



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2008

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, June 12

Afternoon, 2.00 – 4.30

Instructions

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

All questions carry equal marks (50).

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

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

SECTION I – Art in Ireland

1. Describe and discuss the stone carvings at Newgrange, referring to their location, motifs, and the techniques used.
and
Compare the carvings at Newgrange with one other example of stone carving from the pre-Christian period.
Illustrate your answer.
2. Irish Bronze Age gold artefacts reflect both the design skills and craft skills of their makers. Discuss this statement with reference to the form, function, decoration and metalworking techniques of any two named gold objects from this period.
and
Write a brief account of the Bronze Age people in Ireland and on their sourcing of raw materials for their gold artefacts.
Illustrate your answer.
3. The pages ***illustrated on the accompanying sheet*** are from two Irish illuminated manuscripts. Name the manuscripts and describe and compare both pages referring to layout, imagery, design, colour and symbolism.
and
Discuss briefly the function of these manuscripts and the conditions that enabled their production.
Illustrate your answer.
4. The two works ***illustrated on the accompanying sheet*** are examples of Irish metalwork and stone work.
Name, compare and discuss both examples in detail referring to the period in which they were made, their form, decoration and the materials and techniques used in their production.
and
Explain briefly the function of both objects.
Illustrate your answer.
5. Bellamont House, Co. Cavan, ***which is illustrated on the accompanying sheet***, is an example of the eighteenth century Palladian style of architecture.
Name the architect of this building and describe and discuss its style and architectural features.
and
Compare Bellamont House with one other named Irish Georgian building.
Illustrate your answer.
6. *The Fairy Thorn*, by Paul Henry (1876-1958) ***which is illustrated on the accompanying sheet***, captures the ambience of the west of Ireland at the time it was painted.
Discuss this statement referring to subject matter, composition and style of painting.
and
Give a brief account of Paul Henry's work, referring to one other named painting by him.
Illustrate your answer.

7. Select one of the following sculptors / painters / designers:
Sculptors: Vivienne Roche, John Behan, Brian King
Painters: Brian Bourke, Tony O' Malley, Jim Fitzpatrick
Designers: Eileen Gray, John Rocha, Stephen Pearce
and
Discuss the work of your chosen sculptor/painter/designer, making detailed reference to one named work by him/her in your answer. Refer to medium/materials, style and visual qualities.
Illustrate your answer.

Section II- European Art (1000AD - Present)

8. Describe and discuss the development of Gothic architecture from the 12th to the 16th Century making reference to the three ***illustrations on the accompanying sheet***.
In your answer name the buildings and refer to structure, decoration and style.
Illustrate your answer.
9. The art of perspective was developed during the Early Renaissance in Florence. Discuss this statement making detailed reference to a named work of art by Paolo Uccello (1397-1475)
and
Discuss briefly another work by Uccello ***or*** a work by any artist of the early Renaissance that clearly shows the use of perspective.
Illustrate your answer.
10. Describe and discuss *The Assumption of the Virgin* by Titian (1488-1576) which is ***illustrated on the accompanying sheet***, making reference to style, composition and colour.
and
Name and briefly discuss one other work by Titian or a work by another Venetian artist of the period.
Illustrate your answer.
11. Caravaggio (1573-1610) was an important artist of the Baroque Period and a major innovator in the history of painting. Discuss this statement with reference to *The Supper at Emmaus*, ***illustrated on the accompanying sheet***.
and
Name and briefly discuss one other work by Caravaggio.
Illustrate your answer.
12. Jacques-Louis David (1748-1825) was an exponent of the 18th Century Neo-Classical style of painting. Discuss this statement making detailed reference to *The Oath of the Horatii*, ***illustrated on the accompanying sheet***.
and
Name and briefly discuss one other work by Jacques-Louis David.
Illustrate your answer.

13. His unique style and choice of subject matter set Edgar Degas (1834-1917) apart from other artists of the 19th century. Discuss this statement with detailed reference to any one of his works.

and

Compare briefly your chosen work by Degas with a named painting by another 19th century artist.

Illustrate your answer.

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

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

- An equestrian painting or sculpture
- A painting that features water
- A relief panel by Ghiberti
- Architecture - a Modernist building
- A painting by Lucien Freud

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

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

Illustrate your answer.

15. *The Old Guitarist*, **illustrated on the accompanying sheet**, is typical of Pablo Picasso's (1881 – 1973) work from a particular period.

Describe and discuss *The Old Guitarist* in detail.

and

Compare and contrast *The Old Guitarist* with another named work by Picasso from a different period of his artistic career.

Illustrate your answer.

16. Describe in detail the main characteristics of **one** of the following art movements:

- Fauvism
- Expressionism
- Futurism
- Dadaism

and

Describe and discuss one named work by an artist whose art was typical of the movement you have chosen.

Illustrate your answer.

Section III Appreciation of Art

17. An Art Gallery / Museum is an environment designed to display artworks and can help us to a greater understanding and appreciation of art.
Discuss this statement with reference to a recent visit to a named museum or gallery, describing in detail two named works.
and
Discuss briefly how your study of these art works enhanced your own **practical** work.
Illustrate your answer.
18. A more desirable form of urban living is created when architecture responds to social and environmental concerns.
Discuss this statement with reference to any building development with which you are familiar. In your answer refer to function, scale, materials, impact on the environment, and social aspects.
and
Outline briefly, using sketches, your own ideas for the landscaping of a development in your locality.
Illustrate your answer.
19. Fantasy films have proved to be popular with all ages, as reflected in the success of films such as *Harry Potter and the Order of the Phoenix*, *The Chronicles of Narnia (The Lion the Witch and the Wardrobe)*, and *The Pirates of the Caribbean* series.
Describe and discuss **one scene** from one of the above films, referring to costume, make-up, scenery /location, special effects and camera work.
and
Discuss briefly how the typography used in the title and credits reflects the subject matter of the film you have chosen.
Illustrate your answer.
20. Describe and discuss the magazine cover ***illustrated on the accompanying sheet*** making reference to imagery, colour, typography and visual impact.
and
Discuss briefly how computer editing can enhance photographic images for graphic design.
Illustrate your answer.
21. Product design involves a balance between appearance and function.
Discuss this statement with reference to any **two** of the following, referring to form, materials, function and decorative qualities.
- mobile phone
 - electric kettle
 - handbag or sports bag
- and**
Discuss briefly the influence of fashion trends on your chosen product over time.
Illustrate your answer.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2008

ART

Life Sketching

Higher Level

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

Friday, May 9 Afternoon, 2.00 – 3.00

This paper is to be handed to candidates on **Wednesday, April 30**

Instructions to Art Teachers and Superintendents

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

No special clothing is required for the model.

The following props are needed:

- **A small carrier bag and a small towel or scarf.**
- **A chair for the second pose.**

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

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

No 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 as described in this examination paper (First 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 (Second 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 period 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

- weight resting on right leg
- left foot slightly forward
- right hand holding the small carrier bag by the handles
- left arm positioned across the waist
- a small towel or scarf draped over the left arm with the left hand visible
- head facing left.

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

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

- right leg over left, with left foot resting on the floor
- left arm resting across the waistline, hand cupping right elbow
- chin cupped in right hand
- head tilted to the right

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2008

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, 9th May Morning, 9.30 - 12.00

This paper should be handed to candidates on **Wednesday, 30th 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

Simpsons' Basement used to be bargain clothes and wrenches. Now it is resplendent. There are pyramids of imported chocolates, an ice-cream counter, aisles and aisles of fancy cookies and canned gourmet food, ticking away like little clocks towards the obsolescence dates stamped on their packages. There's even an espresso counter. It's all very world-class down here, where I used to buy cheap nighties in high school with my tiny clothes allowance, on sale at that and a size too large. I'm overwhelmed by all the chocolates. Just looking at them reminds me of Christmas and the sticky feeling of eating too many, the surfeit and the glut.

I sit at the espresso counter and have a cappuccino, to deal with the inertia that's come over me at the sight of so much sugar-coated self-indulgence. The espresso counter is either fake or real dark green marble; it has a cute canopy over it, someone's idea of Italy, and little swivel stools. The view from here is the shoe-repair counter, which is not very world class but is reassuring to me. People still get their shoes repaired, despite all this chocolate, they just don't toss them out at the first hint of wear.

Adapted from *Cat's Eye* by Margaret Atwood

Passage B

The mile-long Main Street – reputedly the longest in Ireland – was a meandering tableau of Traveller life on market day. This was a world away from the street markets of Spanish fiestas or postcard-pretty Provencal 'marchés'. The Borris Fair is a traditional market for farmers as opposed to a farmers' market. There wasn't a sun-blushed tomato, jar of organic quince and fig conserve or a sage and oregano sausage in sight.

The pavements were heaped with shoddy footwear and clothing, hideous furniture, cheap toys and ornaments - the perfect antidote to rampant, designer-label consumerism.

Traders had come to this south Carlow village from all over Ireland.

The old people used to say you could buy everything from an anchor to a needle at the Borris Fair. But no one wants either anymore. The best customers used to be the small farmers and their wives who came down from the Blackstairs on the Feast of the Assumption – to buy and sell sheep and perhaps pick up a new set of delph or a pair of britches.

But small farmers these days are up at 5am and commuting to building sites in Dublin or Waterford. Shopping is done at weekends and holy days of obligation have gone with the wind. Yet the fair evokes fierce nostalgia and support and remains a fixture on the calendar of the rural southeast. Despite, or because of, the sheer tackiness, the crowds turned out in droves again yesterday.

The village was full of characters who looked as if they had come directly from the JM Synge casting agency. Broth-of-a-boy Christy Mahon types with big grins and Val Doonican jumpers bought and sold horses at the gates of the "Big House", a walled demesne and former seat of the high kings of Leinster.

"Pegeen Mike" women, who used to be flame-haired until they hit the peroxide bottle, cuddled their "babbies" and sold religious pictures and cheap bed linen....

The Travellers were gracious, good-humoured and unfailingly polite.

Gardaí said the atmosphere was "peaceful" and there were no incidents reported by mid-afternoon.

Adapted from an article by Michael Parsons in *The Irish Times*, Thursday, 16th August, 2007

Passage C

The tables were fanned out in a large circle around a central stage area where a small band were playing light music, at least a thousand tables was Arthur's guess, and interspersed amongst them were swaying palms, hissing fountains, grotesque statuary, in short all the paraphernalia common to restaurants where little expense had been spared to give the impression that no expense had been spared. Arthur glanced around, half expecting to see someone making an American Express commercial...

In a small room in one of the arms of the restaurant complex a tall, thin, gangling figure pulled aside a curtain and oblivion looked him in the face.

It was not a pretty face, perhaps because oblivion had looked him in it so many times. It was too long for a start, the eyes too sunken and hooded, the cheeks too hollow, his lips were too thin and too long, and when they parted his teeth looked too much like a recently polished bay window.

The hands that held the curtain were long and thin too: they were also cold.

He let the curtain drop and the terrible light that had played on his features went off to play somewhere more healthy. He prowled around his small chamber like a mantis contemplating an evening's preying, finally settling on a rickety chair by a trestle table, where he leafed through a few sheets of jokes.

A bell rang.

He pushed the thin sheaf of papers aside and stood up. His hands brushed limply over some of the one million rainbow-coloured sequins with which his jacket was festooned, and he was gone through the door.

In the restaurant the lights dimmed, the band quickened its pace, a single spotlight stabbed down into the darkness of the stairway that led up to the centre of the stage.

Up the stairs bounded a tall brilliantly coloured figure. He burst on to the stage, tripped lightly up to the microphone, removed it from its stand with one swoop of his long, thin hand and stood for a moment bowing left and right to the audience acknowledging their applause and displaying to them his bay window. He waved to his particular friends in the audience even though they weren't any there, and waited for the applause to die down.

He held up his hand and smiled a smile that stretched not merely from ear to ear, but seemed to extend someway beyond the mere confines of his face.

"Thank you, ladies and gentlemen!" he cried. "Thank you very much. Thank you so much."

He eyed them with a twinkling eye.

"Ladies and Gentlemen," he said, "the Universe as we know it has now been in existence for over one hundred and seventy million billion years and will be ending a little over half an hour. So, welcome one and all to Milliways, the Restaurant at the End of the Universe!"...

Another burst of applause died away quickly as the lights dimmed down further. On every table candles ignited themselves spontaneously, eliciting a slight gasp from all the diners and wreathing them in a thousand tiny flickering lights and a million intimate shadows. A tremor of excitement thrilled through the darkened restaurant as the vast golden dome above them began very very slowly to dim, to darken, to fade...

"So, ladies and gentlemen," he breathed, "the candles are lit, the band plays softly, and as the force-shielded dome above us fades into transparency, revealing a dark and sullen sky hung heavy with the ancient light of livid swollen stars, I can see we're all in for a fabulous evening's apocalypse!"

Even the soft tootling of the band faded away as stunned shock descended on all those who had not seen this sight before.

A monstrous, grisly light poured in on them,

Adapted from *The Restaurant at the End of the Universe* by Douglas Adams.

Passage D

By the time I get home it's dark. The mechanic is pushing his bicycle down into the basement. He is broad, like a bear, and if he straightened up his head he would be quite imposing. But he keeps his head down, perhaps to apologize for his height, perhaps to avoid the door frames of this world...

I follow along as he pushes the bike downstairs. I have an idea about the basement.

He has a double room for a workshop. It has a cement floor, warm, dry air, and a bright yellow electric light. The limited space is packed full. There's a workbench running along two walls. Bicycle wheels and inner tubes on hooks. A milk crate full of defective potentiometers. A plastic panel with nails and screws on it. A board with small insulated pliers for working with electronics. A board full of hooks. Nine square metres of plywood with what looks like all the tools in the

world. A row of soldering irons. Four shelves of plumbing supplies, paint cans, dismantled stereos, sets of socket wrenches, welding electrodes, and an entire set of Metabo electrical tools. Against the wall two large canisters for a CO2 welder, and two small ones for a blow torch. There is also a washing machine in pieces. Buckets full of a solution to preserve wood against dry rot. A bicycle stand. A foot pump.

There are so many objects gathered here that they seem to be waiting for the slightest excuse to turn into chaos. On a purely personal level, I think all you'd have to do is send me in here alone to turn on the light, and that would trigger such a state of confusion that you wouldn't even be able to find the light switch afterwards. But as is now, every thing is kept in its place by the thoroughly functional sense of order of a person who wants to make sure he will always be able to find whatever he needs.

The place is a double world. Above is the workbench, the tools, the tall office chair. Below under the table, the universe is duplicated half size. A little masonite table with a coping saw, screwdriver, chisel. A little stool. A workbench. A little vice. A beer crate. A cigar box with about thirty cans of Humbrol. Isaiah's things. I've been in here once before when they were sitting and working. The mechanic on the chair, bent over a magnifying glass on a stand; Isaiah on the floor...lost to the world. There was the smell of burning solder and epoxy resin in the air. And something else, something stronger: total, all-consuming concentration. I stood there for almost ten minutes. They didn't look up once.

Adapted from *Miss Smilla's Feeling for Snow* by Peter Hoeg.

Passage E

Woods are not like other spaces. To begin with they are cubic. Their trees surround you, loom over you, press in from all sides. Woods choke off views, and leave you muddled and without bearings. They make you feel small and confused and vulnerable, like a small child lost in a crowd of strange legs. Stand in a desert or prairie and you know you are in a big space. Stand in a wood and you only sense it. They are a vast featureless nowhere and they are alive.

So woods are spooky. Quite apart from the thought that they may harbour wild beasts there is innately something sinister about them – some ineffable thing that makes you sense an atmosphere of pregnant doom with every step and leaves you profoundly aware that you are out of your element and ought to keep your ears pricked. Though you tell yourself its preposterous, you can't quite shake off the feeling that you are being watched. You order yourself to be serene – it's just a wood for goodness' sake. Every sudden noise – the crack of a falling limb, the crash of a bolting deer – makes you spin in alarm. Whatever mechanism within you is responsible for adrenalin, it has never been so sleek and polished. Even asleep you are a coiled spring.

The Chattahoochee is part of four million acres of federally owned forest stretching up to the Great Smokey mountains and beyond. It would be four days before Katz and I crossed a public highway, eight days till we came to a town.

And so we walked. We walked up mountains and through high, forgotten hollows, along lonesome ridges with long views or more ridges, over grassy balds and down rocky, twisting, jarring descents, and through mile after endless mile of dark, deep, silent woods, on a wandering trail eighteen inches wide. Walking is what we did.

There is a strange frozen violence in a forest out of season. Every glade and dale seem to have just completed some massive cataclysm. Downed trees lay across the path every fifty or sixty yards, often with great bomb craters of dirt around their splayed roots. Dozens more lay rotting on the slopes, and every third or fourth tree, it seemed, was leaning steeply on a neighbour. It was as if the trees couldn't wait to fall over, as if their purpose in the universal scheme of things was to grow big enough to topple with a really good splintering crash.

But no trees fell. Everywhere the woods were still and preternaturally quiet. Except for the occasional gurgle of running water and the shuffle of fallen leaves in the wind, there was almost never a sound. The woods were silent because spring had not yet come. Instead we trudged through a cold, silent world of bare trees, beneath pewter skies, on ground like iron.

Adapted from *A Walk in the Woods* by Bill Bryson

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2008

ART

Design

Higher Level

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

Thursday, May 8

Morning 9.30 – 12.00

This paper is to be handed to candidates on Tuesday, **April 29**

Instructions

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

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

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

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

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

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

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

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

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

Descriptive Passages

Passage A

‘Well –’ Turgut seemed to be warming to his subject. ‘I do not mean to bore you, but I have a theory that Dracula is a very important figure in the history of Istanbul. It is known that when he was a boy, he was held captive by Sultan Mehmed II in Gallipoli and then farther east in Anatolia – his own father gave him to the father of Mehmed, Sultan Murad II, as ransom for a treaty, from 1442 to 1448, six long years. Dracula’s father was not a gentleman, either’. Turgut chuckled. ‘The soldiers who guarded the boy Dracula were masters in the art of torture, and he must have learned too much when he watched them...I have my own theory that he left his mark on them, too.’

‘What on earth do you mean?’ My breath was coming short.

‘From about that time, there is a record of vampirism in Istanbul. It is my notion – and it is still unpublished, alack, and I cannot prove it – that his first victims were among the Ottomans, maybe the guards who became his friends...’ Turgut lapsed into a genial smile again. ‘Well, excuse me for climbing up onto my soap dish. My wife says I am intolerable.’ He toasted us with a subtle, courtly gesture before sipping from his little vase again. ‘But, by heaven, I have proof of one thing! I have proof that the sultans feared him as a vampire!’ He gestured toward the ceiling.

‘Proof?’ I echoed.

‘Yes! I discovered it some years ago. The sultan was so much interested in Vlad Dracula that he collected some of his documents and possessions here after Dracula died in Wallachia. Dracula killed many Turkish soldiers in his own country, and our sultan hated him for this, but that was not why he founded this archive. No! The sultan even wrote a letter to the pasha of Wallachia in 1478 asking him for any writings he knew of about Dracula. Why? Because – he said – he was creating a library that would fight the evil that Dracula had spread in his city after his death. You see – why would the sultan still fear Dracula when Dracula was dead, if he did not believe that Dracula could return?’ He thumped a fist on the table and smiled at us. ‘I have even found the library that he created to fight evil.’

‘But, alack, the beautiful building in which it was once housed has been torn down to make way for an office of the Ministry of Roads – oh, eight years ago. It was a lovely building near the Blue Mosque. Such a shame.’

I felt the blood draining from my face... ‘But the documents –?’

‘Do not worry...I have ensured them to become part of the National Library. Even if no one else adores them as I do, they must be preserved...There is still evil to fight in our city, as there is everywhere...’

He sat silent for a few minutes, polishing his fork between thumb and forefinger. Outside our brick alcove honking cars dodged bicycles in the crowded streets and pedestrians came and went like characters across a stage – women in flowing patterned skirts, scarves and dangling gold earrings, or black dresses and reddish hair, men in Western suits and ties and white shirts. The breath of a mild, salty air reached us there at our table, and I imagined ships from all over Eurasia bringing their bounty to the heart of an empire – first Christian, then Muslim – and docking at a city whose walls stretched down into the very sea. Vlad Dracula’s forested stronghold, with its barbaric rituals of violence, seemed far indeed from this ancient cosmopolitan world. No wonder he had hated the Turks, and they him, I thought. And yet the Turks of Istanbul, with their crafts of gold and brass and silk, their bazaars and bookshops and myriad houses of worship, must have had much more in common with the Christian Byzantines they had conquered here than did Vlad, defying them from his frontier. Viewed from this centre of culture, he looked like a backwoods thug, a provincial ogre, a medieval redneck. I remembered the picture I’d seen of him in an encyclopaedia at home – that woodcut of an elegant, mustached face framed by courtly dress. It was a paradox.

From *The Historian* by Elizabeth Kostova.

Passage B

There is only one place in which you can take shelter from this city: in a coffee house. Without coffee houses there is no Vienna; without Vienna there are no coffee houses.

They still exist, these fantastic pleasure domes full of mirrors, leather sofas and brown marble walls, these roomy and intimate spaces where the glasses and cups tinkle festively all day long, where the evenings are warm as the wet snow blows against the windows, where poets, students and bookkeepers coexist, where it smells of coffee and apple strudel, where you can look, talk, read or stare into your beloved's eyes.

Vienna around the turn of the century was a typical city of the senses, and the coffee house played a central role in that. 'Nowhere was it easier to be European,' Stefan Zweig suggested, and explained that the coffee houses had all the major European newspapers, 'as well as all the principal literary and cultural magazines from all over the world.' Nothing, he felt, contributed more to the intellectual versatility of Vienna than the coffee house. Politically, everything was locked down tight, so what could one do but flee into art, into one's soul? 'We truly did know what was in the wind, for we lived continually with nostrils flared. We found what was new because we wanted the new, because we hungered after something that belonged to us and to us alone – and not to the world of our fathers.'

There was always some reason for excitement at those worn tables. The new play by a certain Oskar Kokoschka... Or a stunning bare building, designed by Adolf Loos in his quest for the new purity. Or the composer Arnold Schonberg, who had racked his audiences with tonalities never heard before and was booed out of the hall – people had even thrown chairs.

From *In Europe* by Geert Mak.

Passage C

We walked back across the field, climbed over the fence, crossed the drive and entered the walled garden through what is known as John's Gate because at eleven o'clock every morning he's always to be found standing there, smoking his pipe, Fido at his feet waiting for the crusts from his cheese sandwich. He doffed his cap to Charlotte and me.

'Lovely day!' said Charlotte bending down to pat Fido.

'Beautiful,' agreed John, nodding at Charlotte – Gabriel Oak to Bathsheba – as he opened the gate for us. The walled garden is not perhaps what you would expect from a house of Magna's austerity. It is all curves and romance, and in the snow, especially so. We threaded our way round the outermost path, crunching our boots in the snow.

'How odd,' said Charlotte. 'To find such a picturesque garden here. Is it William Kent? It is, isn't it?'

'Um, yes,' I said brightly. The name rang a bell, at least. 'Gosh, Charlotte, how do you know all this stuff? You're shaming me by knowing more about Magna's history than I do.'

'People who live in great houses either know everything or nothing about them. I can see arguments for both, actually. There's something very grand about living in a place this size and not having a clue what year the first brick was laid.'

We stopped by the little marble Apollo, peering out over the nut garden. Charlotte put her gloved hand on his feet.

'The more you know, the more intimidating it becomes, I suppose,' she said.

'When we were little, all Inigo and I did in the garden was stuff ourselves with fruit,' I said. 'And the yews and the box hedges – they were perfect for games and hideouts. There wasn't anywhere in the garden we didn't make our own.' I pulled at the branch of an apple tree and an inch of snow slithered onto the ground with a soft plop. 'The ladies...were up here all the time during the war, picking fruit. Mama stood about issuing orders but she was never much good at getting her hands dirty. She kept on saying that no war was going to turn her into a dowdy old woman with rough hands.'

I felt disloyal saying it, but at the same time, talking like this came as a relief.

Charlotte exclaimed at everything – at the snaky boughs of the apple and cherry trees still laden with snow, at Mark Antony, our cockerel, crowing fit to burst from the roof of the hen house – yet all the while succeeded in creating the strange impression of having planned everything herself. Her face suited the cold weather;

when her nose shone red and her cheeks glowed pink, she looked like a model from the front of the knitting patterns that Mary was always sending off for.

I led us into the fairy wood.

‘Gosh!’ said Charlotte, picking up a handful of snow and moulding it into a ball. We ducked under the first cluster of branches, then followed the path that weaved through the wood and would eventually lead us out at the top of the drive. The world was cast in white and silver with the occasional burst of colour from the scarlet berries of the holly trees. I couldn’t have planned a more spectacular morning if I had tried.

From *The Lost Art of Weeping Secrets* by Eva Rice.

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

1. Lettering and Calligraphy

Create a design for one of the following:

- (a) A poster for an exhibition celebrating the culture of the Turks. Take your inspiration from Passage A.
- (b) A piece of calligraphy for a sign advertising the coffee house described in Passage B.
- (c) An illustrated map to guide tourists around the house and gardens described in Passage C.

Personalised hand-constructed and rendered lettering is preferred.

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

2. Linocutting and Printing

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

- (a) An illustration based on one of the figures mentioned in Passage A.
- (b) An illustration based on the interior of the coffee house described in Passage B.
- (c) An illustration depicting a winter scene described in 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 suitable for a 'patterned flowing skirt' – your design should be based on an image, theme or motif chosen from Passage A.
- (b) A half-drop repeat pattern for a tablecloth for a Viennese café, inspired by Passage B.
- (c) A fabric print suitable for a scarf, inspired by the imagery 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) A wall hanging inspired by an image, theme or motif chosen from Passage A.
- (b) An embroidered tea cosy that takes its inspiration from Passage B. The tea pot can be of any shape, size or form you deem appropriate.
- (c) A three-dimensional soft sculpture inspired by any of the descriptive passages. Your design must be clearly linked 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) A tapestry/wall hanging based on the imagery in the last paragraph of Passage A.
- (b) A woven textile based on the last paragraph of Passage C.

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

6. Pottery

Create a design for one of the following:

- a) A vessel inspired by the Blue Mosque – Passage A.
- b) A wall plaque for the exterior of a Viennese Coffee House. It should commemorate its association with one of the well known personalities mentioned in Passage B.
- c) A decorative bowl to hold eggs or fruit inspired by Passage C.

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 Sultan – Passage A.
- (b) The Composer **or** The Poet – Passage B.
- (c) John the Gardener – 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

Create a design for one of the following:

- (a) A box folder to hold the documents and possessions of Dracula – Passage A.
- (b) A portfolio to display cultural magazines from all over the world – Passage B.
- (c) A document folder to contain gardening notes – Passage C.

You may work to scale. Your finished design should show measurements and include details about materials, binding/ties/closing mechanism, imagery/decoration and/or lettering appropriate to your chosen option.

9. Advertising Design

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

- (a) A poster advertising a Vampire Convention, inspired by Passage A.
- (b) A graphic identity/logo for a Viennese Coffee Shop – Passage B.
- (c) A book jacket for a book entitled ‘Great Houses of Ireland and their Gardens.’ Take your inspiration from 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 relief panel for the entrance to a bazaar in Istanbul – Passage A.
- (b) A fountain centrepiece based on ‘Vienna, City of Music’ – Passage B
- (c) A free standing sculpture of the narrator’s mother from 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) A film set for a movie based on the legend of Vlad Dracula – Passage A.
- (a) The stage set for a sit-com based in the café described in Passage B.
- (c) A three-dimensional model of a Great House and its Gardens to be displayed in the window of an architect’s office. Take your inspiration 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, 2008

ART

Craftwork

Higher Level

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

Thursday, 8th May Morning, 9.30 - 12.00 Afternoon, 2.00 - 4.30

This paper is to be handed to candidates on **Tuesday, 29th 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 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 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, **or** a document wallet **or** a folder to hold cuttings on one of the following topics:

- (a) Special Occasions
- (b) Favourite Foods
- (c) Interior Decoration

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

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

2. Calligraphy

Design and make a piece of calligraphy based on all, **or** part (at least 5 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)

Concerto of Thunder in B Minor

Storm music:
Let it start slowly –
The tentative dripping of rain on your roof
beats a tense rhythm
Becoming bolder with every second
Let it rush onwards in frenzied drumbeats
The rain rising to a deafening crescendo
Then bring in the thunder
Let it boom with alto confidence
Its bass rumbling to rattle your cage
To gnaw the bonds that lock you in
Let the storm pounce in startling chords
As the skies shower you with sharps and flats
Then, between crochets, bring in the static crack of lightning
The conductor's gestures cue your scream
And calms the wild tempo to a faint rumble
As the assault subsides to distant bar lines
(adapted from a poem by Helen Mort)

Text (b)

The gnats are dancing in the sun
In vibrant needles of light they run
On the air, and hover in noiseless sound,
Ecstasy ballet, round and around,
Soon, for human body found.

The pin-thin slivers, wingy, white,
Whirl in restless, passionate flight
Zooming atoms circling twisting,
Darting, jiving,
Target diving.
In orbit on orbit of dazzle-gold light,
The gnats are limbering up to bite.
Odette Tchernine

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) Car Rally Stage
- (b) Recycle Reuse
- (c) You're a Star

Your finished poster/display card is to be displayed in a bus shelter or an airport arrivals area. The **title** of your chosen topic (a) Car Rally Stage, (b) Recycle Reuse or (c) You're a Star **must** appear on your finished work. Personalised hand-constructed and rendered lettering is preferred. You may use an alphabet stencil which you have cut but **the layout and spacing of the lettering must be done during the examination.** 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, adhesives, inks, paints, brushes, ruler, t-square; any other quick drying medium, etc.

Stencils, where used, must be submitted.

4. Weaving

Design and make a wall hanging, **or** a tapestry **or** a panel for a shoulder bag using one of the following themes as the source for your design:

- (a) A Cubist painting
- (b) Images and colours inspired from the following poem:

Grey brick upon brick,
Declamatory bronze
On sombre pedestals –
O'Connell, Grattan, Moore –
And the brewery tugs and the swans
On the balustraded stream
And the bare bones of a fanlight
Over a hungry door
And the air soft on the cheek....

The lights jig in the river
With a concertina movement
And the sun comes up in the morning
Like barley sugar on the water
And the mist on the Wicklow hills
Is close....

Louis Mac Neice (1907-1963)

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

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

5. Lino Printing/Block printing

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

- (a) The Musician
- (b) Autumn Leaves falling
- (c) Buildings: old or new

The dimensions of your finished print should be at least 15cm x 20cm. You may design for a single colour print **or** a print using at least two printed colours.

You should use various types of cuts in your work and display an overall understanding of the properties of lino/block printing.

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

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

6. Puppetry

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

- (a) Street entertainers
- (b) T.V. Personality
- (c) The Biker

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

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

7. Screen printing

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

- (a) Hedgerow in Spring
- (b) Puddles in the City
- (c) The Market

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

8. Hand Printed Textiles

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

Research and develop your design from one of the following:

- (a) The Park
- (b) Shapes and colours on the beach
- (c) The Attic

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

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

9. Batik

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

- (a) Lifestyle Choices
- (b) The old fisherman
- (c) Balloons and Popcorn at the Fair

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

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

10. Pottery

Design and make one of the following:

- (a) A utensil box inspired by the work of Matisse or Piet Mondrian
- (b) A free standing sculpture inspired by Recycling
- (c) A plaque to commemorate the birthplace of any Irish Poet

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

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

11. Embroidery

Design and embroider a cushion **or** a decorative wall hanging **or** a panel for the back of a modern dance costume inspired by one of the following poems:

- | | |
|--|--|
| <p>(a) Where the wandering water gushes
From the hills above Glen-Car,
In pools among the rushes
That scarce could bathe a star,
We seek for slumbering trout
And whispering in their ears
Give them unquiet dreams;
Leaning softly out
From ferns that drop their tears
Over the young streams.
<i>W.B. Yeats</i></p> | <p>(b) Blow, winds, and crack your cheeks! Rage, blow!
You cataracts and hurricanes, spout
Till you have drench'd our steeples, drown'd our cocks!
You sulph'rous and thought-executing fires,
Vaunt-couriers of oak-cleaving thunderbolts,
Singe my white head! And thou, all-shaking thunder,
Strike flat the thick rotundity o'th' world!
Crack nature's moulds, all germens spill at once
That make ingrateful man!...
<i>William Shakespeare, King Lear</i></p> |
|--|--|

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

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

12. Woodcarving / Carving

Design and carve one of the following:

- (a) A freestanding work based on 'The Hero'.
- (b) A platter based on Autumn.
- (c) A signpost for a Water amenity.

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

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

13. Metalwork / Construction

Design and make one of the following:

- (a) A plaque to commemorate 'Ireland's Natural beauty'.
- (b) A free standing metal sculpture inspired by The Sea.
- (c) A plaque or freestanding work entitled City Life.

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) A scaled model for a site-specific freestanding sculpture to be placed at the entrance to a Community Centre
- (b) A freestanding sculpture to be situated on a new motorway near a Fitness Centre
- (c) A decorative wall panel to be used in the reception area of a new hospital

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.

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