



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE 2009

MARKING SCHEME

ART

ORDINARY LEVEL

ART

HISTORY AND APPRECIATION OF ART

ORDINARY LEVEL

2009

MARKING SCHEME

SECTION 1 - ART IN IRELAND

Q1		Marks
A	Function	10
B	Building of structure	15
C	Decoration	15
D	Sketches	10
	Total	50

Q2		Marks
A	Name of piece	10
B	Decoration	20
C	How was it made	15
D	Sketches	5
	Total	50

Q3		Marks
A	Description / discussion of architecture of the building	15
B	Decoration	20
C	Name another Irish Romanesque building	10
D	Sketches	5
	Total	50

Q4		Marks
A	Name of architect	10
B	General Information about building	10
C	Describe in detail two architectural features	25
D	Sketches	5
	Total	50

Q5		Marks
A	Description / Discussion - Subject matter Composition Use of colour Painting technique.	20
B	General information on Roderic O Connor	15
C	Name another painting of people by any Irish artist	10
D	Sketches	5
	Total	50

Q6		Marks
A	Description / Discussion - Location Scale Colour and light	20
B	What the sculpture portrays	15
C	Name and describe second piece of sculpture	10
D	Sketches	5
	Total	50

Q7		Marks
A	Name of chosen work	10
B	Description / Discussion – Subject matter Techniques Materials.	20
C	General information on chosen artist	10
D	Sketches	10
	Total	50

Section II - European Art (1000AD-Present)

Q.8		Marks
A	Description / discussion under subject matter and location	30
B	Name and describe an example of Romanesque architecture	10
C	Sketches	10
	Total	50

Q.9		Marks
A	Description / Discussion - Subject matter Composition and perspective Medium	35
B	Name another work by Masaccio or other Early Renaissance artist.	10
C	Sketches	5
	Total	50

Q.10		Marks
A	Description / Discussion - subject matter composition use of colour	30
B	Name and describe another work by Raphael or other High Renaissance artist.	15
C	Sketches	5
	Total	50

Q.11		Marks
A	Description / Discussion – Subject matter Composition Colour	30
B	General information about artist	10
C	Sketches	10
	Total	50

Q.12		Marks
A	Description and discussion - Composition Colour Technique and medium	30
B	Name and describe any other work by Van Gogh	15
C	Sketches	5
	Total	50

Q.13		Marks
A	Description / discussion of ‘Thinker’	30
B	Name and description of second piece by Rodin	15
C	Sketches	5
	Total	50

Q.14		Marks
A	Name of chosen work	5
B	Description / discussion of chosen painting/ explain why you chose it	35
C	Sketches	10
	Total	50

SECTION 111 - APPRECIATION OF ART

Q.15		Marks
A	Name of Gallery or Museum	5
B	Describe / Discuss one exhibit and explain why you found it interesting	20
C	Two ways to improve contact with the public	15
D	Sketches	10
	Total	50

Q16		Marks
A	Describe / Discuss Characteristics – Materials Shape Function	20
B	How important is ease of use	10
C	Suggest a design improvement	10
D	Sketches	10
	Total	50

Q17		Marks
A	Description / discussion of garden area – Style Maintenance Safety	25
B	Two suggestions to improve layout and comfort giving reasons	20
C	Sketches	5
	Total	50

Q18		Marks
A	Approach to design of stamp and suggested design	10
B	Importance of imagery, colour and lettering in your design	30
C	Sketches	10
	Total	50

Q19		Marks
A	Description / discussion of road side public sculpture – Size Shape Colour	20
B	Suggest a Design	20
C	Sketches	10
	Total	50

Q20		Marks
A	Suggest a Design for a face painting using chosen theme	20
B	Description / discussion of role of headings – colour Pattern Texture	20
C	Sketches	10
	Total	50

Q21		Marks
A	Name school play or musical	5
B	Description / discussion creation of one scene – Backdrop Lighting Stage props	35
C	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 Creative use of media
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 to 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
<ul style="list-style-type: none"> • Sketches only • Directly on to sheet • Direct copying from preparatory to preliminary sheet not acceptable. 			
C	Realisation/ technical aspects (See continuing chart for individual crafts)	20	Refer to accompanying sheet <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 /Lettering		Spacing/Layout		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/Colour		Binding/Ties/ Imagery		Lettering		Assembly/Layout
Q9 Advertising Design - Poster						
Layout		Typography		Graphics		Colour

Q10 Modeling and Carving						
Techniques		Structure/ Materials		Function/Brief		Finish/Light
Q 11 Stage Sets						
Techniques		Structure		Function		D: Construction

