



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2011

Marking Scheme

Art

Higher Level

Imaginative Composition Still Life

100 Marks

Leaving Certificate 2010 Art Higher Level

Imaginative Composition or Still Life

Total Marks 100

Candidates may present an Abstract Composition following either the Imaginative Composition or the Still Life option. Materials may include a wide variety of papers and media such as pencil, graphite, charcoal, ink and brush, crayons, paint, conté, etc. The combining of various media and materials is acceptable.

A	Interpretation	20	<p>The degree to which the candidate visualises and conveys the essence of the descriptive passage based on its sense and meaning in the design of an Imaginative Composition or Still Life arrangement.</p> <p><u>Refer to</u></p> <ul style="list-style-type: none">the candidate's statementrelevance to the descriptive passage.
B	Composition	20	<p>The degree to which the candidate composes and organises two-dimensional space.</p> <p><u>Refer to</u></p> <ul style="list-style-type: none">arrangement of the elements in a personal, well-balanced harmonious Imag Comp or Still Life composition.organisational art elements: positive and negative space, balance, tension, contrast, scale etc.the translation of the candidate's interpretation to a 2D representation on the A2 sheet in keeping with descriptive passage.
C	Art Elements	20	<p>The degree to which the candidate utilises art elements to create an individual interpretation and expressive response to the chosen question.</p> <p><u>Refer to</u></p> <ul style="list-style-type: none">employment of art elements: line, tone, shape, form, texture, colourwhere intended, the manner in which the 2D representation suggests 3D solidity by using any medium or technique (or combination), including line.
D	Personal Creative Response	20	<p>The degree to which the candidate makes a unique and personal response to the question</p> <p><u>Refer to</u></p> <ul style="list-style-type: none">the candidate's individual style in the use of media and materials in response to the chosen question relating to the descriptive passage.media, style and expressive elements.
E	The Finished Work	20	<p>The degree to which the candidate demonstrates proficiency in the technical and compositional elements employed</p> <p><u>Refer to</u></p> <ul style="list-style-type: none">technical skillsskills in relation to realising intentionsoverall impact of the finished piece
	Total	100	

Design

100 Marks

Leaving Certificate 2011 Art Higher Level

Design 100 Marks

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

A	Interpretation	20	<p>The degree to which the candidate visualizes the descriptive passage and how successfully he/she utilizes an idea derived from it to develop a design proposal for a particular craft.</p> <p><u>Refer to</u></p> <ul style="list-style-type: none"> • overview of handling of chosen question: • relevance to the question and the descriptive passage
B	Preliminary Sheet/ Development	20	<p>The degree to which the candidate develops ideas</p> <p><u>Refer to</u></p> <ul style="list-style-type: none"> • consideration of different ideas • analyses ideas • evaluates ideas • communicates ideas <div> <ul style="list-style-type: none"> • sketches only • notation allowed • directly on to sheet • direct copying from preparatory to preliminary sheet will lose marks. </div>
C	Realisation/ technical aspects (See chart for individual crafts)	20	<p>The degree to which the candidate resolves the design problems implicit in the chosen craft/question in visual terms</p> <p><u>Refer to</u></p> <ul style="list-style-type: none"> • suitability to question • technical considerations
D	Presentation of design proposal	20	<p>The degree to which the candidate presents the design proposal in a format that is relevant</p> <p><u>Refer to</u></p> <ul style="list-style-type: none"> • suitability of media for proposal/presentation • technical ability in the chosen media and materials for presentation.
E	Finished design/culmination of the design process	20	<p>The degree to which the candidate's design proposal expresses personal concepts in his/her execution of the design process.</p> <p><u>Refer to</u></p> <ul style="list-style-type: none"> • overall impact of the finished piece • overall quality of the design • proficiency in technical and compositional elements employed
	Total	100	

Design (contd) Elaboration of Part C of the marking Scheme: Realisation/technical aspects	
Question 1 -- Lettering and Calligraphy illustration penmanship /lettering spacing /layout harmony balance	Question 2 -- Lino-Cutting and Printing line/shape/ texture strength/clarity overprinting harmony balance
Question 3 -- Fabric Printing pattern shape techniques: overprinting: application of colour harmony balance	Question 4 -- Embroidery choice of materials/media/ground plan of stitchery techniques harmony balance
Question 5 -- Weaving representation of texture plan of weave materials/yarn harmony balance	Question 6 -- Pottery techniques structure function/brief glaze/decoration
Question 7 -- Puppetry function/brief assembly materials characterisation	Question 8 --Bookcraft materials binding/ties imagery lettering assembly
Question 9 -- Advertising Design layout typography graphics colour	Question10 -- Modelling and Carving technique structure materials function/brief finish/light
Question 11 -- Stage Sets layout structure function construction/techniques	

Life Sketching

50 Marks

Leaving Certificate 2011 Art Higher Level			
Life Sketching		Total 50 marks	
Materials may include a variety of papers and media including pencil, graphite, charcoal, ink and brush, crayons, paint, conte, etc. The combining of various media and materials is acceptable			
Pose 1:			
Short pose (15 mins) 20 marks: a wide range of approaches appropriate to Higher Level is acceptable including swift gesture drawings and indicating the background context is acceptable.			
A	Composition	5	<u>Refer to</u> <ul style="list-style-type: none">composition: use of the sheet as a whole; use of positive and negative space.personal creative response: the full figure must be attempted in the pose as stated in the examination paper.
B	Proportion	5	<u>Refer to</u> <ul style="list-style-type: none">anatomical correctness of the drawing: the relationship of parts to the whole.
C	Tone/Line	5	<u>Refer to</u> <ul style="list-style-type: none">use of light and shade in chosen medium as an integral aspect of depiction of three-dimensional form.shading or line quality/weight; creative use of media.
D	Form/Volume	5	<u>Refer to</u> <ul style="list-style-type: none">the 2D representation of the 3D solidity of the body through the use of any medium or technique, or combination, including line.
	Total	20	
Pose 2			
Long Pose (30 mins): 30 Marks: a more detailed study of the body: head and shoulders or complete figure. Both very detailed drawings and strong expressive drawing are acceptable.			
A	Composition	6	<u>Refer to</u> Composition; use of negative space, the sheet as a whole, indicating the background context is acceptable. Individual interpretation of and personal expressive response to the complete figure or head and shoulders/half figure option as stated in the pose: personal selection of material and media.
B	Proportion	6	<u>Refer to</u> Anatomical correctness of the drawing: (the relationship of parts to the whole) of the complete figure or head and shoulders/half figure option as stated in the pose.; full figure or head and shoulders should be attempted.
C	Tone/Line	6	<u>Refer to</u> Use of light and shade in chosen medium and materials as an integral aspect of the drawing. Line drawing leading to individual interpretation and expressive response. Individual interpretation and expressive response/personal selection of material and media-style.
D	Form/Volume	6	<u>Refer to</u> How the 2D representation suggests the 3D solidity of the body by using any medium or technique, including line, leading to individual interpretation and expressive response.
E	Detail	6	<u>Refer to</u> The detailed treatment of aspect/s of the figure as an integral part of the drawing of the complete figure or head and shoulders/half figure option as stated in the pose. Overall impact of the finished piece. How the candidate demonstrates proficiency in technical and compositional elements in order to create a personal individual response .
	Total	30	

Art History and Appreciation

150 Marks

Art History and Appreciation Higher Level

Section 1 – Art in Ireland

Q1		Marks
A	Name the two pieces of neck jewellery illustrated on the accompanying sheet.	5
B	Describe and discuss the Glenisheen Gorget referring to the period, materials, form, decoration and the techniques used in production.	15
C	Describe and discuss the Broighter Collar referring to the period, materials, form, decoration and the techniques used in production.	15
D	Brief discussion of the influence of the La Tène style on later Irish art of the Early Christian period.	10
E	Sketches	5
	Total	50

Q2		Marks
A	Name and description of a pre-Christian burial site.	10
B	Name and description of an early Christian architecture example.	10
C	Discussion of statement with reference to similarities in materials and techniques between chosen examples.	10
D	Brief discussion of the different functions of both examples.	10
E	Sketches	10
	Total	50

Q3		Marks
A	Discussion of the stylistic developments in early Christian manuscripts.	10
B	Discussion of manuscript 1 with reference to layout, use of colour and approach to decoration.	10
C	Discussion of manuscript 2 with reference to layout, use of colour and approach to decoration.	10
D	Name and brief discussion of chosen manuscript page.	10
E	Sketches	10
	Total	50

Q4		Marks
A	Name of illustrated building.	5
B	Discussion of the main features of the illustrated building.	25
C	Name another building designed by Gandon.	5
D	Brief discussion of chosen example.	10
E	Sketches	5
	Total	50

Q5		Marks
A	Discussion of statement with reference to the illustration of 'Powerscourt Waterfall'.	15
B	Discussion of statement with reference to the illustration of 'The Poachers'.	15
C	Brief comparison of the two works illustrated.	5
D	Brief account of either artist.	10
E	Sketches	5
	Total	50

Q6		Marks
A	Discussion of the influence of the West of Ireland landscape on the work of the two given artists.	5
B	Named work by Jack B. Yeats with reference to subject matter, composition, colour and style.	15
C	Named work by Paul Henry with reference to subject matter, composition, colour and style.	15
D	Name one other painting by each artist.	5
E	Sketches	10
	Total	50

Q7		Marks
A	Discussion of painting illustrated referring to subject matter and composition.	20
B	Discussion of painting illustrated referring to style and materials used.	15
C	Name and brief discussion of one other work by Robert Ballagh.	10
D	Sketches	5
	Total	50

Section 2 – European Art (1000 – Present)

Q.8		Marks
A	Named Romanesque and Gothic examples.	10
B	Description and comparison of a Romanesque church with reference to scale, structure, layout and decoration.	10
C	Description and comparison of a Gothic Cathedral with reference to scale, structure, layout and decoration.	10
D	Name and brief discussion of one example of Gothic sculpture.	10
E	Sketches	10
	Total	50

Q.9		Marks
A	Description and discussion of given illustration with reference to subject matter, composition, materials and techniques used in its production.	25
B	Reference to the period in which it was produced.	5
C	Name and brief discussion of one other work by Donatello.	15
D	Sketches	5
	Total	50

Q.10		Marks
A	Description and discussion of given illustration with reference to subject matter/theme and composition.	15
B	Description and discussion of given illustration with reference to technique and treatment of the human figure.	15
C	Name and brief discussion of one of Michelangelo's sculptures.	15
D	Sketches	5
	Total	50

Q.11		Marks
A	Discussion of the role of the domestic interior as a subject for 17 th century Dutch artists with reference to the given illustration.	10
B	Discussion of the given illustration with reference to style, composition and handling of materials.	20
C	Name and brief discussion of one work by another artist from this period.	15
D	Sketches	5
	Total	50

Q.12		Marks
A	Discussion of Manet's contribution to the development of 19 th century painting.	10
B	Detailed discussion of the given illustration.	20
C	Name and brief discussion of one other work by Manet.	15
D	Sketches	5
	Total	50

Q.13		Marks
A	Discussion of the innovations that Cubism brought to 20 th century art.	10
B	Discussion of the given illustration by Picasso referring to influences, subject matter, composition and the techniques used.	20
C	Name and brief description of another work by a different Cubist artist.	15
D	Sketches	5
	Total	50

Q.14		Marks
A	Name of work that fits the category.	5
B	Discussion of the chosen work making reference to artist/architect, style, composition/design, materials, technique and the period in which it was produced.	20
C	Name and brief description and discussion of one other work by your chosen artist/architect.	15
D	Sketches	10
	Total	50

Q.15		Marks
A	Description of the main characteristics of the chosen movement.	20
B	Named artist/architect and work from chosen movement or style.	10
C	Brief description and discussion of your chosen example.	10
D	Sketches	10
	Total	50

General Appreciation

Q16		Marks
A	Discussion of the given statement.	10
B	Discussion of the chosen Pixar film.	15
C	Brief discussion of two film making techniques that make these films so visually attractive.	15
D	Sketches	10
	Total	50

Q17		Marks
A	Discussion of the given statement.	10
B	Name of the chosen bridge,historical or modern.	5
C	Discussion of the chosen bridge with reference to style,materials, function and visual impact.	25
D	Sketches	10
	Total	50

Q18		Marks
A	Named gallery,museum or interpretive centre that you have visited.	5
B	Description and discussion of the presentation and layout of the visited exhibition.	15
C	Outline how the experience could help you to organise an exhibition in your own school.	10
D	Brief description of one work from the visited exhibition.	10
E	Sketches	10
	Total	50

Q19		<i>Marks</i>
A	Discussion of given statement.	10
B	Discussion of the statement with reference to given illustrations.	20
C	Brief description of how you would develop a design for a craftwork item based on a riverbank.	15
D	Sketches	5
	Total	50

Q20		Marks
A	Discussion of the statement with reference to any recycled product.	10
B	Discussion of the recycled product with reference to materials, design, function, form and finish.	15
C	Design and brief description of a recycled work of art or product that can be made from the school's recycling bin.	15
D	Sketches	10
	Total	50



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2011

ART

History and Appreciation of Art

Higher Level

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

Thursday, June 16

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. The two pieces of neck jewellery *illustrated on the accompanying sheet* are examples of pre-Christian metalwork.
Name, describe and discuss both examples referring to the period in which they were made, materials, form, decoration and the techniques used in their production.
and
Discuss briefly the influence of the La Tène style on later Irish art of the early Christian period.
Illustrate your answer.

2. The construction techniques used in pre-Christian burial sites show some similarities with those of early Christian architecture. Discuss this statement with detailed reference to similarities in materials and techniques between one named pre-Christian example and one named early Christian example.
and
Discuss briefly the different functions of the examples you have chosen.
Illustrate your answer.

3. Discuss the stylistic developments in early Christian manuscripts from the Cathach to the Book of Kells. In your answer make reference to the layout, the use of colour and the approaches to decoration.
and
Name and describe briefly one page from any manuscript of your choice.
Illustrate your answer.

4. Name the building designed by James Gandon (1743-1823), *which is illustrated on the accompanying sheet*, and discuss its main features.
and
Name and describe briefly one other building designed by Gandon.
Illustrate your answer.

5. The paintings, ‘**Powerscourt Waterfall**’ by George Barret (1728/32 -1784) and ‘**The Poachers**’ by James Arthur O’Connor (c. 1792-1841), could be said to present a romantic view of nature. Discuss this statement while comparing the works which are *illustrated on the accompanying sheet*.
and
Write a brief account of either artist.
Illustrate your answer.

6. Discuss the influence of the West of Ireland landscape on the work of Jack B. Yeats (1871-1957) and Paul Henry (1876-1958) making detailed reference to one named painting by each artist. Refer in your answer to subject matter, composition, colour and style.
and
Name one other painting by each artist.
Illustrate your answer
7. Discuss the painting ‘**Portrait of Noel Browne**’ by Robert Ballagh (b.1943), which is *illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition, style and the materials used.
and
Name and briefly discuss one other work by Robert Ballagh.
Illustrate your answer.

SECTION II - European Art (1000 AD – Present)

8. Discuss the ways in which the main architectural and decorative features of Romanesque churches differ from those of Gothic cathedrals. In your answer name one Romanesque church and one Gothic cathedral, and make detailed reference to scale, structure, layout and decoration.
and
Name and discuss briefly one example of Gothic sculpture that you have studied.
Illustrate your answer.
9. Describe and discuss ‘**Gattamelata**’, a sculpture by Donatello (1386-1466) which is *illustrated on the accompanying sheet*. Make reference to the period in which it was produced, its subject matter, composition, materials and the techniques used in its production.
and
Name and briefly discuss one other work by Donatello.
Illustrate your answer.
10. Describe and discuss the panel by Michelangelo (1475-1564) from the Sistine Chapel which *is illustrated on the accompanying sheet*, referring to subject matter/theme, composition, technique and treatment of the human figure.
and
Name and briefly discuss one of Michelangelo’s sculptures.
Illustrate your answer.

11. Discuss the role of the domestic interior as a subject for 17th century Dutch artists, making reference to **‘Man Writing a Letter’** by Gabriel Metsu (1629-1667), which is *illustrated on the accompanying sheet*, and refer to style, composition, and the handling of materials.
and
Name and briefly discuss one work by another artist from this period.
Illustrate your answer.
12. Discuss the contribution that Edouard Manet (1832-1883) made to the development of 19th century painting. Make detailed reference to his painting, **‘Le Déjeuner sur l’Herbe’**, which is *illustrated on the accompanying sheet*.
and
Name and briefly discuss one other work by Edouard Manet.
Illustrate your answer.
13. Describe and discuss the innovations that Cubism brought to twentieth century art. Make reference to **‘Les Demoiselles d’Avignon’** by Pablo Picasso (1881-1973), which is *illustrated on the accompanying sheet*, and to the influences, subject matter, composition and the techniques used.
and
Name and briefly describe another work by a different Cubist artist.
Illustrate your answer.
14. Answer (a), (b) and (c)
- (a) Choose and name a work that fits into one of the following categories:
- a painting that depicts dancers
 - a painting that includes a musical instrument
 - a work by Ghiberti (1378-1455)
 - a work by Peter Paul Rubens (1577-1640)
 - a building by Le Corbusier (1887-1965).
- (b) Discuss the work you have chosen in detail, making reference to the artist/architect, to style, composition/design, materials, technique and the period in which it was produced.
- (c) Name, and briefly describe and discuss one other work by the **artist/architect** you have chosen.
Illustrate your answer.

15. Describe in detail the main characteristics of **one** of the following:

- The International Gothic style
- Neoclassicism
- Pointillism
- The Bauhaus.

and

Describe and briefly discuss one named work by an artist whose work is typical of the style or movement you have chosen.

Illustrate your answer.

Section 111 – Appreciation of Art

16. The success of Pixar Animation Studios is firmly fixed on the understanding that the animated world should be based on the real world. Discuss this statement with reference to any one of Pixar's productions, such as Toy Story 1, 2 and 3, The Incredibles, Monsters Inc, Wall-E and Up.

and

Discuss briefly two film-making techniques that make these films so visually attractive.

Illustrate your answer.

17. Bridges are functional structures which can have a strong sculptural presence, creating a lasting visual impact on their environment. Discuss this statement with reference to any named bridge, historical or modern. In your answer refer to style, materials, function and visual impact.

Illustrate your answer.

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

- (a) Describe and discuss the presentation and layout of an exhibition in a named gallery, museum or interpretative centre that you have recently visited.
- (b) Outline how the experience could help you to organise an exhibition in your own school for open day.
- (c) Briefly describe one work that impressed you during your visit.

Illustrate your answer.

19. The world of nature has always been a stimulating source of ideas for designers and craftworkers. Discuss this statement with reference to the ***illustrations on the accompanying sheet.***

and

Briefly describe how you would go about developing a design for a craftwork item of your choice based on your study of a riverbank.

Illustrate your answer.

20. The transformation of recycled materials into innovative products can be a solution for waste disposal. Discuss this statement with reference to any such product. Refer in your answer to materials, design, function, form and finish.

and

Design and briefly describe a work of art or product that could be made from materials from your school's recycling bin.

Illustrate your answer.

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