



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2022

Marking Scheme

Art

Ordinary 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.

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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	<p>Refer to</p> <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	<p>The work should</p> <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	<p>The candidate should demonstrate an ability to</p> <ul style="list-style-type: none"> use a tjanting use crackling and veining as decorative effects create textured effects work with accuracy
	Colour	5	<p>The candidate should demonstrate</p> <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	<p>The finished work should</p> <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	<p>The candidate should</p> <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	<p>The candidate should show an awareness</p> <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	<p>The work presented should</p> <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	<p>The finished work should</p> <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	<p>The candidate should</p> <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	<p>The candidate should show</p> <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	<p>The work presented should have</p> <ul style="list-style-type: none"> appropriate spacing appropriate layout
	Media	5	<p>The finished work should</p> <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	<p>The candidate should</p> <ul style="list-style-type: none"> display proficiency in layout be aware of the harmonisation of graphics and typography
	Typography	5	<p>The candidate should show an awareness</p> <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	<p>The candidate should</p> <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	<p>The work presented should</p> <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	<p>The candidate should</p> <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	<p>The candidate should</p> <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	<p>The glaze /decoration technique used should</p> <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	<p>The work presented should</p> <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	<p>The puppet should</p> <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	<p>The candidate should</p> <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	<p>The work presented</p> <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	<p>The finished puppet should</p> <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

Ordinary 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.15 (A) for name of animated character.
	Zero	Zero marks awarded, used in Q.15 (A).
	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	Function of Newgrange.	5	
B	Description and discussion of the structure of Newgrange and how it was built.	20	
C	Brief description and discussion of the decoration on one of this monument's main features.	15	
D	Sketches.	10	
	Total.	50	

Q.2		Marks	Notes
A	Function of Gleninsheen Gorget.	5	
B	Description and discussion of how it was made, referring to material, techniques and decoration.	20	
C	Brief description and discussion of the Bronze Age people in Ireland.	15	
D	Sketches.	10	
	Total.	50	

Q.3		Marks	Notes
A	Function of Reask Pillar.	5	
B	Description and discussion of the form and decoration of pillar.	20	
C	1. Name of one other stone carving from the Early Christian period.	5	Max 3 for partially correct name.
	2. Brief description and discussion of one other stone carving from the Early Christian period.	15	
D	Sketches.	5	
	Total.	50	

Q.4		Marks	Notes
A	Name of architect.	5	Max 3 for partially correct name.
B	Description and discussion of the location and structure of building.	25	
C	Brief description and discussion of one decorative feature of building.	10	
D	Sketches.	10	
	Total.	50	

Q.5		Marks	Notes
A	Description and discussion of the painting illustrated using the following headings: <ul style="list-style-type: none"> • subject matter • composition • use of colour. 	20	
B	Description and discussion of the artist's painting techniques.	10	
C	1. Name of one other figurative painting by an Irish artist.	5	Max 3 for partially correct name.
	2. Brief description and discussion of one other figurative painting by an Irish artist.	10	
D	Sketches.	5	
	Total.	50	

Q.6		Marks	Notes
A	Description and discussion of the sculpture illustrated using the following headings: <ul style="list-style-type: none"> • subject matter and treatment of the human figure • form/shape • texture and surface. 	20	
B	Description and discussion of the materials and techniques used.	10	
C	1. Name of one other figurative Irish public sculpture.	5	Max 3 for partially correct name.
	2. Brief description and discussion of one other figurative Irish public sculpture.	10	
D	Sketches.	5	
	Total.	50	

Q.7		Marks	Notes
A	Name of chosen work by artist.	5	Max 3 for partially correct name.
B	Description and discussion of chosen work using the following headings:		
	• 1. subject matter	9	
	• 2. composition/form	8	
	• 3. techniques and use of materials.	8	
C	Information about life and work/career of chosen artist.	10	
D	Sketches.	10	
	Total.	50	

Section II – European Art (1000 AD– Present)

Q.8		Marks	Notes
A	Description and discussion of the work illustrated, using the following headings: <ul style="list-style-type: none"> • function • subject matter • composition. 	30	
B	Brief description and discussion of the main characteristics of a Romanesque church or cathedral.	15	
C	Sketches.	5	
	Total.	50	

Q.9		Marks	Notes
A	Description and discussion of the work illustrated, using the following headings: <ul style="list-style-type: none"> • subject matter and composition • treatment of the human figure • materials and techniques. 	30	
B	1. Name of one other work by Giotto.	5	Max 3 for partially correct name.
	2. Brief description and discussion of one other work by Giotto.	10	
C	Sketches.	5	
	Total.	50	

Q.10		Marks	Notes
A	Description and discussion of the painting illustrated, using the following headings: <ul style="list-style-type: none"> • subject matter and composition • colour and light • treatment of the human figure. 	30	
B	1. Name of one other work by Sandro Botticelli.	5	Max 3 for partially correct name.
	2. Brief description and discussion of one other work by Sandro Botticelli.	10	
C	Sketches.	5	
	Total.	50	

Q.11		Marks	Notes
A	Description and discussion of the painting using the following headings: <ul style="list-style-type: none"> • subject matter and composition • colour and light • materials and techniques. 	25	
B	1. Name of one other work by Leonardo da Vinci.	5	Max 3 for partially correct name.
	2. Brief description and discussion of one other work by Leonardo da Vinci.	10	
C	Sketches.	10	
	Total.	50	

Q.12		Marks	Notes
A	Description and discussion of the painting illustrated, using the following headings: <ul style="list-style-type: none"> • subject matter • composition and techniques • colour and light. 	30	
B	1. Name of one other work by Edgar Degas.	5	Max 3 for partially correct name.
	2. Brief description and discussion of one other work by Edgar Degas.	10	
C	Sketches.	5	
	Total.	50	

Q.13		Marks	Notes
A	1. Name of chosen work.	5	Max 3 for partially correct name.
	2. Description and discussion of chosen work using the following headings: <ul style="list-style-type: none"> • subject matter • composition/form • style and use of colour/light. 	25	
B	Information about the life and work/career of Pablo Picasso.	10	
C	Sketches.	10	
	Total.	50	

Q.14		Marks	Notes
A	Description and discussion of chosen work using the following headings: <ul style="list-style-type: none"> • subject matter and composition/form • techniques and use of colour/light. 	30	
B	Information about the life and work/career of chosen artist.	10	
C	Sketches.	10	
	Total.	50	

Section III – Appreciation of Art

Q.15		Marks	Notes
A	<p>Name of an animated character from a video game, film or TV series.</p> <p>Description and discussion of an animated character from a video game, film or TV series, using the following headings:</p> <ul style="list-style-type: none"> • costume/physical features • colour • visual impact. 	20	<p>5 for name. Max 3 for partially correct name.</p> <p>15 for description and discussion.</p>
B	Suggested design for an animated character based on an admired real-life person.	15	
C	Reasons for design decisions.	5	
D	Sketches.	10	
	Total.	50	

Q.16		Marks	Notes
A	1. Name of an art gallery, museum or interpretive centre.	5	Max 3 for partially correct name.
	<p>2. Description and discussion of exhibition, using the following headings:</p> <ul style="list-style-type: none"> • layout • how the artefacts were displayed • information. 	15	
B	Suggestion for one educational event that galleries, museums, and interpretative centres could offer to make a visit enjoyable and informative for children.	15	
C	Reasons for suggestions.	5	
D	Sketches.	10	
	Total.	50	

Q.17		Marks	Notes
A	Description and discussion of a visually effective shopfront, using the following headings: <ul style="list-style-type: none"> • lettering • use of colour • visual impact. 	20	
B	Suggested design for a shopfront for a health food shop.	15	
C	Reasons for design decisions.	5	
D	Sketches.	10	
	Total.	50	

Q.18		Marks	Notes
A	Description and discussion of the sports award illustrated, using the following headings: <ul style="list-style-type: none"> • subject matter • form/shape • visual impact. 	25	
B	Suggested design for an award for the winner of a music competition.	15	
C	Reasons for design decisions.	5	
D	Sketches.	5	
	Total.	50	

Q.19		Marks	Notes
A	Description and discussion of the ring illustrated, using the following headings: <ul style="list-style-type: none"> • form/shape • materials • visual impact. 	25	
B	Suggested design for a piece of jewellery inspired by plants.	15	
C	Reasons for design decisions.	5	
D	Sketches.	5	
	Total.	50	

Q.20		Marks	Notes
A	Description and discussion of an outdoor seating area in a public park, using the following headings: <ul style="list-style-type: none"> • location • form/shape • materials and colour. 	20	
B	Suggested design for a new seating area outside a public library.	15	
C	Reasons for design decisions.	5	
D	Sketches.	10	
	Total.	50	

Q.21		Marks	Notes
A	Description and discussion of the stamp illustrated, using the following headings: <ul style="list-style-type: none"> • imagery • colour • lettering. 	25	
B	Suggested design for a stamp to celebrate wellbeing.	15	
C	Reasons for design decisions	5	
D	Sketches.	5	
	Total.	50	

