



Coimisiún na Scrúduithe Stáit  
State Examinations Commission

**LEAVING CERTIFICATE 2010**

**MARKING SCHEME**

**ART**

**HIGHER LEVEL**



# 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.

<b>A</b>	<b>Interpretation</b>	<b>20</b>	<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"><li>• the candidate's statement</li><li>• relevance to the descriptive passage.</li></ul>
<b>B</b>	<b>Composition</b>	<b>20</b>	<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"><li>• arrangement of the elements in a personal, well-balanced harmonious Imag Comp or Still Life composition.</li><li>• organisational art elements: positive and negative space, balance, tension, contrast, scale etc.</li><li>• the translation of the candidate's interpretation to a 2D representation on the A2 sheet in keeping with descriptive passage.</li></ul>
<b>C</b>	<b>Art Elements</b>	<b>20</b>	<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"><li>• employment of art elements: line, tone, shape, form, texture, colour</li><li>• where intended, the manner in which the 2D representation suggests 3D solidity by using any medium or technique (or combination), including line.</li></ul>
<b>D</b>	<b>Personal Creative Response</b>	<b>20</b>	<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"><li>• the candidate's individual style in the use of media and materials in response to the chosen question relating to the descriptive passage.</li><li>• media, style expressive elements.</li></ul>
<b>E</b>	<b>The Finished Work</b>	<b>20</b>	<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"><li>• technical skills</li><li>• skills in relation to realising intentions</li><li>• overall impact of the finished piece</li></ul>
	<b>Total</b>	<b>100</b>	

## Leaving Certificate 2010 Art Higher Level

### Design *100 Marks*

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

<b>A</b>	<b>Interpretation</b>	<b>20</b>	<p>The degree to which the candidate visualises the descriptive passage and how successfully he/she utilises 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"> <li>• overview of handling of chosen question</li> <li>• relevance to the question and the descriptive passage</li> </ul>
<b>B</b>	<b>Preliminary Sheet (Development)</b>	<b>20</b>	<p>The degree to which the candidate develops ideas</p> <p><u>Refer to</u></p> <ul style="list-style-type: none"> <li>• consideration of different ideas</li> <li>• analysis of ideas</li> <li>• evaluation of ideas</li> <li>• communication of ideas</li> </ul> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin-left: 150px;"> <ul style="list-style-type: none"> <li>• sketches only</li> <li>• notation allowed</li> <li>• directly on to sheet</li> <li>• direct copying from preparatory to preliminary sheet will lose marks.</li> </ul> </div>
<b>C</b>	<b>Realisation/ technical aspects ( See continuing chart for individual crafts)</b>	<b>20</b>	<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"> <li>• suitability to question</li> <li>• technical considerations</li> </ul>
<b>D</b>	<b>Presentation of design proposal</b>	<b>20</b>	<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"> <li>• suitability of media for proposal/presentation</li> <li>• technical ability in the chosen media and materials for presentation.</li> </ul>
<b>E</b>	<b>Overall finished design/culmination of the design process</b>	<b>20</b>	<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"> <li>• overall impact of the finished piece</li> <li>• overall quality of the design</li> <li>• proficiency in technical and compositional elements employed</li> </ul>
	<b>Total</b>	<b>100</b>	

**Design (contd)****Elaboration of Part C of the marking Scheme: Realisation/technical aspects**

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

Leaving Certificate 2010 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 approach appropriate to Higher Level is acceptable including swift gesture drawings. Indicating the background context is acceptable.

<b>A</b>	<b>Composition</b>	<b>5</b>	<p><u>Refer to</u></p> <ul style="list-style-type: none"> <li>composition: use of the sheet as a whole; use of positive and negative space.</li> <li>personal creative response: the full figure must be attempted in the pose as stated in the examination paper.</li> </ul>
<b>B</b>	<b>Proportion</b>	<b>5</b>	<p><u>Refer to</u></p> <ul style="list-style-type: none"> <li>anatomical correctness of the drawing: the relationship of parts to the whole.</li> </ul>
<b>C</b>	<b>Tone/Line</b>	<b>5</b>	<p><u>Refer to</u></p> <ul style="list-style-type: none"> <li>use of light and shade in chosen medium as an integral aspect of depiction of three-dimensional form.</li> <li>shading or line quality/weight; creative use of media.</li> </ul>
<b>D</b>	<b>Form/Volume</b>	<b>5</b>	<p><u>Refer to</u></p> <ul style="list-style-type: none"> <li>the 2D representation of the 3D solidity of the body through the use of any medium or technique, or combination, including line.</li> </ul>
	<b>Total</b>	<b>20</b>	

**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.

<b>A</b>	<b>Composition</b>	<b>6</b>	<p><u>Refer to</u></p> <p>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.</p>
<b>B</b>	<b>Proportion</b>	<b>6</b>	<p><u>Refer to</u></p> <p>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.</p>
<b>C</b>	<b>Tone/Line</b>	<b>6</b>	<p><u>Refer to</u></p> <p>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.</p>
<b>D</b>	<b>Form/Volume</b>	<b>6</b>	<p><u>Refer to</u></p> <p>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.</p>
<b>E</b>	<b>Detail</b>	<b>6</b>	<p><u>Refer to</u></p> <p>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.</p> <p>Overall impact of the finished piece.</p> <p>How the candidate demonstrates proficiency in technical and compositional elements in order to create a personal individual response .</p>
	<b>Total</b>	<b>30</b>	

# Art History and Appreciation

## SECTION 1-ART IN IRELAND

<b>Q1</b>		<b>Marks</b>
<b>A</b>	Name illustrated objects.	<b>10</b>
<b>B</b>	Description and discussion of the Broighter Collar referring to form, function, materials, decoration and techniques used.	<b>15</b>
<b>C</b>	Description and discussion of the Lunula referring to form, function, materials, decoration and techniques used.	<b>15</b>
<b>D</b>	Brief discussion of the periods in which they were made.	<b>5</b>
<b>E</b>	Sketches	<b>5</b>
	Total	<b>50</b>

<b>Q2</b>		<b>Marks</b>
<b>A</b>	Description and discussion of Early Irish Architecture/ Early Irish Monastic settlements with reference to churches and beehive huts.	<b>30</b>
<b>B</b>	Brief explanation of techniques used in construction of Gallarus Oratory or Church of St. Macdara.	<b>10</b>
<b>C</b>	Sketches.	<b>10</b>
	Total	<b>50</b>

<b>Q3</b>		<b>Marks</b>
<b>A</b>	Discussion of the stylised treatment of the human figure in Irish Manuscripts.	<b>10</b>
<b>B</b>	Discussion of named page from stated chosen manuscript.	<b>15</b>
<b>C</b>	Brief discussion of production and function of Irish Manuscripts.	<b>15</b>
<b>D</b>	Sketches	<b>10</b>
	Total	<b>50</b>

<b>Q4</b>		<b>Marks</b>
<b>A</b>	Discussion of statement making detailed reference to St. Patrick's Bell Shrine.	<b>15</b>
<b>B</b>	Discussion of statement making detailed reference to the Lismore Crosier.	<b>15</b>
<b>C</b>	Name and brief discussion of one other metalwork example from the period.	<b>15</b>
<b>D</b>	Sketches	<b>5</b>
	Total	<b>50</b>

<b>Q5</b>		<b>Marks</b>
<b>A</b>	Name of building by chosen architect.	<b>5</b>
<b>B</b>	Description and discussion of chosen building referring to style and architectural features.	<b>20</b>
<b>C</b>	Name and brief discussion of second building by the same architect.	<b>15</b>
<b>D</b>	Sketches	<b>10</b>
	Total	<b>50</b>

<b>Q6</b>		<b>Marks</b>
<b>A</b>	Named work by Harry Clarke.	<b>5</b>
<b>B</b>	Discussion of chosen stained glass piece referring to subject matter, composition and the influences to be seen in his work.	<b>20</b>
<b>C</b>	Name and brief discussion of other example of Irish stained glass.	<b>15</b>
<b>D</b>	Sketches	<b>10</b>
	Total	<b>50</b>



<b>Q7</b>		<b>Marks</b>
<b>A</b>	Discussion of painting illustrated referring to subject matter and composition.	<b>15</b>
<b>B</b>	Discussion of painting illustrated referring to style and materials used.	<b>15</b>
<b>C</b>	Name and brief discussion of other work by Louis le Brocquy	<b>15</b>
<b>D</b>	Sketches	<b>5</b>
	Total	<b>50</b>

## SECTION 2- EUROPEAN ART (1000 AD-PRESENT)

<b>Q.8</b>		<b>Marks</b>
<b>A</b>	Discuss the influence of the Christian church on the development of art and architecture during the Romanesque Period.	<b>5</b>
<b>B</b>	Name and discussion of chosen Romanesque church making detailed reference to structure, layout and decoration.	<b>20</b>
<b>C</b>	Name and brief discussion of one example of Romanesque sculpture.	<b>15</b>
<b>D</b>	Sketches	<b>10</b>
	Total	<b>50</b>

<b>Q.9</b>		<b>Marks</b>
<b>A</b>	Description and discussion of illustration making reference to the period in which it was produced and style.	<b>15</b>
<b>B</b>	Description and discussion of illustration making reference to the composition and the use of light and colour.	<b>15</b>
<b>C</b>	Name and brief discussion of other work by Piero della Francesca.	<b>15</b>
<b>D</b>	Sketches	<b>5</b>
	Total	<b>50</b>

<b>Q.10</b>		<b>Marks</b>
<b>A</b>	Name, describe and discuss a work by Raphael referring in detail to subject matter and composition.	<b>20</b>
<b>B</b>	Description and discussion of chosen work by Raphael referring in detail to the depiction of space and treatment of the human figure.	<b>15</b>
<b>C</b>	Brief discussion of his overall contribution to the High Renaissance.	<b>5</b>
<b>D</b>	Sketches.	<b>10</b>
	Total	<b>50</b>

<b>Q.11</b>		<b>Marks</b>
<b>A</b>	Description and discussion of given illustration making detailed reference to subject matter and composition.	<b>20</b>
<b>B</b>	Description and discussion of given illustration making detailed reference to style, technique and symbolism in the painting.	<b>15</b>
<b>C</b>	Brief discussion of Holbein's contribution to the art of portraiture.	<b>10</b>
<b>D</b>	Sketches	<b>5</b>
	Total	<b>50</b>

<b>Q.12</b>		<b>Marks</b>
<b>A</b>	Discussion of Cézanne as a major innovator in the history of painting.	<b>10</b>
<b>B</b>	Discussion of statement with reference to illustrated painting.	<b>20</b>
<b>C</b>	Name and briefly discuss one other work by Cézanne.	<b>15</b>
<b>D</b>	Sketches	<b>5</b>
	Total	<b>50</b>

<b>Q.13</b>		<b>Marks</b>
<b>A</b>	Appropriate/named work that fits the category.	<b>5</b>
<b>B</b>	Discussion of the chosen work making reference to style, composition/design, technique, the artist and the period in which it was produced.	<b>15</b>
<b>C</b>	Name of other example from chosen artist.	<b>5</b>
<b>D</b>	Brief description and discussion of other chosen example.	<b>15</b>
<b>E</b>	Sketches	<b>10</b>
	Total	<b>50</b>

<b>Q.14</b>		<b>Marks</b>
<b>A</b>	Detailed discussion of illustrated painting.	<b>25</b>
<b>B</b>	Name of other work by Magritte or another Surrealist artist.	<b>5</b>
<b>C</b>	Brief discussion of chosen example.	<b>15</b>
<b>D</b>	Sketches	<b>5</b>
	Total	<b>50</b>

<b>Q.15</b>		<b>Marks</b>
<b>A</b>	Description of the main characteristics of chosen movement.	<b>20</b>
<b>B</b>	Named work from chosen movement.	<b>5</b>
<b>C</b>	Description and discussion of chosen work that is typical of the style or movement.	<b>15</b>
<b>D</b>	Sketches	<b>10</b>
	Total	<b>50</b>

### SECTION 3 -GENERAL APPRECIATION

<b>Q16</b>		<b>Marks</b>
<b>A</b>	Discussion of statement with reference to themes/subject matter.	<b>20</b>
<b>B</b>	Discussion of statement with reference to the visual impact and social commentary of graffiti.	<b>15</b>
<b>C</b>	Reference to given illustration.	<b>10</b>
<b>D</b>	Sketches	<b>5</b>
	Total	<b>50</b>

<b>Q17</b>		<b>Marks</b>
<b>A</b>	Discussion of given statement (convenient, economical, fashionable).	<b>10</b>
<b>B</b>	Discussion of furnishing an open plan living space considering quality, materials, co-ordination and finish.	<b>15</b>
<b>C</b>	Discussion of decorating an open plan living space considering quality, materials, co-ordination and finish.	<b>15</b>
<b>D</b>	Sketches.	<b>10</b>
	Total	<b>50</b>

<b>Q18</b>		<b>Marks</b>
<b>A</b>	Discussion of statement with reference to historical building 1.	<b>15</b>
<b>B</b>	Discussion of statement with reference to historical building 2.	<b>15</b>
<b>C</b>	Reasons for preservation or restoration and possible uses for these buildings.	<b>10</b>
<b>D</b>	Sketches	<b>10</b>
	Total	<b>50</b>

<b>Q19</b>		<b>Marks</b>
<b>A</b>	Discussion of statement with reference to named local, small-scale gallery and comparison of visit.	<b>20</b>
<b>B</b>	Discussion of statement with reference to named national museum or gallery and comparison of visit.	<b>20</b>
<b>C</b>	Sketches	<b>10</b>
	Total	<b>50</b>

<b>Q20</b>		<b>Marks</b>
<b>A</b>	Discussion of given statement.	<b>10</b>
<b>B</b>	Discussion and comparison referring to designing for fashion.	<b>15</b>
<b>C</b>	Discussion and comparison of designing for competitive sportswear for teenagers.	<b>15</b>
<b>D</b>	Sketches	<b>10</b>
	Total	<b>50</b>

