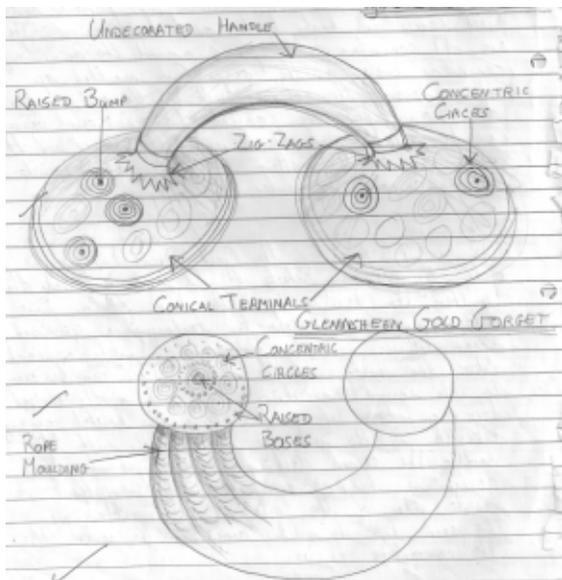
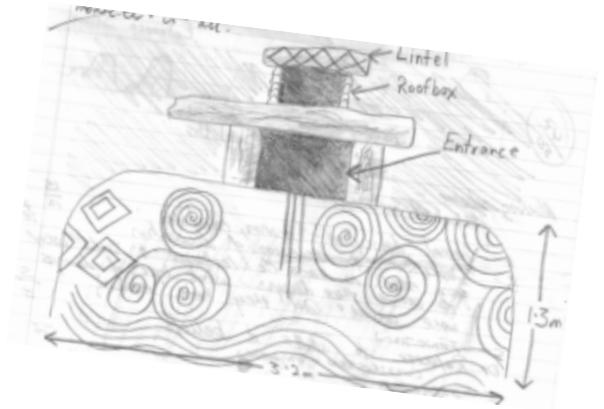
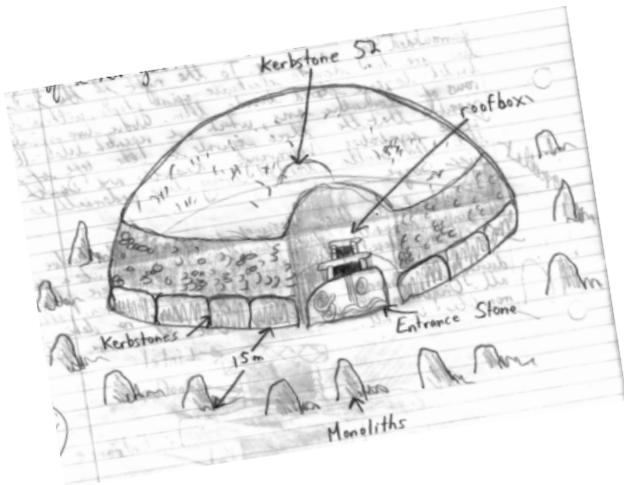


Art History Exam Preparation Notes

By: Jean Camargo



In this guide you will find:

- Paper Layout explanation.
- Topics that comes up every year.
- Notes on how to answer questions.
- Sample questions.
- Sample answers.
- Other useful links and information

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Paper Layout explanation

On the day of the exam you will receive two sheets, The exam paper & Illustrations, which are relevant to fewer than half of the exam questions.

Information regarding sections on exam paper

There are three sections to the exam paper.

You must answer **one question from each section**, 50 marks for each section.

Section 1 - Irish Art (Answer 1 question from a choice of 7)

Section 2 - European Art (Answer 1 question from a choice of 8)

Section 3 - Art Appreciation (Answer 1 question from a choice of 5)

(on ordinary level paper each section will be from a choice of 7 questions)

Time Management

Each student have a total of 150 minutes to complete the exam. Since each question carry equal marks it is recommended that students spends equal amount of time in each question.

Read questions - 10 Minutes

Section 1 - Irish Art - 45 Minutes

Section 2 - European Art - 45 Minutes

Section 3 - Art Appreciation - 45 Minutes

Read over answers - 5 Minutes

You are required to answer one question in each section. To identify suitable questions in your chosen areas spend up to 10 minutes carefully reading the questions at the start of the exam.

Allocate 45 minutes per question

- 35 - 40 minutes per question writing
- 5 - 10 minutes per question for sketches

Comments: One or two sketches (5 minutes per sketch) and three pages (A4) of average size handwriting is sufficient for each question. You may run out of time if you attempt to write more than this. Spend the last 5 minutes reading over your answer to see if there is any key points that you need to add or any improvements you need to make to your sketches. Questions carry equal marks and they all need equal attention. Stick closely to your time management plan and avoid having to rush the last question.

Answering an exam question

The best way to answer the questions in the history paper was to consider the question not as one long essay, but to break it down into 4/5 smaller questions that could be tackled individually paragraph by paragraph. The questions in the History and Appreciation of Art exam are always worded in a way that basically lays out your answer for you. They'll always ask you to talk about 4/5 topics, so the essay should pretty much look like:

- Intro (include any random historical/ cultural points you may know about the particular era to which the question pertains)
- Topic 1
- Topic 2
- Topic 3
- Topic 4
- (Topic 5)
- Conclusion

If your essay is just one long ramble about saying all you know about Newgrange(*example*), the examiner will just get annoyed because (s)he has to search your entire answer for any points you made that are actually relevant.

If you lay it out in the most stupidly obvious way, paragraph by paragraph, possibly even with headings ("Form", "Function", "Techniques used" etc., whatever it says in the question) not only will you keep the examiner happy (and likely to give you more marks), but you'll be less inclined to rant or veer off the point, which is possibly the worst thing you can do in any exam.

Length of essay and number of sketches.

One to three sketches (**1 minute per sketch**) depending on the amount of parts or details the question asked for. Three pages (**A4**) of average size handwriting is sufficient for each question (**not including sketches**).

Section 1 - Irish Section (Art in Ireland)

There is always at least one question on Pre Christian Irish Art. So study the Neolithic Era, the Bronze Age and Iron Age (La Tene).

There is usually a Early Christian Era Question (Manuscripts, High Crosses and Metalwork)

There is **always a Georgian Era question.** (section one of these set of notes will focus on Georgian Architecture & Arts Question.

Questions that comes up every year

Proof:

A list of 11 Georgian Architecture questions that came up in the last 10 years of Leaving cert papers. (*comes up every year*).

2016 History and Appreciation > Section 1 > Question 4

4. Select one of the following architects:
- Richard Castle (Cassels) (1690 - 1751)
 - William Chambers (1723 - 1796).

Describe and discuss the architectural features, both structural and decorative, of a named building by your chosen architect.

and

Name and briefly describe and discuss **one** other building by your chosen architect.

Illustrate your answer.

2016 Paper > Section 1 > Question 4 MARKING SCHEME

Q.4		Marks	Notes
A	Name of building by your chosen architect.	5	
B	Description and discussion of architectural features both structural and decorative.	20	
C	Name and brief description and discussion of one other building by chosen architect.	15	5 for name, 10 for description & discussion
D	Sketches.	10	
	Total	50	

2015 History and Appreciation > Section 1 > Question 4

4. The building *illustrated on the accompanying sheet* was designed by James Gandon (1743-1823). Answer (a), (b), and (c).
- (a) Name the building and describe and discuss how the features of this building are typical of Georgian architecture.
 - (b) Describe and discuss how sculpture was used to decorate this building.
 - (c) Name and describe **one** other public building by this architect.
- Illustrate your answer.*

2015 History and Appreciation > Section 1 > Question 4 MARKING SCHEME

Q.4		Marks	Notes
A	Name of building and description and discussion of the features of this building which are typical of Georgian architecture.	20	5 for name 15 for description & discussion
B	Description and discussion of how sculpture was used to decorate this building.	10	
C	Name and brief description and discussion of one other public building by this architect.	15	5 for name 10 for description & discussion
D	Sketches.	5	
	Total	50	

The following questions will not contain a marking scheme, but they can easily be obtained here (www.examinations.ie)

2014 History and Appreciation > Section 1 > Question 4

4. Answer (a), (b), and (c).
- (a) Select **one** of the following buildings and name the architect(s):
- The Custom House, Dublin
 - Strokestown House, Co. Roscommon
 - Castletown House, Co. Kildare.
- (b) Describe and discuss the building you have chosen, referring to its style and exterior architectural features.
- (c) Briefly discuss **three** interior decorative features of a typical Georgian country house. *Illustrate your answer.*

2013 History and Appreciation > Section 1 > Question 4

4. Parliament House (Bank of Ireland, College Green, Dublin) is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
- (a) Name the architect of the original building.
- (b) Describe and discuss the main architectural features of Parliament House.
- (c) Name one other eighteenth-century Irish public building and briefly describe and compare it to Parliament House.
Illustrate your answer.

2012 History and Appreciation > Section 1 > Question 4

4. Select any townhouse of your choice from the Georgian period and answer (a), (b) and (c).
- (a) Name the townhouse or the street in which it is situated.
- (b) Describe the interior and exterior of the townhouse you have chosen.
- (c) Describe one exterior feature in detail.
Illustrate your answer.

2011 History and Appreciation > Section 1 > Question 4

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.

2010 History and Appreciation > Section 1 > Question 5

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

(a) Select one of the following architects and name a building designed by him:

- Richard Cassels (c.1690-1751)
- Edward Lovett Pearce (1699-1733)
- Francis Johnston (1760-1829)
- William Chambers (c.1723-1796)
- Thomas Ivory (c.1732-1786).

(b) Discuss the building you have chosen and describe its style and architectural features.

(c) Name and describe briefly one other Irish Georgian building by the same architect.

Illustrate your answer.

2009 History and Appreciation > Section 1 > Question 4

4. Describe and discuss the Romanesque style of architecture in Ireland making reference to a named tympanum or doorway.

and

Name and briefly discuss one other example of a decorated doorway from any other Irish Romanesque church.

Use sketches to illustrate your answer.

2009 History and Appreciation > Section 1 > Question 5

5. Russborough House, Co. Wicklow, which is *illustrated on the accompanying sheet*, is an example of eighteenth-century architecture.

Name the architect of this building and describe and discuss its style and architectural features.

and

Compare it briefly with one other named Georgian building.

Use sketches to illustrate your answer.

2008 History and Appreciation > Section 1 > Question 5

5. Bellamont House, Co. Cavan, *which is illustrated on the accompanying sheet*, is an example of the eighteenth century Palladian style of architecture.

Name the architect of this building and describe and discuss its style and architectural features.

and

Compare Bellamont House with one other named Irish Georgian building.

Illustrate your answer.

2007 History and Appreciation > Section 1 > Question 4

4. The Casino at Marino, designed by William Chambers (1723 – 1796), is considered to be one of the finest examples of Irish Georgian architecture. Describe and discuss the function, design, exterior architectural features and interior decoration of this building
and
compare it briefly with one other named Georgian building that you have studied.
Illustrate your answer.

Section 2 - European Section

These topics come up every year:

- Romanesque & Gothic art and Architecture
- Nineteenth-century French Painting
- Category Question: Choice of artists, style, themes
- Renaissance
 - High Renaissance
 - Northern Renaissance
 - Venetian Renaissance
 - Fifteenth-century Italian Renaissance (Quattrocento)

There is **always** a Romanesque or/and Gothic Architecture question. At least one question on a Renaissance artist. Impressionism & Post Impressionism. (these set of notes will focus on Romanesque or/and Gothic Architecture Question.

Questions that comes up every year

Proof:

A list of 10 Romanesque or/and Gothic Architecture questions that came up in the last 10 years of Leaving cert papers. (*comes up every year*).

2015 History and Appreciation > Section 2 > Question 8

8. The creators of Gothic churches and cathedrals used architecture, sculpture and stained glass to communicate ideas about the power of the church as well as about the story of Christianity.
Discuss this statement with reference to a named Gothic church or cathedral.
and
Briefly describe and discuss the treatment of the human figure in a named Gothic sculpture.
Illustrate your answer.

2014 History and Appreciation > Section 2 > Question 8

8. Name and discuss the sculpture *illustrated on the accompanying sheet*, making reference to the sculptor, theme, composition, style, and the period in which it was produced.
and
Name a cathedral from this period and briefly describe and discuss its main architectural features.
Illustrate your answer.

2013 History and Appreciation > Section 2 > Question 8

8. The façade of a Gothic cathedral must have made a powerful impression on approaching worshippers.
Discuss this statement with reference to one named Gothic cathedral you have studied. In your discussion refer to architectural features and sculptural decoration.
and
Briefly describe the role of stained-glass in a Gothic cathedral.
Illustrate your answer.

2012 History and Appreciation > Section 2 > Question 8

8. Answer (a) and (b).
(a) Name and discuss a Romanesque church that you have studied using the following headings:
• overall plan
• exterior and interior features.
(b) Briefly describe one example of Romanesque sculpture that you have studied.
Illustrate your answer.

2011 History and Appreciation > Section 2 > Question 8

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.

2010 History and Appreciation > Section 2 > Question 8

8. The Christian church influenced the development of art and architecture during the Romanesque period. Discuss this statement making detailed reference to the structure, layout and decoration of one named church from the period.
and
Name and discuss briefly one example of Romanesque sculpture that you have studied.
Illustrate your answer.

2009 History and Appreciation > Section 2 > Question 8

8. During the Gothic period in Europe, the range and style of religious sculpture developed significantly.
Discuss this statement in relation to two named examples of Gothic sculpture you have studied. Emphasise the treatment of the human figure in your answer.
and
Name a Gothic church you have studied and discuss briefly the relationship between its architecture and sculpture.
Use sketches to illustrate your answer.

2008 History and Appreciation > Section 2 > Question 8

8. Describe and discuss the development of Gothic architecture from the 12th to the 16th Century making reference to the three *illustrations on the accompanying sheet*.
In your answer name the buildings and refer to structure, decoration and style.
Illustrate your answer.

2007 History and Appreciation > Section 2 > Question 8

8. Romanesque sculpture had decorative and narrative functions.
Discuss this statement in relation to two named examples of Romanesque sculpture you have studied. Emphasise the treatment of the human figure in your answer
and
name a Romanesque church you have studied and discuss briefly the relationship between its architecture and sculpture.
Illustrate your answer.

Section 3 - Art Appreciation Section

This section tests the candidate's general visual appreciation skills. There is usually a question about a film that you visually appreciate (Write about a film's visual qualities - camera work, lighting, special effects..)

There is **always** a question about a **visit to an exhibition** - (so go and see an art exhibition if your class have not gone to one yet).

Proof:

A list of 10 gallery visit questions that came up in the last 10 years of Leaving cert papers. (*comes up every year*).

2016 History and Appreciation > Section 3 > Question 16

16. Architecture, floor plan, lighting and display techniques all influence the overall visitor experience and appreciation of works of art in a gallery or museum.
Discuss this statement with reference to a named gallery or museum you have visited.
Describe in detail **two** named works you found interesting and discuss how these works were displayed.
and
In your opinion, briefly outline **two** initiatives that would encourage young people to engage with works of art on display in museums or galleries.
Illustrate your answer.

2015 History and Appreciation > Section 3 > Question 17

17. Exhibitions at local art galleries offer opportunities for art appreciation, education, and enjoyment.
Discuss this statement with reference to an exhibition in a named local art gallery you have visited. In your answer describe how the exhibition was curated and refer to **two** specific works you found interesting.
and
Briefly describe and discuss the advantages and disadvantages of viewing actual paintings and sculptures as opposed to viewing them on-line.
Illustrate your answer.

2014 History and Appreciation > Section 3 > Question 16

- 16.** Information is presented at galleries, museums, and national monuments to enhance the viewing experience.
Answer (a), (b), and (c).
- (a) Discuss this statement, describing how and why such information is communicated in various formats.
 - (b) Describe and discuss in detail **one** named artefact you found interesting at a gallery / museum / national monument you visited and indicate how the information available to you enhanced your appreciation.
 - (c) Discuss **two** features for a smartphone application (app) or a website that would both inform and generate enthusiasm for an exhibition of students' craftwork at your school.

Illustrate your answer.

2013 History and Appreciation > Section 3 > Question 17

- 17.** Answer (a) and (b).
A curator's work involves planning all aspects of an exhibition whether it is for display in a national or local gallery or museum.
- (a) With reference to a named exhibition you have visited, describe and discuss the main steps taken by the curator when planning for and mounting this exhibition.
 - (b) If you were a curator how would you go about curating an exhibition of Transition Year artwork in your school?

Illustrate your answer.

2012 History and Appreciation > Section 3 > Question 16

- 16.** A vast array of art, craft, design and heritage images is now available on the internet. Are visits to galleries/museums/heritage sites any longer central to the appreciation of such works? Give reasons for your answer while making reference to internet examples and two specific works from a named exhibition that you have visited.

Illustrate your answer.

2011 History and Appreciation > Section 3 > Question 18

- 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.

2010 History and Appreciation > Section 3 > Question 19

- 19.** Local, small-scale art galleries are to be found in many towns across the country and provide a beneficial service to the community.
Discuss this statement with reference to any named local, small-scale gallery. Compare a visit that you have made to a small-scale gallery with a visit to a named national museum or gallery.

Illustrate your answer.

2009 History and Appreciation > Section 3 > Question 17

17. A visit to an exhibition is best judged by the quality of art work on display and by the gallery space itself. Discuss this statement with reference to any named exhibition you have visited.

and

Discuss two specific works from this exhibition in detail.

Use sketches to illustrate your answer.

2008 History and Appreciation > Section 3 > Question 17

17. An Art Gallery / Museum is an environment designed to display artworks and can help us to a greater understanding and appreciation of art.

Discuss this statement with reference to a recent visit to a named museum or gallery, describing in detail two named works.

and

Discuss briefly how your study of these art works enhanced your own **practical** work.

Illustrate your answer.

2007 History and Appreciation > Section 3 > Question 16

16. Answer (a) and (b)

(a) Name a museum or gallery you have visited recently and discuss, in detail, two works that impressed you.

(b) If you were offered a number of the works from this exhibition on loan to your school suggest a suitable location to display them, and discuss layout, lighting and any other aids you would use to enhance the display.

Illustrate your answer.

How to answer a question on gallery visit

Art Appreciation - Art Gallery

Exhibitions can take months to plan and develop. The artists want to focus on two things:

- The message they want to communicate.
- The audience it is aimed at.

There are certain things you should think about when visiting an exhibition:

Use of space: This is not just about the elements of design, but also about the spatial experience. What is the nature, quality and design of the space used? Is it calm and peaceful or noisy and aimed towards children? How is the spatial experience enhanced by other design elements such as light, use of colour and the shape and size of the room? How is the space used to enhance how you experience the messages or themes in the art work?

Lighting: This can be really important, as not only does it create or enhance a mood but it can also affect it in negative ways. Also, textiles and paper are extremely sensitive to light damage, so conservation is a major issue when it comes to illuminating objects and displays and they can often be dimly lit for this reason.

Key messages: What is the exhibition about? When visiting an exhibition it's a good idea to list the main topics/themes of the artwork.

Interpretive media & technology: These can be touchpad, interactive, audio, video device. How are these designed and planned to support the messages or themes?

Who is the audience: Is it for experts or for people with little knowledge of the subject? Is it for students, adults, children or a range of visitors? Have the items in the exhibition been explained properly or the visitors left wondering what the artwork was about?

What type of experience is provided?

Are you being allowed to form your own opinions and thoughts or are you being given a particular viewpoint? What objects and themes get priority? Has anything or anyone's viewpoint been left out?

Supporting materials: These can be leaflets, advertisements or catalogues. These materials are important tools for helping the organizers of the exhibition to get the message across for the audience. Examine the graphics/text and images used in support materials.

Directions: Note the directions and signposts used in the exhibition. Are they effective?

Placement: Take some time to look at how paintings are placed/hung, such as an open display or in display cases.

Guidelines in relation to answering this question on the art appreciation section on the paper.

Find out the following information:

Artists-

- Background information
- Style
- Influences

Exhibition-

- Description of gallery space (shape, floors/wall)
- Lighting- natural/artificial-positioning
- Layout- Chronological/thematic/other
- Information about the exhibition- (work, labelling)
- Framing- are the artworks framed/canvas'

Describe 3 pieces-

- Title
- Medium
- Format (landscape/portrait/irregular)
- Composition
- Colour
- Use of Materials
- Does the painting show the art elements? (texture/line/shape)

If you gather all this information while at the exhibition you should be able to answer the question successfully.

Sample essay questions

Bronze Age Essay Answer

2008 Q2. Irish Bronze Age gold artefacts reflect both the design skills and craft skills of their makers.

Discuss this statement with reference to the form, function, decoration and metalworking techniques of any two named gold objects from this period.

And

Write a brief account of the Bronze Age people in Ireland and on their sourcing of raw materials for their gold artefacts.

Illustrate your answer.

Marking Scheme

Names : **5**

Discussion of example 1

Form, function, decoration and metalworking techniques : **15**

Example 2

Form, function, decoration and metalworking techniques : **15**

Brief account of Bronze age people, sourcing of raw materials. : **5**

Sketches : **10**

Total

50

The discovery of metal was a key event in human history, Bronze being the first metal widely used by man and although this new technology arrived in Europe around 4000BC, it did not reach Ireland until around 2000 years later. Settlers from France arrived in Ireland around 2000BC, bringing the knowledge of Bronze working with them and the existing inhabitants learned the trade from them. Slowly the culture of these bronze-working settlers merged with that of the Neolithic Irish and gave birth to the Irish Bronze Age.

At the time of the Bronze Age(2000B.C. - 500B.C.), Ireland was blessed with relatively rich copper deposits, allowing large quantities of bronze to be produced on the island, Copper mixed with tin makes bronze, a harder metal. However, the copper-rich areas did not necessarily coincide with areas that had been important sources of material in the Neolithic era. Thus, the focal points in Ireland moved to regions that in some cases had been relatively devoid of previous activity, for example western Munster.

Along with many other new skills, the Bronze Age brought about many new styles of decoration. In both bronze and gold objects, repoussé was a common method of decoration which involved hammering a design on the reverse of thin metal objects. Compasses were used to apply the decoration on discs, gorget terminals and other circular objects. Incision, much like repoussé, involved cutting into the front of the object

to create its design. Twisting and flange twisting was the coiling of thin strips of gold and are common styles found on objects of this time, such as Torcs.

Gold/Sun Discs are an example of an early Bronze Age gold artefact which represents both the design skills and craft skills of their makers. They were usually thin discs of sheet gold around 11cm in diameter and were often found in pairs. Their decoration featured a cross motif of chevrons and zigzags, which were created using a *répoussé* technique. A series of ridges also cover a large portion of the disc which were created by hammering and punching the shapes into the sheet gold. Small holes near the centre of the discs suggest that they were stitched to the garments, and possibly worn on the chest. The metalwork techniques involved included cutting a circle from a thin beaten plate of gold.

----- Sketch ----- with note, ie. Gold Disc, c.2000BC, found in Tedavnet, Co.Monaghan.

The late Bronze Age is famous for the huge quantity, quality and variety of its goldwork. The work had developed over a period of 1500 years from simple and unsophisticated beginnings, and had now reached the height of its achievement. Although outside influences did play a part in its development, goldwork produced in Ireland during the Bronze Age reached the highest standard known to Europe at the time.

An example of a Late Bronze Age gold artefact which represents the immense level of skill and ability of its maker are Gorgets. Dating from 700BC, the Gorget is one of Ireland's most impressive Neck Ornaments, and are indeed unique to the island. It consists of a crescent-shaped sheet of gold with disc-terminals at both ends. To create this ornament, a semi-circular band of beaten sheet gold is attached to the two terminal discs, which are linked together by folded edges. A slit in the lower disc allows the band to slip through and the terminals stitched on with gold wire. As decoration, the Gorget has *repoussé* ridges with recessed rope moulding. Engraved concentric circles enclose a small conical boss on the terminal discs which truly exemplify the maker's design skills.

----- Sketch ----- with note, ie. Gold gorget, c.700BC, found in Gleninsheen, Co.Clare.

In conclusion, I believe it is true that Irish Bronze Age gold artefacts represent both the design skills and craft skills of their makers. The extent of which metalworking advanced during these years, and the detail of which their design skills were implemented in the examples shown, it is clear that the craft and metal workers of this time were in no shortage of ability or creativity.

Iron Age Essay Answer

Q.2 2004

La Tène culture influenced the art of metalwork and stonework in Ireland during the Iron Age.

(a) Explain what you understand by the term La Tène.

and

(b) Describe and discuss one piece of metalwork and one piece of stonework where this influence can be seen.

Illustrate your answer.

MARKING SCHEME

A (a) Origin and Meaning

- *Celtic Society*
- *Switzerland – Lake Neuchâtel*
- *Introduction of Iron*
- *Definition of La Tene design – foliage, plant and honeysuckle design*
- *Mediterranean influence*

10

B (b) Metalwork Example

- *Form – shape, size, material*
- *Decoration of surface/design*
- *Techniques used in construction*
- *Function*

15

C Stonework Example

- *Form*
- *Decoration/Design*
- *Techniques used in decoration*
- *Possible function*

15

D Sketches 10

Total 50

There is no doubt that La Tène culture had a huge influence on the art of metalwork and stonework in Ireland during the Iron Age. La Tene culture derives its name from around 1858 when one of the earliest Celtic sites was excavated by archaeologists in La Tene, near Lake Neuchatel in Switzerland. Since then the term La Tene has become widely known as the art and culture of the Celts. The Celts themselves are described in written sources as warlike in character, having a love of personal adornment and also having complex religious beliefs and rituals. Unlike the much of Celtic Europe, Ireland was never invaded by the Roman Empire. However, Ireland did come under heavy Roman influence as there is much evidence that there was trading between the Irish and the Romans of Britain.

When Iron was introduced to the Celts, it became the primary alternative to bronze. Although it rusted, thus not many Iron artefacts surviving, it proved a much stronger and more durable metal. They were obviously aware of these benefits, finding much use for the metal and ultimately becoming masters of iron metalworking. The La Tene design is largely curvilinear in style and based on plant designs of the Mediterranean. It can sometimes be described as a honeysuckle motif. The free-flowing motifs are considered to be based on nature, rather than copied from it.

The Brighter Collar is an example of La Tene style metalworking that shows clearly the design skill and extent of detail that La Tene culture represents. Dating from 1st Century BC, the Brighter Collar was found in Brighter, Co.Derry. This piece is exquisitely made and consists of two gold co-joined half loops with distinctive fasteners, the piece having a diameter of 19.5cm in total. The technique involved in making the collar begins with 2 ribbons of sheet gold, onto which a design is made along the centre using the repoussé technique. These decorated ribbons were then rolled into a tubes and shaped into a ring whereby the tubes would then be soldered together. The terminals are made of cylindrical metal drums, decorated again using the repoussé technique. The left drum carries a 'T' shaped tenon and the right drum contains a socket where the tenon fits. The right drum can then be rotated to secure the collar around the neck.

----- Sketch + separate close up----- with note, ie. Brighter collar, Insular La Tene period, 1st Century BC.

The design of the collar is made up of swirls balanced by leaf motifs and trumpet forms, all in relief. At regular intervals there are raised designs of well-defined spirals which were clipped onto the surface. The remaining surface was etched with fine hatched lines using a compass, with the underneath being left bare. The collar itself is presumed to have belonged to a very important member of society or a religious community, the person having worn it around the neck.

A large number of carved stones were created in the last centuries BC. Probably serving a ritual purpose, or acting as boundary markers, they were up to 2 metres in height. The most famous of these carved during the La Tene period is the Turoe Stone. This artefact is very important in establishing that the Celts settled on this island as the stone cannot have been imported because it was carved from local stone, its weight and bulk defy means of transportation and the work on the stone itself is of master quality, someone who is a professional stone carver and understands the capabilities of his material.

----- Sketch ----- with note, ie. Turoe Stone, La Tene period, c. 50BC

Creating the Turoe stone, the craftsperson would use a technique known as finishing which was carefully shaping and smoothing the stone to its wanted size and shape. The design of the stone was produced in low relief, created by cutting away the background of the design - the hard iron tools allowed for very fine carving. The design breaks is broken into four parts with each part displaying different designs, but all culminating in harmony. The design is free-flowing and curvilinear, displaying abstract leaf forms. There is also a single triskele in the design, possibly to represent the front

of the stone. Numerous trumpet forms and pelta also feature in its design. We can only speculate as to what its function may have been. Some assume that because the stone is phallic in its shape, the stone may have marked the ancient site of a fertility ritual. It may also have acted as a distinguishing landmark or boundary marker.

As can be seen, there is much evidence to show that La Tène culture influenced the art of metalwork and stonework in Ireland during the Iron Age. The skills and techniques brought to Ireland by Celtic settlers set standard among craftspeople and truly paved the way for advancing techniques and motifs in Irish art.

Impressionism Essay Answer

The work of Monet (1840-1926) and Renoir (1841-1919) epitomized the visual characteristics of Impressionism. Discuss this statement making detailed reference to one painting by each artist.

Illustrate your answer.

A Characteristics of Impressionism : 20

- **Subject matter**
- **Painting outdoors**
- **Outdoors/Observation**
- **Science of colour/optical mixing**
- **Light**
- **Influences**

B Painting 1 : 10

- **Theme**
- **Composition**
- **Style**
- **Technique**

C Painting 2 : 10

- **Theme**
- **Composition**
- **Style**
- **Technique**

D Sketches : 10

Total 50

Impressionism was the name given to one of the most important movements in art history. It was the first of modern movements. Its aim was to achieve ever greater naturalism by a detailed study of tone and colour and, by an exact rendering of the way light falls on different surfaces. This interest in colour and light was greatly influenced by the scientific discoveries of the French physicist 'Chevreul' and by paintings by Delacroix. Instead of painting dark shadows using mainly different tones of grey and black, the Impressionists- like Delacroix - realised that when an object casts a shadow, that shadow will be tinged with the complementary colour of the object. They did not use firmly drawn outlines but instead applied paint in small brightly coloured dabs, even in shadowy areas of their pictures. This lack of outline and multiplicity of small dabs of pure colour, when combined with the impressionists interest in fleeting effects of light, give their pictures a constant air of movement and life, but also of Impermanence.

There was nothing as formal as a manifesto or even an agreed programme among the Impressionists. They were all individual artists working in their own way, developing their own style. They were, however, agreed in a general way on a number of points regarding subject matter. Their work should be modern, observed with detachment, and not historical or emotional. The view being that the subject itself is not of particular interest, but the way in which the light and colour decorate it, as described by Monet, "for me, it is only the surrounding atmosphere which gives subjects their true value". The impressionist artists often painted together in small groups, depicting open-air

scenes on the banks of the Seine and in the parks and recreation places of the middle classes around Paris. The bathing place and floating restaurant at La Grenouillère provided the location for a number of sketching trips for Monet and Renoir.

In the later years of Claude Monet's life, he devoted himself to creating a beautiful water garden at his home in Giverny, and painted this garden continuously. 'Water Lily Pond - Harmony in Green' is one of the many paintings of his garden and truly epitomizes the characteristics of the Impressionist style. The painting depicts a Japanese style bridge(which he designed himself) with a small pond, largely covered in lilies, running underneath it. Monet had a huge collection of Japanese prints, with many of the plants in his garden being ones that he saw in these prints. It is quite possible that this painting was inspired by one of these prints. In the painting, the weeping willows in the background are reflected in the water between the lilies. Although Monet loved plants and flowers and collected rare species, he was not interested in distinguishing them in a painting. It was their reflections in the water which interested him. The surface of the painting is a rich carpet of colour, with brush strokes of yellow, pink and lavender woven in with the shimmering green of the plants. The colours reflect a brilliant sunshine with the flowers indicated by blobs of white tinged with yellow and pink. He painted this view of the bridge from a small boat he kept moored for painting the water.

----- **Sketch** ----- with note, ie. *Water Lily Pond - Harmony in Green, Monet*

Auguste Renoir (1841-1919), painted 'Luncheon of the Boating Party' in 1881 and it marks the end of his Impressionist phase. The painting is one of his last in an Impressionist style and truly captures the concepts and styles native to the movement. Soon after, he and Pissarro would divert from the ideals of Impressionism and change the course of their art. The scene is set in a restaurant at the riverside. This was a favourite spot for boating enthusiasts and their girlfriends. It is the end of the lunch and the remains of the food and drink are on the table. All appear to be enjoying themselves after the boating expedition. The composition of the picture is linked together by the interchange of glances among the members of the group. The girl in the centre leaning on the rail leads the eye to the three on the right. A relationship of some kind seems to be suggested by the artist. Among the group is the actress Ellen Andrée, who posed in 'Absinthe' for Degas. The woman on the left-hand side with the dog is Aline Charigot, Renoir's future wife and favourite model. The figures are posed in a natural manner and the composition is open, so the spectator feels part of the group.

----- **Sketch** ----- with note, ie. *Luncheon of the Boating Party, Renoir*

Both Monet and Renoir, were two of the leading members of the Impressionist movement, both epitomizing the ideals and characteristics of Impressionism in their art work. With the examples discussed above, the brushwork and colouring styles of the Impressionists are clearly shown in Monet's 'Water Lily Pond-Harmony in Green'. Equally significant, the subject matter and content agreed upon by the members of the movement, can be seen in Renoir's 'Luncheon of the Boating Party', the painting being free of emotion, historical reference, it is viewed with detachment and depicts the modernity of the time. Personally, I believe both Renoir and Monet to be some of the greatest artists of their time, adopting the different styles and establishing

Impressionism, they were truly at the forefront of the movement. With all its characteristics of the movement evident in their work, they are the perfect representation of the Impressionism.

Gothic architecture Essay Answer

2008

8. Describe and discuss the development of Gothic architecture from the 12th to the 16th Century making reference to the three illustrations on the accompanying sheet. In your answer name the buildings and refer to structure, decoration and style.

Illustrate your answer.

The illustrations on the sheet were the Chartres Cathedral, the Rheims Cathedral and the Rouen Cathedral

Q8 Marking scheme

A Discussion of development of Gothic architecture : 15

B Names of the three illustrated cathedrals : 10

C Reference to structure, decoration and style of the illustrated cathedrals : 20

D Sketches : 5

Total : 50

As the twelfth century progressed, the economy grew stronger and towns expanded. Culturally and intellectually, France was the most important country in Europe of that time and Paris was its shining light, but other large towns like Chartres, Tours, Orléans and Reims were also renowned centres of learning. Although changes in social and intellectual activity were reflected in the frenzy of building, it was also a time of intense piety, and this deep spirituality was expressed through the medium of art. The thirteenth century is considered the age of the great cathedral as during this time, the cathedral was the most important status symbol of the town. As such, the building of cathedrals became the work of a small number of skilled craftsmen, rather than hundreds of labourers as had been the case during the Romanesque period. The aim of this change being to protect the standard and level of workmanship.

Gothic architecture was the evolution and development of the Romanesque architecture which preceded it. During the Gothic era, many new architectural techniques were introduced which were much more effective and truly exemplified the extent of which architecture advanced during this time. Crosswise or rib vaulting was a far more effective system of supporting stone roofs in comparison to the Romanesque styles of barrel vaulting and groin vaulting. With the pointed arches, the pressure from the vaults was now concentrated only in small areas at the end of the ribs, eliminating the problem of outward thrust of the rounded arches that had so troubled Romanesque builders. Pressure was easily counteracted by supporting the walls with buttresses and external arches on the higher parts of the wall, called flying buttresses. In addition, buildings were of enormous heights as thinner walls replaced the thick walls used previously, allowing greater space for stained-glass windows and satisfying the idea that the height of a cathedral reflected its closeness to God, as was thought by the people of this time.

The Chartres Cathedral was built on the ruins of the Virgin Mary's shrine, which was damaged terribly during a fire in 1194. The cathedral took over 300 years to build and subsequently changed in styles as the years of building continued. Traces of the original Romanesque structure can be seen on the west facade of the building and the north tower was built nearly 300 years after the south tower was finished in the flamboyant late Gothic style. It was one of the first large buildings to utilise flying buttresses to their full potential and these support the upper nave. Inside, the cathedral is built in the shape of a cross with a central aisle and transepts forming the arms of the cross. The effect upon entering the cathedral is one of light and space. The slender pillars soar to join the criss-crossed rib vaulting on the roof, the sheer height of the building adding to the beautiful lighting from many stained glass windows. Three large rose shaped windows adorn the cathedral, one on each transept, another over the west door facing the altar.

----- **Sketch** ----- with note, ie. *Flying buttress, found on Chartres Cathedral.*

The three rose windows as well as the tall pointed lancet windows which surround the church, tell the story of Mary, Jesus and the saints, as does the sculpture around the three doorways. For example, the west front, known as the Royal Portal, is the oldest of these and is so called because of the solemn line of column statues that stand on either side. Tall and linear, they are almost part of the architecture but their costume and drapery is treated in a decorative manner. All life is concentrated in the expressions on the faces of these strange kings and queens whose identity is not fully known, but they appear to represent men and women from the Old Testament.

Built in 1210 after a fire destroyed the original, Rheims Cathedral combined many of the finest Gothic architectural features: flying buttresses, very thin walls and tracery windows. The cathedral was badly damaged during World War 1, but much of its impressive variety of Gothic sculpture survived and the lines of the splendid west façade soar upwards, representing the union between Heaven and Earth. The façade has been greatly restored, but the statues on the sides of the doorways are original. Typical of *High Gothic* architecture, the portals of the Reims Cathedral are deeply set in porches and are topped by carved triangular open-work pinnacles. The central one of these depicts the crowning of the Virgin.

The space over the door, which would normally have had a carved tympanum, is filled by a rose window. The stone ribs, which form the framework of the large rose window, make a flower-like pattern of radiating lines and it is this feature which led to the name 'rayonnant' being applied to this style. The towers at Reims are open-work -- the buttresses of the nave can be seen through the tower at the level of the rose window. A gallery of huge figures, many times life size, provides almost the only relief to the vertical thrust of the pillars and openings that make up the façade.

----- **Sketch** ----- with note, ie. *Ribbed Vault, found in Reims Cathedral.*

The Rouen Cathedral was built over a 300 year span and completed in the early 16th century. Famous not only for being later painted by Monet, but mostly because it is an example of Late Gothic architecture and is very much decorated in the 'flamboyant' style. Similar in structure to the Chartres Cathedral, the Rouen Cathedral is built in the shape of a cross, featuring flying buttresses and a four-part groin vaulting as roof support. The tendency was to lighten structure and add decorative elements, which had already been established during the first two periods of French Gothic architecture, was taken to extremes during the Late Gothic period. The facade of the Rouen Cathedral shows how surfaces took on an organic, encrusted appearance where everything was decorated. With features such as a much more complex rose-window framework, it is this flame-like tracery and extravagant decoration which led to this style being called 'flamboyant'.

Romanesque Essay Answer

8. The Christian church influenced the development of art and architecture during the Romanesque period. Discuss this statement making detailed reference to the structure, layout and decoration of one named church from the period.
and
 Name and discuss briefly one example of Romanesque sculpture that you have studied.
Illustrate your answer.

MARKING SCHEME FOR HIGHER LEVEL, 2010, QUESTION 8	
Discussion on the influence of the Christian Church on the development of art and architecture during the Romanesque period	5
Name and discussion of chosen Romanesque church making detailed reference to structure, layout and decoration	20
Name and brief discussion of one named example of Romanesque sculpture	15
Sketches	10
Total	50

Introduction

The Romanesque period saw great changes unfold throughout Europe. As well as a renewed energy in learning, philosophy and technology, the boom in the economy brought with it a stronger social influence from the church and monastic orders. The new millennium was preceded by a widespread fear that the world was going to end, and great pessimism about the future plunged Europe into a black era. People turned to religion, and in a time of great piety, religious observance controlled every aspect of life from the cradle to the grave.

With this ever growing interest and devotion to religion and the Catholic Church, spiritual influences affected all aspects of society, and, indeed, had a particularly influential role in shaping Medieval art and architecture. A deeper and more widespread engagement with spiritual matters gave rise to a dramatic increase in the number of churches built at this time. With the boom of church construction, a new architectural style was born. Churches all over Europe were being built or restored in a new Roman inspired style, or "Romanesque" as it would later be called.

Characterised with a motif of rounded, Roman-like arches and blocky geometrical shapes, the Romanesque style virtually dominated all of Western Europe during the Medieval period. With the increasing importance of the role of religion in society, pilgrimages became very popular. As a result, many new churches were built along the pilgrimage routes, especially along the way to the popular pilgrimage point in Spain, Santiago de Compostela.

As well as the exterior, architectural structure of the building, inside the church, the Romanesque and Christian Church influence is also seen. Fantastically expressive and meaningful carvings and sculptures adorn the walls, pillars and doorways of the churches. Tympana, large semi-circular carved decorative spaces above the entrance, and carved capitals, sculpted carvings on the broader section at the head of the pillar, are common Romanesque inspired architectural features. They served to educate the people through artistic interpretations of biblical scenes. Thus, from these "sermons in stone", a new, storytelling, allegorical style developed as part of the Romanesque motif, often depicting the Last Judgement, scenes from the Bible, or fantastical interpretations of the afterlife; of Heaven and Hell.

Apart from thematic unity, the "sermons in stone" of the Romanesque period were also intrinsically linked in terms of visual aesthetic style. They share a common grotesque, slightly surreal look and feel, with elongated human figures and highly dramatic facial expressions. Foliage and drapery were produced with an impressively intricate flourish, with folds and designs in the plants and cloth being carved with precise ornate patterns.

Numerous examples demonstrate this new Christian Church and Roman inspired style; Cluny Abbey in France, St. Foy de Conques, St. Lazare in Autun and St. Sernin in Toulouse, for example. However, the Church of St. Magdalene in Vézelay, the largest Romanesque Church in France, in my opinion, best exemplifies and encapsulates the very best of the Romanesque style.

Structure

In terms of architectural structure, St. Magdalene epitomises the Romanesque style. The blocky shape of the church gives it a very solid, geometrical appearance. The rounded arches, based on the Roman arch, over the windows, pillars and doorways are typical of the Romanesque movement. The exterior structure was damaged during the French Revolution, and after a fire killing 1,200 pilgrims, the church was rebuilt in 1150. To combat this problem, the structure was reconstructed using stone. However, this gave rise to another, new problem, namely "outward thrust", a gradual buckling outward of the building due to the immense pressure from the thick set stone roof acting on the walls of the structure. In later years, Gothic style flying buttresses were added to prevent further damage.

Inside the structure, groin vaulting was used to not only support the roof, but to act as a beautifully geometric curved ceiling. Rounded arches dividing the nave were constructed from ochre and white stone, giving the church its unique "checkerboard" look. Arches are supported with square piers engaged, or attached, with rounded pillars on each side.

Layout

With regards to the layout of the church at Vézelay, it shows heavy influence from both the Romanesque style, and the state, scale and power of the Christian Church at the time. Whilst St. Magdalene at Vézelay is the pinnacle of Romanesque architecture in France, it is worth noting that the layout differs slightly from that of other, similarly designed churches from the same era. St. Magdalene's layout is predominantly linear or straight, it bears little resemblance to the typical cruciform shaped ground plan based on the Roman basilica shape with added crosswise transepts that is to be found in the majority of churches constructed in the same era.

The nave, constructed between 1120 and 1132, is one of the oldest parts of the church. Its layout and architecture is particularly attractive, with more light than most Romanesque interiors, and a visual rhythm created by the engaged columns on the piers and the striped arches on the vault, making for an overall harmoniously impressive and expansive layout.

The measurements of the ground plan layout of the church were carefully chosen to create a spectacular effect on the nave twice a year: at midday on the summer solstice, nine pools of light fall upon the exact centre of the nave, forming a path of light leading to the altar. At midday on the winter solstice, the pools of light fall upon the upper capitals of the north arcade. Perhaps this particular feature of the layout could have been inspired by the teachings of the Christian Church, attempting to inspire and remind pilgrims as to the complexity, intricacy and beauty of God and all His worldly creations. The annual cycle of light could have served to remind Christians as to the belief of life after death, and as to the regenerative powers of the Holy Spirit.

The sheer scale of the layout of St. Magdalene is impressive. The narthex alone measures 4,000 square feet, and the nave length rivals that of the renowned Notre Dame Cathedral in Paris! The church is listed as an official stopping point for pilgrims on the way to Santiago de Compostela, and so the expansive area and wide berth of the

ambulatory was needed to support the demanding daily volume of pilgrims who "ocked to the church, especially on Sundays.

Decoration

Again, we see the Christian Church's influence on the sculpted decoration of the "sermons in stone"; on the tympanum and stone capitals. Their purpose was not only to adorn and decorate the church, but to educate the people as to the teachings of Christ, and, also, to warn sinners of their damned fate if they did not change their wicked ways.

The tympanum over the entrance in the narthex is typical of the Romanesque style and draws inspiration from the teachings of the Christian Church. The carved relief sculpture depicts the Pentecost or descent of the Holy Spirit upon the apostles 40 days after the resurrection of Christ. The large figure of Christ is enclosed in a mandorla, an oval halo, with arms open, the light of the Holy Spirit falling from his hands onto the heads of the apostles. Above and below Christ is a representation of all of humanity.

The capitals in the nave are carved on three sides and the imagery is typically Romanesque in its fascination with the grotesque. "The Mystic Mill" is Vézelay's most famous capital. It shows Moses pouring the grain, representing the Old Testament, into a mill, standing for Christ, while St. Paul the apostle gathers the flour, the New Testament. The layers of meaning, the grotesque style, the elongated human forms and the high relief carvings are all characteristics of the Romanesque style and draw much inspiration from the core beliefs and values of the Christian Church.

"Name and discuss briefly one example of Romanesque sculpture that you have studied"

An example of Romanesque sculpture that I have studied is the carved capitals by Gislebertus at St. Lazare Church in Autun, France, namely, the "Dream of the Magi" capital.

Few details convey the message of the scene very clearly. Here we see the angel pointing to the star of Bethlehem. The three Kings sleep in one cosy bed, wearing their crowns. The angel gently touches the hand of one sleeping king, warning him not to return to Herod but to follow the star. The king wakes from his sleep, one eye open. The scene depicted on the capital exemplifies Gislebertus' skill as both a sculptor and a storyteller. His style obeys the design motifs of Romanesque, with semi-realistic, elongated human figures, intrinsically patterned drapery and foliage and an overall grotesque look.

A visit to an art Gallery Question –Sample Answer and Information

Here are points but you should write it out in essay form & you should never re-write it directly as it is here, change it around to suit your answer.....

This question is from the art history & appreciation section of the art history paper (section three)

1. My teacher took us to Dublin this year to visit the National Gallery of Ireland. The national gallery is just off Nassau street in the grounds of Leinster Lawn in Dublin
2. The paintings in the National gallery of Ireland belong to all the Irish public – everyones welcome to visit the gallery and entry is free.
3. The national gallery is open from mon – fro all day and on a half day on Sunday & visitors receive a booklet on arrival with the floor plan so that they know the layout of the gallery, this is helpful as the gallery is huge. All the rooms were named on this plan and the centuries that the paintings came from. Each wing is colour coded – the gallery has 4 wings.
4. Before I visited the national gallery I thought it was only for wealthy artistic people but after my visit my opinion has changed. I now know that an art gallery is a place where works of art are cared for and displayed for everyone to visit & enjoy.
5. We had a guide who showed us around the gallery and explained the different rooms & paintings to us.
6. We were not allowed to touch the paintings as they are very fragile & very old.
7. The galleries paintings are all arranged by themes eg: still life / landscapes etc.
8. When you walk around the gallery you ask yourself: What is the story of the painting? Why did the artist create it? Where was it meant to hang, in a palace/ monastery or a house? Does it fall into any of the themes in the history of art such as portraits, narratives, landscape, mythology etc. We are also told to consider when looking at the paintings , did it make us feel happy, sad, angry, frightened etc? And did we like the painting or not?
We visited the 'Yeats room' the famous Irish painter Jack B Yeats. This room is different from the rest of the gallery. The lighting is low and it is like that to protect & preserve the paintings done in watercolour and oil. There is also a glass barrier to protect the paintings, The low lighting makes the room very peaceful & creates a special atmosphere. And strong light may damage the paintings. Because the oil paint is applied very thickly your natural reaction is to want to touch it (the texture) and the paint was applied with brushes & palette knives.
9. Yeats love to paint scenes from the west of Ireland. His paintings in the gallery are arranged from his early simple life drawings to his heavily applied knife paintings. The paintings are hung at eye level with info underneath it about each painting.
10. My two favourite paintings by Yeats are 'The liffey swim' & 'Grief'.
11. The liffey swim – the subject matter of this painting is a sporting event in Dublin. We see a crowd cheering on swimmers as they swim up the liffey. We feel that we are actually looking at the race from where the crowd was standing. We can see a boy in a green hat trying to work his way into the crowd to sell papers. Yeats paints himself into the painting (something the does quite often) along with his wife Cotty. They are in the foreground, she wears a fancy hat and he wears a grey hat with a black band.

12. Grief – this painting is very emotional. The subject matter (what the painting is about) is about war. It is a painting about the civil war in Ireland. In the centre there is a man on a horse with his arms raised. He seems to be angry. To the left of him I can see soldiers carrying rifles. A person in green leaves the scene. In the foreground Yeats shows the victims of war, a mother trying to comfort her dying baby, there is an old man on his knees with his hands in his face. He is either praying or just in despair. The gable of a house can be seen in the background with an explosion going off to the left. In the distance I can see a background of the sun rising which maybe is a symbol of hope.

13. From his traditional period, 'The Liffey Swim' captures the excitement of this annual event in Dublin, but sporting events were always of interest to him. He painted with loose brush strokes in his later works and emotion became a stronger feature in his work. He felt that the paintings could speak for themselves, he said 'It doesn't matter who I am or what I am, people may think what they will of my pictures'.

14. Another of Yeats most common images involved horses, and though he was never a horseman himself, he had a great affection for them. 'For the Road' expresses the understanding between horse and rider and the light of hope and optimism at the end of the tunnel. He died in March 1957 and has gained widespread international recognition as Ireland's most renowned painter.

15. I really enjoyed my visit to the national gallery and I hope to return very soon to view all of the fantastic paintings from history.

Words used in exam question

The following words and phrases occur frequently in history of art exam questions.

Abstract art: a type of art which uses shapes and marks for their own sake and does not represent recognisable images or forms.

Amenity: public facility such as a playground, swimming pool or theatre. (example: 'design a sculpture for a local amenity area')

Artefact: object created by humans; often found during archaeological digs and put on display in a museum.

Art form: type of art work, e.g. drawing, sculpture, painting, print or video art.

Composition: the layout of a picture; how the different parts of a piece of art actually work together.

Convey: get across, communicate. (Example: 'Explain how the director conveyed the message of the film.')

Credits: list at the end of a film, naming those involved in making it.

Depict: show or represent. (Example: 'Refer to the artist's description of space and light.')

Design solution: final satisfactory design.

Distinctive: stands out, noticeably, different.

Enhance: improve. (Example 'Enhance the display of an art exhibition.')

Equestrian sculpture: a sculpture depicting a figure mounted on a horse, usually a duke, king or emperor.

Exhibit: an artwork or artefact on display at an exhibition. (Example: 'Describe an exhibit that appealed to you.')

Figurative art: representational art; depicts the real world in contrast to abstract art; (figurative does not only refer to the human figure).

Finish: surface appearance and texture, such as the polished finish of Michelangelo's *Pieta*.

Form: the three-dimensional form and shape of a sculpture/artefact.

Genre: (a) a type of film - comedy, thriller, historical, science-fiction, documentary, etc.

(b) painting that shows a scene from everyday life.

(c) a type of painting - still life, landscape, marine, religious, portrait, etc.

Imagery: images in film, sculpture, painting, etc. such as figures, animals, plants, landscape or buildings.

Innovation: developing and carrying out new ideas (innovator, innovative artist).

Interior: inside of a building (domestic interior inside a private home).

Interpretative centre: a building with explanatory displays for visitors; often found near important sites such as the Blasket Islands, Trim Castle, Ceide Fields, Glenveagh National Park, Dun Aonghasa, Etc.

Layout: the way objects are organised in a space; floor plan of a building (exhibition layout)

Medium: material used to make an artwork (plural = media). (Example: 'Refer to the artist's handling of the medium.')

Movement: a group of artists working in a similar style or committed to the same artistic ideas, such as the Impressionists.

Portray: Represent. (Note: to 'portray' does *not* mean 'to paint a portrait.')

Presentation: how works are displayed in an exhibition.

Reflect: indicate or represent. (Example: 'Explain how the horror of the war is reflected to the location for the painting.')

Respond: Consider and react. (Example: 'Discuss how the artist responded to the location for the public sculpture'.)

Scale: size relative to surroundings (scale of architecture/sculpture).

Source: find or collect (sourcing of raw materials for jewellery, sourcing of imagery for mural, etc.).

Specific: not general but individual/particular. (Example: 'Name two specific artworks by a names Surrealist artist.')

Structure: the parts of a building that keep it standing, such as walls, concrete pillars, roof timbers, steel girders, lintels, arches or buttresses.

Stylistic development: how the style of an artist (or an art movement) changes over time.

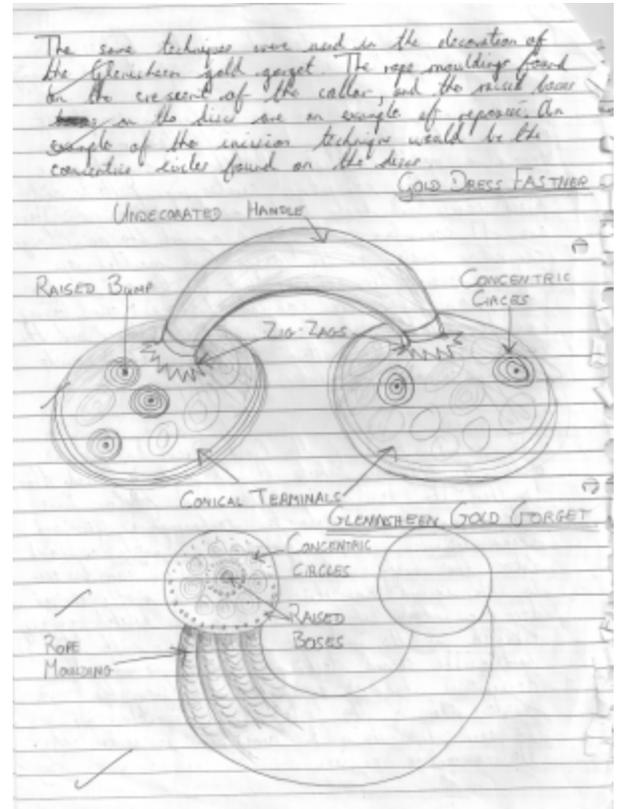
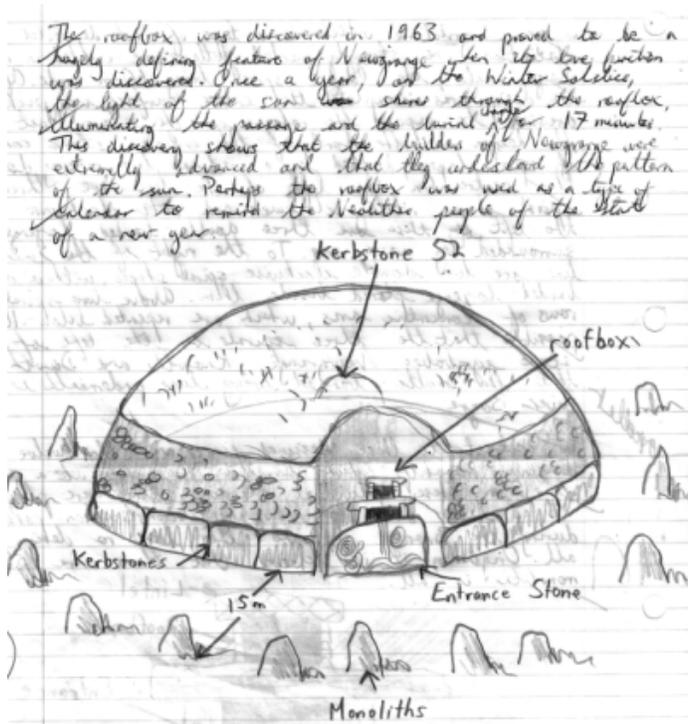
Symbolism: Use of images to represent physical realities (e.g. death) and ideas (e.g. love, heroism, forgiveness or hope).

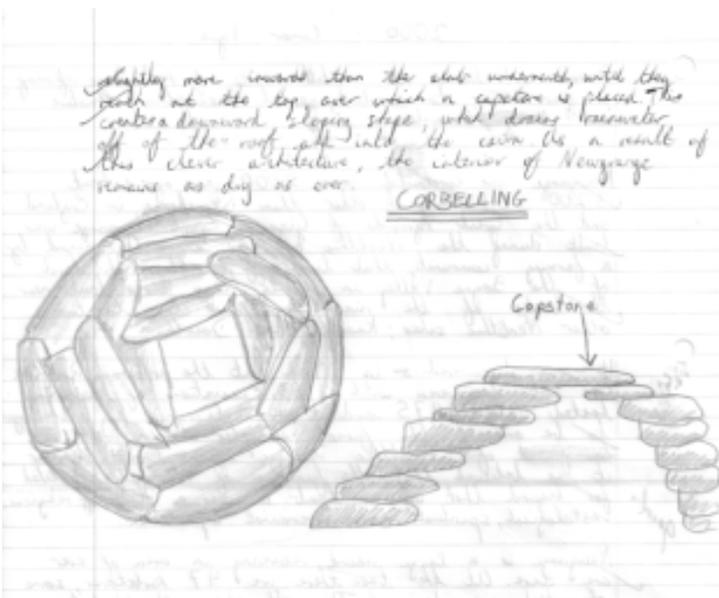
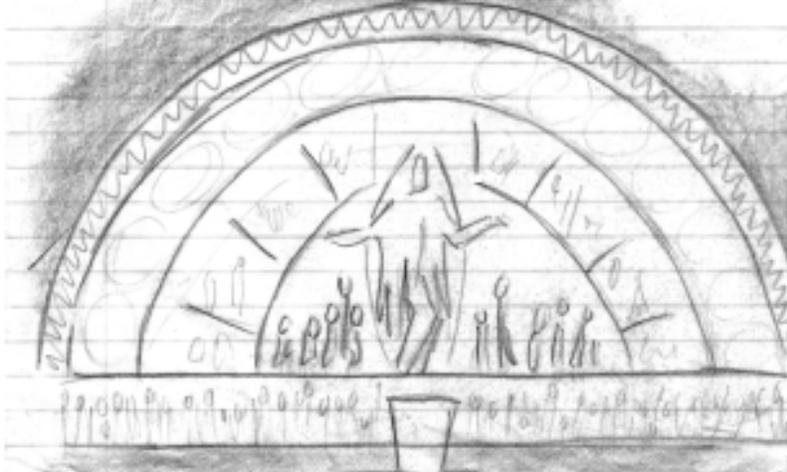
Technique: handling of materials when creating an artwork; technical skill.

Typography: style of lettering, e.g. as used in film credits and graphic design.

Visual impact: how an artwork, building or design stands out and holds the attention of the viewer.

Examples of sketches





As you can see sketches for answers do not need to be detailed. As long as they can clearly be identified and linked to the questions asked you will receive marks. Make sure to label key points on sketches like shown above.