



Coimisiún na Scrúduithe Stáit
State Examinations Commission

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Ealaín

Scrúduithe Ardeistiméireachta, 2007
Gnáthleibhéal

Marking Scheme
Art

Leaving Certificate Examination, 2007
Ordinary Level



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

LEAVING CERTIFICATE ART

ORDINARY LEVEL

MARKING SCHEME



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LEAVING CERTIFICATE EXAMINATION,
2007

ART

History and Appreciation of Art

Ordinary Level

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

Marking Scheme

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 where appropriate to illustrate the points you make.

Refer where necessary to the **illustrations on the accompanying sheet.**

SECTION I – Art in Ireland

1. Two pieces of decorative metalwork from the pre-Christian period in Ireland are *illustrated on the accompanying sheet*.

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

- (a) Name both pieces of metalwork.
- (b) Describe and discuss how they were made and decorated.
- (c) Write what you know about their function.

Use sketches to illustrate your answer.

A	Name of two metalwork pieces	10
B	Describe and discuss making and decoration of one piece	15
C	Describe and discuss making and decoration of second piece	10
D	Function of pieces of metalwork	10
E	Sketches	5
	Total	50

2. The **Chi-Rho** page from the Book of Kells *is illustrated on the accompanying sheet*.

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

- (a) Sketch and describe two different types of decoration found on this page.
- (b) Describe the materials and techniques used to produce the Book of Kells.
- (c) Name and give a brief description of one other page from the Book of

Kells.

Use sketches to illustrate your answer.

A	Description of two kinds of decoration on the page illustrated	20
B	Description of materials and techniques used in the Book of Kells	10
C	Name and brief discussion of another page	10
D	Sketches	10
	Total	50

3. Answer (a), (b), and (c).
- (a) Name any **Irish Romanesque building** you have studied.
 - (b) Describe and discuss the architecture of this building.
 - (c) Describe and discuss its decoration.

Use sketches to illustrate your answer

A	Name of Irish Romanesque Building	5
B	Description and discussion of the architecture of the building	20
C	Description and discussion of the decoration	15
D	Sketches	10
	Total	50

4. Name and describe a **Georgian** building you know, referring to its setting and function
and
sketch and discuss two Georgian features from this building.
Use sketches to illustrate your answer.

A	Name of Georgian building	5
B	Description of building referring to setting and function	20
C	Discussion of two Georgian features from chosen building	15
D	Sketches	10
	Total	50

5. ‘The Farm at Lézaver, Finistère’, by Roderic O’Conor (1860–1940) *is illustrated on the accompanying sheet.*
Answer (a), (b), and (c).
- (a) Describe and discuss this painting under the following headings
 - subject matter
 - composition
 - (b) Discuss the use of colour.
 - (c) Name and give a short description of one other landscape painting by any Irish artist.

Use sketches to illustrate your answer.

A	Description and discussion of painting referring to subject matter	10
B	Description and discussion of painting referring to composition	10
C	Description and discussion of painting referring to colour	10
D	Name and description of one other landscape painting	10
E	Sketches	10
	Total	50

6. Oisín Kelly (1915-1981) produced many public sculptures. One of his works, 'The Chariot of Life', is *illustrated on the accompanying sheet*. Answer (a), (b), and (c).
 (a) Describe and discuss this sculpture.
 (b) What do you think this sculpture is about?
 (c) Name and describe briefly any other piece of Irish public sculpture.
Use sketches to illustrate your answer.

A	Description and discussion of sculpture illustrated	20
B	Own opinion of the sculpture	10
C	Name and description of another public sculpture	10
D	Sketches	10
	Total	50

7. Select a work by one of the following artists: Harry Clarke, Louis Le Brocquy, Alice Maher, Jack B. Yeats, John Behan. Answer (a), (b) and (c).
 (a) Name the work
 (b) Describe and discuss the work you have chosen under the following headings
 - subject matter/theme
 - composition
 - materials and techniques
 (c) Give some general information about the artist you have chosen.
Use sketches to illustrate your answer.

A	Name of work	5
B	Description and discussion referring to subject matter / theme	20
C	Description and discussion referring to composition, materials and techniques	10
D	General information on the chosen artist	5
E	Sketches	10
	Total	50

SECTION II – European Art

8. **The Last Judgement** by Gislebertus is an example of Romanesque sculpture and is *illustrated on the accompanying sheet*.

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

(a) Describe and discuss this work under the following headings:

- subject matter
- composition
- style
- technique

(b) Sketch one detail from this work that you find interesting and explain why.

(c) Describe one other example of Romanesque sculpture that you have studied.

Use sketches to illustrate your answer.

A	Description and discussion of work illustrated referring to subject matter and composition	20
B	Description and discussion of work illustrated referring to style and technique	5
C	Explanation of detail	10
D	Description of one other example of Romanesque sculpture	5
E	Sketches	10
	Total	50

9. **The Kiss of Judas** by Giotto (1266-1337) is *illustrated on the accompanying sheet*.

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

(a) Describe and discuss this work under the following headings

- subject matter
- composition and perspective
- style and medium

(b) How does Giotto convey drama in this work?

(c) Name and give a brief description of another work by Giotto.

Use sketches to illustrate your answer.

A	Description and discussion of work illustrated referring to subject matter and composition and perspective	20
B	Description and discussion of work illustrated referring to style and medium	5
C	Explanation of how Giotto conveys drama in his work	10
D	Name and brief description of another work by Giotto	5
E	Sketches	10
	Total	50

10 Lady Writing a Letter by Jan Vermeer (1632-1675) is *illustrated on the accompanying sheet*.

Answer (a) and (b).

(a) Describe and discuss this painting under the following headings:

- subject matter
- composition
- medium
- use of light and dark

(b) Name and give a short description of a second painting by Vermeer or any other painting of a domestic scene that you have studied.

Use sketches to illustrate your answer.

A	Description and discussion of work illustrated referring to subject matter and composition	15
B	Description and discussion of work illustrated referring to medium and use of light and dark	15
C	Name and brief description of another painting	15
D	Sketches	5
	Total	

11. Choose **one** of the following works and answer (a) and (b):

- **Mary Magdalene** by Donatello (1386-1466)
- **The Sistine Chapel Ceiling** by Michelangelo (1475-1564)
- **The Taking of Christ** by Caravaggio (1573 – 1610)
- **The Third of May** by Goya (1746-1828)
- **Le Déjeuner sur L’Herbe** by Manet (1832-1883)
- **Guernica** by Picasso (1881-1973)

(a) Describe your chosen work under the following headings

- subject matter
- composition
- style
- medium.

(b) Give some general information about the artist and the period in which the work was created.

Use sketches to illustrate your answer.

A	Description and discussion referring to Subject matter and composition	20
B	Description and discussion referring to style and medium	10
C	General information on the artist and period in which the work was created	10
D	Sketches	10
	Total	50

12. Write an account of Impressionism. Use the following headings to help you with your answer:

- subject matter
- method of painting
- use of light and colour.

Name any Impressionist artist, and give a short description of one painting by this artist.

Use sketches to illustrate your answer.

A	Discussion on impressionism making reference to subject matter and method of painting	15
B	Discussion on impressionism making reference use of light and colour	10
C	Name of artist and brief description of one painting by the artist	15
D	Sketches	10
	Total	50

13. Salvador Dali (1904–1989) produced paintings which could be described as ‘hand painted dreams’.

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

(a) Name a work by Dali.

(b) Describe and discuss the work you have chosen under the following headings

- subject matter
- composition
- style
- medium.

(c) Give some general information about Dali.

Use sketches to illustrate your answer.

A	Name painting by Dali	5
B	Description and discussion referring to subject matter and composition	15
C	Description and discussion referring to style and medium	15
D	General information on Dali	5
E	Sketches	10
	Total	50

SECTION III – Appreciation

14. Answer (a) and (b)
- (a) Name a gallery or museum that you visited.
- (b) Describe and discuss two exhibits under the following headings:
- design/composition
 - medium
 - style
 - how they were displayed.

Use sketches to illustrate your answer.

A	Name of Gallery /Museum	5
B	Description and discussion of two exhibits referring to design / composition, medium and style	25
C	Display of both exhibits	10
D	Sketches	10
	Totals	50

15. Answer (a) and (b)
- (a) Discuss the design of the poster which is *illustrated on the accompanying sheet* under the following headings:
- composition
 - imagery
 - colour
 - lettering.

(b) In your opinion is this poster successful in conveying its intended message? Give reasons for your answer.

Use sketches to illustrate your answer.

A	Discussion on poster illustrated referring to composition and imagery	20
B	Discussion on poster illustrated referring to colour and lettering	20
C	Own opinion on success of poster conveying message	5
D	Sketches	5
	Total	50

16. Name, describe and discuss the visual impact of any film from any **one** of the following categories: historical, sci-fi, thriller, animation.

Use the following headings

- location / film-sets
- costume / make-up
- lighting
- special effects
- camera work.

Use sketches to illustrate your answer.

A	Name suitable film	5
B	Description and discussion referring to Location / film sets, costume / make up	20
C	Description and discussion referring to lighting, special effects and camera work	20
D	Sketches	5
	Total	50

17. Answer (a) and (b).

(a) Describe and discuss the living space *illustrated on the accompanying sheet* under the following headings:

- function
- style
- lighting.
- safety.

(b) Make two suggestions that would improve the layout and comfort of this space. Give reasons for your answers.

Use sketches to illustrate your answer.

A	Description and discussion on living space illustrated referring to Function and style	15
B	Description and discussion on living space illustrated referring to lighting and safety	15
C	Two suggestions to improve the layout and comfort of this space and reasons for suggestions	15
D	Sketches	5
	Totals	50

18. Answer (a) and (b).

(a) How would you approach the task of designing a costume for a street parade for one of the following festivals:

- music festival
- drama festival
- festival of the sea
- garden festival

(b) Discuss the colours and textures you would use in order to reflect the theme of your chosen festival. Give reasons for your choices.

Use sketches to illustrate your answer.

A	Suggestions on approach to designing a costume for a street parade	20
B	Discussion on the colours and textures to reflect the chosen theme and reasons for your choices	20
C	Sketches	10
	Total	50

19. Answer (a) and (b).

(a) Describe and discuss the characteristics of a well designed rucksack for school use. Use the following headings:

- function
- how the rucksack will fit the wearer
- materials
- style.

(b) How would the design of a school rucksack differ from the design of a rucksack for mountaineering?

Use sketches to illustrate your answer.

A	Description and discussion on well designed rucksack referring to function and how the rucksack will fit the wearer	15
B	Description and discussion on well designed rucksack referring to materials and style	15
C	Discussion on comparison of the design of school rucksack and rucksack for mountaineering	10
D	Sketches	10
	Total	50

Ordinary Level

Life Sketching Total 50 marks

Pose 1:			
Short pose (15 mins) 20 marks: a wide range of approach appropriate to Ordinary Level is acceptable including swift gesture drawings			
Materials may include a variety of papers and media including pencil, graphite, charcoal, ink and brush, crayons, paint, conte, etc. The combining of various media and materials is acceptable.			
A	Composition	5	Composition: use of the sheet as a whole; use of positive and negative space. The full figure as described in the paper should be attempted. Indicating the background context is acceptable. Personal creative response.
B	Proportion	5	Anatomical correctness of the drawing: the relationship of parts to the whole.
C	Tone/Line	5	Use of light and shade in chosen medium or combination of media as an integral aspect of the depiction of three-dimensional form. Shading or line quality/weight
D	Form/Volume	5	How the 2D representation suggests the 3D solidity of the body through the use of any medium or technique, or combination, including line.
	Total	20	

Pose 2			
Long Pose (30 mins): 30 Marks: a more detailed study of the body: head and shoulders or complete figure. Both very detailed drawing and strong expressive drawing are acceptable.			
Materials may include a variety of papers and media including pencil, graphite, charcoal, ink and brush, crayons, paint, conte, etc. The combination of various media and materials is acceptable.			
A	Composition	6	Composition, use of negative space, the sheet as a whole, indicating the background context is acceptable. Individual interpretation of and personal expressive response to the complete figure or head and shoulders/half figure option as stated in the pose.
B	Proportion	6	Anatomical correctness of the drawing: (the relationship of parts to the whole) of the complete figure or head and shoulders/half figure option as stated in the pose. Full figure or head and shoulders should be attempted.
C	Tone/Line	6	Use of light and shade in chosen medium and 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.
D	Form/Volume	6	How the 2D representation suggests the 3D solidity of the body by using any medium or technique, including line, leading to individual interpretation and expressive response.
E	Detail	6	The detailed treatment of any aspect of the figure as an integral part of the drawing of the complete figure or head and shoulders/half figure option as stated in the pose.
	Total	30	

Imaginative Composition

Total Marks 100

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

A	Interpretation	20	<ul style="list-style-type: none">• Relevance to the descriptive passage.• The degree to which the candidate interprets and visualizes the descriptive passage based on its sense and meaning.
B	Composition	20	<ul style="list-style-type: none">• Composition and the organization of two-dimensional space.• Organizational art elements: balance, tension, contrast space, scale, etc., in keeping with descriptive passage.
C	Art Elements	20	<ul style="list-style-type: none">• Line, tone, shape, form, texture, colour ... etc• How the candidate utilized art elements to create a personal response to the chosen question.
D	Personal Creative Response	20	<ul style="list-style-type: none">• What is unique and personal in the candidate's use of chosen media and materials.• The candidate's individual style in the use of media and materials in response to the chosen question relating to the descriptive passage.
E	The Finished Work	20	<ul style="list-style-type: none">• Overall impact of the finished work.• How the candidate demonstrates proficiency in technical and compositional elements in order to create a personal individual response to the chosen examination question.
	Total	100	

Still Life

100 Marks

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

A	Interpretation	20	<ul style="list-style-type: none">• Relevance to the descriptive passage.• The degree to which the candidate interprets and visualizes the descriptive passage based on its sense and meaning in order to create a Still Life Composition.• The translation of the 3D composition to a 2D representation ... organizational art elements: balance, tension, contrast space etc.
B	Composition	20	<ul style="list-style-type: none">• Arrangement of the items in a pleasing, well balanced harmonious still life composition.• Composition: use of the sheet as a whole; use of positive and negative space.
C	Art Elements	20	<ul style="list-style-type: none">• The manner in which the 2D representation suggests the 3D solidity of still life group/arrangement by using any medium or technique, including line, leading to individual interpretation and expressive response.• The employment of art elements• The employment of tonal properties: the way in which media and materials are used in represent the 3D solidity of the chosen Still Life objects.
D	Personal Creative Response	20	<ul style="list-style-type: none">• What is unique and personal in the candidate's use of chosen media and materials.• The candidate's individual style in the use of media and materials in response to the chosen question relating to the descriptive passage.
E	The finished work Evidence of Skill	20	<ul style="list-style-type: none">• Overall impact of the finished work.• How the candidate demonstrates proficiency in technical and compositional elements in order to create a personal individual response to the chosen examination question.
	Total	100	

Design 100 Marks

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

A	Interpretation/	20	<ul style="list-style-type: none"> • Relevance to the question as posed. • The degree to which the candidate interprets and visualizes the descriptive passage based on its sense and meaning in order to address the design task. • The translation of the 3D composition to a 2D representation ... organizational art elements: balance, tension, contrast space etc.
B	Preliminary Sheet (Development)	20	<ul style="list-style-type: none"> • Consider different ideas. • Analysis • Evaluation • Communication/ notation <div data-bbox="1062 654 1461 887" style="border: 1px solid black; padding: 5px; width: fit-content;"> <ul style="list-style-type: none"> • Sketches only • Directly on to sheet • Direct copying from preparatory to preliminary sheet not acceptable. </div>
C	Realisation/ technical aspects (See continuing chart for individual crafts)	20	<p>Refer to accompanying sheet</p> <ul style="list-style-type: none"> • Technical considerations • How the candidate resolves the design problems implicit in the chosen craft: the suitability of the candidate's design proposal as a relevant answer to the chosen question.
D	Presentation of Design Proposal	20	<ul style="list-style-type: none"> • Communication of design proposal as a relevant answer to the question • Suitability and employment of media to present the design proposal/presentation
E	Overall Finished Design/Culmination of the design process	20	<ul style="list-style-type: none"> • Overall quality of the design • Culmination of design process: how the proposal expresses personal concepts through executing the design process.
	Total	100	

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

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

