



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2007

ART

History and Appreciation of Art

Ordinary Level

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

Thursday, 14 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. Two pieces of decorative metalwork from the pre-Christian period in Ireland are *illustrated on the accompanying sheet*.

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

- (a) Name both pieces of metalwork.
- (b) Describe and discuss how they were made and decorated.
- (c) Write what you know about their function.

Use sketches to illustrate your answer

2. The **Chi-Rho** page from the Book of Kells *is illustrated on the accompanying sheet*.

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

- (a) Sketch and describe two different types of decoration found on this page.
- (b) Describe the materials and techniques used to produce the Book of Kells.
- (c) Name and give a brief description of one other page from the Book of Kells.

Use sketches to illustrate your answer.

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

- (a) Name any **Irish Romanesque building** you have studied.
- (b) Describe and discuss the architecture of this building.
- (c) Describe and discuss its decoration.

Use sketches to illustrate your answer.

4. Name and describe a **Georgian** building you know, referring to its setting and function.
and

Sketch and discuss two Georgian features from this building.

Use sketches to illustrate your answer.

5. ‘**The Farm at Lézaver, Finistère**’, by Roderic O’Conor (1860–1940) *is illustrated on the accompanying sheet*.

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

- (a) Describe and discuss this painting under the following headings
 - subject matter
 - composition
- (b) Discuss the use of colour.
- (c) Name and give a short description of one other landscape painting by any Irish artist.

Use sketches to illustrate your answer.

6. Oisín Kelly (1915-1981) produced many public sculptures. One of his works, ‘**The Chariot of Life**’, is *illustrated on the accompanying sheet*.

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

- (a) Describe and discuss this sculpture.
- (b) What do you think this sculpture is about?
- (c) Name and describe briefly any other piece of Irish public sculpture.

Use sketches to illustrate your answer.

7. Select a work by one of the following artists: Harry Clarke, Louis Le Brocquy, Alice Maher, Jack B. Yeats, John Behan.
Answer (a), (b) and (c)
(a) Name the work
(b) Describe and discuss the work you have chosen under the following headings
- subject matter/theme
 - composition
 - materials and techniques
- (c) Give some general information about the artist you have chosen.
Use sketches to illustrate your answer

SECTION II – European Art

8. **The Last Judgement** by Gislebertus is an example of Romanesque sculpture and is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c)
(a) Describe and discuss this work under the following headings:
- subject matter
 - composition
 - style
 - technique
- (b) Sketch one detail from this work that you find interesting and explain why.
(c) Describe one other example of Romanesque sculpture that you have studied.
Use sketches to illustrate your answer.
9. The **Kiss of Judas** by Giotto (1266-1337) is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c)
(a) Describe and discuss this work under the following headings
- subject matter
 - composition and perspective
 - style and medium
- (b) How does Giotto convey drama in this work?
(c) Name and give a brief description of another work by Giotto.
Use sketches to illustrate your answer.
- 10 **Lady Writing a Letter** by Jan Vermeer (1632-1675) is *illustrated on the accompanying sheet*.
Answer (a) and (b)
(a) Describe and discuss this painting under the following headings:
- subject matter
 - composition
 - medium
 - use of light and dark
- (b) Name and give a short description of a second painting by Vermeer or any other painting of a domestic scene that you have studied.
Use sketches to illustrate your answer.

11. Choose **one** of the following works and answer (a) and (b)
- **Mary Magdalene** by Donatello (1386-1466)
 - **The Sistine Chapel Ceiling** by Michelangelo (1475-1564)
 - **The Taking of Christ** by Caravaggio (1573 – 1610)
 - **The Third of May** by Goya (1746-1828)
 - **Le Dejeuner Sur L’Herbe** by Manet (1832-1883)
 - **Guernica** by Picasso (1881-1973)
- (a) Describe your chosen work under the following headings
- subject matter
 - composition
 - style
 - medium.
- (b) Give some general information about the artist and the period in which the work was created.
- Use sketches to illustrate your answer.*

12. Write an account of Impressionism. Use the following headings to help you with your answer:
- subject matter
 - method of painting
 - use of light and colour.
- Name any Impressionist artist, and give a short description of one painting by this artist.
- Use sketches to illustrate your answer.*

13. Salvador Dali (1904–1989) produced paintings which could be described as ‘hand painted dreams’.
- Answer (a), (b) and (c).
- (a) Name a work by Dali.
- (b) Describe and discuss the work you have chosen under the following headings
- subject matter
 - composition
 - style
 - medium.
- (c) Give some general information about Dali.
- Use sketches to illustrate your answer.*

SECTION III – Appreciation

14. Answer (a) and (b)
(a) Name a gallery or museum that you visited.
(b) Describe and discuss two exhibits under the following headings
- design/composition
 - medium
 - style
 - how they were displayed.
- Use sketches to illustrate your answer.*
15. Answer (a) and (b)
(a) Discuss the design of the poster which is **illustrated on the accompanying sheet** under the following headings:
- composition
 - imagery
 - colour
 - lettering.
- (b) In your opinion is this poster successful in conveying its intended message? Give reasons for your answer.
Use sketches to illustrate your answer.
16. Name, describe and discuss the visual impact of any film from any **one** of the following categories: historical, sci-fi, thriller, animation.
Use the following headings
- location / film-sets
 - costume / make-up
 - lighting
 - special effects
 - camera work.
- Use sketches to illustrate your answer.*
17. Answer (a) and (b)
(a) Describe and discuss the living space **illustrated on the accompanying sheet** under the following headings:
- function
 - style
 - lighting.
 - safety.
- (b) Make two suggestions that would improve the layout and comfort of this space. Give reasons for your answers.
Use sketches to illustrate your answer.

18. Answer (a) and (b)
- (a) How would you approach the task of designing a costume for a street parade for one of the following festivals
- music festival
 - drama festival
 - festival of the sea
 - garden festival
- (b) Discuss the colours and textures you would use in order to reflect the theme of your chosen festival. Give reasons for your choices.
Use sketches to illustrate your answer.
19. Answer (a) and (b)
- (a) Describe and discuss the characteristics of a well designed rucksack for school use. Use the following headings
- function
 - how the rucksack will fit the wearer
 - materials
 - style.
- (b) How would the design of a school rucksack differ from the design of a rucksack for mountaineering?
Use sketches to illustrate your answer.

Blank Page

Blank Page



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2007

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, 4 May Morning 9.30 - 12.00

This paper should be handed to candidates on **Friday, 27 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

Nancy's bedroom was the smallest, most personal room in the house - girlish and as frothy as a ballerina's tutu. Walls, ceiling, and everything else except a bureau and a writing- desk, were pink or blue or white. The white-and-pink bed, piled with blue pillows, was dominated by a big pink-and-white Teddy bear, a shooting-gallery prize that Bobby had won at the county fair. A cork bulletin board, painted pink, hung above a white- skirted dressing table; dry gardenias, the remains of some ancient corsage, were attached to it, and old valentines, newspaper recipes and snapshots of her baby nephew.

From *In Cold Blood* by Truman Capote courtesy of Random House 1966

Passage B

There was a slight elevation in the middle of the common and as they approached it they saw boys and girls and some men racing down it to give their kites a start and catch the wind. Sometimes they didn't and fell to the ground, but when they did they would rise, and as the owner unravelled his string to go higher and higher. Herbert looked with ravishment.

'Mum, can I have a kite?' he cried.

He had already learnt that when he wanted anything it was better to ask his mother first.

'Whatever for?' she said.

'To fly it, Mum.'

'If you're so sharp you'll cut yourself,' she said.

Mr. and Mrs. Sunbury exchanged a smile over the little boy's head. Fancy him wanting a kite. Growing quite a little man he was.

'If you're a good boy and wash your teeth regular every morning without me telling you I shouldn't be surprised if Santa Claus didn't bring you a kite on Christmas Day.'

Christmas wasn't far off and Santa Claus brought Herbert his first kite. At the beginning he wasn't very clever at managing it, and Mr. Sunbury had to run down the hill himself and start it for him. It was a very small kite, but when Herbert saw it swim through the air and felt the little tug it gave his hand he was thrilled; and then every Saturday afternoon, when his father got back from the City, he would pester his parents to hurry over to the common. He quickly learnt how to fly it, and Mr. and Mrs. Sunbury, their hearts swelling with pride, would watch him from the top of the knoll while he ran down and as the kite caught the breeze lengthened the cord in his hand.

From: *The Kite* by W. Somerset Maugham courtesy of Oxford University Press 1972.

Passage C

The hat is found, a straw cartwheel corsaged with velvet roses out-of-doors faded: it once belonged to a more fashionable relative. Together, we guide our buggy, a dilapidated baby carriage, out into the garden and into a grove of pecan trees. The buggy is mine; that is, it was bought for me when I was born. It is made of wicker, rather unravelled, and the wheels wobble like a drunkard's legs. But it is a faithful object; springtimes, we take it to the woods and fill it with flowers, herbs, wild fern for our porch pots; in the summer, we pile it with picnic paraphernalia and sugar cane fishing poles and roll it down to the edge of a creek; it has its winter uses, too; as a truck for hauling firewood from the yard to the kitchen, as a warm bed for Queenie, our tough little orange and white rat terrier who has survived distemper and two rattlesnake bites. Queenie is trotting beside it now.

Three hours later we are back in the kitchen hulling a heaping buggyload of windfall pecans.

... We eat our supper (cold biscuits, bacon, blackberry jam) and discuss tomorrow. Tomorrow the kind of week I like best begins: buying. Cherries and citron, ginger and vanilla and canned Hawaiian pineapple, rinds and raisins and walnuts and whisky and oh, so much flour, butter, so many eggs, spices, flavourings: why, we'll need a pony to pull the buggy home.

From *Breakfast at Tiffany's* by Truman Capote, courtesy of Penguin Classics.

Passage D

Slowly the land arose from the sea. From a black line it became a line of black and a line of white - trees and sand. Finally the captain said that he could make out a house on the shore. 'That's the house of refuge, sure' said the cook. 'They'll see us before long, and come out after us.'

The distant lighthouse reared high. 'The keeper ought to be able to make us out now, if he's looking through a glass,' said the captain. 'He'll notify the life-saving people.'

'None of the other boats could have got ashore to give word of this wreck,' said the oiler in a low voice, 'else the life-boat would be out hunting us.'

Slowly and beautifully the land loomed out of the sea. The wind came again. It had veered from the north-east to the south-east. Finally a new sound struck the ears of the men in the boat. It was the low thunder of the surf on the shore. 'We'll never be able to make the lighthouse now,' said the captain. 'Swing her head a little more north, Billie.'

'A little more north sir,' said the oiler

Whereupon the little boat turned her nose once more down the wind, and all but the oarsmen watched the shore grow. Under the influence of this expansion doubt and direful apprehension were leaving the minds of the men. The management of the boat was still most absorbing, but it could not prevent a quiet cheerfulness. In an hour, perhaps, they would be ashore.

From: *The Open Boat* by Stephen Crane courtesy of Oxford University Press.

Passage E

Goodwood did it, Magny Cours did it and now Donnington is doing it. That's to say, celebrating the centenary of grand prix racing.

The Derbyshire circuit is taking the red route and calling their event 'GP100 at SeeRed'. This mercifully has nothing to do with heavy metal bands but everything to do with racing cars, and features competitive racing from every significant era beginning with the Edwardians and running through to near-contemporary Formula 1. The two-day programme is crammed full of racing and plenty of sideshows. On the Saturday there is a motorcycle race, demo laps by grand prix cars, a historic race for 1960s Sports and CT Prototypes and a team relay race for pre-war sportscars. Now, that's variety for you.

On the Sunday there are no fewer than nine races including HGPCA grand prix cars, Thoroubred GP machines, and another eight-lapper for the motorcycles. The main feature is the VSCC Williams Trophy race, named after the gentleman racer Grover Williams who won the Monaco Grand Prix in 1929. This is for pre-1934 grand prix cars and is the first time the Williams Trophy race has run at Donnington. This means a lot of Bugattis and Alfa Romeos. See red, and blue in this one, And some British Racing Green.

Covering a century of racing in just two days is a tall order but the VSCC is using maximum revs to make this a weekend to remember.

Courtesy of *Motor Sport*, October 2006.

Blank Page

Blank Page

Blank Page



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2007

ART

Design

Ordinary Level

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

Thursday, May 3 Morning 9.30 – 12.00

This paper is to be handed to candidates on **Thursday, 26 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

Dedham Vale inspired Constable to produce his finest work. The sound of water escaping from mill dams ... willows, old rotten banks, slimy posts and brickwork. I love such things ... As long as I do paint, I shall never cease to paint such places. They have always been my delight.”

John Constable underplayed the charms of the Stour Valley, that green river country he immortalised, when he wrote those words to his friend John Fisher in 1821. Any walker can still find old rotten banks and slimy posts along the River Stour, now as then. But what lifts the eyes and the heart here is the subtle beauty of clear, ever-changing light at play on the sinuous river and its lush meadows, low wooded hills and old houses peeping between the oaks and willows.

It is hard to believe that these classic scenes of rural peace and tranquility, fixed for ever by the artist as they were in the early 19th century, have not changed horribly for the worse since then. But somehow, miraculously, they have not. Main roads have passed by this slip of country. On a riverside stroll from Dedham down to Flatford, you can recognise the sites of dozens of Constable’s best-known paintings, all but intact. The slow sailing barges with their heavy horses have gone. The trees have grown and thickened in the meanwhile. But small boys still fish in the Stour, dogs still run and bark at the river, and that wonderful East Anglian light still glints on leaves, grasses and running water, just as the painter lovingly set them down two centuries ago — slimy posts, brickwork and all. From *Walking through a Masterpiece*, courtesy of The Sunday Times

Passage B

Most of the fans left the venue in a happy mood, following the trail of the River Liffey back into the centre of the town. Some would visit Phil's grave the next day, travelling out to Sutton, north of the city, overlooking Dublin Bay. They'd look at his flat gravestone, designed by Jim Fitzpatrick, embellished with Celtic knotwork, an Irish cross and bearing a dedication to Roisin Dubh, the famous black rose. Many would leave flowers and personal tributes at the windswept site. A few concert-goers headed for Grafton Street, for the aftershow party at Lillies Bordello, the liveliest venue in town. They'd gas some more with former friends and exchange phone numbers, amazed at the number of proud fathers who'd included either Phil or Parris in their sons' names. Philomena sat downstairs, surrounded by drawings, framed pictures and gifts that the fans had brought for her. She couldn't even talk by the end, she was so overwhelmed. A few months later, she'd meet up with another fan of her son, Bruce Springsteen, who was keen to pay his respects. Some of the old crew were telling ghost stories, relating how they could feel Phil's presence at home or in hotel rooms. They'd talk to him a while, and that was reassuring. Another topic of conversation was the lookalike who turned up at The Point — "a black guy who'd perfected the whole *Solo in Soho* look. He wore a dark coat and a skinny tie, a pencil moustache and the hair pulled down over his left eye. Somehow, he'd blagged his way into the backstage bar, and he stood there in the

corner, smiling at everyone. He was maybe six inches shorter than the original, but it was still good and fitting to see him drinking there with the rest of the stars.

From *The Ballad of the Thin Man - The Authorised biography of Phil Lynott & Thin Lizzy* by Stuart Bailie.

Passage C

Tommaso and Angelo rowed behind the Barcone as it travelled slowly back across the lagoon to Bellezza, the biggest island. On the deck the Duchessa stood in a red velvet dress with a black cloak thrown over it, which blurred the lines of her figure. The setting sun glinted off her silver mask. She now matched the colours of the Barcone, was one with her vessel and the sea. The prosperity of the city was assured for another year. And now it was time for feasting. The Piazza Maddalena, in front of the great cathedral, was filled with stalls selling food. The savoury smells made Arianna's mouth water. Every imaginable shape of pasta was on sale, with sauces piquant with peppers and sweet with onions. Roasted meats and grilled vegetables, olives, cheeses, bright red radishes, dark green bitter salad. Shining fish doused with oil and lemon, pink prawns and crabs and mounds of saffron rice and juicy mushrooms. Soups and stews simmered in huge cauldrons and terracotta bowls were filled with potatoes roasted in olive oil and sprinkled with sea salt and spikes of rosemary.

The crowd in the square was getting merry with wine and the sheer pleasure of a three-day holiday. The Bellezzans and islanders knew how to enjoy themselves. Now they were singing the bawdy songs that traditionally accompanied the Marriage with the Sea. The climax of the evening was coming. Rodolfo's mandola had been spotted making for the wooden raft floating in the mouth of the Great Canal, which was loaded with crates and boxes. Everyone was expecting something special for the Duchess's twenty-fifth Sposalizio - her "Silver Wedding".

They were not disappointed. The display began with the usual showers of shooting stars, rockets, Roman candles and Catherine wheels. The faces of the Bellezzans in the square turned green and red and gold with the reflected light from the display in the sky over the water. All eyes were now turned away from the palazzo and from the silver-masked figure watching at the windows.

After a pause, the dark blue sky began to brighten with the fire-pictures of Rodolfo's set pieces. First a giant brazen bull pawing the sky, then a blue and green wave of the sea, out of which grew a glittering serpent. Then a winged horse flying above them and seeming to sweep down into the water of the canal, where it disappeared. Finally a river ram seemed to emerge from the sea and grew massively large above the watchers before it dissolved into a thousand stars.

From *Stravaganza City of Masks* by Mary Hoffman

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) An invitation card to an art exhibition inspired by passage A.
- (b) An invitation card to the commemorative concert inspired by passage B.
- (c) A decorative piece of text for the back cover of a book “City of Masks” inspired by passage C.

You may include images and decorative motifs. You should explain your starting point/rationale for your design.

2. Linocutting and Printing

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

- (a) A rural scene inspired by passage A.
- (b) Rock Dreams and Legends inspired by passage B.
- (c) “After a pause the dark blue sky began to brighten with fire pictures” - passage C.

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/rationale for your design.

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) ... “willows, old rotten banks, slimy posts and brickwork” inspired by passage A.
- (b) “Liveliest venue in town” inspired by passage B.
- (c) “City Nights” inspired by passage C.

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/rationale for your design.

4. Embroidery

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

- (a) A wall hanging taking its inspiration from “light glints on leaves, grasses and running water...slimy posts , brickwork and all” – passage A.
- (b) A souvenir panel commemorating Phil Lynott and Thin Lizzy – passage B.
- (c) An eye mask which takes its inspiration from the fireworks described in passage C.

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

5. Weaving

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

Choose one of the following themes from the descriptive passages:

- (a) Fields and rivers inspired by passage A.
- (b) “Celtic Knotwork” inspired by passage B.
- (c) “The music sailed out into the night” inspired by passage C.

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

6. Pottery

Make a design for one of the following:

- (a) A picture frame in relief inspired by passage A.
- (b) A relief plaque commemorating Irish Rock Legends – passage B.
- (c) An oil burner or candle holder inspired by the fireworks in passage C.

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

7. Puppetry

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

- (a) The Artist inspired by Passage A.
- (b) The Lookalike inspired by Passage B.
- (c) The Duchessa inspired by Passage C.

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/rationale for your design.

8. Bookcraft

Make a design for one of the following:

- (a) An artist’s folder to hold sketches inspired by Passage A.
- (b) Solo in Soho – a book cover inspired by Passage B.
- (c) A folder to hold photographs from the party described in Passage C.

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

9. Advertising Design

Make a design for one of the following:

- (a) A brochure for a painting workshop to be held in the Stour valley inspired by passage A.
- (b) A graphic identity (logo) for a nightclub – “The liveliest venue in town” inspired by passage B.
- (c) A poster advertising a food festival inspired by passage C.

You must use lettering. You should explain your starting point/rationale for your design.

10. Modelling and Carving

Make a design for one of the following:

- (a) A wall plaque depicting Constable Country inspired by passage A.
- (b) A sculpture to commemorate Phil Lynott inspired by passage B.
- (c) A sculpture entitled “From Behind the Mask” inspired by passage C.

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

11. Stage Sets

Make a design for one of the following:

- (a) A window display for the Constable gallery inspired by passage A.
- (b) A stage set for a rock concert inspired by passage B.
- (c) A backdrop for a musical entitled “Anniversary Celebrations” inspired by passage C.

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

Blank Page



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2007

ART

Craftwork

Ordinary Level

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

Thursday, 3 May Morning 9.30 - 12.00 Afternoon 2.00 - 4.30

This paper is to be handed to candidates on **Thursday, 26 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.
- ☐ 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 **or** an expanding file **or** a folder to hold cuttings for one of the following topics:

- (a) A visit to a Modern Art Gallery or Science Museum
- (b) A trip to an Outdoor Education Centre/Adventure Centre
- (c) An International musical event

Your finished bookcraft must function and include a closing mechanism. 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 must write **a minimum** of four lines of text from your chosen passage. You may use traditional and/or contemporary approaches in your work. You may use collage, mixed media or any other suitable technique.

Text (a)

Do you know what the sea is able to do?
For all of her millions and billions and trillions of tons,
her rocks and her wrecks, her seaweed and stones,
her mermaids and serpents, mysterious bones,
her tempests to test you, fish that can fly,
pinkeens that are gone in the wink of an eye,
whirlpools to suck you as if you're a sweet,
sharks who would shred you like yesterday's wheat,

do you know what the sea is able to do?

She is able to lie perfectly still
without uttering a sound,
quiet as a feather adrift on the ground.

Do you know what the sea is able to do? by Pat Ingoldsby.

Text (b)

Malachi edged his way further and further into
the night air, his eyes fixed on the approaching
star. Everywhere the crashing of ice crystals
invaded the atmosphere, falling to earth around
the city and beyond. Silver meteors plunged into
the river, boiling the water and sending skyward
an explosion of hissing gases. The comet grew
brighter in the eastern sky as it plunged nearer to
the earth behind the moon. From the east a
howling wind lifted the water from the river as
the comet arched towards the moon, its orbit
pulled towards the lesser light. The whole earth
shuddered as the comet smashed into the moon's
dark side, sending plumes of lunar dust high into
space.

Tersias by G.P. Tayloy.

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:

- (a) Action on Global Warming
- (b) A Summer Festival : live music - arts – dance - drama - costumes – fireworks, etc.
- (c) Work Abroad- apply for a student visa

or

Design a postcard to advertise a new Cyber Café. The size of your finished postcard may be scaled up but must not exceed A2 at its greatest dimension.

You must incorporate lettering into your finished work. .

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 a cushion.

Research and develop your design from the colours, shapes and textures of foliage: leaves – blossoms - berries – nuts, etc.

- (b) Design and weave a tapestry based on one of the following themes.

- The Mystical Forest
- The Birthday Party
- The Aquarium.

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 for **one** of the following topics:

- (a) Moving figures: animal – human – running – crouching – prowling - jumping, etc.
- (b) Mean Streets
- (c) When night falls

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

Design and make a glove puppet, a rod puppet or a string puppet based on **one** of the following:

- (a) Grandmother or Grandfather
- (b) A sea creature
- (c) A famous figure from history

Your puppet should be suitable for multiple performances. The body of your finished puppet should not exceed 100cms at its greatest dimension. **Clothing and accessories must be made during the examination. All body parts must be assembled, painted and decorated 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) Along the Riverbank: dragonflies/mayflies – snails – reeds – frogs etc.
- (b) The Circus: clowns – fire-eaters – jugglers – acrobats etc
- (c) Board Games: Ludo – Chess – Draughts – Snakes and Ladders etc.

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 a piece of fabric not greater than 100cm x 100cm based on one of the following:

- (a) Unusual Buildings: Gaudí - Le Corbusier - Piano & Rodgers - Utzon
- (b) Electronic Entertainment: video games - mp3 players - mobile phones etc.
- (c) Junk Food: jelly babies - milkshakes - ice cream - cakes etc.

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) Comets - planets – satellites - space stations - astronauts etc.
- (b) A Far away place or country you would like to visit
- (c) The Circle of Life

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 container suitable for a potted plant **or** a relief sculpture to hang on a wall **or** a plaque.

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

- (a) A Tropical Paradise
- (b) Bridges - skyscrapers - scaffolding - tower cranes, etc.
- (c) The work of one of the following: Henry Matisse, Henri Rousseau – Vincent Van Gogh - Harry Clarke.

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 panel for a shoulder bag or a wall hanging or a decorative piece to be worn on the head.

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

- (a) Wandering through the fields: daisies – bluebells – dandelions –brambles, etc.
- (b) The shapes, textures and colours of exotic fruits
- (c) Theme Parks: roller coaster– candy floss – carousel – water splash, etc.

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 etc.; embroidery threads; fabric and textured materials for appliqué.

12. Woodcarving/Carving

Design and carve **one** of the following: a free standing piece, a decorative panel or a plaque.

Base your work on one of the following:

- (a) The face of the older generation
- (b) Working on the Farm
- (c) Birds of Prey

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 trophy, a plaque or a free standing sculpture.

Base your work on one of the following:

- (a) Followers of Fashion
- (b) In the driving seat
- (c) Exercise for Life

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:

- (a) The Sea: sea birds – shellfish – ship wrecks, etc.
- (b) Fight or flight
- (c) A piece of sculpture to be placed at the entrance to a machine manufacturers

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.

Blank Page



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2007

ART

Life Sketching

Ordinary Level

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

Friday, 4 May Afternoon 2.00 - 3.00

This paper is to be handed to candidates on **Friday, 27 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 needed:

- **Ear phones**
- **A chair**

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 and during the break between poses.

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 a 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 and during the break between poses.
- ☐ Size of paper: A2
- ☐ If you wish to use different paper from that supplied, the superintendent must sign such a 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

- left foot forward, turned slightly to the left
- weight resting on right hip
- face looking straight ahead
- right hand clenched into a fist and resting on right hip
- left hand inside jacket pocket.

Pose (b) - Duration 30 minutes

30 marks

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

- left hand inside jacket pocket, right hand resting on right leg
- head looking forward
- earphones in both ears with the wires visible
- feet firmly on the ground.

Blank Page