



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2006

ART

History and Appreciation of Art

Higher Level

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

Thursday 15th June, Afternoon, 2.00 – 4.30

Instructions

- ☐ Answer **three** questions as follows: one from Section I (Art in Ireland), one from Section II (European Art 1000AD - Present) and one from Section III (Appreciation of Art).
- ☐ All questions carry equal marks (50).
- ☐ Sketches and diagrams should be used to illustrate the points you make.
- ☐ Refer where necessary to the *illustrations on the accompanying sheet*.

SECTION I – Art in Ireland

1. Describe and discuss the megalithic site of Newgrange, referring in your answer to location, general description, structure and decoration
and
discuss the function of Newgrange, referring to the skills and spiritual beliefs of the people who built it.
Use sketches to illustrate your answer.
2. The decoration of the Book of Durrow displays evidence that it was influenced by the patterns and motifs found on stone and metal from the pre-Christian period.
Discuss this statement with reference to ***the illustration on the accompanying sheet***,
and
describe and discuss one other page from any manuscript of your choice.
Illustrate your answer.
3. Name, describe and discuss the three examples of 11th and 12th century religious objects ***illustrated on the accompanying sheet***. Make reference to form, materials, decoration and the techniques used in their production
and
explain and compare the function of these objects.
Illustrate your answer.
4. Plasterwork (stucco) was a popular decorative feature of the interior of fine Irish Georgian houses of the 18th century.
Describe and discuss the decoration, including plasterwork, of the interior of any Georgian country house or town house you have studied
and
describe at least four common features of the Georgian architectural style.
Illustrate your answer.
5. Discuss in detail how the paintings ***illustrated on the accompanying sheet*** were influenced by the artists' travels abroad. In your answer refer to subject matter, composition and style of painting
and
name the artists and give a brief account of the work of one of them.
Illustrate your answer.
6. Compare and contrast in detail the two sculptures on the theme of 'famine', which are ***illustrated on the accompanying sheet***.
In your opinion how successfully does each work represent the theme of famine.
Illustrate your answer.

7. Describe and discuss the work of **one** of the following architects/painters/designers:
Architects - Barry Byrne, Liam Mc Cormick, Sam Stephenson
Painters - Edward McGuire, Martin Gale, Graham Knuttel
Designers - Philip Treacy, Lainey Keogh, John Rocha
and
discuss one named work by your chosen artist making specific reference to the composition/design, medium/materials, style and visual qualities.
Illustrate your answer.

Section II - European Art (1000 AD – Present)

8. Discuss, in detail, the stained glass window *illustrated on the accompanying sheet*. Refer in your answer to its overall plan/design, theme and composition, use of colour and the technique used in its construction
and
discuss the contribution stained glass windows made to the overall impact of a named Gothic cathedral you have studied.
Illustrate your answer.
9. Discuss in detail the innovations that Giotto (1266-1337) brought to art with reference to **two** works by him
and
name one early Renaissance artist whose work shows the influence of Giotto.
Illustrate your answer.
10. Name, describe and discuss a work by Botticelli (1444-1510) which depicts a mythological theme. Refer to medium, composition and style.
and
discuss Botticelli's treatment of the female figure in another painting by him.
Illustrate your answer.
11. The symbolism of a particular setting or the inclusion of certain objects can add to the meaning of a painting.
Discuss this statement in relation to the Arnolfini Wedding by Jan van Eyck, *which is illustrated on the accompanying sheet*.
and
name and discuss briefly one other painting by van Eyck or a painting by another Northern European artist.
Illustrate your answer.
12. Describe and discuss Raphael's portrait of Pope Leo X, *illustrated on the accompanying sheet*, making reference to style, composition and the period in which it was produced
and
name, describe and discuss briefly one other painting by Raphael.

13. Describe and discuss “The Descent from the Cross” by Peter Paul Rubens (1577-1640), ***illustrated on the accompanying sheet***, referring to the theme, composition, arrangement of the figures and style.
and
In your opinion how does Rubens convey emotion and drama in his work? Refer to another painting by him in your answer.
Illustrate your answer.
14. Answer (a), (b) and (c)
(a) Choose and name a work that fits into one of the following categories:
- Dance
 - A portrait of a single person
 - A painting depicting water
 - A sculpture by Rodin
 - A sculpture by Donatello
 - A building by le Corbusier
- (b) Discuss the work you have chosen in detail, making reference to style, composition/design, technique, the artist /designer and the period in which it was produced.
- (c) Name, describe and discuss one other example from the same category or a second work by the artist you have chosen.
Illustrate your answer.
15. The Impressionists were celebrated for their depiction of light and everyday life. Discuss this statement with reference to two Impressionist artists and give a detailed account of one painting of an outdoor scene by each.
Illustrate your answer.
16. The artists who developed Cubism found new ways of depicting the world around them. Discuss Cubism and explain how it was different to the art that had gone before
and
describe in detail one Cubist painting by Pablo Picasso (1881-1973) **or** Georges Braque (1882 – 1963) and give your opinion of your chosen example.
Illustrate your answer.

Section III - Appreciation of Art

17. The 19th century designer, William Morris (1834-96) said ... 'have nothing in your houses that you do not know to be useful, or believe to be beautiful'. Discuss this statement in relation to the function, form, materials, texture and colour of any two objects found in the home
and
what would be your main considerations when buying an electric kettle **or** a floor rug.
Illustrate your answer.
18. 'Quality architecture is essential to urban planning'.
Discuss this statement with reference ***to the illustration on the accompanying sheet***. Refer in your answer to function, scale, impact on the environment, landscaping and materials.
and
Discuss any modern building in your own area in relation to the above statement.
19. A successful logo readily identifies a company and its product or service.
(a) Sketch and describe in detail two logos that you find particularly effective.
and
(b) Outline the important considerations when designing a logo for a sports company.
Use sketches to illustrate your answer.
20. Exhibition catalogues, information sheets and tourist guides can provide reference information for a visit to an art gallery, museum or national monument.
(a) Describe, in your own words, how such information impacted on your visit to a gallery/museum/national monument.
and
(b) Discuss the characteristics of a good catalogue.
Use sketches to illustrate your answer.
21. Describe and discuss the visual qualities of a film of your choice shot on location in Ireland, or a film with an Irish theme. Refer in your answer to location, costume and makeup, camera work, lighting and colour.
and
Describe how the qualities you have discussed combine to set the scene and the atmosphere of the film.
Use sketches to illustrate your answer.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2006

ART

Imaginative Composition and Still Life

Higher Level

100 marks are assigned to this paper, i.e. 25% of the overall marks for Art

Friday, 5 May Morning, 9.30 - 12.00

This paper should be handed to candidates on **Friday, 28 April**

Instructions

- ☐ You may work in colour, monochrome, mixed media, collage or any other suitable medium. However, the use of oil paints or perishable organic material is not allowed. You are not allowed to bring aids such as stencils, templates, traced images, preparatory artwork or photographic images into the examination.
- ☐ Write your Examination Number clearly in the space provided on your A2 sheet. Write the title – ‘Imaginative Composition’ or ‘Still Life’ immediately below your Examination Number.
- ☐ If you wish to work on a coloured sheet, **the superintendent must sign this sheet before the examination commences** stating that it is blank. Maximum size of sheet: A2.

Choose one of the following

1. Make an **Imaginative Composition** inspired by one of the descriptive passages: A, B, C, D, E, F. Your starting point and the rationale for your Imaginative Composition should be stated on the reverse side of the sheet indicating their relevance to the descriptive passage you have chosen.
2. Make a **Still Life** work based on a group of objects suggested by, or described in one of the descriptive passages: A, B, C, D, E, F. You are required to bring relevant objects to the examination centre for the purpose of setting up **your own individual** still life composition. This must be done in time for the commencement of the examination. Your starting point and the rationale for your Still Life should be stated on the reverse side of the sheet indicating their relevance to the descriptive passage you have chosen.
3. Make an **Abstract Composition** inspired by and developed from one of the descriptive passages: A, B, C, D, E, F. Your starting point and the rationale for your abstract composition should be stated on the reverse side of the sheet indicating their relevance to the descriptive passage you have chosen. State clearly whether your Abstract Composition is following 1 above – Imaginative Composition, or 2 above – Still Life.

Descriptive Passages

Passage A

Corelia was mounting the steps quickly, her skirts gathered up in either hand, her slippers soft and sound-less on the stone, the slave woman running on ahead. Atrilius loped behind them. “A few hundred paces,” he muttered to himself, “no distance at all” - aye, but every foot of the way uphill!’ His tunic was glued to his back by sweat. They came at last to level ground and before them was a long high wall, dun-coloured, with an arched gate set into it, surmounted by two wrought-iron dolphins leaping to exchange a kiss. The women hurried through the unguarded entrance, and Attilius, after a glance around, followed - plunging at once from noisy, dusty reality into a silent world of blue that knocked away his breath. Turquoise, lapis lazuli, indigo, sapphire - every jewelled blue that Mother Nature had ever bestowed - rose in layers before him, from crystal shallows, to deep water, to sharp horizon, to sky. The villa itself sprawled below on a series of terraces, its back to the hillside, its face to the bay, built solely for this sublime panorama. Moored to a jetty was a twenty-oared luxury cruiser, painted crimson and gold, with a carpeted deck to match. He had little time to register much else, apart from this engulfing blueness, before they were off again, Corelia in front now, leading him down, past statues, fountains, watered lawns, across a mosaic floor inlaid with a design of sea creatures and out on to a terrace with a swimming pool, also blue, framed in marble, projecting towards the sea. An inflatable ball turned gently against the tiled surround, as if abandoned in mid-game. He was suddenly struck by how deserted the great house seemed and when Corelia gestured to the balustrade, and he laid his hands cautiously on the stone parapet and leaned over, he saw why. Most of the household was gathered along the seashore.

From Pompeii by Robert Harris, Arrow Books 2003.

Passage B

I have a particular memory — though memory is not the word, what I am thinking of is too vivid to be a real memory - of standing in the lane that goes down beside the house one late spring morning when I was a boy. The day is damp and fresh as a peeled stick. A broad, unreally clear light lies over everything, even in the highest trees I can pick out individual leaves. A cobweb laden with dew sparkles in a bush. Down the lane comes hobbling an old woman, bent almost double, her gait a repeated pained slow swing around the pivot of a damaged hip. I watch her approach. She is harmless, poor Peg, I have seen her often about the town. At each lurching step she shoots up sideways at me a sharp, speculative glance. She wears a shawl and an old straw hat and a pair of rubber boots cut off jaggedly at the ankles. She carries a basket on her arm. When she draws level with me she pauses and looks up at me eagerly with a lopsided leer, her tongue showing, and mumbles something that I cannot make out. She shows the basket, with mushrooms she has picked in the fields, which perhaps she is offering to sell to me. Her eyes are

a faded, almost transparent blue, like my own, now. She waits for me to speak, panting a little, and when I say nothing, offer nothing, she sighs and shakes her old head and hobbles painfully on again, keeping to the grassy verge. What was it in the moment that so affected me? Was it the lambent air, that wide light, the sense of spring's exhilarations all around me? Was it the old beggar-woman, the impenetrable thereness of her? Something surged in me, an objectless exultancy.

From *Eclipse* by John Banville Published by Picador.

Passage C

Kieren Fallon's mercurial career has always been one of contrasting extremes, but a Group One treble at Longchamp yesterday, highlighted by a truly stunning Prix de l'Arc de Triomphe success on Hurricane Run, will always have its special place.

Fallon's momentous first season as jockey to the Coolmore empire came to a rapturous climax with victories for the Aidan O'Brien-trained pair of classic hopes Horatio Nelson and Rumplestiltskin, but, even more importantly, a first Arc win on a potential giant of modern turf history.

Hurricane Run really did look that good, conjuring up memories of his sire, Montjeu, the 1999 Arc hero, with a dramatic surge from the rear of the field to overcome a less-than-clear run and demolish a quality field with total authority. "I don't think I've ever ridden a horse with a turn of foot like he has got," beamed Fallon. "I got shuffled back at the start, further back than I wanted to be, but I was lucky to have the horse. The inside is the shortest way around, but I could have gone anywhere on him and won."

By Brian O'Connor from The Irish Times.

Passage D

'It is a simple matter. I know your name, and you know mine, once upon a time: Eiji Miyake. Yes, *that* Eiji Miyake. We are both busy people, Ms Kató, so why not cut the small talk? I am in Tokyo to find my father. You know his name and you know his address. And you are going to give me both. Right *now*.' Or something like that. A galaxy of cream unribbons in my coffee cup, and the background chatter pulls into focus. My first morning in Tokyo, and I am already getting ahead of myself. The Jupiter Cafe sloshes with lunch-hour laughter, Friday plottings, clinking saucers. Drones bark into mobile phones. She-drones hitch up sagging voices to sound more feminine. Coffee, seafood sandwiches, detergent, steam. I have an across-the-street view of the Pan Opticon's main entrance. Quite a sight, this zirconium gothic skyscraper. Its upper floors are hidden by clouds. Under its tight-fitting lid Tokyo steams - 34°C with 86% humidity. A big Panasonic display says so. Tokyo is so close up you cannot always see it. No distances.

Everything is over your head - dentists, kindergartens, dance studios. Even the roads and walkways are up on murky stilts. Venice with the water drained away. Reflected airplanes climb over mirrored buildings. I always thought Kagoshima was huge, but you could lose it down a side alley in Shimjuku. I light a cigarette - Kool, the brand chosen by a biker ahead of me in the queue - and watch the traffic and passers-by on the intersection between Omekaido Avenue and Kita Street. Pin-striped drones, a lip-pierced hairdresser, midday drunks, child-laden housewives. Not a single person is standing still

From *Number 9 Dream* by David Mitchell Published by Hodder and Stoughton.

Passage E

A great swirl lifted curtains of snow aside, and into the cleared area leapt Iorek Byrnison, with a clang and screech of iron on iron. A moment later and those great jaws snapped left, right, a paw ripped open a mailed chest, white teeth, black iron, red wet fur-

Then something was pulling her *up* powerfully, *up*, and she seized Roger too, tearing him out of the hands of Mrs Coulter and clinging tight, each child's daemon a shrill bird fluttering in amazement as a greater fluttering swept all around them, and then Lyra saw in the air beside her a witch, one of those elegant ragged black shadows from the high air, but close enough to touch; and there was a bow in the witch's bare hands, and she exerted her bare pale arms (in this freezing air!) to pull the string and then loose an arrow into the eye-slit of a mailed and louring Tartar hood only three feet away -

And the arrow sped in and halfway out at the back, and the man's wolf-daemon vanished in mid-leap even before he hit the ground.

Up! Into mid-air Lyra and Roger were caught and swept, and found themselves clinging with weakening fingers to a cloud-pine branch, where the young witch was sitting tense with balanced grace, and then she leant down and to the left and something huge was looming and there was the ground.

They tumbled into the snow beside the basket of Lee Scoresby's balloon.

"Skip inside," called the Texan, "and bring your friend, by all means. Have ye seen that bear?"

Lyra saw that three witches were holding a rope looped around a rock, anchoring the great buoyancy of the gas-bag to the earth.

"Get in!" she cried to Roger, and scrambled over the leather-bound rim of the basket to fall in a snowy heap inside. A moment later Roger fell on top of her, and then a mighty noise half way between a roar and a growl made the very ground shake.

"C'mon, Iorek! On board, old feller!" yelled Lee Scoresby, and over the side came the bear in a hideous creak of wicker and bending wood....

Directly above them the balloon swelled out in a huge curve. Above and ahead of them, the

Aurora was blazing, with more brilliance and grandeur than she had ever seen. It was all around or nearly, and they were nearly part of it. Great swathes of incandescence trembled and parted like angels' wings beating; cascades of luminescent glory tumbled down in visible crags to lie in swirling pools or hang like vast waterfalls.

So Lyra gasped at that, and then she looked below, and saw a sight almost more wondrous. As far as the eye could see, to the very horizon in all directions, a tumbled sea of white extended without a break. Soft peaks and vaporous chasms rose or opened here and there but mostly it looked like a solid mass of ice.

And rising through it in ones and twos and larger groups as well came small black shadows, those ragged figures of such elegance, witches on their branches of cloud-pine. They flew swiftly, without any effort, up and towards the balloon, leaning to one side or another to steer. And one of them, the archer who'd saved Lyra from Mrs Coulter, flew directly alongside the basket, and Lyra saw her clearly for the first time.

She was young - younger than Mrs Coulter; and fair with bright green eyes; and clad like all the witches in strips of black silk, but wearing no furs, no hood or mittens. She seemed to feel no cold at all. Around her brow was a simple chain of little red flowers. She sat her cloud-pine branch as if it were a steed, and seemed to rein it in a yard from Lyra's wondering gaze.

"Lyra?"

"Yes! And are you Serafina Pekkala?"

"I am."

Lyra could see why Farder Coram loved her, and why it was breaking his heart, though she had known neither of those things a moment before. He was growing old; he was an old broken man; and she would be young for generations.

From *Northern Lights* by Philip Pullman published by Scholastic.

Passage F

Katie looked forward to arriving on the island and treating herself to a cup of coffee. Would she have a latte or a cappuccino or maybe a double espresso? Outside the cafe stood an old cart bursting at the seams with geraniums lobelia and petunias. The tables outside were flanked by huge blue glazed pots full of gorgeous blooms.

It was a little chilly so Katie went inside. There were several old dressers groaning with beautiful antique china; cups, saucers, plates and a huge collection of teapots. The coffee was served in blue ceramic mugs which were stacked in shelves behind the counter.

What would she eat with her coffee? Scones fresh from the oven with homemade jam and cream, or apple crumble, or lovely nutty brown bread. She would probably choose her favourite, a chocolate and orange muffin served warm with cream.

Courtesy of Mary Dowling.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2006

ART

Design

Higher Level

100 marks are assigned to this paper, i.e. 25% of the overall marks for Art

Thursday, 4 May Morning 9.30 – 12.00

This paper is to be handed to candidates on **27 April**

Instructions

- ☐ You are allowed to bring your A2 preparatory sheet, **one only**, into the examination to aid you in the process of developing your design. This sheet must be signed and dated by your art teacher or principal **before** the examination commences verifying that it is your individual unaided work.
- ☐ You are **not allowed** to bring any additional visual aids (e.g. photographs, traced images or ready-to-use artwork) into the examination for copying purposes or for use in your final design proposal.
- ☐ The use of perishable organic materials is not allowed.
- ☐ You are allowed to use any suitable art media and tools to fulfil the requirements of the examination e.g. pencils, paint, coloured papers, card, tracing paper, materials for collage or mixed media, ruler, T-square, knife, scissors, glue etc.
- ☐ Write your examination number and level on each sheet.
- ☐ Write the number of the question you have chosen and its title on each sheet.

Step 1: Preparatory sheet (RESEARCH)**(0 marks)**

Your A2 sheet of preparatory work should be done during the week prior to the examination and should consist of your **research**. The contents should be a selection of personal interpretations and researched ideas relating to the question you have chosen. Your work may be annotated. Work on one side of your A2 sheet only. If you use collage, cut out images, photographs or traced images, all such work must be **stuck flat** on to your A2 preparatory sheet.

Step 2: Preliminary Sheet (DEVELOPMENT)**(20 marks)**

Your A2 sheet of preliminary work is done during the examination. This is a **development** sheet where you should **explore** ideas that are in your preparatory sheet. You should consider all aspects of 2D or 3D design as appropriate to your chosen question and include evidence of significant further development of these ideas. You may use annotated sketches to illustrate your developing ideas. You must work directly on to your A2 sheet using sketches only, in colour if desired. A direct copy from your Preparatory sheet will lose marks. Work on one side of your A2 sheet only.

Step 3: Final Design Proposal**(80 marks)**

Your final design proposal is produced during the examination. You should include any information that you consider necessary to communicate your final design proposal, with particular reference to the visual, functional and material characteristics of your chosen craft, rather than concentrating solely on the production of a piece of highly finished artwork.

At the end of the examination you will be provided with a white envelope into which you must put the following:

- ☐ Your A2 **Preparatory sheet**
- ☐ Your A2 **Preliminary Sheet**
- ☐ Your **Final Design Proposal**.

Descriptive Passages

Passage A

Ben's parents had planted rows of apple trees on the east bank of the Columbia River. Their orchards were sheltered by Lombardy poplars and fell toward the river in an immaculate sweep, the rows full of irrigation ditches, sharp-bladed quack grass growing dense, and branch props leaning against forked limbs. There were thirteen acres of Golden Delicious, two of Winesaps, two of Rome Beauties, and eight of cherries and apricots. There were shanties for the pickers who came in June, a weathered shed for making boxes and for packing apples in oiled tissue, a barn loaded with hay to the rafters, a stable for the horses, a chicken house, an outhouse, an icehouse, and a small-well pump house. The Givenses' farmhouse sat on a knoll surrounded by shade elms and willows. Even inside, the world smelled of sage, and from the front window the setting sun bronzed the hills stretching westward. When the wind came up, the tops of trees swirled, so that with the windows flung open on summer evenings the crash of branches came startlingly loud. Year around was the wind in the trees, the drifting fragrance of sage.

Ben made apple boxes out of pine shook, pulled weeds in the kitchen garden, split cordwood for the fireplace, and milked cows twice a day. In the spring he helped his father and brother put out the pollinating hives. When the rains came, the sluice gates clogged with weeds, and Ben and Aidan stood in the ditches to clean them out by hand. There were also windbreak trees to plant and Jonathan pollinating trees. In April and May there were young trees to plant and finished trees to pull out. In early summer they disced between the rows to keep the mice from the orchards. In July they put spreader sticks in the yearling trees and strapped the branches back. Midsummer there was always fruit to thin and branches to prop and strap back carefully to keep them from cracking beneath the apples. In August came the picking season; in fall and winter there was pruning to do, and piles of water sprouts to burn.

Where the orchards ended, the desert began—buttes, coulees, unnamed canyons, arid expanses of infinite reach, sun-beaten, silent, and lonesome. Ben and Aidan took the dogs into this country in search of quail, chukars, and sage grouse, and occasionally got a shot at a jackrabbit. They rode on horseback when they had the chance, their shotguns slung across their backs, their canteens slapping against their saddles. Sometimes they camped in the sage at night, where they drew and spitted their birds carefully, stuffed sage sprigs inside the empty bellies, and cooked the meat on a twig fire. Then they lay back with their hands behind their heads and talked and watched the heavens.

Aidan was older than Ben by twenty months, stocky, sturdy, even-tempered. He worked with a pine sliver set between his teeth, a sheen of sweat on his collarbones, and the front of his shirt soaked in a line from breastbone to navel. Generally he wore his hat low on his forehead, so that his eyes were heavily shaded by its brim, but when somebody spoke to him he canted the brim up and listened with much animation around the eyes before answering. Aidan was agreeable, amiable. His skin was brown, his eyes blue. He like to swim in the river at dusk, just upstream from the ranch house, in the backwash of a small eddy. Ben and Aidan would strip on the bank, tossing their shirts and pants up high against the warm, polished shore rocks. They stretched their limbs and ran their hands along their bellies and through hair flecked with pollen dust, apple litterfall, or blossom petals. Then they splashed into the river. It rippled gently across their backs, and in the eddy they rode the current and swam against it while up the hill the orchards glowed in the last light..

From *East of the Mountains* by David Guterson

Passage B

First, picture a forest. I want you to be its conscience, the eyes in the trees. The trees are columns of slick, brindled bark like muscular animals overgrown beyond all reason. Every space is filled with life: delicate, poisonous frogs war-painted like skeletons... secreting their precious eggs onto dripping leaves. Vines strangling their own kin in the everlasting wrestle for sunlight. The breathing of monkeys. The glide of snake belly on branch. A single-file army of ants biting mammoth tree into uniform grains and hauling it down to the dark for their ravenous queen. And, in reply, a choir of seedlings arching their necks out of rotted tree stumps, sucking life out of death. This forest eats itself and lives forever... Once the rains abated, my father's garden thrived in the heat like an unleashed temper. He loved to stand out there just watching things grow, he said, and you could believe it. The beanstalks twisted around the sapling tee-pees he'd built for them, and then they wavered higher and higher like ladies' voices in the

choir, each one vying for the top. They reached out for the branches of nearby trees and twined up into the canopy.

The pumpkin vines also took on the personality of jungle plants. Their leaves grew so strangely enormous Ruth May could sit still under them and win at 'Hide and Seek' for a long time after the rest of us had stopped playing. When we squatted down we could see alongside Ruth May's wide blue eyes, yellow blossoms of cucumber and squash peering out from the leafy darkness.

My father witnessed the progress of every new leaf and fat flower bud. I walked behind him, careful not to trample the vines. I helped him construct a sturdy stick barricade around the periphery so the jungle animals and village goats would not wreck our tender vegetables when they came in...

From everywhere within walking distance, every fifth day, people with hands full or empty appeared in our village to saunter and haggle our way up and down the long rows where women laid out produce on mats on the ground. The vendor ladies squatted, scowling, resting their chins on their crossed arms, behind fortresses of stacked kola nuts, bundles of fragrant sticks, piles of charcoal, salvaged bottles and cans, or displays of dried animal parts. They grumbled continually as they built and rebuilt with leathery, deliberate hands their pyramids of mottled greenish oranges and mangos and curved embankments of hard green bananas. I took a deep breath and told myself that a woman anywhere on earth can understand another woman on market day. Yet my eye could not decipher those vendors: they wrapped their hair in brightly coloured cloths as cheerful as a party, but faced the world with permanent vile frowns. They slung back their heads in slit-eyed boredom while they did each other's hair into starbursts of astonishing spikes.

From *The Poisonwood Bible* by Barbara Kingsolver

Passage C

I think I would make a very good astronaut.

To be a good astronaut you have to be intelligent and I'm intelligent. You also have to understand how machines work. You also have to be someone who would like being on their own in a tiny spacecraft thousands and thousands of miles away from the surface of the earth and not panic or get claustrophobic or homesick or insane. And I really like spaces, so long as there is no one else in them with me. Sometimes when I want to be on my own I get into the airing cupboard in the bathroom and slide in beside the boiler and pull the door closed behind me and sit there and think for hours and it makes me feel very calm.

So I would have to be an astronaut on my own, or have my own part of the spacecraft which no one else could come into.

And also there are no yellow things or brown things in a spacecraft so that would be OK, too.

And I would have to talk to other people from Mission Control, but we would do that through a radio link-up and a TV monitor so they wouldn't be like real people who are strangers, but it would be like playing a computer game.

Also I wouldn't be homesick at all because I'd be surrounded by lots of the things I like, which are machines and computers and outer space. And I would be able to look out the little window of the spacecraft and know that there was no one else near me for thousands and thousands of miles which is what I sometimes pretend at night in the summer when I go and lie on the lawn and look up at the sky and I put my hands around the side of my face so that I can't see the fence and the chimney and the washing line and I can pretend I am in space.

And all I could see would be stars. And stars are the places where the molecules that life is made of were constructed billions of years ago...

And I would like it if I could take Toby with me into space, and that might be allowed because they sometimes do take animals into space for experiments, so if I could think of a good experiment you could do with a rat that didn't hurt the rat, I could make them let me take Toby.

But if they didn't let me I would still go because it would be a Dream Come True.

From *The Curious Incident of the Dog in the Night-Time* by Mark Haddon.

- ☐ **Choose one of the design options listed below.**
- ☐ **Your design must have a clear link to the relevant descriptive passage and reflect its sense and meaning.**

1. Lettering and Calligraphy

Create a design for one of the following:

- (a) A front cover of a packet of seeds –take your inspiration from Passage A or Passage B.
- (b) A decorative typeface (alphabet) that takes its inspiration from the description of the Jungle in Passage B. You must choose at least five letters. You may design either capital or lower case letters.
- (c) A Poster recruiting astronauts for a new space programme, inspired by Passage C.

Personalised hand constructed and rendered lettering is preferred.

You may work to scale. You should show measurements and relevant information on your choice of typography, spacing and layout, and on how your design is to be produced. You may incorporate images, decorative motifs, expressive words and lettering.

2. Linocutting and Printing

Create a design for a lino print for one of the following:

- (a) An illustration for a label to be placed on the apple boxes made by Ben in Passage A.
- (b) An illustration based on the description of animals or insects in Passage B.
- (c) An illustration for a greeting card to wish the narrator of Passage C good luck on his space voyage.

Your design should show an overall awareness of the properties of lino cutting and printing, its possibilities and limitations. You should design for a single colour print **or** for, at least, two printed colours. Your finished design should show relevant information on how your design is to be produced, including colour separations (if applicable) and the different types of cuts to be used.

3. Fabric Printing

Create a design suitable for one of the following:

- (a) A repeat pattern for a one of the “brightly coloured cloths” worn on the head of one of the market vendors described in Passage B. Your design should be based on an image, theme or motif chosen from Passage B.
- (b) A half-drop repeat pattern for a farmhouse tablecloth. You should take your inspiration from Passage A.
- (c) A wall hanging that takes its inspiration from Passage C.

Your design should be suitable for batik, block printing, screen-printing or stencil printing on fabric or any other suitable material. You should incorporate at least three colours and take into account the design possibilities of overprinting. You may work to scale and you should show measurements and relevant information on how your design is to be produced.

4. Embroidery

Create a design suitable for one of the following:

- (a) An evening bag suitable to take to a university ball inspired by the Jungle theme in Passage B.
- (b) A decorative motif or design to embellish the suit of an astronaut inspired by Passage C.
- (c) A three dimensional wall hanging in relief inspired by any one of the descriptive passages.

You may work to scale and you should show measurements and information on how your design is to be produced. Include information on your choice of materials, stitches, beading and techniques to be used in the execution of your design.

5. Weaving

Create a design suitable for one of the following:

- (a) A wall hanging based on the orchards described in Passage A.
- (b) A tapestry that takes its inspiration from the market place scene described in Passage B.
- (c) A woven textile suitable for the upholstery of a seat inside a spacecraft.

Your design should take into account the design possibilities of colour and texture and include information on the weaves and materials to be used. You may work to scale and you should show measurements and relevant information on how your design is to be produced.

6. Pottery

Create a design for one of the following:

- (a) A freestanding sculpture of Aidan as described in Passage A.
- (b) A wall plaque that takes its inspiration from the description of the Jungle garden in Passage B.
- (c) A functional vessel that takes its inspiration from the idea of Space Travel. The design for the vessel may be traditional or contemporary and can be any size, shape or form you deem appropriate.

You may work to scale and you should show measurements and relevant information on the techniques to be used in the execution of your design. Give details of the glazes and decoration to be used.

7. Puppetry

Based on your reading of the descriptive passages, design a dressed puppet for one of the following:

- (a) The Fruit Picker.
- (b) One of the market vendors described in Passage B.
- (c) The Astronaut.

Your design may be for a glove puppet, a rod puppet or a string puppet. You may work to scale and you should show measurements. Indicate how the puppet is to be assembled and how it will function. Give details of proposed materials and the decorative techniques to be used in the execution of your design.

8. Bookcraft

Create a design for one of the following:

- (a) The cover of a mail-order catalogue for the fruit farm described in Passage A.
- (b) A book cover for a children's book entitled "The Adventures of Toby the Space Travelling Rat".
- (c) A Portfolio to hold a series of drawings and paintings done in Africa.

You may work to scale. Your finished design should show measurements and include front and back covers and the spine. Hand rendered lettering should be included.

9. Advertising Design

Based on your reading of the descriptive passages create a design for one of the following:

- (a) A carrier bag advertising a new range of clothing inspired by the descriptions of country life in Passage A *or* the Jungle theme/African theme in Passage B.
- (b) A large billboard design advertising the upcoming launch of a new spacecraft.
- (c) A Stamp from an African Country - take your inspiration from Passage B.

Your finished design should show measurements and relevant information on how it is to be produced.

10. Modelling and Carving

Create a design for one of the following:

- (a) A relief panel for the entrance of a Farmhouse B&B set in the rural area described in Passage A.
- (b) A free standing Sculpture to be placed in your local airport commemorating 50 years of space travel.

You may design for modelling, carving or any appropriate construction technique. You should work to scale, showing measurements and relevant information on materials and the techniques to be used in the execution of your design.

11. Stage Sets

Create a design for one of the following:

- (a) A set for a cookery programme hosted by recently turned celebrity chefs, Ben and Aidan.
- (a) The studio of a reality television show set in the Jungle.
- (c) A set for a science fiction film scene that takes place on board a space craft.

You should work to scale, showing measurements and relevant information on materials and on how your design to be constructed.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2006

ART

Craftwork

Higher Level

100 marks are assigned to this paper, i.e. 25% of overall marks for Art

Thursday, 4 May Morning 9.30 - 12.00 Afternoon 2.00 - 4.30

This paper is to be handed to candidates on **Thursday 27 April**

Instructions

- ☐ You are allowed to bring your A2 preparatory sheet, **one only**, into the examination to aid you in the process of developing your design. This sheet must be signed and dated by your art teacher or principal **before** the examination commences verifying that it is your individual unaided work.
- ☐ You are **not allowed** to bring any additional **visual aids** (e.g. photographs, traced images or ready-to-use artwork) into the examination for copying purposes.
- ☐ You are allowed to use any appropriate craft materials and tools to fulfill the requirements of the examination.
- ☐ The use of perishable organic materials is not allowed.
- ☐ Write your examination number and level on each sheet, and on the craft label supplied.
- ☐ Write the number of the question you have chosen and its title on each sheet and on the craft label supplied.

Step 1: Preparatory sheet (RESEARCH)

(0 marks)

Your A2 sheet of preparatory work should be done during the week prior to the examination and should consist of your research. The contents should be a selection of personal interpretations and researched ideas relating to the question you have chosen. Your work may be annotated. Work on one side of your A2 sheet only. If you use collage, cut out images, photographs or traced images, all such work must be stuck flat on to your A2 preparatory sheet.

Step 2: Preliminary Sheet (DEVELOPMENT)

(10 marks)

Your A2 sheet of preliminary work is done during the examination. This is a **development** sheet where you should **explore** ideas that are in your preparatory sheet. You should consider all aspects of 2D or 3D design as appropriate to your chosen question and include evidence of significant further development of these ideas. You may use annotated sketches to illustrate your developing ideas with particular reference to the visual, functional and material characteristics of your chosen question. You must work **directly** on to your A2 sheet using sketches only, in colour if desired. A direct copy from your preparatory sheet will lose marks. Work on one side of your A2 sheet only.

Step 3: Finished Craftwork

(90 marks)

Your piece of craftwork is made in the examination.

At the end of the examination you will be provided with a clear craft envelope into which you must put

- ☐ Your A2 Preparatory sheet
- ☐ Your A2 Preliminary Sheet
- ☐ Other item/s (if specified in the question you have answered)
- ☐ Your finished craft piece, if it is two-dimensional.

If your craft is three-dimensional it should be placed on top of your sealed craft envelope with the appropriate label attached.

Answer one of the following:

1. Bookcrafts -

Design and make a box file, a document wallet or an expanding folder to hold information / cuttings on one of the following topics:

- (a) Investing in Properties Abroad
- (b) Travel options in the year 2050
- (c) Ancient Ireland

Your finished craft piece should be made from appropriate materials and should function. Its shape should reflect the topic. Maximum size: 40 cms at its greatest dimension.

Materials: An assortment of papers, card, binding materials, ties, paints, inks, collage materials, adhesive and relevant tools.

2. Calligraphy

Design and make a piece of calligraphy based on all, or part of Text (a) or Text (b). You may use traditional and/ or contemporary approaches to penmanship in your work. You may integrate collage, mixed media or any other suitable technique.

Text (a)

But what is night after all? A short space, especially when the darkness dims so soon, and so soon a bird sings, a cock crows, or a faint green quickens, like a turning leaf, in the hollow of the wave. Night, however, succeeds to night. The winter holds a pack of them in store and deals with them equally, evenly, with indefatigable fingers. They lengthen; they darken. Some of them hold aloft clear planets, plates of brightness. The autumn trees, ravaged as they are, take on the flesh of tattered flags kindling in the gloom of cathedral caves where gold letters on marble pages describe death in battle and how bones bleach and burn far away in the Indian sands. The autumn trees gleam in the yellow moonlight, in the light of harvest moons, the light which mellows the energy of labour, and smooths the stubble and brings the wave lapping blue to the shore.

The nights now are full of wind and destruction; the trees plunge and bend and their leaves fly helter skelter until the lawn is plastered with them and they lie packed in gutters and choke rain pipes and scatter damp paths.

From *To the Lighthouse* by Virginia Woolf, Penguin Books

Text (b)

The most fantastic parking-lot attendant in the world, he can back a car forty miles an hour into a tight squeeze and stop at the wall, jump out, race among fenders, leap into another car, circle it fifty miles an hour in a narrow space, back swiftly into tight spot, hump, snap the car with the emergency so that you see it bounce as he flies, then clear to the ticket shack, sprinting like a track star, hand in a ticket, leap into a newly arrived car, start the car with the door flapping and roar off to the next available spot.

From 'On the Road' by Jack Kerouac (Penguin books)

Materials: a surface suitable for calligraphy work – **maximum size A2;** an assortment of materials for collage, inks, paints, lettering pens, brushes, calligraphy markers, ruler, t-square etc. If you wish to work on a sheet other than that supplied, **the superintendent must sign this sheet before the examination commences** stating that it is blank.

3. Poster

Design and make a poster or a display card for one of the following topics

- (a) 10th Annual Film Festival
- (b) Olympic Games 3012
- (c) Hi- Tec Entertainment

The title of your chosen topic (a) 10th Annual Film Festival, (b) Olympic Games 3012 or (c) Hi-Tec Entertainment **must** appear on your finished work. Personalised hand-constructed and rendered lettering is preferred. The shape and type of advertising card you use can be of your own choice, but it must not exceed A2 in its greatest dimension. You may work in 3d. If you wish to work on a sheet other than that supplied, **the superintendent must sign this sheet before the examination commences** stating that it is blank.

Materials: papers for collage, card, textured materials, adhesives, inks, paints, brushes, ruler, t-square; any other quick drying medium.

4. Weaving

Design and make a wall hanging, a tapestry or a table centrepiece using one of the following themes as the source for your design:

- (a) Nature's Camouflage
- (b) Images and colours inspired from the following passage:

Hardly he was outside when he heard again the undiminished roar of the saloon, with which was now mingled the blare of wind instruments. He was glad that he had not to go out through the saloon. All five floors of the hotel were now illuminated and made the road in front of it bright from one side to the other. Automobiles were still careering along the road, although more intermittently, looming into sight more rapidly than by day, feeling for the road before them with the white beams of their headlights, which paled as they crossed the lighted zone of the hotel only to blaze out again as they rushed into the farther darkness.

From *America* by Franz Kafka

Use a variety of materials and techniques in the weft. Use colour, shape, textures and patterns to enhance your work. Mixed media may be incorporated.

Materials: Prepared warp on a loom or frame; a variety of yarns, wool and pliable materials suitable for weaving.

5. Lino Printing/Block printing

Design and make a print based on one of the following:

- (a) Heads and Tails
- (b) The promenade
- (c) Back to front

The dimensions of your finished print should be at least 15cm x 20cm. You may design for a single colour print or a print using at least two printed colours. You should use various types of cuts in your work and display an overall understanding of the properties of lino / block printing.

Materials: A piece/s of lino or a woodblock/s (depending on whether you are using a reduction method or a separate block for each colour) not less than 20cm x 15cm; tracing paper; printing paper; quick drying water-soluble printing inks; cutting and printing tools etc.

N.B. If your prints are not fully dry at the end of the examination, cover them carefully with clear plastic before placing them in your craft envelope. You should also submit your lino/wood block/s (wrapped in plastic) and your tracings.

6. Puppetry

Make a glove puppet, a rod puppet or a string puppet based on one of the following

- (a) A Gangster
- (b) A character from a Shakespearian play
- (c) Mother Nature

Your puppet should be suitable for multiple performances. Clothing and accessories must be made during the examination.

Materials: fabric, thread, assorted textured materials, paints, etc; basic glove shape with stitching done, basic body made from foam, papier maché or other lightweight materials. All body parts must be assembled and decorated during the examination.

7. Screen printing

Design and make a print based on one of the following:

- (a) Under the microscope
- (b) The menagerie
- (c) Life in the fast lane

Use at least three printed colours. You must include overprinting in your design. You may print on a background of your own choice appropriate to your design. Your finished print should not exceed 100cm x 100cm at its greatest dimension.

Materials: background fabric, screens, stencil material, printing inks, squeegees, masking tape etc.

8. Hand Printed Textiles

Design and print a half-drop repeat pattern on a piece of suitable material. Your finished print should not exceed 100cm x 100cm at its greatest dimension.

Research and develop your design from one of the following:

- (a) Planets, orbits and solar systems
- (b) Maps
- (c) Exotic animals

Use at least three printed colours. You must include overprinting in your design. You should address the design possibilities of movement, flow and linkage.

Materials: suitable fabric, stencil material, blocks, dyes, inks, etc.

9. Batik

Design and execute a batik on a suitable fabric of your choice. Your design must be developed from one of the following:

- (a) Main street
- (b) Prowling, crouching, ready to pounce
- (c) Life underwater

Your batik must be fully immersed at least twice during the process. Hand painting should be used only on small areas of detail. Your finished print should not exceed 100cm at its greatest dimension.

Materials: fabric suitable for batik, wax, dyes, tjanting, brushes, iron, etc.

10. Pottery

Design and make one of the following:

- (a) A box with a lid inspired by Gothic architecture
- (b) A sculpture suitable to hang on a wall inspired by mythology
- (c) A tall container inspired by a human head

Your work must be fired and should be decorated with appropriate materials such as slips, glazes and oxides. Maximum size 40cms at its greatest dimension

Materials: Clay suitably prepared for your chosen technique (wheel or hand construction) appropriate pottery equipment and materials to include slips, glazes, oxides etc

11. Embroidery

Design and embroider a soft sculpture, a decorative headpiece or a wall hanging inspired by the following:

- (a) Mountains, rivers, lakes, forestry, woodlands, bog land
- (b) The movement of a dancer
- (c) Tracks

Use at least three different stitches (hand and/ or machine) and a variety of techniques, for example, felting, padding, patchwork, appliqué etc.

Materials: a variety of materials including found objects, fabrics, embroidery threads, buttons, beads, ribbons, sequins, glitter, wire, papier mache etc.

12. Woodcarving / Carving

Design and carve one of the following:

- (a) A freestanding piece based on flight
- (b) A platter based on marine life
- (c) A plaque to commemorate a sporting event

Lettering is optional. Maximum size: 40cms at its greatest dimension.

Materials: wood, plaster or any other suitable material; appropriate finishes; carving equipment.

13. Metalwork / Construction

Design and make one of the following:

- (a) A plaque to commemorate the 'tall ships race'
- (b) A free standing metal sculpture inspired by 'roads, railways, bridges, canals'
- (c) A decorative vessel to hold exotic fruit

Maximum size: 40cms at its greatest dimension.

Materials: enamelling materials; metals for construction techniques; equipment to execute your design.

14. Modelling

Design and model a piece of sculpture in the round or in relief to interpret one of the following:

- (a) A scaled model for a site-specific freestanding sculpture to be placed at the entrance to a sports facility or shopping centre
- (b) A freestanding sculpture to be situated on a roundabout inspired by 'commuting'
- (c) A decorative wall panel based on a specific genre of music (e.g. jazz, rap, rock) to be hung in the reception area of a recording studio

You should take into account the design possibilities of light falling on surfaces and planes. Maximum size: 40cms at its greatest dimension.

Materials: Models can be made in clay, quick drying clay, plasticine or any other materials suitable for modelling techniques. Complementary materials may be added to your work.



Coimisiún na Scrúduithe Stáit

SCRÚDÚ NA hARDTEISTIMÉIREACHTA, 2006

ART

Life Sketching

Higher Level

50 marks are assigned to this paper, i.e. 12.5% of the overall marks for Art

Friday, 5 May Afternoon, 2.00 - 3.00

This paper is to be handed to candidates on **Friday, 28 April**

Instructions to Art Teachers and Superintendents

The examination will consist of two sketches of the model. The first sketch will be of a pose of fifteen minutes. The second will be a more fully worked drawing of a thirty-minute pose.

No special clothing is required for the model.

The following props are needed:

- **A small camera for the first pose;**
- **A chair and sunglasses for the second pose.**

During the examination the model will be allowed up to fifteen minutes of rest periods, to be arranged as desired. The rest periods are included in the total of one hour allowed for the examination.

Candidates may continue to work on their drawings during the model's rest periods.

Not more than ten candidates may draw from the same model.

Candidates should be allowed to sit nearer the model for the second pose.

Instructions to Candidates

- ❑ You are required to make **two** drawings of the model as follows;
 - (a) The first is of the 15-minute pose as described in this examination paper (Pose (a)) and must be of the complete figure
 - (b) The second is a more fully worked drawing of the thirty-minute pose as described in this examination paper (Pose (b)). You may choose **either** the complete figure **or** the head and shoulders/half figure option.
N.B. If you choose the head and shoulders/half figure option you are reminded that it will **not** suffice to draw the head and neck only. You must draw the pose as set and include, at least, the head, neck, shoulders and upper arms.
- ❑ You must draw from direct observation of the model.
- ❑ You may continue to work on your drawing during the model's rest period.
- ❑ Size of paper: A2.
- ❑ If you wish to use different paper from that supplied, the superintendent must sign this sheet **before** the examination commences stating that it is blank.
- ❑ A separate sheet must be used for each pose.
- ❑ Write your examination number and level clearly on each sheet.
- ❑ You may use any suitable drawing medium including colour. However, the medium you use must be quick drying.
- ❑ You may suggest the background.
- ❑ Do not crop or mount your finished work.

(a) First pose – Duration 15 minutes (20 marks)

The model should be in a standing position with his/her

- weight resting on right leg
- left foot slightly forward
- right hand holding a small camera, with index finger on top, thumb at the base
- camera tilted towards the floor
- left hand hanging by left side
- face looking towards camera.

(b) Second pose - Duration 30 minutes (30 marks)

The model should be seated upright on a chair with his/her

- right leg over left, with left foot resting on the floor
- left arm and hand resting across the waistline
- chin and right side of face resting in palm of right hand
- right elbow resting on left wrist
- head facing forward
- sunglasses resting on top of head

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