stencil used should <ul style="list-style-type: none"> be suitable for the chosen design motif be made correctly from a suitable material produce a clear image |
| | Overprinting | 5 | The candidate should demonstrate <ul style="list-style-type: none"> knowledge of overprinting and show considered use of an appropriate background colour knowledge of registration an ability to select suitable colours for overprinting |
| | Media | 5 | The finished work should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media |
| WEAVING | | | |
| PART D - Craft Skills | Beat | 5 | 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 |
| | Selvage | 5 | The candidate should use <ul style="list-style-type: none"> appropriate warp even tension |
| | Use of Materials/Yarn | 5 | The finished work should have a <ul style="list-style-type: none"> tactile quality sense of colour weave structure |
| | Media | 5 | The work presented should <ul style="list-style-type: none"> demonstrate an understanding of the properties, possibilities and constraints of the chosen media |

LEAVING CERTIFICATE DESIGN 2022 – TECHNICAL ASPECTS

| Q1 – LETTERING AND CALLIGRAPHY | | | |
|----------------------------------|--|---|----------------------------------|
| PART D – Technical Aspects | The work presented should demonstrate an understanding of and skills in: | 5 | Illustration |
| | | 5 | Penmanship/lettering |
| | | 5 | Spacing/layout |
| | | 5 | Harmony/balance |
| Q 2 – BLOCKPRINTING | | | |
| PART D – Technical Aspects | The work presented should demonstrate an understanding of and skills in: | 5 | Line/shape/texture |
| | | 5 | Strength/clarity |
| | | 5 | Overprinting/contrast |
| | | 5 | Harmony/balance |
| Q 3 – FABRIC PRINTING | | | |
| PART D – Technical Aspects | The work presented should demonstrate an understanding of and skills in: | 5 | Pattern/shape |
| | | 5 | Techniques: overprinting/waxing |
| | | 5 | Application of colour |
| | | 5 | Harmony/balance/linkage |
| Q 4 – EMBROIDERY | | | |
| PART D – Technical Aspects | The work presented should demonstrate an understanding of and skills in: | 5 | Choice of materials/media/ground |
| | | 5 | Plan of stitchery |
| | | 5 | Techniques |
| | | 5 | Harmony/balance |
| Q 5 – WEAVING | | | |
| PART D – Technical Aspects | The work presented should demonstrate an understanding of and skills in: | 5 | Representation of texture |
| | | 5 | Plan of weave |
| | | 5 | Materials/yarn |
| | | 5 | Harmony/balance |
| Q 6 – POTTERY | | | |
| PART D – Technical Aspects | The work presented should demonstrate an understanding of and skills in: | 5 | Techniques |
| | | 5 | Structure |
| | | 5 | Function |
| | | 5 | Glaze/decoration |

| Q 7 – PUPPETRY | | | |
|----------------------------------|--|---|--------------------------|
| PART D – Technical Aspects | The work presented should demonstrate an understanding of and skills in: | 5 | Function |
| | | 5 | Assembly |
| | | 5 | Materials |
| | | 5 | Characterisation |
| Q 8 – BOOKCRAFT | | | |
| PART D – Technical Aspects | The work presented should demonstrate an understanding of and skills in: | 5 | Materials |
| | | 5 | Binding/ties/dust jacket |
| | | 5 | Imagery/lettering |
| | | 5 | Assembly |
| Q 9 – ADVERTISING DESIGN | | | |
| PART D – Technical Aspects | The work presented should demonstrate an understanding of and skills in: | 5 | Function |
| | | 5 | Layout |
| | | 5 | Typography |
| | | 5 | Graphics and colour |
| Q 10 – MODELLING/CARVING | | | |
| PART D – Technical Aspects | The work presented should demonstrate an understanding of and skills in: | 5 | Function |
| | | 5 | Techniques/materials |
| | | 5 | Structure |
| | | 5 | Finish/light |
| Q 11 – STAGE SET | | | |
| PART D – Technical Aspects | The work presented should demonstrate an understanding of and skills in: | 5 | Layout |
| | | 5 | Structure |
| | | 5 | Function |
| | | 5 | Construction/techniques |

Leaving Certificate Coursework 2022

Higher Level and Ordinary Level

Leaving Certificate Art Coursework is set as a common examination paper. This means that Higher-level and Ordinary-level candidates received the same stimulus material and are required to carry out the same tasks in developing and executing their artwork. However, a higher standard is expected of Higher-level candidates than of Ordinary-level candidates.

In order to ensure the correct alignment between the standard required to achieve grades at the two levels (H5=O1; H6=O2; H7=O3) the work is all marked initially on a reference scale. These reference marks are then converted to Higher or Ordinary level marks as appropriate.

Due to the circumstances brought about by Covid -19, candidates in 2022 were required to develop and realise one artefact instead of two. To maintain the weighting of Coursework, the mark awarded to each candidate for the development and realisation for this one artefact will be multiplied by 2. This means that candidates may score up to a maximum of 200 marks on the reference scale as in previous years.

For ease of implementation, the reference scale is designed to coincide with the Higher-level scale. Accordingly, after the candidate's Coursework has been awarded a mark on the reference scale, Higher-level candidates have that reference mark recorded as their final mark for Coursework, while Ordinary-level candidates have an adjustment made to convert the reference mark to their final mark for Coursework. The table below illustrates the alignment between the grades.

| Higher grade | Ordinary grade | Reference mark | Higher mark | Ordinary mark |
|--------------|----------------|----------------|-------------|---------------|
| 1 | | 180 – 200 | 180 – 200 | 200 |
| 2 | | 160 – 179 | 160 – 179 | 200 |
| 3 | | 140 – 159 | 140 – 159 | 200 |
| 4 | | 120 – 139 | 120 – 139 | 200 |
| 5 | 1 | 100 – 119 | 100 – 119 | 180 – 200 |
| 6 | 2 | 80 – 99 | 80 – 99 | 160 – 179 |
| 7 | 3 | 60 – 79 | 60 – 79 | 140 – 159 |
| 8 | 4 | 50 – 59 | 50 – 59 | 120 – 139 |
| | 5 | 40 – 49 | 40 – 49 | 100 – 119 |
| | 6 | 30 – 39 | 30 – 39 | 80 – 99 |
| | 7 | 20 – 29 | 20 – 29 | 60 – 79 |
| | 8 | 0 – 19 | 0 – 19 | 0 – 59 |

COURSEWORK – conversion from reference mark to Ordinary-level mark

For Ordinary-level candidates, the final mark is found from the reference mark as follows:

- If the reference mark is 120 or more the final mark is 200.
- If the reference mark is at least 60 but less than 120 then add 80 to the reference mark to get the final mark.
- If the reference is at least 1 but less than 60 then double the reference mark and add 20 to get the final mark.
- If the reference mark is 0 the final mark is 0.






| Reference Mark | Conversion |
|----------------|---|
| 120 or more | Award 200 marks |
| 60 – 119 | Add 80 marks |
| 1 – 59 | Multiply the reference mark by 2 and add 20 marks |
| 0 | 0 |

History and Appreciation of Art Higher Level

100 Marks

Annotations used in the marking

The scripts were marked by examiners using an online marking platform. The following table illustrates the various annotations (symbols) applied by the examiners when marking the scripts. The meaning and use of each of the annotations applied are also explained in the table. These annotations will be seen on a script if viewed as part of the appeal process. Annotations applied by an examiner will be viewed in red. Scripts that were also marked by an advising examiner will show annotations in a green colour.

| Symbol | Description | Denoting |
|---|------------------|---|
|  | Tick (blank) | Written response seen by the examiner. |
|  | Vertical wavy | Blank page/section seen by the examiner. |
|  | Tick with number | Tick with value of marks awarded (e.g. 5 marks), used in Q.4 (A) and (B). |
|  | Zero | Zero marks awarded, used in Q.4 (A) and (B). |
|  | No Response | Question not answered. |

Note: Some annotations may not be relevant to particular scripts.

Section I – Art in Ireland

| Q.1 | | Marks | Notes |
|------------|--|--------------|--------------------|
| A | 1. Discussion of statement | 5 | |
| | 2. Two named examples. | 5 | 5 for names (3/2). |
| B | Description and discussion of artefact one : refer to form, function, decoration and the techniques used in its production. | 10 | |
| C | Description and discussion of artefact two : refer to form, function, decoration and the techniques used in its production. | 10 | |
| D | Brief description and discussion of where and how the Bronze Age people in Ireland sourced their raw materials. | 10 | |
| E | Sketches. | 10 | |
| | Total. | 50 | |

| Q.2 | | Marks | Notes |
|------------|---|--------------|--------------|
| A | Discussion of statement and description and discussion of the Turoe Stone with reference to form and function. | 15 | |
| B | Discussion of statement and description and discussion of the Turoe Stone with reference to techniques and decoration. | 15 | |
| C | 1. Name of one other named example of Irish stone carving from the Iron Age. | 5 | |
| | 2. Brief description and discussion of one other example of Irish stone carving from the Iron Age. | 10 | |
| D | Sketches. | 5 | |
| | Total. | 50 | |

| Q.3 | | Marks | Notes |
|------------|---|--------------|--------------|
| A | Discussion of statement and description and discussion of Ardagh Chalice with reference to form and function. | 15 | |
| B | Discussion of statement and description and discussion of Ardagh Chalice with reference to decoration and the techniques used in its production. | 15 | |
| C | 1. Name of one other named religious metal artefact from the same period. | 5 | |
| | 2. Brief description and discussion of one other religious metal artefact from the same period. | 10 | |
| D | Sketches. | 5 | |
| | Total. | 50 | |

| Q.4 | | Marks | Notes |
|------------|--|--------------|--|
| A | Discussion of statement with reference to one named Irish Georgian country house. | 10 | 5 for name, 5 for discussion of statement. |
| B | Name of architect(s) of Georgian country house and description and discussion of house with reference to the architectural features, both structural and decorative. | 20 | Name of architect(s) for 5. |
| C | Brief description and discussion of the main features of a Georgian townhouse. | 10 | |
| D | Sketches. | 10 | |
| | Total. | 50 | |

| Q.5 | | Marks | Notes |
|------------|--|--------------|--------------|
| A | Discussion of statement with reference to ' St Gobnait ': subject matter and composition. | 15 | |
| B | Discussion of statement with reference to ' St Gobnait ': style and techniques. | 15 | |
| C | 1. Name of one other work by Harry Clarke. | 5 | |
| | 2. Brief description and discussion of one other work by Harry Clarke. | 10 | |
| D | Sketches. | 5 | |
| | Total. | 50 | |

| Q.6 | | Marks | Notes |
|------------|---|--------------|--------------|
| A | Discussion of statement with reference to the illustration on the accompanying sheet : subject matter, composition/form. | 15 | |
| B | Discussion of statement with reference to the illustration on the accompanying sheet : materials and location. | 15 | |
| C | 1. Name of one other example of Irish public sculpture. | 5 | |
| | 2. Brief description and discussion of one other example of Irish public sculpture. | 10 | |
| D | Sketches. | 5 | |
| | Total. | 50 | |

| Q.7 | | Marks | Notes |
|------------|--|--------------|--------------|
| A | Description and discussion of the work of your chosen artist. | 10 | |
| B | 1. Name of work one by your chosen artist. | 5 | |
| | 2. Detailed description and discussion of work one with reference to subject matter, style, media/materials, techniques and influences. | 10 | |
| C | 1. Name of work two by your chosen artist. | 5 | |
| | 2. Detailed description and discussion of work two with reference to subject matter, style, media/materials, techniques and influences. | 10 | |
| D | Sketches. | 10 | |
| | Total. | 50 | |

Section II – European Art (1000 AD– Present)

| Q.8 | | Marks | Notes |
|------------|--|--------------|--------------|
| A | 1. Name of one example of a Gothic church or cathedral. | 5 | |
| | 2. Discussion of statement with reference to one example of a Gothic church or cathedral. | 5 | |
| B | Description and discussion of named Gothic church or cathedral referring to layout, construction techniques and stained glass. | 15 | |
| C | 1. Name of one example of Gothic sculpture. | 5 | |
| | 2. Brief description and discussion of one example of Gothic sculpture. | 10 | |
| D | Sketches. | 10 | |
| | Total. | 50 | |

| Q.9 | | Marks | Notes |
|------------|--|--------------|--------------|
| A | One named work by Botticelli. | 5 | |
| B | Discussion of statement with reference to named work: subject matter and composition. | 10 | |
| C | Discussion of statement with reference to named work: symbolism and treatment of the human figure. | 10 | |
| D | 1. Name of one other work by Sandro Botticelli. | 5 | |
| | 2. Brief description and discussion of one other work by Sandro Botticelli. | 10 | |
| E | Sketches. | 10 | |
| | Total. | 50 | |

| Q.10 | | Marks | Notes |
|-------------|---|--------------|--------------|
| A | Discussion of statement. | 10 | |
| B | Discussion of the ' The Last Judgement ' with reference to subject matter and composition. | 10 | |
| C | Discussion of the ' The Last Judgment ' with reference to symbolism and treatment of the human figure. | 10 | |
| D | 1. Name of one other work by Michelangelo. | 5 | |
| | 2. Brief description and discussion of one other work by Michelangelo. | 10 | |
| E | Sketches. | 5 | |
| | Total. | 50 | |

| Q.11 | | Marks | Notes |
|-------------|---|--------------|--------------|
| A | Discussion of statement with reference to ' Ecstasy of St Teresa ': subject matter and composition. | 15 | |
| B | Discussion of statement with reference to ' Ecstasy of St Teresa ': style and treatment of the human figure. | 15 | |
| C | 1. Name of one other work by Gian Lorenzo Bernini. | 5 | |
| | 2. Brief description and discussion of one other work by Gian Lorenzo Bernini. | 10 | |
| D | Sketches. | 5 | |
| | Total. | 50 | |

| Q.12 | | Marks | Notes |
|-------------|---|--------------|--------------|
| A | Discussion of statement. | 10 | |
| B | Discussion of ' Le Déjeuner sur l'herbe ' referring to subject matter and composition. | 10 | |
| C | Discussion of ' Le Déjeuner sur l'herbe ' referring to style and techniques. | 10 | |
| D | 1. Name of one other work by Édouard Manet. | 5 | |
| | 2. Brief description and discussion of one other work by Édouard Manet. | 10 | |
| E | Sketches. | 5 | |
| | Total. | 50 | |

| Q.13 | | Marks | Notes |
|-------------|---|--------------|--------------|
| A | Named painting by Vincent van Gogh. | 5 | |
| B | Discussion of statement and named painting: subject matter and composition. | 10 | |
| C | Discussion of statement and named painting: colour and techniques. | 10 | |
| D | 1. Name of one other work by Vincent van Gogh. | 5 | |
| | 2. Brief description and discussion of one other work by Vincent van Gogh. | 10 | |
| E | Sketches. | 10 | |
| | Total. | 50 | |

| Q.14 | | Marks | Notes |
|-------------|---|--------------|--------------|
| A | Name of chosen work. | 5 | |
| B | Description and discussion of chosen work with reference to the artist, subject matter, style, composition/form, materials, techniques and the period in which the work was produced. | 20 | |
| C | 1. Name of one other work by the artist you have chosen. | 5 | |
| | 2. Brief description and discussion of one other work by the artist you have chosen. | 10 | |
| D | Sketches. | 10 | |
| | Total. | 50 | |

| Q.15 | | Marks | Notes |
|-------------|---|--------------|---------------------|
| A | Discussion of the development of your chosen art style or movement. | 10 | |
| B | Description of the main characteristics of your chosen art style or movement. | 10 | |
| C | 1. Name of one work by a named artist whose work is typical of this style or movement. | 5 | 5 for named work. |
| | 2. Name of one work by a named artist whose work is typical of this style or movement. | 5 | 5 for named artist. |
| | 3. Description and discussion of one named work by a named artist whose work is typical of this style or movement. | 10 | |
| D | Sketches. | 10 | |
| | Total. | 50 | |

Section III – Appreciation of Art

| Q.16 | | Marks | Notes |
|-------------|---|--------------|------------------------------|
| A | 1. Name of one chosen art gallery, museum or interpretative centre. | 5 | |
| | 2. Discussion of statement with reference to named art gallery, museum or interpretative centre. | 5 | |
| B | 1. Name of two artefacts from the visit. | 5 | 5 for named artefacts (3/2). |
| | 2. Description and discussion of two artefacts. | 5 | |
| | 3. Explanation of how media and technology were used to engage and enhance the visit. | 5 | |
| C | Brief outline of your own ideas for how you would showcase student artwork in your school. Reasons for your design decisions. | 15 | |
| D | Sketches. | 10 | |
| | Total. | 50 | |

| Q.17 | | Marks | Notes |
|-------------|---|--------------|--------------|
| A | Discussion of statement with reference to given illustration: form and function. | 15 | |
| B | Discussion of statement with reference to given illustration: colour and visual impact. | 15 | |
| C | Brief outline of your visual concepts for a container to pack and carry your school lunch. Reasons for your design decisions. | 15 | |
| D | Sketches. | 5 | |
| | Total. | 50 | |

| Q.18 | | Marks | Notes |
|-------------|---|--------------|--------------|
| A | Discussion of statement with reference to given illustration: layout and imagery. | 15 | |
| B | Discussion of statement with reference to given illustration: typography and visual impact. | 15 | |
| C | Brief outline of your visual concepts for a poster advertising a sponsored walk. Reasons for your design decisions. | 15 | |
| D | Sketches. | 5 | |
| | Total. | 50 | |

| Q.19 | | Marks | Notes |
|-------------|---|--------------|--------------|
| A | Discussion of statement with reference to given illustration: design concepts and colour. | 15 | |
| B | Discussion of statement with reference to given illustration: shape and materials. | 15 | |
| C | Brief outline of your visual concepts for a laptop bag made from recycled materials. Reasons for your design decisions. | 15 | |
| D | Sketches. | 5 | |
| | Total. | 50 | |

| Q.20 | | Marks | Notes |
|-------------|---|--------------|--------------|
| A | 1. Discussion of statement with reference to chosen public park. | 7 | |
| | 2. Name of chosen public park. | 3 | |
| B | Discussion of chosen public park referring to location, function, amenities provided and visual impact. | 15 | |
| C | Brief outline of your visual concepts for how you would redesign an outdoor space in your school to enhance student's wellbeing. Reasons for your design decisions. | 15 | |
| D | Sketches. | 10 | |
| | Total. | 50 | |

