



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2009

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 11

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 Iron Age in Ireland saw a change in the design and decoration of metal objects and stone carving. Discuss this statement making reference to one named example of metalwork and one named example of stone carving of the period.
and
Discuss briefly the influence of the La Tène style on later Irish art of the Early Christian period.
Use sketches to illustrate your answer.
2. Describe and discuss the development of stone crosses in Ireland from the Fahan Mura Slab in Co. Donegal to the High Cross of Dysart O’ Dea in Co. Clare. Give at least three specific examples and refer in your answer to form, imagery /decoration, stone working techniques and function.
Use sketches to illustrate your answer.
3. Name, describe and discuss in detail the two artefacts from the 7th and 8th century which are **illustrated on the accompanying sheet**. In your answer make reference to the materials, decoration, form and function.
and
Explain briefly the techniques used in their production.
Use sketches to illustrate your answer.
4. Describe and discuss the Romanesque style of architecture in Ireland making reference to a named tympanum or doorway.
and
Name and briefly discuss one other example of a decorated doorway from any other Irish Romanesque church.
Use sketches to illustrate your answer.
5. Russborough House, Co. Wicklow, which is **illustrated on the accompanying sheet**, is an example of eighteenth-century architecture.
Name the architect of this building and describe and discuss its style and architectural features.
and
Compare it briefly with one other named Georgian building.
Use sketches to illustrate your answer.
6. Quiet scenes of domestic tranquility are features of the work of Walter Osborne (1859-1903).
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 Walter Osborne.
Use sketches to illustrate your answer.

7. Discuss the work *Homage to Bernadette Greevy* by Robert Ballagh (1943-) **which is illustrated on the accompanying sheet**. Refer in your answer to subject matter, composition, style and the materials used.
and
Discuss briefly the work of Robert Ballagh.
Use sketches to illustrate your answer.

SECTION II - European Art (1000 AD – Present)

8. During the Gothic period in Europe, the range and style of religious sculpture developed significantly.
Discuss this statement in relation to two named examples of Gothic sculpture you have studied. Emphasise the treatment of the human figure in your answer.
and
Name a Gothic church you have studied and discuss briefly the relationship between its architecture and sculpture.
Use sketches to illustrate your answer.
9. Compare and discuss the *Madonna in Maestà*, (Madonna Enthroned with Angels and Prophets) by Cimabue (1240-1302) with the *Deposition of Christ* by Giotto (1267-1337), **which are illustrated on the accompanying sheet**. Make reference to style, composition, subject matter and the period in which they were produced.
and
Name and briefly discuss one work from the International Gothic style.
Use sketches to illustrate your answer.
10. Describe and discuss the life and work of Sandro Botticelli (1444-1510), referring to two named allegorical paintings by him.
and
Describe in detail the symbolism in one of his works.
Use sketches to illustrate your answer.
11. Name, describe and discuss the sculpture **which is illustrated on the accompanying sheet**, making reference to the artist, subject matter, composition, depiction of space and treatment of the human figure.
and
Name and briefly discuss one other work by this artist.
Use sketches to illustrate your answer.

12. Describe and discuss *The Night Watch* by Rembrandt van Rijn (1606-1669), which is **illustrated on the accompanying sheet** making reference to subject matter, composition, style, use of light and colour.

and

Name and briefly discuss one other work by Rembrandt.

Use sketches to illustrate your answer.

13. Auguste Renoir (1841-1919) was a leading artist of the Impressionist movement. Name and discuss a figurative painting by Renoir, referring to subject matter, composition and the treatment of light on the figures.

and

Give a brief account of three characteristics of Impressionist painting.

Use sketches to illustrate your answer.

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

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

- A painting depicting a meal
- A self portrait of an artist
- A painting that depicts war
- A painting that features children
- A work by Damien Hirst.

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

(c) Name, and briefly discuss one other example from the same category.

Use sketches to illustrate your answer.

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

- Cubism
- The Bauhaus
- Die Brücke
- Surrealism.

and

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

Use sketches to illustrate your answer.

Section III - Appreciation of Art

16. Pedestrianised areas have now become an attractive addition to the streetscape of many of our towns and cities. Discuss this statement with reference to any specific example with which you are familiar. In your answer refer to lighting, paving, seating and planting.
and
Discuss briefly your own ideas for a piece of public art that would enhance this area.
Use sketches to illustrate your answer.
17. A visit to an exhibition is best judged by the quality of art work on display and by the gallery space itself. Discuss this statement with reference to any named exhibition you have visited.
and
Discuss two specific works from this exhibition in detail.
Use sketches to illustrate your answer.
18. Recent animated films from the studios of Pixar and Dreamworks, such as Shrek, Finding Nemo, Ratatouille and Wall-E, have proved to be very popular.
Discuss this statement with reference to **two scenes** from **one** of these animated films.
and
Discuss briefly the film-making techniques that make these scenes so visually appealing.
Use sketches to illustrate your answer.
19. As a consumer culture we encounter a proliferation of brand identities daily. Discuss this statement in relation to packaging design, naming two examples you feel work particularly well.
and
Discuss briefly your own design ideas that would improve one of your chosen packages.
Use sketches to illustrate your answer.
20. Sculpture is traditionally the most visible form of public art we encounter. Discuss this statement with reference to the sculpture ***illustrated on the accompanying sheet***.
and
Describe and discuss any example of public sculpture in your own area, making reference to artist, media, subject matter and site/location.
Use sketches to illustrate your answer.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2009

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, 8th May Morning, 9.30 – 12.00

This paper should be handed to candidates on **Wednesday, 29th 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

The barbecue is the summer symbol of hope. It is representative of Irish optimism that we buy extensive and expensive barbecue paraphernalia, despite the scarcity of opportunities to have barbecues. In this country most barbecues end in a scurry indoors...

As the decking becomes more extensive, the furniture more comfortable, the parasols sturdier, the heaters more numerous, the lighting more subtle and the pergolas and shelters more variable, one could be forgiven for wondering if it might not be easier to eat inside.

Of course the barbecue is not just eating al fresco. The food is different. It involves exotic marinades and delicate skewering. It requires things like teriyaki steak and spicy shrimps and salmon, and alternating red, yellow and green peppers brightening diced meat. It is the smell of smouldering chicken. It is soy sauces and sugar preserves. The barbeque is about big baked potatoes burned to perfection. It is corn in tinfoil oozing butter. It is prawns sizzling on skewers. It is our seasoning and spices, colour, taste and texture and the slow burn of charcoal and wood pellets that flavour food in a unique way.

The barbeque is primarily male territory. It is visceral. It is cooking outside the cave. It is community. It is sharing with the clan. The hunters have returned. They have been successful, the fire has been lit, the spoils prepared and shared. The food is also basic: big steaks and chicken wings and rough vegetables tossed above the flame. It is watching food cook, waiting, salivating, choosing, combining flavours, mixing textures, savouring the pure taste of simple food cooked simply.

The barbecue is the comforting sight of red smouldering coals when the meal is done and darkness descends. It is the hiss of meat remnants spitting on the grill and the intimacy of being within the ring of light when outside the circle the pitch-black of night closes in. Barbecuing replicates how we have eaten together since time began...

That is why we persist in this country with barbecues, regardless of the weather and in spite of the rain. That is why we organise barbecues despite the risk of gales and gusts that topple parasols, fling chairs, lift table cloths, scoot glasses onto decking and send napkins careering away.

We persist in the same way that we wear summer clothes in freezing temperatures, brave cold seas for swims and huddle behind wind breakers on windswept beaches. We persist because we in the northern hemisphere need to believe that we have a season called summer. If we cannot have the weather we would like to have, we can at least pretend that we have the season of summer by doing the kind of summer things that we do. If summer will not entertain us we will feign summer and the barbecue is one of the best ways to do it.

The modern barbecue is, therefore, about optimism. That is why it survives. It is about strategy: finding ways to defeat the Irish weather and claim the right to eat outside in summertime. It is about lifestyle, casual clothes, conviviality and inviting friends to share a meal.

For some it is the joy of accoutrements, the extra-long utensils, the rotisseries, the grilling baskets, meat thermometers and the charcoal chimney starters. It is big aprons, silly slogans and elbow length "welders" gloves. It is about assuming a role, acting as a chef and providing nurturance for the group.

Barbecues today may need high-powered, turbo gas cookers with grills, smokers and variable settings. They may need patio heaters and awnings and a dozen ways to avoid the cold and the rain. The barbecues of today may be a long way from our ancestors cooking their food in pits of burning wood, but they replicate emotionally all that early ritual entailed and at the same time they are our visible challenge to soggy summers and overcast days.

By Marie Murray from The Irish Times

Passage B

The asteroid hit four days early.

We did not track it because we did not expect it. Down at the lake where we were fishing, we felt the ground shaking.

'It's a stampede,' said Spike. 'I am picking up mass movement of very large mammals.'

And not only mammals: above us, birds the size of light aircraft darkened the sky; in places there was no sky, only wingspan.

On the ground, the heavy-legged huge reptilian creatures, on two legs or four, came crashing along the lakeshore, not even pausing to eat us. We sheltered underneath our vehicle, lying flat, terrified, expecting to be skittled sideways and crushed.

When I dared to raise my head from the warm mud, I saw feet, hoofs, claws, paws, cartoon-size, city-size, thudding and lifting, pushing and raising, running and pausing, and only inches away from where we lay, under what must have seemed like a white boulder to them, and easier to jump or sprint or avoid in the search for safety that had nothing to do with size.

Above us, the caws and calls of the low-flying birds came closer, talons scraping our roof, wing-beat so strong it rocked the vehicle.

This was raw energy and we had released it.

When we could, we ran back towards the Ship, puny and foolish, the smallest stupidest things on the planet. Humans hadn't been expected for millions of years. Twenty of us looked set to destroy the place before it had even begun.

What we saw at the Ship was a dismal sight: the stampede had crashed down the trees, made vulnerable by the sudden space of our opening. The Ship was underneath palms the size of office blocks.

'Get inside,' said Handsome, and he was right: there was nothing else to do.

As we filled in through the emergency doors, the asteroid hit.

The ship went dark.

'There's been a mistake,' said Handsome...

Outside the Ship, the noises grew more desperate and more terrified. In the darkening filthy air, the creatures whose world we had interrupted sought the sun, rearing their heads towards the sky, bellowing and crying though this fading light.

It was getting colder and darker every day.

Creatures thrashed against the Ship, battering it with swinging necks and iron jaws, using it as a landing-place. Only the ground lights kept them away, but the ground lights used power which we had to conserve.

One night, I think it was night, though we had assassinated any difference between day and night, I heard scratching in the hold.

I thought something might be making its way into the damaged hull, so I took a weapon and a glare-torch, and went down there to our abandoned gear and supplies.

Yes, there was something. Something had punctured the already damaged hull-side. I could hear a chewing noise. Whatever I was going to find, I wouldn't recognize it, and it might be very big.

Forcing myself, I turned the glare-torch to the area where the noise was coming from. The chewing stopped, and bolting across the floor, away from the arc of light, ran a creature about the size of an Alsatian dog, but stockier, and with very short legs and three horns. It was so comical, and I was so relieved not to be confronted by a pair of jaws the size of a truck and just as fast, that I laughed.

The creature stopped and looked at me. This was not a sound or a shape it had ever met before: a thing on two legs making bird-like noises.

I dimmed the glare-torch and stepped forward. The Three Horn immediately hid behind a box.

All right, I thought. Let's feed you and see what happens.

What happened was that we found a playful and unexpected companion. Spike took a DNA swab and analysed the creature as a kind of hog-hippo hybrid, probably less than a year old.

'He doesn't know what he is,' she said patting him, 'and neither does nature. Everything on Planet Blue is at the experimental stage. All of these life forms will evolve and alter. Almost all will make way for something better adapted.'...

She seemed quiet, subdued. I forget all the time that she's a robot, but what's a robot? A moving lump of metal. In this case an intelligent, ultra-sensitive moving lump of metal...

I lay down beside Spike and thought how strange it was to lie beside a living thing that did not breathe. There was no rise and fall, no small sighs, no intake of air, no movement of the lips or slight flex of the nostrils. But she was alive, reinterpreting the meaning of what life is, which is, I suppose, what we have done since life began.

Thinking like this, and in strange, half-dreams, I woke up, bolt upright, suffocating. The air system was failing. Spike threw me an oxygen mask and took a reading.

'To reinstate the system would use half of our remaining power. I would rather fill the travel power

packs and leave. If we ever come back to the Ship, we will need something to come back to.’ She told me what to pack and, to wear the thermal gear... We took only the most useful items-tools, torches, a laser-saw, protein mix, compass and radio equipment, lighter for a fire, sleeping-bags with canopy hoods to keep the snow off our faces, a medicine kit that included bandages, sedative injections and lethal injections. Spike strapped herself with power packs, and then, as we were ready to leave, she threw me Handsome’s copy of Captain Cook’s *Journals*, and took down the copy he had given to her of John Donne’s poems.

She is all States, and all Princes I, Nothing else is...

Adapted from *The Stone Gods* by Jeanette Winterson. Courtesy of Hamish Hamilton, 2007

Passage C

In a departure from tradition, the winners of the best-dressed ladies competition were not presented in the parade ring this year.

Apparently, on previous occasions, they had frightened the horses. So instead the climax of the competition took place in one of Ballybrit’s smaller marquees: where, with no horses present, it was only the male journalists that were scared.

The risk involved in having so many pointy hats and parasols – not to mention stilettos – in a confined space was bad enough. But the colours alone would have blinded you. They were of a range and an intensity that, to be seen in one place, would normally require the use of psychedelic drugs.

Yellow, amber, tangerine, burnt orange – those were just the fake tans.

The clothes were even more vibrant. Searches for this season’s new black, or for any predominant theme were useless. It was like an explosion in a paint factory. The male reporter’s stock of colour adjectives – never up to describing Festival Thursday in Ballybrit, even in subdued years–was quickly exhausted.

The sheer extent of participation in Ladies Day at Galway is unmatched anywhere else. Other such events pale alongside it – literally and metaphorically – as almost every woman who goes to the races makes a conspicuous effort to dress up. By comparison, the Irish male looks even more dressed down than usual.

Not even another rain soaked day could diminish the frock wearers’ enthusiasm. For most of the afternoon you had to admire the foresight of the many who had bought their outfits in a chainstore called Monsoon (even if none of them looked particularly waterproof.)

The sky’s colour range – light grey to charcoal – was in stark contrast with most of the outfits on the ground. But although the constant drizzle turned heavy enough at one point for the parasols to be replaced by umbrellas, the real deluge at least waited for the end of the competition.

Of the many thousands of women who sported finery only 10 were chosen for the shortlist. Each of these was awarded a special yellow arm-band, like an exotic bird being ringed (and feathers do tend to be a big part of the outfits). Then after closer examination, 37 were released back into the wild.

It can be a mixed blessing to be one of the three formally recognised as Best Dressed Ladies at Galway. On the plus side, you win prizes and temporary fame. On the minus, you are presented on a platform for the public viewing of several thousand also-rans, who study the chosen few with the hard eyes of horse dealers in a sales yard.

To judge from the expressions of those watching, the winning outfits evoke a whole gamut of emotions: from admiration to physical pain. Comments in the crowd also range from the generous (“Isn’t she lovely?”) to the critical (“I wouldn’t have picked that.”) to the truly damning (“It’s certainly different.”) But the judges somehow arrived at a consensus again this year...

There was racing too at Galway yesterday. Jockey Paul Townsend, wearing a pink silk ensemble with brown stars and a matching cap, won the big race on board the John Kiely-trained Indian Pace.

Nobody in or around the fashion tent passed much notice.

By Frank McNally from The Irish Times.

Passage D

In fact, it was half an hour before lunch arrived. Livia insisted that everyone had to be seated before she served the food – ‘The people wait for the pasta, not the pasta for the people,’ she said firmly.

She also ensured that the table itself held a jug of water, a phial of oil, a dish of salt, and a vase of fresh blossom...

The door opened and she entered. She was bearing an enormous dish of steaming *fettuccine*, tossed in a sauce made with tomatoes, olive oil, chopped onion, celery and garlic, and decorated with freshly torn basil leaves...

As she filled each bowl, she grated a little hard cheese and some pepper over it...

Plunging his fork into the pasta, James twisted it until he had, with some difficulty, managed to get some of the wriggling slippery, mass on the tines. Then he placed it in his mouth.

It was extraordinary. He had never tasted anything like it – certainly not in the long years of rationing, but not even before that, in a decade of eating grey, tasteless, boarding-school food, or even for that matter his mother's dry Sunday roasts, with their accompanying soggy potatoes and overcooked vegetables. Come to that, he had never in his life eaten pepper that was freshly ground, or cheese that coated one's food like this in a thick, white snowfall... The long silence as the other men around the table concentrated on their food suggested that, they, too were experiencing similar epiphanies.

It was hard to get the fettuccine to stay on one's fork: by the time it was in your mouth, stray ribbons of pasta were drooping out. After a little experimentation, James realised that it was easier to suck it in than to bite it off, and made for a more filling mouthful as well. He looked across at Horris. He was slurping cross-eyed at a long ribbon of fettuccine that hung from his lips, like a snake slithering at its own tongue. Only Jefferies was coping with the slippery lengths of pasta with anything like competence. But none of them seemed inclined to stop eating until every last morsel had been cleared from their bowls.

At last Horris pushed his chair back and said, 'That was rather different from what old Malloni gave us.'

'I'm absolutely stuffed,' Walters ventured.

'Me too,' Harris agreed. 'Oh well, back to work.' He started to get to his feet.

The door opened and Livia entered, holding a dish even larger than the one in which she served the pasta.

'The *secondo*,' she said, putting the dish on the table...

'What's this?' Horris asked.

'...It's a typical Neapolitan dish.'

There was a short silence. Walters said, 'Well, I don't want to give offence. I'll just have a taste.' As he spooned some onto his plate the smell of aubergine, baked in layers with tomato, garlic and herbs and topped with grilled cheese, filled the room...

Livia placed two jugs of red wine on the table... 'It isn't a table without wine.' James opened his mouth to protest, but thought better of it.

He dipped his fork into the layers of aubergine and cheese. Moments later it seemed to detonate in his mouth. The pasta, he now realised, had simply been a curtain raiser, carbohydrate to take the edge off his hunger, but this new dish was something else, teasing his appetite awake again, the intensity of its flavours bringing to life taste buds he had never even known existed. The cheese tasted so completely of cheese, the aubergine so rich and earthy, almost smoky; the herbs so full of flavour, requiring only a mouthful of wine to finish them off... He paused reverently and drank, then dug again with his fork.

The *secondo* was followed by a simple desert of sliced pears baked with honey and rosemary. The flesh of the fruit looked as crisp and white as something Michelangelo might have carved with, but when he touched his spoon to it, it turned out to be as meltingly soft as ice cream. Putting it in his mouth, he was at first aware only of a wonderful, unfamiliar taste, a cascade of flavours which gradually broke itself down into its constituent parts. There was the sweetness of the honey, along with a faint floral scent from the abundant Vesuviani blossom on which the bees had fed. Then came the heady, sunshine-filled fragrance of the herbs, and only after that, the sharp tang of the fruit itself. By the time the pears were eaten, both jugs of wine had been emptied too.

Adapted from *The Wedding Officer* by Anthony Capella. Courtesy of Sphere 2006.

Passage E

Most of the market traders were regulars and had set up in their usual places. The smell of hot fat

filled Sajhe's nose the moment he walked into the square. He loitered at a stall where a man was frying pancakes, turning them on a hot griddle. The smell of thick bean soup and warm...bread, made from half barley and half wheat, stimulated his appetite. He walked passed stalls selling buckets and pots, woollen cloths, skins and leather, both local goods and more exotic belts and purses from Córdoba or further afield even, but he didn't stop. He paused a while by a stall offering scissors for shearing sheep and knives, before moving to the corner of the square where most of the live animals were penned. There were always lots of chickens and capons in wooden cages, sometimes larks and wrens, which fluted and whistled. His favourite were the rabbits, all squashed together in a heap of brown, black and white fur.

Sajhe walked past the stalls selling grain and salt, white meats, ale from casks and wine, until he found himself at a stand selling herbs and exotic spices. In front of the table was a merchant. Sajhe had never seen a man so tall, so black. He was dressed in long, shimmering blue robes, a shining silk turban and red and gold pointed slippers. His skin was darker even than that of the gypsies who travelled from Navarre and Aragon over the mountains.

The merchant had laid out his display in the shape of a wheel: greens and yellows, oranges, browns and reds, ochre. At the front were rosemary and parsley, garlic, marigold and lavender, but at the back there were more expensive spices, such as cardamom, nutmeg and saffron. Sajhe didn't recognise any of the others, but he was already looking forward to telling his grandmother what he had seen.

He was about to step forward to get a better look, when the Merchant roared in a voice like thunder. His heavy dark hand grabbed the skinny wrist of a cutpurse who'd tried to steal a coin from the embroidered purse that hung from a twisted cord around his waist. He cuffed the boy around the head, sending him flying back into a woman standing behind who started shouting. Straight away a crowd started to gather.

Sajhe slipped away. He didn't want to get caught up in any trouble.

Adapted from *Labyrinth* by Kate Moss. Courtesy of Orion, 2005.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2009

ART

Design

Higher Level

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

Thursday 7 May Morning 9.30 – 12.00

This paper is to be handed to candidates on **Tuesday, 28 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

It was the sort of place where time stood still – a little hamlet on the edge of a village connected to the city proper by long, winding, hilly roads, along which grew other villages that, in the century before, had been taken over and absorbed by the inevitable growth of the years and the expanding conurbation. But our hamlet, on the border of the city, had resisted all the blandishments of the developer and stood small but proud – a little collection of houses strung out along a lane that was curiously split down the middle by a low stone wall for half its length, one half giving access to the houses, the other leading to the place known simply as ‘the Glen’.

It was as if the planners of another time had blundered, so that we had two lanes instead of one, neither of them clothed in anything but the stone and soil with which nature had provided them. If you ignored the detached home of Mr. Bowen, the insurance agent, which stood in its splendid isolation at the very entrance to the Glen, there were only six houses, one of them a part-time shop, another reputedly a one-time monastery – three-storey, high-gabled, its various rooms and stairs rambling all over the place, like something from a mad architect’s dream.

Our house, number five, was a moderately-sized, two-storey home... There were three bedrooms, two with fireplaces, the smallest room without. Downstairs, the accommodation consisted of a large room with an ancient Black Prince cooker, connected to the city gas system, an aged sink in another corner with a single, cold water tap and a black range, on which, for a few hours every night in winter, a large pot of porridge simmered, that was reheated for the following morning’s breakfast. Both before and after the cooking of the porridge, the pot was replaced with a huge black iron kettle, so that hot water was available on an almost constant basis...

The parlour, or as we called it, simply ‘the room’, was used for highdays, holidays and visitors and its furnishings included a huge mirrored sideboard, a three piece suite of unknown vintage and of little comfort, a large dining table and its attendant chairs, ornate and heavy, an old photograph of my maternal grandparents and a print of Richard Jack’s famous painting, ‘*The Toast*’. I did not particularly care for this print – it seemed to me to have very little to do with our style of living – and much preferred two other prints in the hallway, depicting colourful Arabs in Middle-Eastern bazaars, with towers and minarets in the background!

In the tiny front garden, my father had cultivated a few climbing roses, a hydrangea which later threatened to take over the whole patch and some ‘London Pride’, delicate and beautiful, together with a Canadian currant bush which occupied its own corner for many years, bringing a splash of vivid pink every spring. Apart from the fact that it contained the outside and only toilet and a small shed, the back garden was unremarkable except for its southern wall which was high, an old chimney breast showing clearly that it was part of a long-demolished cottage or house. It helped establish in my mind that the whole area was built when homes were constructed, huddled on top of each other, with little consideration for space.

From *The Life of Other Days* by Tim Cramer.

Passage B

In the meantime, there was nothing to do but keep up the preparation. The bikes had been painted blue and red respectively; one with zebra stripes and the other with leopard spots to differentiate them. We’d fitted sump guards and light guards; metal protection plates over the engine casing. We’d also switched the original BMW suspension for what was considered the more robust Ohlins. We changed the weightier exhausts for Akrapovic cans, which were not only much lighter but added around four or five horsepower. They also had the kind of snarling note I wanted when you cracked the throttle...

We had also just nailed our proposed route. We would ride down through Britain and France to the toe of Italy and across Sicily before a boat ride to Tunisia. Once in Africa we would follow the coast to Libya, Egypt and Sudan...

In a way, Uganda reminded me of Britain. It was very green, with rolling hills and grassy verges, and trees that somehow didn’t look African. I was almost homesick. The people at the border were particularly friendly, going out of their way to wish us luck on the road. It was a wonderful introduction. The country felt pretty laid back and gentle, we were gliding along on the tarmac and enjoying the riding.

We stopped at a coffee sorting house owned by a consortium of over three thousand farmers who supplied Cafedirect with organic beans. I love coffee, and it had been one of the little unexpected pleasures on this trip. In Ethiopia they crush the beans then boil them over a charcoal burner, gradually thinning the consistency. Then they pour it out and pour it back over and over again. By the time it’s served black with a little sugar, it’s wonderfully rich in flavour.

At the coffee sorting house, we were greeted with the same enthusiasm and affection we'd experienced everywhere on this trip. The women wore bright clothes and head scarves, orange and purple, lime green... The following morning we were on the road to Kampala... We were going rafting on the White Nile, a stretch of water that ranks in the top four worldwide for the quality of rapids. Rapids are graded – the highest they let a punter out on is grade five. The lowest we would see today would be a grade three. It ought to be an interesting day.

Kitted out with a life jacket and tight fitting pink helmet, I felt like a matchstick. All someone had to do was turn me upside down and I'd flare up.

The boat was rubber, of course, and we took up positions along the sides with our river guide at the back to steer. I'd heard there was only one rule in white water rafting; 'Paddle or die'...

From *Long Way Down* by Ewan McGregor and Charley Boorman.

Passage C

Andrew O'Connor was born in 1943 on Bleeker Street in New York's Greenwich Village. He completed high school there, dropped out after a year at Columbia University, and joined his father, who had moved to Dublin and set up as a picture dealer and restorer. Finding that he liked repairing paint, Andrew went to Rome and enrolled in the Istituto Centrale del Restauro, graduated, and returned to Dublin to a position at the National Gallery. When the Beit pictures were returned from captivity in Cork, O'Connor was given the task of examining them.

On a May morning in 1974 O'Connor swung his magnifying lens out over the Vermeer and began to scrutinize the surface. It looked a bit rough...

O'Connor made the first cleaning test on the Vermeer, dabbing a cotton swab into a solution of acetone and swiping lightly at the surface. He chose an edge of the picture where framing would later conceal his experiment. The solution was a mixture of acetone, alcohol and water. The coat of brittle varnish dissolved, and the paint brightened instantly. O'Connor moved to the left side, dabbing at the darkened curtain. Released from the varnish, the white blazed warmly into life. Confident in his approach, O'Connor told the gallery's director that the picture needed to be completely cleaned and how he wanted to proceed.

A first principle of restoration is never to do something that cannot later be undone. This is to prevent the permanent alteration of the painted structure of a work according to judgements that subsequent scholarship may reverse. But varnish is not paint. It can be easily put back on when it is taken off...

O'Connor felt his attack on the old varnish layer would not disturb Vermeer's paint; oil paint that has had three hundred years to dry is a hardy substance... The Vermeer was worth about \$150,000 a square inch... Restoring a painting demands intense concentration. Normally, O'Connor would not work on a picture for more than two hours a day, turning to other pictures for a break, then going back and cleaning again, freshened by the interlude. But the Vermeer caught him up, and he poured himself through the whole of that Tuesday morning and into the afternoon...

Exhausted from the concentration, O'Connor was about to quit, when his attention became fixed on a place in the foreground of the painting... It was an area where the paint had been retouched...

Over- paint is paint that has been applied by someone altering the original work. By saying it was recent, O'Connor meant it had been applied in the previous one hundred years – at least two hundred years after Vermeer had finished the picture... Once he had focused exclusively on the red pigment, the uncovering went quickly. The dot of red grew into a symmetrical shape, until finally there it lay, a small patch of crimson glowing on the tiles of Vermeer's room, it was a depiction of a red wax seal...

In Dutch society of the seventeenth century, paper was a precious commodity and a letter an important object. That this one lay scrunched and discarded on the floor had already suggested haste. The seal, scattered on the floor nearby, raised the level of emotion in the painting. The seated woman had torn the letter open with enough abandon to dislodge the wax and send the seal skittering onto the tiles.

From *The Irish Game* by Matthew Hart.

- ☐ **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) The cover of a menu for a café named ‘The Parlour’, influenced by the imagery in Passage A.
- (b) A poster advertising adventure holidays. Take your influence from Passage B.
- (c) The contents of the letter mentioned 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. Personalised hand-constructed and rendered lettering is preferred.

2. Linocutting and Printing

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

- (a) An illustration based on any of the buildings described in Passage A.
- (b) An illustration based on the engines or bikes described in Passage B.
- (c) An illustration for the cover of the biography of the protagonist 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 half drop repeat pattern for a tablecloth to be used in the parlour of Passage A. The design should reflect the atmosphere of the room.
- (b) A repeat pattern for the clothing of the women mentioned in Passage B.
- (c) A wall hanging based on imagery from any of the descriptive passages.

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 panel based on the imagery and colours of the garden in Passage A.
- (b) A decorative motif or design to be worn on the jackets of the bikers in Passage B.
- (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 the chairs in the parlour of Passage A.
- (b) Design a wall hanging based on the movement and colours of white water rafting suggested in Passage B.

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 porridge bowl or kettle that reflects the mood and atmosphere of Passage A.
- (b) A functional vessel for holding the coffee beans in Passage B. The design for the vessel may be traditional or contemporary.
- (c) A vessel for the storage of art materials that could be found in the restorer's studio in 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) Mr. Bowen, the Insurance Agent – Passage A
- (b) The Biker **or** the Coffee Sorter – Passage B.
- (c) The Art Restorer – Passage C.

Your design may be for a glove puppet, 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 portfolio to display images of the real estate in the village described in Passage A.
- (b) A box folder to hold memorabilia from the trip described in Passage B.
- (c) A document folder to hold the restorer's working notes – Passage C.

You may work to scale. Your finished design should show measurements and details of materials, bindings/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 book jacket for a book entitled 'Country Gardens'. Take your inspiration from Passage A.
- (b) A large billboard design advertising tourism in Uganda. Take your inspiration from Passage B.
- (c) A graphic identity (logo) for Andrew O' Connor, the Art Restorer. You should show it in use as a letterhead and a business card – 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 large flower pot or window box to be used in the garden described in Passage A.
- (b) A three dimensional, freestanding sculpture based on the motorbike imagery in Passage B.
- (c) A relief panel to be situated at the entrance to the National Gallery **or** the Institute of Restoration in Rome – 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 scene in a horror movie that takes its inspiration from the description of the “one-time monastery, something from a mad architect’s dream” in Passage A
- (b) The stage set for a play set in Africa. Take your inspiration from Passage B.
- (c) The studio set for an art show on television. Decide whether the show is going to be a ‘make and do’ or an art history series.

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, 2009

ART

Craftwork

Higher Level

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

Thursday, 7th May Morning 9.30 – 12.00 Afternoon 2.00 – 4.30

This paper is to be handed to candidates on **Tuesday, 28th 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, an expanding folder or a document wallet to hold one of the following:

- (a) Gardening tips
- (b) Notes on Shakespeare
- (c) Adventure holiday brochures

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 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)

The Haw Lantern

The wintry haw is burning out of season,
Crab of the thorn, a small light for small people,
Wanting no more from them but that they keep
the wick of self-respect from dying out,
Not having to blind them with illumination.

But sometimes when your breath plumes in the frost it
takes the roaming shape of Diogenes
with his lantern, seeking one just man;
so you end up scrutinized from behind the haw
he holds up at eye-level on its twig,
and you flinch before its bonded pith and stone,
its blood-prick that you wish would test and clear you,
its pecked-at ripeness that scans you, then moves on.

Seamus Heaney

Text (b)

Long ago a lot of women and girls used to go
to Caherciveen to sell buttermilk. There would
often be ten or twelve churns of the milk at the
Cross and great demand for it.

I heard that one day the women and girls were
at the Cross as usual selling the milk. Among
them was a girl from Rinnard, who had a churn
in a donkey cart. She was standing in the cart
with a measure in her hand to sell to anybody
who came to her. Below at the pier, a ship was
tied up while her cargo was being unloaded.
Two of the crew walked up toward the Cross
where the women were, and one of them
turned to the girl from Rinnard and asked her
what price the Buttermilk was.....

Extract from *The Girl and the Sailor* – William
Taylor

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) A fantasy film entitled 'Architects of Ruin'
- (b) A hair styling exhibition entitled 'Cutting Edge Hair'
- (c) Science Week 2009

The **title** of your chosen topic **(a) Architects of Ruin (b) Cutting Edge Hair** or **(c) Science Week 2009** **must** appear on your finished work. Personalised hand-constructed and rendered lettering is preferred and should reflect the topic. 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, adhesive, brushes, paints, inks, any other quick drying medium.

Stencils, where used, must be submitted.

4. Weaving

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

- (a) Night time
- (b) Insect life
- (c) The Marina

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) Upside down, inside out
- (b) Bodies in motion
- (c) A view from a window

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 topics:

- (a) A couch potato
- (b) The Prima Donna
- (c) Metamorphosis

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) Camouflage in nature
- (b) Mechanical parts
- (c) 'Shoes Glorious Shoes'

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 based on one of the following topics:

Research and develop your design from one of the following:

- (a) Seasons
- (b) Gadgets
- (c) Marine life

Use at least three printed colours. You must include overprinting in your design. Your finished print should not exceed 100cm x 100cm at its greatest dimension. 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) Washing Day
- (b) Gastronomic delights
- (c) Down on the Farm

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 work of Louis le Brocquy
- (b) A sculpture to be sited outside a research laboratory
- (c) A relief panel for the outside of an animal shelter

Your work must be fired and 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 inspired by one of the following:

- (a) Hint of the Orient
- (b) Garden of earthly delights
- (c) Parasites

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 one of the following:

- (a) A freestanding piece based on reptiles
- (b) A platter based on The Vegetable Market
- (c) A plaque for the front of a Magic 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 one of the following:

- (a) A plaque for a Financial Services Centre
- (b) A free standing metal sculpture entitled 'The Mechanic'
- (c) A plaque or a free standing sculpture based on travel

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 an aquatic centre
- (b) A freestanding sculpture to be situated outside an architects office
- (c) A decorative wall panel to be placed in the reception of a new Zoo

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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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2009

ART

Life Sketching

Higher Level

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

Friday, 8 May Afternoon, 2.00 - 3.00

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

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 long scarf for the first pose.**
- **A chair and a short scarf or tie 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 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, **(a) First Pose**, 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, **(b) Second Pose**. 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 right leg
- the scarf draped around the neck
- left hand holding the scarf above the chest
- right hand holding the scarf at waist level
- head looking to the left.

(b) Second Pose – Duration 30 minutes

(30 marks)

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

- feet firmly on the floor
- a tie or scarf tied around the neck in a knot
- right hand holding the knot of the tie or scarf
- left hand flat on left thigh
- head facing forward.

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