

HISTORY AND APPRECIATION OF ART

LEAVING CERTIFICATE, HIGHER LEVEL , 2002

MARKING SCHEME

Section 1 Art in Ireland

Marks

Q.1. Newgrange

Discussion of given statement :

a Candidate's understanding of the archaeological site as art 15

- *sculptural quality/aesthetic effect of the structure
- * layout on the site
- * use of materials
- * decoration – motifs , textures, patterning of carving/incision/pocking,
- * elements- kerbstones portal stone , stone facing of white quartz

b Candidate's understanding of the archaeological site as architecture 15

- *structure: description
- * as feat of architectural skill
- * as a feat of structural technology
- *siting of structure , Boyne Valley, visibility; siting in relation to Knowth/Dowth/Fournoughts
- * longeviyet of the structure as evidence of the effectiveness of its construction.

c Candidate's understanding of the possible function/s of Newgrange 10

- * precision of the siting of the structure in relation to solar movements/astronomical observatory
- *importance of the winter solstice
- * assembly place
- *place for ritual and ceremonial
- *Significance of decoration and structure beyond the aesthetic
- * other structures in the locality: Knowth , Dowth , and Fournoughts
- *structure for ceremony

d Sketches/Diagrams 10

Total 50

Q.2 'Petrie Crown'	MARKS
Description and discussion of the artefact:	
a General information/historical background/period/reference to other prehistoric metal objects/ possible cultic, ritual function: some other suggestions other than as a crown /aristocratic status symbol	15
b Form decoration – La Tene , Zoomorphic	15
c Metalwork techniques: repoussé, casting, rivetting, enamelled stud, composition of bronze, properties of bronze as a metal, its suitability for work such as the 'crown'	10
d Quality of the discussion/ handling of the answer	5
e Sketches/diagrams	5
	Total: 50

Q.3 Irish Romanesque	Marks
a General discussion of Irish Romanesque - influences from abroad : the Continent and Britian - ecclesiastical architecture	10
b Description and discussion of Example 1 of highly decorative Irish Romanesque - name, location - decoration : motifs, styles, - imagery - abstract imagery: geometric - figurative imagery; human and animal heads foliar, vegetative - use of materials - formerly polychromed - patternmaking - narrative function - decoration : integration into the structure	15
c Description and discussion of Example 2 of highly decorative Irish Romanesque As above	15
d Sketches/diagrams	10
	Total 50

Q.6 Stucco in Irish Georgian Interiors	Marks	
a Description of stucco, candidate's understanding of the materials and technique	10	
b candidate's knowledge of the major stuccodores [2 stuccodores]	10	
c description and discussion of important examples <ul style="list-style-type: none"> - imagery: Classical motifs, allegory, attributes of the arts, natural elements, flora and fauna, symbolism e.g. cornucopia, shells, - styles: Chinese taste, neo-Classical, Pompeiian , Regency, gothick - motifs : decorative and compositional 	10	
d description and discussion of the visual impact of stucco decoration on the interiors they embellished <ul style="list-style-type: none"> - articulated the effects of light and shade - use and colour and gilding - sense of movement , visual focal points 	10	
e Sketches/diagrams	10	
Total		50

Q.7 Landscape Painting	Marks	
a Painter chosen; general information re painting style , a few biographical details, general comments about his/her influences etc	10	
b Painting 1 <ul style="list-style-type: none"> - expressiveness or descriptive quality of the treatment of the subject matter, what sort of landscape, how treated. - painting style, - technique - composition - colour 	15	
c Painting 2 [as above]	15	
d Sketches/diagrams	10	
Total		50

Q.8 Irish Artists

a Description and discussion of work, style, influences	10
b Themes, subject matter and imagery in the chosen artist's work	10
c Materials and media used to express themes, subject matter and imagery	10
d Candidates own opinions /reactions to the chosen artist's work, themes , style , use of materials	10
e Sketches/diagrams	10
	Total 50

SECTION 11 European Art

Q.9 Romanesque Sculpture and Architecture

a	Major characteristics of Romanesque sculpture	10
b	Major characteristics of Romanesque architecture	10
c	Example of Romanesque sculpture	10
d	Example of Romanesque architecture	10
e	Sketches/diagrams	10
	Total	50

Q.10 Gothic Architecture

c	Discussion of statement; - quality of the handling of the integration of the sculpture with the architecture - function of sculpture	10
b	Structure/plan/layout of the cathedral	10
c	Locations on the exterior and interior of the cathedral for sculpture - Façade' portals, tympanum, finials, gargoyles, gables, niches, vaulting , bosses, fonts and lecterns, chapter house, columns and capitals, altar area - Sculptural relief, high relief, low relief incision - Elongated figures	20
d	Sketches/diagrams	10
		Total 50

Q.11 Piero della Francesca

a	General information about the artist, Renaissance concerns in his work, treatment of figure, depiction of space space , order and harmony, mathematical basis to his compositions , shape of the paintings.	10
b	Example of painting by Piero , No. 1 ; -composition -colour, tempera -treatment of figures -depiction of space	15
c	Example of painting by Piero, No. 2 ; - composition - colour, characteristic of tempera - treatment of figures - depiction of space	15
d	Sketches/ diagrams {to include sketch of e.g. No. 2}	10
		Total 50

Q.12 Durer and Italian Influence

a Northern Renaissance	5
b Discussion of Italian influence -style -subject matter -Bellini/Mantagna: Venice	10
c Example of Durer's work , No. 1 subject matter media style	10
d Example of Durer's work, No. 2 subject matter media style	10
e Mention of another work	5
f Sketches / diagrams	10
Total	50

Q.13 Bernini

a General characteristics of the Baroque style	10
b Description and discussion of the sculpture with reference to the given statement	20
c Other work by Bernini	10
d Sketches/Diagrams	10
Total	50

Q.14 Artist by Category of Subject Matter

a	Description and discussion of chosen artwork -style -material -technique -colour -candidate's own opinions	15
b	Why chosen artwork is a good e.g. of the category -discussion of this -candidate's own opinions	15
c	Reference to other works by chosen artist	10
d	Sketches /diagrams	10
		Total 50

Q.15 French and English Artists

a	General information on artist	10
b	Discussion of work; -typical subject matter -composition of works -technique/use of paint -colour	20
c	Name of style/character of the period with which the chosen artist is associated	10
c	Sketches/ Diagrams	10
		Total 50

Q.16 Impressionists and Academic artists

a	Innovations of the Impressionists	5
b	Comparisons	5
c	Artist 1	15
d	Artist 2	15
e	Sketches/diagrams	10
	Total	50

Q.17 Cezanne

a	General discussion	5
b	Painting 1	15
	Distinctive style	
	Use of colour	
	Composition	
c	Painting 2	15
	Distinctive style	
	Use of colour	
	Composition	
c	Influence on the development of modern art	5
d	Sketches/diagrams	10
	Total	50

Q.18	Gustav Klimt	
a	Based on the evidence of the answer, assess the candidates understanding of the terms 'realistic' and 'decorative'	10
b	Analysis of the realistic and decorative components of the painting	10
c	* Treatment of figures , largely realistic tonal modeling on the faces, hands, arm, 2D representation of 3D forms * Colour, pattern , shape , texture flowers , pattern, robes	15
d	Composition	10
e	Sketches/ diagrams	5
		Total 50

Section 111 Appreciation

Q.19 Design for Sitting-out Area

a	Description and discussion of the sitting out area as illustrated	10
	<ul style="list-style-type: none">- comment on elements of the area; wall , windows, view into interior,ponds, paving,lawn- visual analysis eg verticals, rectangles , solids, textures,stains, colours- design opportunities afforded to the designer- aesthetic considerations- practical/functional considerations	
b	Candidate's own design	20
c	Detailed reasons for design candidate's own design; decisions/ follow-through from analysis of design opportunities	10
e	Sketches/diagrams	10
		Total 50

Q.20 Interior

Marks

a	Description and discussion of room in the given illustration	10
b	Candidates own additions and changes	20
c	Detailed reasons for these additions and changes	10
d	Sketches/diagrams	10
		Total 50

Q.21 Live-action Film

a	Discussion of given statement in relation to chosen film	15
b	Appropriateness of candidate's chosen film	5
c	Description of the visual means and techniques used by the film-maker to depict events that cannot happen in reality	20
d	Quality of discussion in the answer	5
e	Sketches/diagrams	5
	Total	50

Q.22 Drawing and Painting Contrasted with Photography

a	Statement of what particular pictorial and expressive effects are possible in drawing and painting	10
b	Statement of which particular pictorial and expressive effects are possible in photography	10
c	Discussion of given statement; comparison of the two media	10
d	* Discussion supporting their opinion/ stance for or against one or other medium *Use / citation of examples of drawings, paintings and photographs	10
e	Sketches /diagrams	10
	Total	50

Q.23 Notre Dame de Haut, Ronchamp Marks

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| a | Description and discussion of the sculptural quality of the form of Notre Dame de Haut :
materials , volumes , planes , shadows, textures,
decorative elements, sense of 3D, monumentalism,
influence of fine art, echoes of Picasso and other artists | 10 |
| b | General mention of le Corbusiers other achievements; mention of Modernism,
or International Modernism; other relevant aspects of the discussion | 10 |
| c | Assessment of the candidate's understanding of the concept of sculptural form
in the architectural context | 10 |
| d | Comparison and contrast with another church | 10 |
| e | Discussion of overall visual effect of another church and of the
overall visual effect of Notre Dame de Haut | 10 |

[Sketches/diagrams to be included under the above headings to a maximum of 10]

Q.24 Portraiture

a	Detailed reasons for candidate's choice of portrait medium	10
b	Candidates assessment of the potential qualities of painting for portraiture	5
c	Candidates assessment of the potential qualities of marble or bronze for portraiture	5
d	Comparison of painting and sculpture as media for potraiture	10
e	Examples of paintings and/or sculptures that influenced candidate's choice	10
f	Sketches/diagrams	10
	Total	50

