



# Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2006

## ART

### History and Appreciation of Art

#### Ordinary Level

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

**Thursday, 15 June    Afternoon, 2.00 – 4.30**

#### Instructions

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

Refer where necessary to the *illustrations on the accompanying sheet*.

## SECTION I – ART IN IRELAND

1. Name the pre-Christian site *illustrated on the accompanying sheet* and answer (a), (b) and (c).  
(a) What was its function?  
(b) Describe and discuss how it was built.  
(c) Describe and discuss its decoration.  
*Use sketches to illustrate your answer.*
  
2. Gallarus Oratory in Co. Kerry is an example of an early Christian building.  
Answer (a), (b) and (c).  
(a) What was its function?  
(a) Describe how it was built.  
(b) Describe any other building or buildings that you have studied from the same period.  
*Use sketches to illustrate your answer.*
  
3. The Ardagh Chalice *is illustrated on the accompanying sheet*.  
Answer (a), (b) and (c).  
(a) What was its function?  
(b) Describe the materials and techniques used to make and decorate it.  
(c) Name and give a brief description of one other piece of metalwork from the same period.  
*Use sketches to illustrate your answer.*
  
4. Describe and discuss any Georgian building of your choice.  
Use the following headings  
(a) The name of the building and its architect.  
(b) A description of the building.  
(c) A description of its decoration.  
*Use sketches to illustrate your answer.*
  
5. ‘Men of Destiny’ by Jack B. Yeats (1871-1957) *is illustrated on the accompanying sheet*.  
Answer (a), (b) and (c).  
(a) Describe and discuss its composition.  
(b) Discuss the use of colour.  
(c) Name and give a short description of one other painting with figures that you have studied.  
*Use sketches to illustrate your answer.*
  
6. ‘The Children of Lir’, *illustrated on the accompanying sheet*, is a piece of public sculpture by Óisín Kelly (1915-1981)  
Answer (a), (b) and (c).  
(a) What in your opinion is this piece of sculpture about?  
(b) Discuss its design in detail.  
(c) Name and give a brief description of any other piece of public sculpture that you have studied.  
*Use sketches to illustrate your answer.*

7. Describe and discuss the work of one of the following artists: **William Orpen, Paul Henry, Mainie Jellett, Séan Keating, Tony O'Malley, Edward Delaney, Eilís O'Connell**.  
Use sketches and the following headings:
- subject matter/themes.
  - composition.
  - materials and techniques.

**and**

name one piece of work by your chosen artist and give a short description of it.

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## Section II – European Art

8. Choose either a Romanesque church or Gothic cathedral that you have studied and answer **(a), (b)** and **(c)**.
- (a)** Name, and give a general description of your chosen church/cathedral.  
**(b)** Draw and describe one architectural feature from your chosen church/cathedral.  
**(c)** Draw and describe one piece of decoration from your chosen church/cathedral.  
*Use sketches to illustrate your answer.*

9. Name **one** work by either Michelangelo (1474–1564) **or** Raphael (1483–1520) and describe and discuss it under the following headings.
- subject matter
  - composition/design
  - medium used
  - style

**and**

give a short general account of the work of either Michelangelo **or** Raphael.

*Use sketches to illustrate your answer.*

10. 'The Taking of Christ' by Caravaggio (1583-1610), *illustrated on the accompanying sheet*, is a dramatic painting.  
Discuss this statement under the following headings
- subject matter
  - light/dark
  - composition
  - gesture
- Name and give a short description of a second painting by Caravaggio **or** of any other religious painting you have studied.  
*Use sketches to illustrate your answer.*

11. Write as fully as you can on one of the following artworks:  
'The Deposition of Christ' by Giotto (1266-1337)  
'The Birth of Venus' by Sandro Botticelli (1446-1510)  
'The Mona Lisa' by Leonardo da Vinci (1452-1519)  
'The Haywain' by John Constable (1776-1837)  
'Two Ballet Dancers in a Dressing Room' by Edgar Degas (1834-1917)  
'Starry Night' by Vincent Van Gogh (1853-1890)  
Describe your chosen work under the following headings
- (a)** Subject matter, composition and colour  
**(b)** Say why you have chosen this piece of work and why you find it interesting  
**(c)** General information about the artist.  
*Use sketches to illustrate your answer.*

12. 'Impression - Sunrise' by Claude Monet (1840-1926) is *illustrated on the accompanying sheet*. Answer (a), (b) and (c).  
(a) Describe and discuss this painting under the following headings
- composition
  - colour/light
  - technique
- (b) Give a short account of Monet's work  
(c) Name and give a brief description of one other painting by Monet.  
*Use sketches to illustrate your answer.*
13. Discuss the art of Henri Matisse (1869-1954) **or** Pablo Picasso (1881-1973) **or** Salvador Dali (1904-1989) under the following headings:  
(a) Subject matter and media used  
(b) Composition and use of colour  
(c) Name, describe and discuss one specific work by the artist you have chosen.  
*Use sketches to illustrate your answer.*

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## Section III – Appreciation

14. Outline your ideas for the layout and decoration of an area to be used for **one** of the following purposes:
- a pre-school/ playgroup space
  - a family living space
  - your classroom
- Use the following headings to help you with your answer:-  
(a) function  
(b) furniture and fittings  
(c) flooring  
(d) lighting  
*Use sketches to illustrate your answer.*
15. You have been asked to design a piece of sculpture for a public space in an industrial estate **or** overlooking a fishing village.  
Outline your design ideas using the following headings
- theme and how it relates to the location of the sculpture
  - the design, size and shape of the sculpture
  - the materials to be used
- Use sketches to illustrate your answer.*

16. Outline the steps you would take when designing and making a piece of craftwork of your choice **and** describe what qualities you would look for when buying one of the following:
- a set of mugs
  - a batik wall hanging
  - a piece of travel luggage
- Use sketches to illustrate your answer.*
17. Discuss any film that you have seen recently. Describe how the film-making techniques added to your enjoyment of the film.  
Use the following headings to help you with your answer
- (a) location and film sets
  - (b) lighting
  - (c) costume and make-up
  - (d) special effects
  - (e) camera work
- Use sketches to illustrate your answer.*
18. Name an art gallery or museum that you visited and answer (a) and (b)
- (a) Describe the layout of the gallery/museum and discuss how the exhibits were displayed
  - (b) Describe and discuss one exhibit that you found interesting.
- Use sketches to illustrate your answer.*
19. Two examples of cutlery are **illustrated on the accompanying sheet**.  
Answer (a), (b) and (c).
- (a) Compare the two designs
  - (b) What qualities should a well designed set of cutlery have?
  - (c) Suggest a design for a set of cutlery to be used by a toddler **or** for camping outdoors
- Use sketches to illustrate your answer.*
20. Shops often use carrier bags as a means of advertising.  
What features should be considered when designing a carrier bag for **one** of the following:
- A sports and leisure shop
  - A music and DVD store
  - A fruit and vegetable shop
- 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

### Ordinary 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. 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. 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. 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**

People think that alien spaceships would be solid and made of metal and have lights all over them and move slowly through the sky because that is how we would build a spaceship if we were able to build one that big. But aliens, if they exist, would probably be very different from us. They might look like big slugs, or be flat like reflections. Or they might be bigger than planets. Or they might not have bodies at all. They might just be information, like in a computer. And their spaceships might look like clouds, or be made up of unconnected objects like dust or leaves.

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

### **Passage B**

It is an irony as towering as Peter Crouch that David Beckham should be sent off after two marginal yellow cards and receive an ovation to rank with that he was afforded here four years ago in wholly different circumstances. Then, having played the game of his life against Greece, the captain hit an equaliser as dramatic as any scored in the fading seconds of such an important match to put England through to the 2002 World Cup finals. The nation went into minor delirium. Here Beckham, 30 now and a more complete if less dynamic presence, played with equal passion and earned the displeasure of the referee in the space of two minutes in the second half. The first booking was for an elbow at the Austria end and the second for bringing down Andreas Ibertsberger just outside the England penalty area.

And Old Trafford, aggrieved for someone crowds here have not always loved, rose to applaud him as he left.

What a curious relationship we have had with the man.

There are those who argue that he shows more invention at the hairdressers than he does on the football pitch, proof of his flightiness and lack of substance. It was always a point of view driven by herd instincts and a refusal to look below the bleach. They will have been quietly gleeful yesterday.

An article by Kevin Mitchell from the Observer, 9th October 2005.

### Passage C

Mary Lou and I set the table, although I think it was largely a wasted effort. Everyone descended onto the table in one huge, chaotic flurry, knocking over glasses and sending forks onto the floor and picking up plates (which did not match, Phoebe pointed out to me) and saying 'That's my plate. I want the daisy plate' and, 'give me the blue one! It's my turn for the blue plate'. Phoebe and I sat between Mary Lou and Ben. In the centre of the table was a huge platter of fried chicken. Phoebe said, 'Chicken? Fried? I can't eat fried foods. I have a sensitive stomach.' She glanced over at Ben's plate. He had taken three pieces of chicken. 'You really shouldn't eat that, Ben. Fried foods are not good for you. First of all, there's the cholesterol...' Mr Finney stared down at his chicken. Mrs Finney was rolling her lips around peculiarly. By this time, the beans had been passed to Phoebe, who examined them carefully. 'Did you put butter on these beans, Mrs Finney?'

'Yes, I did. Is there something wrong with butter?'

'Cholesterol,' Phoebe said. 'Cho-les-ter-ol In the butter.'

'Ah,' Mrs Finney said. 'Cholesterol.' She looked at her husband. 'Be careful, dear. There's cholesterol on the beans.'

I stared at Phoebe. I am sure I was not the only one in the room who wanted to strangle her. Ben pushed his beans to one side of his plate. Maggie picked up a bean and examined it. When the potatoes came around, Phoebe explained that she was on a diet and could not eat starch. The rest of us looked glumly down at our plates. There was nothing at all on Phoebe's plate. Mrs Finney said, 'So what do you eat, Phoebe?'

'My mother makes special vegetarian meals. We eat a lot of salads and vegetables. My mother's an excellent cook.'

She never mentioned the cholesterol in all those pies and brownies her mother made.

From *Walk two Moons* by Sharon Creech Published by Macmillan Childrens' Books.

### Passage D

Whenever I chance upon Harry I smile. Just seeing him sets me up for the day. Usually I encounter him early in the morning by the river and there he is, with his grey head set into his hunched shoulders, contemplating the day ahead. Later on, Harry is off doing whatever herons do, presumably fishing. Harry is a capital angler.

I like to wake early. I open the curtains, make a cup of tea and go back to bed and read a while.

But my eye is always drawn to the expanse of sky beyond the window. Occasionally I see Harry fly overhead. I call him Harry because the name seems to suit. I cannot name all the birds I encounter because there are too many of them, whereas there is only one Harry. I open the window and listen to birds trilling and chirruping. I leave out food and they reward me with their songs. There's the robin whose warbling is so pleasant to human ears but so threatening to other birds; and an adorable little wren whose voice is incredibly vociferous for so tiny a bird. Then there are the chattering starlings, tenacious blackbirds, skittery pied and grey wagtails, and of course the finches - chaffinch, greenfinch, goldfinch, bullfinch - displaying their virtuoso performances and distracting me as I sit writing at my desk by the window.

And in summer who could not be mesmerised by the aerobatic cavorting of swifts and swallows in pursuit of airborne insects? Once I saw a streak of gold skimming over the canal water and into the dense foliage growing along the banks and realised it was a kingfisher.

Harry makes me Smile by Barbara McKeon From Sunday Miscellany. A selection from 2003 and 2004 published by Townhouse, Dublin.

### **Passage E**

There is a picture of me when I was three or four, the only one from that era that survived the avatars of fate and of Paulina del Valle's decision to erase any trace of my origins. It is a worn piece of cardboard in a travel frame, one of those antique metal and velvet cases that were so in fashion in the nineteenth century but no one uses anymore. In the photograph you see a very small child dressed in the style of Chinese brides, in a long tunic of embroidered satin over trousers of a different shade; she is wearing delicate little slippers on white felt soles protected by a thin layer of wood. Her dark hair is swept up in a topknot too tall for her size and secured by two thick pins, either gold or silver, joined by a small garland of flowers. The child is holding an open fan in her hand and could be laughing, although the features are barely distinguishable; her face is just a pale moon with eyes like two black smudges. Behind the girl can be seen the huge head of a paper dragon and the glittering stars of fireworks. The photograph was taken during the celebration of the Chinese New Year in San Francisco. I don't remember that moment, and I don't recognize the child in that one surviving portrait.

From Portrait in Sepia by Isabel Allende, published by Flamingo.

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# Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2006

## ART

Design

Ordinary 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 **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 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 done 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 question, 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

I was brought up on comfort food, like shepherd's pie, eggs and bacon, and steak and kidney pudding. I also inherited my father's love of Scotch eggs, pork pies, and pickles such as gherkins and pickled onions. I remember when I was five or six, I picked up a pickled onion from my dad's plate and popped it into my mouth. That sharp, tongue-curling hit of vinegar was such a shock, yet such a pleasure.

Ironically we never had fish in our house. My father was allergic to seafood, which didn't help. So my first real experience of fish was in the school canteen, when they served up glowing yellow, artificially dyed smoked haddock in tinned tomato sauce. I remember feeling like *Oliver Twist* in reverse: 'Please sir, I don't want any more.' It was horrible of course, and to add insult to injury, I got a bone stuck in my throat. It's a wonder I ever became so passionate about fish.

The turning point was the discovering of fish and chips. What a great dish. Suddenly the world seemed a sensible place once more again.

When I was growing up, meals were just fuel stops. It was stop, fill up the tank, and you're off, without having to think too much about what you've just put in your gob. Things have changed enormously...since then.

There is some pretty remarkable food in this country. For my money, British produce is the best in the world but we rarely do it justice. English apples are sensational. Our oysters, our venison, our wild fish and our cheeses are all... brilliant.

Show me a perfectly cooked standing rib of beef with fresh horseradish sauce and roasted English onions, a new season's grouse straight from the oven, a wheel of carefully aged farm house Cheddar, and some magnificent wild Scottish salmon poached in a simple court bouillon, and I'll show you why we haven't got a thing to be ashamed of.

I love English food-chicken tikka masala, hummous and spaghetti Bolognese. You can't get more English than that.

When I worked in the Savoy, I started to appreciate English food. I soon discovered steak and kidney pudding, which taught me how good food in this country could be. The kidneys and steak would be cooked slowly and then left overnight to build up flavour and character. Then they were put in a big bowl and covered in a mixture of flour and fat from the kidney, and the whole thing would be steamed for about two hours. When it was finished, you could push your fork in through the pudding and steam would rush up into your face while the aroma wrapped itself around you. For something that wasn't Italian, it was amazing...

It took me four years to discover the one true *pi`ece de re'sistance* of English cooking. When I was first in the Savoy, I was taken to Smithfield meat market early one morning and experienced my first full English breakfast. It was all there: the salty, thick-cut bacon, the just runny egg, the kidneys, the fruity black pudding, the greasy sausage, the baked beans, the thin, buttered toast. I loved it.

From Tony & Giorgio published by Grafton.

## Passage B

We're used to seeing our father in windbreakers, battered grey felt hats, flannel shirts with the cuffs tightly buttoned to keep the blackflies from crawling up his arms, heavy pants tucked into the tops of woollen work socks...

Now, however, our father wears jackets and ties and white shirts, and a tweed overcoat and scarf. He has galoshes that buckle on over his shoes instead of leather boots waterproofed with bacon grease...

Our father has changed his job: this explains things. Instead of being a forest-insect field researcher, he is now a university professor. The smelly jars and collecting bottles that once were everywhere have diminished in number. Instead, scattered around the house, there are stacks of drawings made by his students with coloured pencils. All of them are of insects. There are grasshoppers, spruce budworms, forest tent caterpillars, wood-boring beetles, each one the size of a page, their parts neatly labelled: mandibles, palps, antennae, thorax, abdomen. Some of them are in section, which means they're cut open so you can see what's inside them: tunnels, branches, bulbs and delicate filaments. I like this the best...

On Saturdays we get into the car with him and drive down to the place where he works. It is actually the Zoology building but we don't call it that. It is just the building.

The building is enormous. Whenever we're there it's almost empty, because it's Saturday; this makes it seem even larger. It's of dark-brown weathered brick, and gives the impression of having turrets, although it has none. Ivy grows on it, leafless now in winter, covering it with skeletal veining. Inside it there are long hallways with hardwood floors, stained and worn from generations of students in slushy winter boots, but still kept polished...

On the second floor there are corridors leading into other corridors, lined with shelves that contain jars full of dead lizards or pickled ox eyeballs. In one room there are glass cages with snakes in them, snakes bigger than we've ever seen before. One is a tame boa constrictor, and if the man in charge of it is there he gets it out and winds it around his arm, so we can see how it crushes things to death before in order to eat them. We're allowed to stroke it. Its skin is cool and dry. Other cages have rattlesnakes, and the man shows us how he milks the venom out of his fangs. For this he wears a leather glove. The fangs are curved and hollow, the venom dripping from them is yellow.

In the same room is a cement pool filled with thick-looking greenish water in which large turtles sit and blink or clamber ponderously up onto the rocks provided for them, hissing if we get too close... In yet another room is a cage of African cockroaches, white coloured and so poisonous that their keeper has to gas them to make them unconscious every time he opens the cage to feed them or to get one out.

Down in the cellar there are shelves and shelves of white rats and black mice, special ones that aren't wild. They eat food pellets from hoppers in their cages and drink from bottles fitted with eyedroppers. They have chewed-newspaper nests full of pink hairless baby mice. They run over and under one another and sleep in heaps, and sniff one another with their quivering noses. The mouse feeder tells us that if you put a strange mouse into one of their cages, one with the wrong, alien scent they will bite it to death...

We don't find anything in the building repulsive. The general arrangements, though not the details are familiar to us, though we have never seen so many mice before and are awed by their numbers and stench. We would like to get the turtles out of the pool and play with them, but since they are snapping turtles and bad-tempered and can take your fingers off, we know not to.

From *Cats Eye*, by Margaret Atwood, published by Virago.

## **Make a design for one of the following crafts:**

### **1. Lettering and Calligraphy**

You are asked to make a design for one of the following:

- (a) A sign for a Café called “The Greasy Spoon” inspired by Passage A.
- (b) A poster advertising a local food market inspired by Passage A.
- (c) A sign telling visitors to the zoology department to be wary of the various animals and insects that live there.
- (d) A piece of calligraphy based on a theme of your choice from either one of the descriptive passages.

You may include images and decorative motifs. You should explain your starting point.

### **2. Linocutting and Printing**

Make a design for a lino print based on one of the following themes from the descriptive passages:

- (a) An illustration for the cover of a menu based on one of the food descriptions in Passage A.
- (b) A lino print based on the theme of insects inspired by Passage B.
- (c) A lino print based on the description of the interior **or** exterior of the zoology building in Passage B.
- (d) A theme of your choice that relates to either one of the descriptive passages.

Your design should be suitable for a single colour print **or** for a print using up to three colours. Take into account the design possibilities of line, shape, contrast and texture. You should explain your starting point.

### **3. Fabric Printing and Batik**

Make a design for a wall hanging or for a repeat pattern based on one of the following themes from the descriptive passages:

- (a) A pattern for fabric that would be suitable for an apron inspired by Passage A.
- (b) A wall hanging for a school canteen inspired by Passage A.
- (c) A pattern to be used for the fabric of a snake keepers uniform inspired by Passage B.
- (d) A theme of your choice that relates to either one of the descriptive passages.

Your design should be suitable for block printing, screen-printing, batik or stencil printing. Use at least two colours in your design. You should explain your starting point.

### **4. Embroidery**

Make a design for embroidery based on one of the following themes from the descriptive passages:

- (a) An embroidered picture in relief based on any of the descriptions of food in Passage A.
- (b) An embroidered motif, inspired by Passage A, to be sewn onto a chef's jacket
- (c) A three dimensional soft sculpture of an insect **or** any of the creatures in Passage B.
- (d) A decorative tie for a university professor who specialises in the study of snakes as mentioned in Passage B.

You should include information on the materials you would use to make your design. You should explain your starting point.

## 5. Weaving

Design a piece of weaving suitable for a cushion cover or a floor rug or wall hanging.

Choose one of the following themes from the descriptive passages:

- (a) “Steam would rush up into your face while the aroma wrapped itself around you”

Passage A.

- (b) The various colours and textures of food as described in Passage A.

- (c) “tunnels, branches, bulbs and delicate filaments” Passage B.

- (d) A theme of your choice that relates to either one of the descriptive passages.

Your design should include details of the materials to be used. You should explain your starting point.

## 6. Pottery

Make a design for one of the following:

- (a) A relief panel for the wall of a restaurant based on any image inspired by Passage A.

- (b) A box to hold a collection of insects inspired by Passage B.

- (c) A free standing sculpture of the snake keeper as you imagine him, inspired by Passage B.

- (d) A theme of your choice that relates to either one of the descriptive passages.

Give details of the techniques to be used to make the piece. You should explain your starting point.

## 7. Puppetry

Design a dressed puppet based on one of the following themes from the descriptive passages:

- (a) The Chef - Passage A.

- (b) The Boa Constrictor - Passage B.

- (c) The Professor– Passage B.

- (d) A theme of your choice that relates to either one of the descriptive passages.

Your design may be for a glove puppet, a rod puppet or for a string puppet. You should show how the puppet is to be made, giving details of materials, colour, decoration and finish. You should explain your starting point.

## 8. Bookcraft

Design a book cover or a folder based on one of the following themes from the descriptive passages:

- (a) A folder to hold recipes, inspired by Passage A.

- (b) A portfolio to hold the drawings of insects as inspired by Passage B.

- (c) A book cover for a book entitled “Mouse Matters” or “Snake Secrets” inspired by passage B.

- (d) A theme of your choice that relates to either one of the descriptive passages.

Your design can be any shape and you should show how it is to be made. You should explain your starting point.

## 9. Advertising Design

Design a poster, a display card or a brochure cover based on one of the following themes from the descriptive passages:

- (a) The opening of a new school canteen or a new restaurant inspired by Passage A.
- (b) A graphic identity (logo) for a fish and chip shop as inspired by Passage A.
- (c) Open Day at the Zoology Department as inspired by Passage B.
- (d) A theme of your choice that relates to either one of the descriptive passages

You must use lettering. You should explain your starting point.

## 10. Modelling and Carving

Design a wall plaque or a free-standing sculpture based on one of the following themes from the descriptive passages:

- (a) Comfort food as inspired by Passage A.
- (b) The canteen dinner lady/man as you imagine him/her inspired by Passage A.
- (c) The bad tempered turtle as mentioned in Passage B.
- (d) A theme of your choice that relates to either one of the descriptive passages.

Your design should show details of the materials and techniques that would be used to make the piece. You should explain your starting point.

## 11. Stage Sets

Make a design for one of the following:

- (a) A stage set for a drama set in a restaurant kitchen inspired by Passage A.
- (b) A stage set for a rock concert by a band called “The Bad-Tampered Turtles” as inspired by Passage B.
- (c) A film set for a science fiction set in the University’s Zoology Department as inspired by Passage B.

Give details of materials, colour and lighting effects. You should explain your starting point.

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# Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2006

## ART

### Craftwork

### Ordinary Level

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

**Thursday, May 4 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 suitable craft materials and tools to fulfil 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 supplied craft label.
- ☐ Write the number of the question you have chosen and its title on each sheet and on the supplied craft label.

### 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 during the time allowed in the examination.

*At the end of the examination you will be provided with a transparent 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 a folder to hold cuttings on one of the following topics:

- (a) Musical Memories
- (b) A school trip to a European city
- (c) Exotic Pets

Your finished bookcraft must be functional. Its shape may indicate the topic you have chosen. Use appropriate materials, colouring, lettering, binding and ties. Maximum size: 40cms at its greatest dimension.

**Materials:** an assortment of papers, card, binding materials and ties, paints, inks, collage materials, adhesives and relevant tools.

## 2. Calligraphy

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

### Text (a)

The robot camera homed in for a close-up on the more popular of his two heads and he waved again. He was roughly humanoid in appearance except for the extra head and third arm. His tousled fair hair stuck out in random directions, his blue eyes glinted with something completely unidentifiable, and his chins were almost always unshaven.

From 'The Hitch-hikers Guide to the Galaxy'  
by Douglas Adams

### Text (b)

I will go with my father a-sowing

To the red fields by the sea,

And the rooks and the gulls and the  
starlings

Will come flocking after me.

I will sing to the striding sowers

With the finch on the flowering sloe,

And my father will sing the seed-song

That only the wise men know.

From the poem 'I will go with my father' by Joseph  
Campbell

**Materials:** a surface suitable for calligraphy work - maximum size of sheet: 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 for one of the following topics:

- (a) Cosmic Sounds
- (b) Mysterious Stranger
- (c) Leisure and Fitness Centre

**or**

Design a postcard to advertise the launch of a new hair salon.

The size of your finished postcard should be scaled up but must not exceed A2 in its greatest dimension. You must incorporate lettering into your finished work. Personalised hand-constructed lettering is preferred.

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, adhesive, brushes, paints, inks, any other quick drying medium.

### 4. Weaving

Answer (a) or (b)

- (a) Design and weave a decorative panel for the top of a sewing box. Research and develop your design from the colours, shapes and textures found inside a sewing box (e.g. needles, threads, pins, buttons, beads, yarns, thimbles, fasteners, bobbins etc.)
- (b) Design and weave a tapestry based on one of the following themes.
  - Extreme sports
  - A winding country lane
  - Streets at night

Use a variety of materials and techniques in the weft. Use colour, shape, textures and pattern to enhance your work.

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

### 5. Lino Printing/Blockprinting

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

- (a) The mechanic's workshop
- (b) When all the Pieces Fit
- (c) Under the microscope

The dimensions of your finished print should be at least 15cm x 20 cm. You may design for a single colour print **or** for 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/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) An animal with magical powers
- (b) A fairy – good or bad?
- (c) Wild Child

Your puppet should be suitable for multiple performances. The size of your finished puppet should allow a puppeteer to operate it easily. 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 material.

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) Holidays: sun-sand-sea-rockpools-crabs-shells-buckets-spades-swimming-surfing-fishing
- (b) The Parade: Irish dancers - African group - brass band - Chinese dragon – acrobats - vintage cars - street traders - floats from various countries
- (c) Computers - CDs - discman - video cameras - mobile phones - computer games - mp3 players.

Consider the design possibilities of overprinting. You may print on a background of your own choice appropriate to your design. Your finished print should not exceed 100cm x 100cm.

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

## 8. Hand Printed Textiles

Design and print a repeating pattern on piece of fabric not greater than 100cm x 100cm. Base your design on one of the following:

- (a) Board games
- (b) Transport- trains- bicycles- sports cars- vintage cars- trucks- ships- spaceships- motorbikes
- (c) Mirror Image

Enhance your design by paying attention to movement, flow, overprinting and linkage.

**Materials:** fabric, screens, stencil material, blocks, dyes, inks, etc.

## 9. Batik

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

- (a) Wild animals - tigers - antelope – jaguar - safari - jungle - lost tribes - grass huts - reptiles
- (b) On the water: sailing - swimming – boats - ducks - fishing -canal barges – otters - waterskiing – diving - paddling
- (c) Rush Hour: wheels - traffic lights - road works - traffic jams - bumper to bumper – maps - directions - busy streets - shoppers

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

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

## 10. Pottery

Design and make one of the following:

- (a) A container to hold food
- (b) A commemorative plate or plaque
- (c) A relief sculpture to hang on a wall

Base your design and decoration on one of the following themes:

- Winged and crawling creatures
- The Human Body

The work of one of the following – Louis le Broquay, Vincent Van Gogh, Vivienne Westwood, Antonio Gaudi, Gustav Klimt.

Your work must be fired and should be decorated with appropriate materials such as slips, glazes and oxides.

**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 make one of the following:

- (a) A wall hanging
- (b) A large brooch
- (c) A fabric container to hold an mp3 player

Choose one of the following themes as a starting point for your work.

- An Irish Romanesque doorway (e.g. Clonfert)
- City- lamp posts-signposts-chimneys-pavements- street lights-steeple-puddles-shop windows - high-rise apartment blocks
- Dragonfly-green and blue -shiny- reflective-delicate wings-large eyes- slim long body – swift - darting

Use at least three different types of stitches (hand or machine stitches). Mixed media may also be used.

**Materials:** a variety of materials including found objects, fabrics, threads, embroidery threads, fabric and textured materials for appliqué.

## 12. Woodcarving/Carving

Design and carve one of the following:

- (a) A free standing piece
- (b) A decorative panel
- (c) A plaque

Base your work on one of the following:

- Sea Creatures
- Helping Hands
- The Embrace

Lettering is optional on the finished work.

**Materials:** You may carve your design from wood, plaster or any other suitable material.

## 13. Metalwork/Construction

Design and make **one** of the following:

- (a) A trophy
- (b) A plaque
- (c) A free standing sculpture

Base your work on one of the following:

- Footsteps
- Ticket to Ride
- Swirling Skirts and Restless Feet

**Materials:** enamelling materials, metals for construction techniques, appropriate tools.

## 14. Modelling

Design and model a piece of sculpture in the round or in relief based on one of the following themes:

- An ancient sporting tradition
- Dancing - twisting - stretching – jumping – twirling – spinning – leaping - soaring
- The Hunter and the Hunted

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

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# Coimisiún na Scrúduithe Stáit State Examinations Commission

**LEAVING CERTIFICATE EXAMINATION 2006**

## ART

Life Sketching

Ordinary 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 teachers and superintendents**

The examination consists of two sketches of the model. The first sketch is of a fifteen-minute pose. The second is a more fully worked drawing of a thirty-minute pose.

**The model is required to wear a garment with long sleeves and pockets such as a jacket, tracksuit top or fleece.**

**The following props are required:**

- ☐ **A folded newspaper for the first pose**
- ☐ **A chair and a baseball cap for the second pose**

During the examination the model is allowed from ten to fifteen minutes of rest periods, to be arranged as desired. The rest periods are included in the total time 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. If desired, candidates may 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 described in this examination paper (Pose (a)) and must be of the complete figure.
- (b) The second is more fully worked drawing of the thirty-minute pose 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 periods.

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 choose must be quick drying.

You may suggest the background.

Do not crop or mount your finished work.

**Pose (a) - Duration 15 minutes      20 marks**

*The model is in a standing position with his/her*

- Feet apart
- Weight resting on left hip
- Right knee bent, right foot slightly forward, tilted towards the right
- Left hand in jacket pocket with folded newspaper tucked between left arm and body
- Right hand flat against thigh
- Face looking forward

**Pose (b) - Duration 30 minutes      30 marks**

*The model is seated upright on a chair with his/her*

- Head looking forward with baseball cap on, peak turned to the back
- Arms folded
- Feet outstretched, crossed at the ankles, right over left

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