



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2007

ART

History and Appreciation of Art

Higher Level

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

Thursday, 14 June - Afternoon, 2.00 – 4.30

Instructions

Answer **three** questions as follows: one from Section I (Art in Ireland), one from Section II (European Art 1000 AD - Present) and one from Section III (Appreciation of Art).

All questions carry equal marks (50).

Sketches and diagrams should be used to illustrate the points you make.

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

SECTION I – Art in Ireland

1. The two pieces of neck jewellery *illustrated on the accompanying sheet* are examples of pre-Christian metalwork.
Name, describe and discuss both examples referring to the period in which they were made, materials, form, decoration and the techniques used in their production
and
explain what you mean by the term La Tène.
Illustrate your answer.
2. Describe and discuss the Derrynaflan Paten and the Lismore Crozier which are *illustrated on the accompanying sheet*. In your answer make reference to their materials, form and decoration, and explain the techniques used in their production
and
explain and compare the function of these objects.
Illustrate your answer.
3. Carved decoration was a characteristic feature of Irish Romanesque architecture.
Discuss this statement with reference to *the illustration on the accompanying sheet*
and
name and briefly describe and discuss one other example of Irish Romanesque architecture.
Illustrate your answer.
4. The Casino at Marino, designed by William Chambers (1723 – 1796), is considered to be one of the finest examples of Irish Georgian architecture. Describe and discuss the function, design, exterior architectural features and interior decoration of this building
and
compare it briefly with one other named Georgian building that you have studied.
Illustrate your answer.
5. The place of sporting events in the lives of both urban and rural people is evident in the work of Jack B. Yeats (1871 – 1957).
Discuss this statement in relation to the painting *illustrated on the accompanying sheet*, referring to subject matter, composition, style and colour.
and
name and briefly discuss one other painting by Jack B. Yeats.
Illustrate your answer.
6. Compare and contrast in detail ‘The Death of Cúchulainn’ by Oliver Sheppard (1864 – 1941) and ‘The Children of Lir’ by Oisín Kelly (1915-1981) *which are illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition, style and the materials used
and
discuss briefly the symbolism of these sculptures which are based on Irish legends.
Illustrate your answer.

7. Describe and discuss the work of one of the following
Artists – Pauline Bewick, Charles Harper, Martin Gale
Architects – Sam Stephenson, Michael Scott, Desmond Fitzgerald
Designers – Eileen Gray, Marc O'Neill, Paul Costello
and
discuss one named work by your chosen artist/architect/designer making specific reference to composition/design, materials/medium, style and visual qualities.
Illustrate your answer.

SECTION II - European Art (1000 AD – Present)

8. Romanesque sculpture had decorative and narrative functions.
Discuss this statement in relation to two named examples of Romanesque sculpture you have studied. Emphasise the treatment of the human figure in your answer
and
name a Romanesque church you have studied and discuss briefly the relationship between its architecture and sculpture.
Illustrate your answer.
9. Describe and discuss *Les Très Riches Heures du Duc de Berry* by the Limbourg brothers which is **illustrated on the accompanying sheet** making reference to style, composition, function and the period in which it was produced
and
name, and briefly describe and discuss one other work from this period.
Illustrate your answer.
10. Describe and discuss the work of Donatello (1386-1466), referring to, at least, two named works by him
and
outline the main innovations he brought to sculpture during the early Renaissance.
Illustrate your answer.
11. Describe and discuss the *School of Athens* by Raphael (1483-1520), **which is illustrated on the accompanying sheet**, making reference to the theme, composition, depiction of space and treatment of the human figure
and
name, and briefly describe and discuss one other work by Raphael or a work by another artist of the High Renaissance.
Illustrate your answer.
12. Describe and discuss *The Swing* by Fragonard (1732-1806), which is **illustrated on the accompanying sheet** making reference to the theme, composition, style, and to his use of light, shade and colour
and
outline the main characteristics of the Rococo style of painting.
Illustrate your answer.

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

(a) Choose and name a work that fits into one of the following categories:

- A painting that includes a musical instrument
- A Renaissance building
- A painting that demonstrates the technique of Pointillism
- A work by Marcel Duchamp
- A sculpture by Henry Moore.

(b) Discuss the work you have chosen in detail, making reference to style, composition/design, technique, the artist/designer and the period in which it was produced.

(c) Name, and briefly describe and discuss one other example from the same category or a second work by the artist/designer you have chosen.

Illustrate your answer.

14. Cezanne, Gauguin and Van Gogh, often referred to as post-Impressionists, were important influences on the art of the 20th century. Discuss the contribution of these artists to the development of modern art referring to, at least, one painting by each artist.

Illustrate your answer.

15. Surrealism was an art of the imagination and of dreams. Discuss this statement with reference to any two named paintings that typify the Surrealist style.

and

give a brief account of the Surrealist movement.

Illustrate your answer.

Section III - Appreciation of Art

16. Answer (a) and (b)

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

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

Illustrate your answer.

17. A recent book entitled *100 Everyday Marvels of Design*, celebrates examples of great design. Select any three everyday objects that you think should be recorded in such a book and give reasons for your choices. In your answer discuss suitability of design, function, form, materials and style.

Illustrate your answer.

18. Select and name a picture from your Irish or European art history course which would be suitable as the inspiration for a poster to advertise a local amenity area or a health and spa centre. Give reasons for your choice of painting

and

discuss the relevant design considerations for such a poster.

Illustrate your answer.

19. Many shop-fronts can be redesigned or restored, adding distinction to buildings and enhancing the overall character and attractiveness of our towns and villages. Discuss this statement with ***reference to the illustration on the accompanying sheet***

and

outline your ideas and considerations that would enhance this shop-front.

Illustrate your answer.

20. Live theatre performance can be a stimulating visual experience, with its combination of set design and lighting, costumes and make-up, performance and sound. Discuss this statement with reference to a performance you have recently attended

and

suggest a set design for any scene of your choice from a play you have studied for your Leaving Certificate.

Illustrate your answer.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2007

ART

Imaginative Composition and Still Life

Higher Level

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

Friday, 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

Take a look round the market in the morning and the spectacle is thoroughly reassuring. The fish is particularly beautiful in its pale, translucent northern way. Delicate rose pink langoustines lie next to miniature scallops in their red- brown shells; great fierce skate and sleek soles are flanked by striped iridescent mackerel, pearly little smelts and baskets of very small, very black mussels. Here and there an angry looking red gurnet waits for a customer near a mass of sprawling crabs and a heap of little grey shrimps. Everywhere there is ice and seaweed and a fresh sea smell.

Outside, the vegetable stalls are piled high with Breton artichokes, perfectly round with tightly closed leaves; long, clean, shining leeks; and fluffy green-white cauliflowers. At the next stall an old country woman is displaying carefully bunched salad herbs, chives, chervil, sorrel, radishes and lettuces.

From: *French Provincial Cooking* by Elizabeth David courtesy of Penguin books 1964.

Passage B

Exhausted by the stifling air in the fir plantation and covered in cobwebs and fir-needles, Meliton Shishkin, the bailiff from Dementyev's farm, was wearily making his way, rifle in hand, to the edge of the wood. His dog, Lady, a cross between mongrel and setter, unusually thin and heavy with young, her wet tail between her legs, was plodding behind her master and trying her hardest not to get her nose pricked. The morning was dreary and overcast. A heavy spray fell from the trees that were thinly veiled in mist, and from the bracken, and the damp wood gave off a sharp odour of decay.

Ahead, where the plantation ended, stood silver birches and between their trunks and branches the misty horizon was visible. Beyond the birches someone was playing a rustic shepherd's pipe. The player produced no more than five or six notes, lazily dragging them out with no attempt at a tune – and yet in that shrill piping there was something utterly joyless and mournful.

When the plantation thinned out and small firs mingled with young birches, Meliton caught sight of the herd. Hobbled horses, cows and sheep wandered among the bushes, making the twigs crackle underfoot as they sniffed the grass in the wood. At the edge of the wood, leaning against a wet birch tree, stood an old shepherd, gaunt, bareheaded and wearing a coarse tattered smock. Deep in thought, he was gazing at the ground and to all appearances was playing his pipe quite mechanically.

'Good morning, gaffer! God be with you,' Meliton greeted him in a thin, hoarse voice which did not in the least match his enormous stature and large fleshy face. 'You're pretty good on those pipes, aren't you! Whose herd are you minding?'

from *The Steppe and other Stories* by Anton Chekhov, courtesy of Penguin Classics, 2001.

Passage C

It was a secluded spot in the shade of a coral tree, next to a wall that was covered with bougainvillea. Along the length of the wall was a row of potted poinsettias. The bougainvillea had also crept through the tree. The contrast between its purple bracts and the red flowers of the tree was very pretty. And when that tree was in bloom, it was a regular aviary of crows, mynahs, babblers, rosy pastors, sunbirds and parakeets. The wall was to my right, at a wide angle. Ahead of me and to my left, beyond the milky, mottled shade of the tree, lay the sun-drenched open space of the yard. The appearance of things changed, of course, depending on the weather, the time of day, the time of year. But it's all very clear in my memory, as if it never changed.

From *Life of Pi* by Yann Martel courtesy of Canongate books 2001.

Passage D

The crew NASA chose for this landmark mission consists of Neil Armstrong, Buzz Aldrin and Mike Collins, and they're a peculiar trio. The flight plan called for Collins to orbit the Moon in exalted frustration, tending to the ship that would provide their ride home, the Command Module Columbia, while his colleagues dropped to the surface in the Eagle lander. He is a communicative character; enjoys fine wines and good books; paints, and grows roses. But Armstrong is remote and self-reliant – Collins likes him, but can't find a way through his defences – while live-wire Aldrin just strikes him as dangerous.

The build-up to the mission was insane. On one occasion the astronauts went on a geology trip to the mountains, but couldn't hear a word their instructors were saying for the sound of media choppers jostling and whirring overhead like ravenous giant mosquitos. No one knows for sure what's up there, so newspapers and TV current-affairs programmes have been assuring audiences that Moondust on the astronauts abominable snowman suits will ignite the moment it comes into contact with oxygen back in Eagle's cabin, if it doesn't simply explode underfoot. Another warns that the surface may be composed entirely of dust, into which the craft will sink embarrassingly the moment it touches down, never to be seen again. Still more experts worry over the prospect of inadvertently bringing back an alien bacterium that will destroy all life on earth, as in the Sci-fi movies the Quatermass Experiment or The Andromeda Strain. Magazines contain drawings of what strange, subterranean creatures may lurk below the surface, hungry for roly-poly white snowmen from Earth.

From *Moondust* by Andrew Smith, courtesy of Bloomsbury, 2006.

Passage E

Howard moved away to the other side of the kitchen-diner to attend to a singing kettle. There was only this one high note – the rest was silence. Their only daughter, Zora, sat on a stool with her back to the room, her earphones on, looking up reverentially at the television. Levi, the youngest boy, stood beside his father in front of the kitchen cabinets. And now the two of them began to choreograph a breakfast in speechless harmony: passing the box of cereal from one to the other, exchanging implements, filling their bowls and sharing the milk from a pink jug with sun yellow rim. The house was south facing. Light struck the double glass doors that led to the garden, filtering through the arch that split the kitchen. It rested softly upon the still life of Kiki at the breakfast table, motionless, reading. A dark red Portugese earthenware bowl faced her, piled high with apples. At this hour the light extended itself even further, beyond the breakfast table, through the hall, to the lesser of their two living rooms. Here a bookshelf filled with their oldest paperbacks kept company with a suede beanbag and an ottoman upon which Murdoch, their dachshund, lay collapsed in a sunbeam.

‘Is this for real?’ asked Kiki, but got no reply.

Levi was slicing strawberries, rinsing them and plopping them into two cereal bowls. It was Howard’s job to catch their frowsy heads for the thrash. Just as they were finishing up this operation, Kiki turned the papers face down on the table, removed her hands from her temples and laughed quietly. ... She reached for an apple and began to cut it up with one of their small knives with the translucent handles, dividing it into irregular chunks. She ate these slowly, one piece after another.

From *On Beauty* by Zadie Smith, courtesy of Penguin, 2006.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2007

ART

Design

Higher 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

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 in any suitable medium relating to the question you have chosen. Your work may be annotated. Work on one side of your A2 sheet only. If you choose to use collage or cut out images in addition to drawing in pen, pencil, paint or any other suitable medium, all such work must be **stuck flat** on to your A2 preparatory sheet.

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

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

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

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

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

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

Descriptive Passages

Passage A

I spent most of the afternoon tempering the new batch of couverture and working on the window display. A thick covering of green tissue-paper for the grass. Paper flowers – daffodils and daisies, Anouk's contribution – pinned to the window-frame. Green-covered tins which once contained cocoa powder, stacked up against each other to make a craggy mountainside. Crinkly Cellophane paper wraps it like a covering of ice. Running past and winding into the valley, a river of blue silk ribbon, upon which a cluster of houseboats sit quiet and unreflecting. And below a procession of chocolate figures, cats, dogs, rabbits, some with raisin eyes, pink marzipan ears, tails made of licorice-whips with sugar flowers between their teeth ... And mice. On every available surface, mice. Running up the sides of the hill, nestling in corners, even on the riverboats, Pink and white sugar coconut mice, chocolate mice of all colours, variegated mice marbled through with truffle and maraschino cream, delicately tinted mice, sugar-dappled frosted mice. And standing above them, the Pied Piper resplendent in his red and yellow, a barley-sugar flute in one hand, his hat in the other. I have hundreds of moulds in my kitchen, thin plastic ones for the eggs and the figures, ceramic ones for the cameos and liqueur chocolates. With them I can recreate any facial expression and superimpose it upon a hollow shell, adding hair and detail with a narrow-gauge pipe, building up torso and limbs in separate pieces and fixing them in place with wires and melted chocolate. A little camouflage – a red cloak, rolled from marzipan. A tunic, a hat of the same material, a long feather brushing the ground at his booted feet. My Pied Piper looks a little like Roux with his red hair and motley garb...

I was so absorbed in my plans and the layout of my window that I lost track of the time. Anouk made her friends sandwiches in the kitchen, then they disappeared again in the direction of the river. I put on the radio and sang to myself as I worked, carefully placing the chocolates into pyramids. The magic mountain opens to reveal a bewildering, half-glimpsed, array of riches: multi-coloured piles of sugar crystals, glaze fruits and sweets which glitter like gems. Behind this, and shielded from the light by the concealed shelving, lie the saleable wares. I will have to begin work on the Easter goods almost straight away, anticipating extra custom. It is a good thing there is storage space in the cool basement of the house. I must order gift boxes, ribbons, Cellophane paper and trimmings. I was so absorbed that I barely heard Armande as she came in through the half-open door.

From *Chocolat* by Joanne Harris (courtesy of Black Swan).

Passage B

It smelt different. That was the first thing Molly noticed when she jumped down on to the platform at the Gare du Nord and lifted out her suitcase: not the cindery fug of London stations but something sharper, more spicy and aromatic, foreign in a way that was both delicious and scary.

The clock on the platform stood at five minutes to eleven. She'd forgotten that France was an hour ahead of England until an official had announced their time of arrival over the loudspeaker system – in English first, then French. At the end he said, '*Merci pour votre fidélité*,' which had made Molly break into a smile: much more charming than 'Thank you for travelling with Southwest Trains.' France was different. Now that she was here, she would be different, too.

She spun right round to look about her, feeling the tug of her suitcase on her arm. Above her head glimmered a high vault of glass and iron, with the night sky beyond. The train she'd arrived on lay sleekly at rest beside a spanking-clean platform, which seemed to curve for ever towards a cavernous station that exuded an air of slightly dingy imperial stateliness. Near her a couple of train drivers, jackets unbuttoned, were chatting companionably in French, enjoying a smoke. They looked different, too, dark-haired and dark eyed, at ease with their bodies. A straggle of passengers was making the long trek to the station, and Molly joined them, anxious not to be left behind.

The transition from England to France had seemed eerily simple. It had been twilight in bosky Kent when the train sank gently into the tunnel; half an hour later, without fanfare, she was in France and night had fallen. Nose pressed against the window, hands cupped against her temples to block out the brightness of the compartment, Molly had just been able to make out a vast, flat landscape of hedgeless fields, across which pylons marched like giant black robots. Occasionally a cluster of lights flashed by, marking distant villages – *French* villages, she reminded herself, with a kick of excitement, full of French people eating things like *ragout* and horsemeat. (Poor horses!) Once, she caught sight of a spotlight church

steeple ringed by bleached trees, and sighed with melancholy, remembering Wilfred Owen's 'passing bells' for the First World War soldiers who had 'died like cattle' in this part of France. (She'd done the war poets for A level.)

Her biggest worry was finding a room for tonight. She had banked on there being some kind of tourist office where a nice English-speaking person would direct her to somewhere cheap and safe. As soon as she was inside the main building she looked around for signs. Surely there was bound to be such a service in a big international station like this?

There was, but the office had closed two hours ago. Blinds were drawn down behind glass windows. A sign on the door read '*Fermé*'. Slowly Molly retraced her steps into the centre of the station, put down her case and stood wondering what to do. The other passengers were dispersing with frightening speed. Some had already been greeted by friends or relatives in a babble of French, and hustled away into the night; others were trundling their luggage outside to catch buses and taxis. Everyone else seemed to know where they were going. Suddenly the station seemed very big and gloomy, and Molly felt very small. Soon she'd be left alone with the winos and weirdos lolling against pillars and skulking under arches. She couldn't help thinking of lucky, lucky Linda in *The Pursuit of Love*, who was rescued in this very station, penniless and in tears, by a heavenly French duke. ('I can see you're a woman who needs a lot of concentrating on' she loved that line.)

From *Weekend in Paris* by Robyn Sisman (courtesy of Penguin Fiction).

Passage C

A cold, keen wind cut out of a sky the colour of verdigris. The sun dangled like a hopeless bauble dispensing thin amounts of light. Leeward, the dark train of a departing storm trailed its snowy skirts high into the swivelling tides of light. The snow-cliff at her back reared like an enormous wave, poised ready to break on the sloped black beach of the shield volcano's flanks.

The crawler which had brought her here rumbled back on its tracks, over the clinker and the wind-drifted ramps of ash, reversing into the snow-tunnel. She watched its glinting metal carapace and maser-nostrilled snout slide back into the base of the snow-cliff and trundle back and up until the slope of the tunnel removed it from her view.

She turned and looked up the barely discernible slope of the volcano through veils of lifting steam and vapour towards the tumbled remains of the old geothermal station buildings, a set of fractured concrete blocks strewn haphazardly across the darkly gleaming lava field. Snow-covered pools dotted depressions in the lava, and in the distance – maybe twenty kilometres away – the latest of the volcano's vents piled white steam and smoke into the sky. She looked straight up. Overhead, the gas giant Nachtel hung hemispheric, pale gold and hazy orange in the sky, filling a quarter of it.

She pulled the hood of her jacket tighter against the thin, freezing wind, and set off across the fractured, grey-black lava field towards the ruined concrete buildings up the slope, clutching the ... book to her chest.

She was breathing hard when she got to the smashed block-houses; the atmosphere was desperately thin, even though comparatively little effort was required to walk in the Ghost's weak gravity. Agoraphobia was endemic in visitors to the planet-moon who ventured into the open; the air felt so thin and Natchel could loom so huge above that it seemed each floating step must send the walker bounding away from the surface altogether, swept away into the green, subliming sky.

'Hello?' She called.

Her voice echoed round the concrete walls of the first collapsed concrete building. Quakes had left all the thick-walled, windowless structures canted and listing, and the concrete apron they had been built upon had split and sundered, leaving jagged chunks of material sticking up like broken teeth, their rusted reinforcing rods tangling or torn out like failed brace-work.

She held the book to her chest and walked over the tilted slabs of concrete from building to building, having to stoop and use her free hand in places where the fractured geography of the ruins made walking, even in that low gravity, impossible.

The building furthest upslope was the largest in the complex; she stepped over the fallen lintel of its broad doorway.

Though the structure's walls were intact, its roof had folded in the middle, then caved in and fallen to produce a shallow 'V' of concrete which slanted down into an ice-rimmed pool of standing water, which –

perhaps still connected to the network of abandoned thermal pipe-work buried in the volcano – was warm enough to produce lazy strokes of steam in the calm, sub-zero air.

There was a narrow beach of black clinker gathered in one corner of the ruin, against the far wall.

There were two men there. She recognised them.

They were dressed only in swimming trunks and sat in the same two deck-chairs she remembered from the tanker. A flowery parasol stuck at a jaunty angle out of the black beach behind them, and between their seats there was a small folding-table holding bottles and glasses.

The one on the right stood up and waved to her.

‘Delighted you could join us!’ he called, then took a couple of steps forward to the water and dived lithely in with barely a splash. The waves looked tall and odd as they moved across the pool.

She stuck her left hand in her pocket and walked along the gentle slope of the collapsed roof. The young, bald-headed man who’d dived into the water swam past her, grinning and waving. The other was drinking from a tall glass. He watched his companion as he reached the far end of the pool, where the doorway was, and then turned and started on his way back.

From *Against a Dark Background* by Iain M. Banks (courtesy of Orbit).

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

1. Lettering and Calligraphy

Create a design for one of the following:

(a) Design a piece of calligraphy for the chocolate shop window to be hung alongside the display described in Passage A.

(b) A poster advertising ‘Holidays by Train’. Take your influence from Passage B.

(c) An invitation to a poolside party hosted by the two men described in Passage C.

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

2. Linocutting and Printing

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

(a) An illustration to be placed on a carrier bag for the chocolate shop in Passage A.

(b) An illustration based on the landscape description in Passage B... “hedgeless fields, across which pylons marched like black robots.

(c) An illustration that reflects the sense and meaning of Passage C.

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

3. Fabric Printing

Create a design suitable for one of the following:

- (a) A repeat pattern to be used as wrapping paper based on the imagery of the chocolate shop display.
- (b) A half-drop repeat pattern based on the descriptions of the Gare du Nord in Passage B.
- (c) A fabric print based on the descriptions of the buildings in Passage C.

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

4. Embroidery

Create a design suitable for one of the following:

- (a) An embroidered box or pouch suitable for the presentation of chocolates based on the imagery and colours in Passage A.
- (b) A hat **or** swimming costume for the bald man mentioned in Passage C. Take your inspiration from the imagery in the passage.
- (c) A three dimensional soft sculpture inspired by any of the descriptive passages. Your design must have a clear link to your chosen passage.

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

5. Weaving

Create a design suitable for one of the following:

- (a) Design a woven textile suitable for the upholstery of a train seat; take your inspiration from Passage B.
- (b) Design a tapestry based on the landscape described in Passage C.
- (c) Design a wall hanging based on any imagery from the descriptive passages. Your design must have a clear link to your chosen passage.

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

6. Pottery

Create a design for one of the following:

- (a) Design a functional vessel or jar that could be used for the storage of sweets or chocolates. Take your inspiration from Passage A.
- (b) A wall plaque that takes its inspiration from the imagery in Passage B. The finished plaque is to be hung on the wall of a platform in the Gare du Nord.
- (c) A freestanding sculpture of the crawler from Passage C, use the imagery of the landscape to aid your design.

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

7. Puppetry

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

- (a) The Pied Piper- Passage A
- (b) Train Driver- Passage B.
- (c) Moon –Walker- Passage C

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

8. Bookcraft

Answer (a), (b) or (c)

- (a) Design a folder to hold photographs from your trip to France. Take your inspiration from Passage B.

Your folder may be of any shape, size or format you consider relevant. You may work to scale. You should show measurements and details of materials. You should also show how the folder is to be assembled and details of bindings and/or ties. You may include lettering.

- (b) Design a bookcover for a book entitled *Creative Confectionary*.
- (c) Design a bookcover for the book held by the female character in Passage C. Take your inspiration for the title and subject matter of the book from the imagery in Passage C.

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

9. Advertising Design

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

- (a) A graphic identity (logo) for the chocolate shop in Passage A. You should show it in use as a letterhead and a business card.
- (b) A large billboard design to be situated on railway platform advertising places to stay in Paris or in the French countryside.
- (c) A brochure advertising holidays on the 'Planet Moon' mentioned in Passage C.

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

10. Modelling and Carving

Create a design for one of the following:

- (a) A three dimensional, freestanding clock to be placed on the platform in the Gare du Nord.
- (b) A relief panel for the front gate of the geothermal station mentioned in Passage C.

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

11. Stage Sets

Create a design for one of the following:

- (a) The shop window display described in Passage A.
- (b) A film set for a science fiction movie that takes its inspiration from Passage C.
- (c) A stage set for a rock band called "Agoraphobia" using imagery from Passage C.

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



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2007

ART

Craftwork

Higher Level

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

Thursday, May 3 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 for copying purposes.
- ☐ You are allowed to use any appropriate craft materials and tools to fulfill the requirements of the examination.
- ☐ The use of perishable organic materials is not allowed.
- ☐ Write your examination number and level on each sheet, and on the craft label supplied.
- ☐ Write the number of the question you have chosen and its title on each sheet and on the craft label supplied.

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

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

Step 2: Preliminary Sheet (DEVELOPMENT) (10 marks)

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

Step 3: Finished Craftwork (90 marks)

Your piece of craftwork is made in the examination.

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

- ☐ Your A2 Preparatory sheet
- ☐ Your A2 Preliminary Sheet
- ☐ Other item/s (if specified in the question you have answered)
- ☐ Your finished craft piece, if it is two-dimensional.
- ☐ If your craft is three-dimensional it should be placed on top of your sealed craft envelope with the appropriate label attached.

ANSWER ONE OF THE FOLLOWING

1. Bookcrafts

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

- (a) Cuttings relating to home improvements
- (b) Photos of hairstyles for a Hairstylist's salon
- (c) A collection of DVD Horror Films

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

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

2. Calligraphy

Design and make a piece of calligraphy based on all, or part **(at least 4 lines)** of Text (a) or Text (b). You may use traditional and/or contemporary approaches to penmanship in your work. You may integrate collage, mixed media or any other suitable technique.

Text (a)

The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree,
And a small cabin built there, of clay and wattles made;
Nine bean rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a-glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

W.B. Yeats

Text (b)

“May the blessing of light be on you, light without and light within.
May the blessed sunlight shine upon you and warm your heart till it glows,
Like a great peat fire, so that the stranger may come
and warm himself at it, as well as the friend.
And may the light shine out of the eyes of you,
like a candle set in the windows of a house,
Bidding the wanderer to come in out of the storm.
Old Irish Blessing

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

3. Poster

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

- (a) Holiday Destination - Space
- (b) Positive Ageing Week 2007
- (c) Ballinasloe Horse Fair.

The **title** of your chosen topic **(a)** Holiday Destination -Space, **(b)** Positive Ageing Week 2007 or **(c)** Ballinasloe Horse Fair **must** appear on your finished work. Personalised hand-constructed and rendered lettering is preferred. The shape and type of advertising card you use can be of your own choice, but it must not exceed A2 in its greatest dimension. 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

Design and weave a wall hanging, a tapestry or a panel for a jacket using one of the following themes as the source for your design

- (a) In the shadows.
- (b) The Disco
- (c) Puddles and Rivulets

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

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 winter day broke blue and bright
With glancing sun and glancing spray
While o’er the swell our boat made way
As gallant as a gull in flight”.
From *Flannan Isle* by Wilfred W. Gibson

- (b) Extreme Sports.

- (c) The Birthday Party

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/wood block/s (wrapped in plastic) and your tracings.*

6. Puppetry

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

- (a) The Frog Princess
- (b) The Rugby Player
- (c) Mr or Mrs Arnolfini

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 body parts made from foam, papier maché or other lightweight materials.

7. Screen printing

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

- (a) The Vegetable Market
- (b) Children's board games.
- (c) The Music Class.

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

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

8. Hand Printed Textiles

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

Research and develop your design from one of the following:

- (a) The Hi-Tec office.
- (b) The Rainy Day
- (c) Night Predators

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

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

9. Batik

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

- (a) Out on the farm
- (b) The Artist's Studio
- (c) "Between the devil and the deep blue sea"

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

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

10. Pottery

Design and make one of the following:

- (a) A vessel inspired by The Custom House, Dublin or the Pompidou Centre, Paris.
- (b) A sculpture to be sited at a car ferry port.
- (c) A relief panel to celebrate a couple's Golden Anniversary **or** your time in school.

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

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

11. Embroidery

Design and embroider a decorative wall hanging or a piece of wearable art of your choice, such as a headpiece, inspired by one of the following:

- (a) "Season of mists and mellow fruitfulness". *John Keats'*
- (b) In the kitchen.
- (c) A billycock hat was crumpled on his head, a ragged scarf wound around his chin and throat; his tattered military greatcoat so utterly dirty it was impossible to imagine it ever having been clean.... His mournful face was disfigured with scars, cross-hatched with the blemishes of some affliction much exacerbated by his bouts of furious scratching. Though slender in build, made like a featherweight, he seemed to carry an indescribable burden.
From "Star of the Sea" by Joseph O'Connor

Use at least three different stitches (hand and/or machine) and a variety of techniques, for example, felting, padding, patchwork, appliqué etc. Maximum size: 50cms at its greatest dimension

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

12. Woodcarving/Carving

Design and carve a freestanding work or a plaque on one of the following topics;

- (a) The Singer
- (b) The Harvest
- (c) The Antique Shop

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

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

13. Metalwork/Construction

Design and make a plaque, a free standing metal sculpture or commemorative medal for one of the following:

- (a) The opening of a new University.
- (b) An Irish Legend.
- (c) The Redeveloped Lansdowne Road Stadium.

Maximum size: 40cms at its greatest dimension.

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

14. Modelling

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

- (a) The Bog of Allen.
- (b) A financial centre in a large town or city
- (c) To celebrate Ireland as a multicultural society

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

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



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2007

ART

Life Sketching

Higher 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 Art Teachers and Superintendents

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

No special clothing is required for the model.

The following props are needed:

- **A sweeping brush for the first pose:**
- **A chair and a newspaper for the second pose.**

During the examination the model will be 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 a 15-minute pose as described in this examination paper, Pose (a) and must be of the complete figure.
 - (b) The second is a more fully worked drawing of a thirty-minute pose as described in this examination paper, Pose (b). You may choose **either** the complete figure **or** the head and shoulders/half figure option for Pose (b).
- 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 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.

(a) First Pose – Duration 15 minutes

(20 marks)

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

- left leg slightly forward
- weight resting on the left leg
- right hand holding the top of the handle of the sweeping brush, elbow bent
- left hand resting on left hip, elbow bent
- head looking to the right.

(b) Second Pose - Duration 30 minutes

(30marks)

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

- legs outstretched with feet crossed at the ankles
- folded newspaper held tightly under the right armpit
- right hand flat on right thigh
- left hand across chest holding the right shoulder
- head forward and slightly bowed.

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