



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2009

ART

History and Appreciation of Art

Ordinary Level

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

Thursday, June 11

Afternoon, 2.00 – 4.30

Instructions

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

All questions carry equal marks (50).

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

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

SECTION I – Art in Ireland

1. Newgrange is an example of a Megalithic structure.
Answer (a), (b) and (c)
(a) What was its function?
(b) Describe and discuss how it was built.
(c) Describe and discuss the decoration of Newgrange.
Use sketches to illustrate your answer.

2. The metalwork piece from the Christian period that is ***illustrated on the accompanying sheet*** is one of Ireland's most impressive treasures.
Answer (a), (b) and (c)
(a) Name this piece of metalwork.
(b) Describe and discuss its decoration.
(c) Describe and discuss how it was made.
Use sketches to illustrate your answer.

3. Cormac's Chapel at Cashel, Co. Tipperary is an example of Irish Romanesque architecture. It is ***illustrated on the accompanying sheet***.
Answer (a), (b) and (c)
(a) Describe and discuss the architecture of this building.
(b) Describe and discuss its decoration.
(c) Name any other Irish Romanesque building that you have studied.
Use sketches to illustrate your answer.

4. The Casino at Marino is an example of Georgian architecture and is ***illustrated on the accompanying sheet***.
Answer (a), (b) and (c)
(a) Name the architect.
(b) Give some general information about this building.
(c) Describe in detail **two** architectural features from this building.
Use sketches to illustrate your answer.

5. '***La Jeune Bretonne***', by Roderic O'Connor (1860–1940) is ***illustrated on the accompanying sheet***.
Answer (a), (b) and (c)
(a) Describe and discuss this painting using the following headings:
 - subject matter
 - composition
 - use of colour and painting technique.
(b) Give some general information about Roderic O'Connor.
(c) Name any other painting of people by any Irish artist.
Use sketches to illustrate your answer.

6. A piece of public sculpture by Brian King is *illustrated on the accompanying sheet*.

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

(a) Describe and discuss this piece of sculpture using the following headings:

- location
- scale
- colour and light.

(b) What do you think the sculptor is trying to portray?

(c) Name and describe briefly any other piece of Irish public sculpture.

Use sketches to illustrate your answer.

7. Select a work by one of the following: Walter Osborne, Harry Clarke, Jack B. Yeats, Tony O'Malley, Robert Ballagh, John Rocha.

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

(a) Name the work.

(b) Describe and discuss the work you have chosen using the following headings:

- subject matter
- techniques and materials

(c) Give some general information about the artist you have chosen.

Use sketches to illustrate your answer.

SECTION II – European Art

8. An example of Romanesque sculpture from the cathedral at Autun is *illustrated on the accompanying sheet*.

Answer (a) and (b)

(a) Describe and discuss this piece of sculpture using the following headings:

- subject matter
- location

(b) Name and describe an example of Romanesque architecture that you have studied.

Use sketches to illustrate your answer.

9. 'The Tribute Money' by Masaccio (1401-1428) is *illustrated on the accompanying sheet*.

Answer (a) and (b)

(a) Describe and discuss this work using the following headings:

- subject matter
- composition and perspective
- medium

(b) Name another work by Masaccio or a work by another Early Renaissance artist of your choice.

Use sketches to illustrate your answer.

10. **'Madonna of the Meadows'** by Raphael (1483-1520) is *illustrated on the accompanying sheet*.
Answer (a) and (b)
(a) Describe and discuss this painting using the following headings:
- subject matter
 - composition
 - use of colour.
- (b) Name and describe another work by Raphael or a work by another High Renaissance artist of your choice.
Use sketches to illustrate your answer.
11. Choose one of the following works and answer (a) and (b):
- **The Arnolfini Wedding** by Jan van Eyck (d.1441).
 - **The Pietà** by Michelangelo (1475-1564).
 - **St. Francis Receiving the Stigmata** by El Greco (1541-1614).
 - **The Supper at Emmaus** by Caravaggio (1573-1610).
 - **Le Moulin de la Galette** by Auguste Renoir (1841-1919).
 - **Construction with Boiled Beans** by Salvador Dali (1904-1989).
- (a) Describe your chosen work using the following headings:
- subject matter
 - composition
 - colour
- (b) Give some general information about the artist.
Use sketches to illustrate your answer.
12. **'Sunflowers'** by Vincent van Gogh (1853-1890) is *illustrated on the accompanying sheet*.
Answer (a) and (b)
(a) Describe this painting using the following headings:
- composition
 - colour
 - technique and medium used.
- (b) Name and describe another work by Vincent van Gogh that you have studied.
Use sketches to illustrate your answer.
13. **'The Thinker'** by Auguste Rodin (1840-1917) is *illustrated on the accompanying sheet*.
Answer (a) and (b)
(a) Describe and discuss this piece of sculpture.
(b) Name and describe any other piece of sculpture by Rodin that you have studied.
Use sketches to illustrate your answer.
14. Choose any painting that you have studied by Edvard Munch (1863-1944).
Answer (a) and (b)
(a) Name this painting
(b) Describe and discuss your chosen painting and explain why you chose it.
Use sketches to illustrate your answer.

SECTION III – Appreciation

15. Answer (a), (b) and (c)
- (a) Name an art gallery or museum that you have visited.
 - (b) Describe and discuss **one** exhibit that you found interesting and explain why.
 - (c) Suggest **two** ways in which your chosen gallery or museum could improve its contact with the public.

Use sketches to illustrate your answer.

16. MP3 players have become popular items of technology.
Answer (a), (b) and (c)
- (a) Describe the characteristics of an MP3 player using the following headings:
 - materials
 - shape
 - function
 - (b) How important is ease-of-use in the design of an MP3 player?
 - (c) Suggest a design improvement for your own MP3 player.

Use sketches to illustrate your answer.

17. Many gardens are designed as outdoor rooms.
Answer (a) and (b)
- (a) Describe and discuss the garden area **illustrated on the accompanying sheet** using the following headings:
 - style
 - maintenance
 - safety
 - (b) Make **two** suggestions that would improve the layout and comfort of this space. Give reasons for your answers.

Use sketches to illustrate your answer.

18. Answer (a) and (b)
- (a) How would you approach the task of designing a stamp to celebrate architectural heritage **and** suggest a design.
 - (b) Discuss the importance of the following in your design:
 - imagery
 - colour
 - lettering

Use sketches to illustrate your answer.

19. Public sculpture has become highly visible along major roads and motorways.
Answer (a) and (b)
(a) Describe and discuss a piece of public sculpture with which you are familiar using the following headings:
- size
 - shape
 - colour
- (b) Suggest a design for a piece of public sculpture that would be suitable for a road leading to an airport **or** to a hospital.
Use sketches to illustrate your answer.
20. Face painting has become a regular feature of children's entertainment.
Answer (a) and (b)
(a) Suggest a design for a face painting for a child under ten using one of the following themes:
- pirate
 - fairy
 - animal
 - clown
- (b) Describe and discuss how colour, pattern and texture play an important role in face painting.
Use sketches to illustrate your answer.
21. You have been asked to design a stage set for your school play **or** musical.
Answer (a) and (b)
(a) Name the school play **or** musical.
(b) Describe and discuss how you would create a set for **one** scene using the following headings:
- backdrop
 - lighting
 - props
- 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

Ordinary 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

"I feel at home here in this chaos because chaos suggests images to me. And in any case I just love living in chaos." (Francis Bacon)

Some two thousand samples of Bacon's painting materials were found in the Reece Mews studio. These include hundreds of used paint tubes, jars of loose pigment, paintbrushes, utensils, tin cans, sticks of pastel, pieces of fabric, empty bottles of turpentine, cans of spray paint and of fixative, tins of household paint and countless roller sponges. No artist's palette was found in the studio and the artist appears to have used just about anything he could find as a substitute. Even the walls of the studio itself were used to mix and test paints. From early on in his artistic career, Bacon tried out various materials in his paintings including aerosol cans of car paint, sand, pastel, dust and cotton wool. He also appears to have applied paint with the plastic lids from paint tubes and the open ends of bottles found in the studio.

Adapted from *Artist's Materials, Francis Bacon's studio*, courtesy of Hugh Lane

Passage B

In the chimney corner farthest from the window, towered the old high clock with its apple-cheeked sun-face rising and setting every day — with the same perpetual smile. Along that side of the room extended the dresser, fashioned by the village carpenter according to traditional curves and furnished with rows of blue willow-patterned plates and dishes. Underneath were soup-tureens, a wooden butter-dish, and large vessels of a deeper blue displayed in open arches. On the shelves above, the smaller plates came first and in front of them were glass, teapots (either bronzed or gaily-flowered) and cups to match. Here also were the wooden egg-cups and the hour-glass with the pewter mustard-pot. On hooks from the edge of each shelf hung the pepper castor, scissors, the button hook, and keys on a string through a reel. On the third shelf came the basins upside down, with rude suggestions of green leaves and damask roses on their sides, and cream jugs adorned the hooks. Still higher were the larger plates and rows of jugs, bronzed and otherwise, were hung in front — about eight inches apart — in progressive scale, beginning from the least unto the greatest. It was among all this domestic paraphernalia that my shipwrecked boats were put to dry.

In another corner (right of the dresser) was a sort of open cupboard, fitting triangularly in it and painted an ivory white. Here were the choicest tea things — a complete set of old cottage ware adorned with interlacing arches of purple lustre, and in each arch a crimson pimpernel with sprigs

of venetian red and touches of green or blue. These were only used on state occasions in my grandmother's days: but, when she was gone, they came into common use and were broken one by one " until none remained " but the capacious tea-pot.

Adapted from *The Ideal Grandmother* by Ellan Vanin

Passage C

With its deep natural harbour and adjacent farmlands, Cork was one of the great food centres and the butter capital of Europe in earlier days. For the perishables that couldn't be shipped – the fresh harvest of Ireland's fields and waters - you had to go to the English Market in Cork City. Today, you can still find an abundance of these foods there.

This is a working person's everyday market. It is where the local people buy the tripe and kidney and other innards that have traditionally nourished the average Cork house-hold to an unusual degree. But it is also a resource for the most discriminating eaters and cooks in search of the freshest local prawns or oysters, or the ultimate rack of lamb or organically grown lollo rosso (curly red lettuce). If you are lucky enough to have rented a holiday cottage in one of the beautiful coastal villages to the south of the city, you can stock your larder here. Or if you are just travelling through and are on your way for a day's fishing on the Bandon River or a tour of some of the local stone circles and dolmens, here is where you can pack your picnic. Smoked wild salmon, spicy dried beef, fresh brown breads, farmhouse cheeses and wedges of barn-brack are all there, ready to go.

Part of the market has cast iron columns and railings, and a barrel vault of great wooden arches punctuated by skylights, which make it resemble a cathedral for fruits and vegetables. Another area, where there are bricks underfoot and modern construction above, is like a renovated warehouse.

On a recent tour of the English Market, my wife and I had the good luck to start at Deirdre Ahern's for fruits and vegetables. Deirdre and her aunt Siobhan, who has the neighbouring stall, have their names in traditional gold stencil lettering overhead. Their produce is picture book: great heads of curly green lettuce that resemble 18th-century porcelain and scab-free Ballymaloe potatoes. A lot of the local vegetables are organic. Carrots, in particular, are a sight. Delivered directly by the farmers after they are picked each morning, these carrots look nothing at all like the uniform, plastic-wrapped specimens we know from American supermarkets. Rather, these are giant, twisted roots of brilliant orange-red just like the ones that show up in the market baskets of kitchen maids in paintings by Chardin.

Our next turn led in the direction of the fish alleyway. "If it swims, we'll sell it." Fish of the day included John Dory, black sole, turbot, sea bass and brill. Among less glamorous specimens are

the mackerel and whiting. It also had some excellent prawns with their roe still on them, but if I wanted sea urchins I would have to order them. But what I couldn't take my eyes off were the 25-pound cods and entire monkfish looking distinctly un-pretty on their bed of seaweed, and the whole skates. No wonder the sight of these sea creatures with their flat wide wings, slimy skin and bizarre faces were irresistible to Rembrandt and Chardin.

Adapted from *Where Cork Cooks Stock Up* by Nicholas Fox Webber, courtesy of New York Times/travel

Passage D

When the eye passed beyond these green surroundings it rested on a wide, blue expanse of sea or lake, which appeared to enclose this enchanting island, within a compass of only a few leagues. Eastward lay a pretty little white seaport town or village, with a few houses scattered around it, and in the harbour of which a few vessels of peculiar rig were gently swayed by the softly swelling waves. Beyond it, groups of islets rose from the smooth, blue waters, but in such numbers that they seemed to dot the sea like a shoal. To the west distant coasts lined the dim horizon, on some rose blue mountains of smooth, undulating forms; on a more distant coast arose a prodigious cone crowned on its summit with a snowy plume of white cloud. To the northward lay spread a vast sheet of water, sparkling and dancing under the hot, bright rays, the uniformity broken here and there by the topmast of a gallant ship appearing above the horizon, or a swelling sail moving slowly before the wind.

Adapted from *Journey into the Interior of the Earth* by Jules Verne

Passage E

Part of the Champs-Élysées' gardens, was built from scratch in the late 19th century by the park designer Jean-Charles Adolphe Alphand. It is a lovely illusion, where nothing is quite what it appears at first sight. The rocks that form the pond and waterfall are sculptured from cement; so is the "wooden" footbridge. But the space — 1.7 acres of semi-tamed wilderness in one of the most urban swaths of Paris — has lured me, over and over again. My only companions are the occasional dog walker and the police woman making her rounds.

On a park bench there, I am enveloped by evergreens, maples, bamboo, lilacs and ivy. There are lemon trees; a Mexican orange; a bush called a wavy-leaf silk-tassel, with drooping flowers that belongs in an Art Nouveau painting; and another whose leaves smell of caramel in the fall. A 100-year-old weeping beech shades a pond whose waterfall pushes away the noise of the streets above. The pond, fed by the Seine, can turn murky, but the slow-moving carp don't seem to mind, nor does the otter that, surfaces from time to time.

You'll find spaces for listening to a concert or watching a puppet show, church gardens, gardens with vegetable patches and oriental gardens. There are gardens with beehives, bird preserves, out-

of-fashion roses, chessboards, playgrounds, menageries, panoramic views, even a rain forest and a farm. Green spaces adjoin cemeteries, embassies, movie theatres and hotels.

On the other side of town, is the garden of the Zadkine Museum, which was once the home and atelier of the 20th-century Russian-born sculptor Ossip Zadkine. The sculpture-filled garden is much the same today as when he worked in wood and granite under its trees. “Come and see my pleasure house, and you’ll understand how much a man’s life can be changed by a pigeon house or by a tree,” he once wrote to a friend.

But gardens are not just museum pieces; they are active, integral parts of neighbourhoods. For a bit of entertainment — even drama — on a sleepy weekend afternoon, I sometimes walk over to the Square Blomet, where games of boules are played with such verve that they continue under spotlights late at night.

The ivy covering the metal walls of the field is so old that the leaves have grown up to six inches wide. At the end of a long park-bench-lined corridor sits a little-known bronze sculpture by Joan Miró, who lived in poverty down the street in the atelier of a fellow Catalan sculptor.

Adapted from *Hidden Gardens of Paris*, courtesy of New York Times, June 19, 2008

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2009

ART

Design

Ordinary Level

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

Thursday, May 7

Morning 9.30 – 12.00

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

Instructions

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

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

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

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

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

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

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

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

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

Descriptive Passages

Passage A

Madagascar! Lemurs as well as spiny-tail iguanas, hissing cockroaches, mock habitats and special events are all part of a new exhibition in the re-modelled Lion House at the Bronx Zoo.

Two proud life-size lions still stand sentinel at the doors of the Lion House at the Bronx Zoo, just as they did on the day the building opened in 1903. Fierce sculptured representatives of leonine species still roar and loom over visitors on the decorative outdoor friezes.

Beware what lies within! No more. The lions, leopards and tigers have long since moved on to other habitats at the zoo, and after six years their old home has been completely refashioned into a prime example of the contemporary zoo's altered vision. A sharper contrast with the old zoo vision can hardly be imagined.

"Madagascar!" the signs of the new permanent exhibition declare, their cartoon graphics clashing a bit with the building's limestone lions. Inside, the visitor moves along what is called a "Conservation Trail." Habitats of cliffs, caves and forests in this mock Madagascar contain extraordinary lemurs that sport about, seemingly confident that they are still at home — the only place where, we are told, lemurs (36 species!) are found in the wild. "Only in Madagascar," the labels proudly proclaim, next to descriptions of animals like the spiny-tail iguana, the radiated tortoise or a small bird, the red fody. The lemurs in particular — are intoxicatingly cute, their long tails wrapped around branches, their lean narrow faces with round peering eyes looking curious, eager, animated. In "Madagascar!" some of the thrill is provided by a 13 ½-foot-long Nile crocodile, which lies in a 15,000-gallon tank with a transparent side revealing the mass of underwater armour that backs up the smiling jagged jaw.

Another kind of discomfort is to be felt inside a hollowed-out shell of what looks like a decaying baobab tree: the viewer is surrounded by the glass-enclosed innards of the tree, which swarm with Madagascar hissing cockroaches.

Madagascar is remarkable for the number of unique species found there; it is an island that drifted away from south-eastern Africa 150 million years ago, creating a nearly isolated evolutionary laboratory. But "when people first arrived, over 1,500 years ago," the exhibition continues, "Madagascar's larger unique species began to go extinct."

From *Critters of a Wondrous Isle, Meet Your Friend and Foe*, by Edward Rothstein, courtesy of the New York Times

Passage B

The audience have been assembling for hours and as the time is drawing close for the concert to start, wave upon wave of people begin to push towards the stage. Laser beams are directed into the night sky, lighting up the surrounding countryside, creating a silhouette of the distant horizon. Slowly a beat of a drum begins to increase in volume and tempo as the lights start to slowly illuminate the stage. The crowd start to bob and sway in time with the rhythm, anxiously waiting for the music to start. All of a sudden the whole night sky is filled with neon-like lasers, fireworks and strobe lights. An explosion of sound rocks through the evening sky and the stage lights change from intense white to multi coloured floods. The guitarist strums the first long lingering chord and the audience move in a sea of bouncing shoulders and heads. The wailing guitar and thundering drum rolls increase in tempo and the audience are propelled along with its rhythm.

People climb onto other peoples backs waving t-shirts and banners trying to get a closer look at the spectacle. The crowd start stomping their feet and everywhere shakes. A bass-line starts creeping into the rhythm, keys on a piano start filtering through, a crescendo of sound starts to drown out the crowds chanting and then boom, the stage explodes into a frenzy of lights and fireworks and the band are lit up.

The crowd, exuberant in their approval, enthuse over every minute of the dazzling pyrotechnics, the mesmerising light show, the gold lasers and the rotating globe spewing light over their heads. The drums thump loudly, the bass guitarist jumps up and down in rhythm with the crowd, the pianist is pounding on the piano and the singer is strutting up and down the stage dragging and swinging his microphone stand. He is slapping out the lyrics with the speed of an auctioneer. He pushes back his long hair and ties his multicoloured scarf around the microphone. Pushing back the long tails of his stage jacket he reaches out over the edge of the stage and shouts hello to the crowd. The crowd are jumping up and down and the lights shine over them, the concert has started.

Courtesy of Eilish O'Dwyer

Passage C

On the walls surrounding the palace, ominous guards in forest-green armour and wielding lances and swords glared warily about. They watched not only beyond the walls for foolish trespassers, but on occasion surreptitiously glanced within...particularly at the main tower, where they sensed unpredictable energies at play.

And in that high tower, in a stone chamber sealed from the sight of those outside, tall, narrow figures in iridescent robes of turquoise, embroidered with stylized, silver images of nature, bend over a six-sided pattern written into the floor. At the centre of the pattern, symbols in a language archaic even to the wielders, flared with lives of their own.

Glittering eyes with no pupils stared out from under the hoods as the night elves muttered the spell. Their dark violet skin grew covered in sweat as the magic within the pattern amplified.

One other watched all of this, drinking in every word and gesture. Seated on a luxurious chair of ivory and leather, her rich silver hair framing her perfect features and silken gown – as golden as her eyes – doing the same for her exquisite form, she was every inch the vision of a queen. She leaned back against the chair sipping wine from a golden goblet. Her jewelled bracelets tinkled as her hand moved and the ruby in the tiara she wore glistened in the light of the sorcerous energies the others had summoned.

There had been a war and it had ended. So, Krasus knew, history would eventually record what had happened. Almost lost in that recording would be the countless personal lives destroyed, the lands ravaged, and the near destruction of the entire mortal world. Even the memories of the dragons are fleeting under such circumstances, the pale, grey-robed figure conceded to himself. He understood that very well, for although he resembled a lanky, almost elven figure with hawk-like features, silvering hair, and three long scars travelling down his right cheek, he was much more than that. To most, he was known as a wizard, but to a select few he was called *Korialstrasz* – a name only a dragon would wear. Krasus had been born a dragon, a majestic red one, the youngest of the great Alexstrasza's consorts.

From *War Craft, War of the Ancients Archive* by Richard A. Knaak

Make a design for one of the following crafts:

1. Lettering and Calligraphy

Make a design for one of the following:

- (a) An invitation card to the opening of the new Bronx Zoo inspired by passage A.
- (b) A flyer to promote the concert inspired by passage B.
- (c) A piece of calligraphy inspired by passage C.

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

2. Linocutting and Printing

Make a design for a lino print based on one of the following:

- (a) “Lions, leopards and tigers” inspired by passage A.
- (b) A musician inspired by passage B.
- (c) A figure inspired by passage C.

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

3. Fabric Printing and Batik

Make a design for one of the following:

- (a) A wall hanging inspired by some of the animals mentioned in Passage A.
- (b) A pattern for a scarf based on the concert inspired by passage B.
- (c) A wall hanging based on ‘Dragons and Magic’ inspired by passage C.

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

4. Embroidery

Make a design for embroidery based on one of the following:

- (a) An embroidered wall hanging based on the Zoo inspired by passage A.
- (b) An embroidered badge commemorating the concert inspired by B.
- (c) A piece of embroidered decorative wear inspired by passage C.

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

5. Weaving

Make a design for one of the following:

- (a) A floor rug based on wild animals inspired by passage A.
- (b) A wall hanging based on the pyrotechnics/light show inspired by passage B.
- (c) A cushion cover based on a theme of your choice that relates to passage C.

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

6. Pottery

Design a piece of pottery for one of the following:

- (a) A coin donation box for the zoo inspired by passage A.
- (b) A plaque commemorating a rock concert inspired by passage B.
- (c) A wine goblet used by the queen inspired by passage C.

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

7. Puppetry

Design a dressed puppet for one of the following:

- (a) Any wild animal inspired by Passage A.
- (b) The Singer inspired by Passage B.
- (c) The Queen inspired by Passage C.

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

8. Bookcraft

Make a design for one of the following:

- (a) A folder to hold photographs of the animals inspired by Passage A.
- (b) A box-file to hold memorabilia of the concert inspired by Passage B.
- (c) A book cover for a fantasy book entitled '*Korialstrasz*' inspired by Passage C.

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

9. Advertising Design

Make a design for one of the following:

- (a) A brochure for the new “Conservation Trail” inspired by passage A.
- (b) A concert poster inspired by passage B.
- (c) A poster advertising the book launch of ‘War Craft’ inspired by passage C.

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

10. Modelling and Carving

Make a design for one of the following:

- (a) A sculpture of a sentinel lion inspired by passage A.
- (b) A wall plaque depicting a concert inspired by passage B.
- (c) A sculpture of a warrior inspired by passage C.

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

11. Stage Sets

Make a design for one of the following:

- (a) An enclosure for any of the new animals inspired by passage A.
- (b) A stage set for the concert inspired by passage B.
- (c) A window display to showcase the launch of the book ‘War Craft’ inspired by passage C.

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

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2009

ART

Craftwork

Ordinary 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 Afternoon 2.00 - 4.30

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.

You are allowed to use any suitable craft materials and tools to fulfil the requirements of the examination.

The use of perishable organic materials is not allowed.

Write your examination number and level on each sheet and on the supplied craft label.

Write the number of the question you have chosen and its title on each sheet and on the supplied craft label.

Step 1: Preparatory Sheet (RESEARCH)

(0 marks)

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

Step 2: Preliminary Sheet (DEVELOPMENT)

(10 marks)

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

Step 3: Finished Craftwork

(90 marks)

Your piece of craftwork is made during the time allowed in the examination.

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

Your A2 Preparatory sheet

Your A2 Preliminary sheet

Other item/s (if specified in the question you have answered)

Your finished craft piece, if it is two-dimensional.

If your craft is three-dimensional, it should be placed on top of your sealed craft envelope with the appropriate label attached.

Answer one of the following:

1. Bookcrafts

Design and make a box file **or** expanding file **or** a folder to hold cuttings/memorabilia for **one** of the following:

- (a) A wedding fair
- (b) Pop stars
- (c) Motorcycles

Your finished bookcraft must function and include a closing mechanism. Its shape may indicate the topic you have chosen.

Use appropriate materials, colouring, lettering, binding and ties.

Maximum size: 40 cms at its greatest dimension.

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

2. Calligraphy

Design and complete a piece of calligraphy based on either Text **(a)** **or** Text **(b)**. You must write a minimum of four lines of text from your chosen passage. You may use traditional and/or contemporary approaches in your work. You may use collage, mixed media or any other suitable material.

TEXT (a)

Deep in the Tunis medina, amid the perfume jars, Aladdin lamps, jewelled slippers and fez-wearing carpet sellers, it is possible, briefly, to conjure up *The Arabian Nights* and sniff the excitement of the exotic.

The medina – the old walled quarter of Tunis, now a Unesco World Heritage site – is a labyrinth of mosques and mansions. A maze of streets, where daylight dwindles, takes us close to the rose-gold jewellers.

Farther on, the wedding shops amaze with clothes as surreal as those in any western wedding boutique, as well as with mounds of henna, an essential ingredient in Tunisian weddings, which are celebrated for seven days.

Shopping, which involves a robust form of haggling, is an essential experience of any trip to Tunisia.

The Irish Times

TEXT (b)

The 'Fairyland' lustre vase had always been her favourite. Nell had found it at a trash-and-treasure stall decades before. Any antiques dealer worth her salt would have known its worth, but the 'Fairyland' lustre vase was different. It wasn't the material value, though that was high enough, but what is represented: the first time Nell had struck gold in unlikely surroundings. And like a gold miner who keeps his first nugget, whatever its value, Nell had been unwilling to part with the vase.

She kept it wrapped in a towel, stowed safely in the dark corner at the very top of her linen cupboard, and every so often she would put it out and unwrap it, just to take a peek. Its beauty, the deep green leaves painted on the side, the gold threads running through the design, the art nouveau fairies hidden among the foliage, had the power to cool her skin.

The Forgotten Garden by Kate Morton

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 for **one** of the following:

- (a) The National Ploughing Championships
- (b) Cat Laughs Comedy Festival
- (c) Tall Ships Race 2009

or

Design and make a flyer for a traditional dance festival. Your chosen piece must not exceed A2 in its greatest dimension.

You must incorporate lettering into your finished work.

The **layout and spacing of the lettering must be done in the examination**. You are allowed to use a stencil of the alphabet (individual letters only) which you have cut. You should also submit your stencil.

Materials: papers for collage, card, textured materials, adhesive, brushes, paints, inks, any other quick drying medium. 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.

4. Weaving

Answer (a) **or** (b)

- (a) Design and weave a panel for a cushion cover based on jungle plants.
- (b) Design and weave a tapestry based on **one** of the following:
 - Pond life
 - Autumn sunset
 - Butterflies

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

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

5. Lino Printing/Blockprinting

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

- (a) The seaside
- (b) Boats, trains or aeroplanes
- (c) Self-portrait.

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

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

6. Puppetry

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

- (a) Aladdin
- (b) The bad fairy
- (c) Rocky

Your puppet should be suitable for multiple performances. The body of your finished puppet should not exceed 100cms at its greatest dimension. **Clothing and accessories must be made during the examination. All body parts must be assembled, painted and decorated during the examination.**

Materials: fabric, thread, assorted textured materials, paints, etc; basic glove shape with stitching done, basic body made from foam, *papier maché* or other lightweight materials.

7. Screen printing

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

- (a) Bugs
- (b) Fish, shellfish, starfish, jellyfish
- (c) Exotic fruit

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

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

8. Hand-Printed Textiles

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

- (a) “Hanging in there”
- (b) Shoes / Boots
- (c) Space travel

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

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

9. Batik

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

- (a) The spider's web
- (b) Musical instruments
- (c) Witches/wizards

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

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

10. Pottery

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

- (a) A science-fiction weapon
- (b) A vase influenced by the Cubist art movement
- (c) A relief plaque for the foyer of a puppet theatre

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

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

11. Embroidery

Design and make a wall hanging **or** a panel for a bag based on **one** of the following:

- (a) Sun, moon and stars
- (b) Under the sea
- (c) Fairyland mushrooms

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

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

12. Woodcarving/Carving

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

Base your work on **one** of the following:

- (a) Your favourite car
- (b) The funfair
- (c) Horse racing

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

13. Metalwork/Construction

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

- (a) A garden sculpture
- (b) A trophy to honour the “student of the year” in your school
- (c) A plaque to commemorate your favourite poet

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

14. Modelling

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

- (a) A sculpture based on “its alive inside”
- (b) Irish legends
- (c) A relief for a Hairdresser’s/Barber shop

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

Ordinary Level

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

Friday, May 8 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 consists of two sketches of the model. The first sketch is of a fifteen-minute pose. The second is a more fully worked drawing of a thirty-minute pose.

No special clothing is required for the model.

The following props are required:

- a newspaper for the first pose
- a chair for the second pose.

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

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

Not more than ten candidates may draw from the same model. If desired, candidates may sit nearer the model for the second pose.

Instructions to candidates

You are required to make **two** drawings of the model as follows;

- (a) The first is of the 15-minute pose described in this examination paper, **(a) First Pose**, and must be of the complete figure.
- (b) The second is a more fully worked drawing of the thirty-minute pose described in this examination paper, **(b) Second Pose**. You may choose either the complete figure or the head and shoulders/half-figure option.
N.B. If you choose the head and shoulders/half-figure option you are reminded that it will **not suffice** to draw the head and neck only. You must draw the pose as set and include at least, the head, neck, shoulders and upper arms.

- You must draw from direct observation of the model.
- You may continue to work on your drawing during the model's rest periods and during the break between poses.
- Size of paper: A2
- If you wish to use different paper from that supplied, the superintendent must sign 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 is in a standing position with his/her

- left foot forward, turned slightly to the left
- weight resting on right hip
- face looking straight ahead
- hands in trouser or jacket pockets
- newspaper rolled and held under right arm.

(b) Second Pose – Duration 30 minutes

(30 marks)

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

- feet firmly on the ground facing forward
- head looking forward
- arms folded across waistline
- fingers hidden.

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