



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2011

ART

Imaginative Composition and Still Life

Higher Level

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

3 – 13 May

Morning, 9.30 - 12.00

This paper should be handed to candidates on **Friday, 8 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. 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. 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. 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

Summer is the time when houses are abandoned for life elsewhere: for mobile homes, for rented cottages, for B&Bs, hotels or trips away. Houses are locked and left. They begin their vigil until occupants return them to life and functionality...

A house, a home, is a personal place, a special place. It holds the energy of its occupants when they are gone. It minds each room, the unmade bed, the shampoo fallen sideways on the bathtub, the discarded toothbrush, the robes on the door, the silent shower and perfumes stilled, distilling their scents into the quiet air.

Clocks measure time, tick by tick by tick, into the silence until the occupants return.

Downstairs lies the post, avalanched inside the front door. There are letters and brochures and cards from other people who have also left their homes alone this summer.

The house is silent. Day and night enters its windows. Magazines lie open, images and words fixed on the page. The books on the shelves wait for the hand that loves them to lift them down again, read them and return them to their own places. In the meantime they stand together holding, untouched, the thoughts, emotions, and aspirations of those who wrote them.

Family photographs smile into the emptiness. Toys are forsaken and dolls lie with staring eyes. The house devoid of people is a quiet, a calm, a tranquil and enveloping place, dormant, anticipating its occupants return...

In the shed, bicycles rested in the warmth of timber. Tools have waited for a craftsman's hands.

Pots of paint have sat in rows with telltale streaks from lid to base betraying the colours underneath their unsealed lids.

The lawnmower has been ready to cut the grass that grew exuberantly outside during its reprieve.

In the garden, weeds have sprouted thickly. Some ivy has sneaked into the shed. The kennel is cold. The bird feeder is empty, and disappointed wild life are glad to see the occupants of the house return. There is a new puddle where the gutter has dripped, the water barrel is full, flowers have bloomed and the geranium pots hold some blackened soggy petals among their vibrancy. The Montbrecia are in flower and robust. Rosemary has claimed more space. The grass is high and hedges are waving outwards over the garden wall. In contrast to the tranquil patience of the house awaiting its owners return, the garden has run wild while the owners were away...

Adapted from *'In Silence, a house awaits your return'* by Marie Murray from the Irish Times, August, 2009.

Passage B

After the third bridge, a little causeway on your right leads to a small island. Walk onto this and follow its shoreline around in an anti- clockwise direction. In summer it is full of wild flowers and grasses such as the yellow hawksweeds, purple mints and tall fescues, and is very reminiscent of the old hay meadows that existed before the advent of modern intensive farming. Thus it attracts a lot of butterflies that are common in the Gearagh, especially the whites, tortoise-shells, peacocks and meadow browns, which can occur in such large numbers during peak reproductive periods that the meadows shimmer with their movements. This is why it is nicknamed 'butterfly island' by local children.

The walk around this wild meadow also brings you very close to the many islands that are crowned with grotesque shapes of twisted and blackened oak stumps. In between lie deep, muddy chanel, choked with white lily cups and their plate-like leaves, and underneath the streams are filled with the treacherous tangle of abandoned branches left behind after the forest was felled. These chanel now provide the ideal hiding place for gigantic pike, some reaching lengths of 1.5 metres. But you are more likely to see the many grey herons that stand sentry-like on the stumps, watching for the shoals of minnow and stickleback that inhabit the shallows. If you have time, this is an excellent place to hide amongst the tall grasses to watch for kingfishers, grebes and duck that ply up and down along the many channels. In the late evening you may be lucky enough to see an otter.

Adapted from *West Cork Walks* by Kevin Corcoran

Passage C

It was midnight in ankh-Morpork's Royal Art Musuem.

It occurred to new employee Rudolph Scattering about once every minute that on the whole it might have been a good idea to tell the Curator about his nyctophobia, his fear of strange noises and, he now knew, his fear of absolutely everything he could see (and come to that, not see), hear, smell and feel crawling up his back during the endless hours on guard during the night. It was no use telling himself that everything in here was dead. That didn't help at all. It meant that he stood out.

And then he heard the sob. A scream might have been better. At least you are certain when you've heard a scream. A faint sob is something you have to wait to hear again, because you can't be sure. He raised his lantern in a shaking hand. There shouldn't be anyone in here. The place was securely locked; no one could get in. Or, now he came to think about it, out. He wished he *hadn't* thought about it.

He was in the basement, which was not among the most scary places on his round. It was mostly just old shelves and drawers, full of the things that were almost, but very definitely not entirely, thrown away. Museums don't like things to be thrown away, in case they turn out to be very important later on.

Another sob, and a sound like the scraping of...pottery?

A rat, then, somewhere on the rear shelves? Rats didn't sob did they?

'Look, I don't want to have to come in there and get you!' said Scattering with heartfelt accuracy. And the shelves exploded. It seemed to him to happen in slow motion, bits of pottery and statues spreading out as they drifted towards him. He went over backwards and the expanding cloud passing overhead crashed into the shelves on the other side of the room, which were demolished. Scattering lay on the floor in the dark, unable to move, expecting at any moment to be torn apart by the phantoms bubbling up from his imagination...

The day staff found him in the morning, deeply asleep and covered in dust. They listened to his garbled explanation, treated him kindly, and agreed that a different career might suit his temperament. They wondered for a while about what he had been up to, night watchmen being rather puzzling people at the best of times, but put it out of their heads...because of the find.

Mr Scattering then got a job in a pet shop in Pellicool Steps, but left after three days because the way the kittens stared at him gave him nightmares. The world can be very cruel to some people. But he never told anyone about the gloriously glittering lady holding a large ball over her head who smiled at him before s/he vanished. He did not want people to think he was strange.

Adapted from *Unseen Academicals* by Terry Pratchett. Courtesy of Corgi Books, 2009.

Passage D

Harvey Broad owned four mobile phones, three of which he kept neatly suspended, at his hip, in his 'builder's buddy' (a kind of construction worker's gun holster) which was fashioned out of expensive sandy-coloured leather...

Also dangling from this heavy-duty charm bracelet were a torch...A protective face mask...A pair of wrap-around sunglasses...A little hammer, a set of screw-drivers and some pliers. A toy truck-a Monster Truck; a Dinky; 'Bigfoot 7', to be precise-neatly fashioned (by his own hand), into a key-ring for his customised Toyota.

'Bigfoot 7 was originally (he told a bemused Elen) an F250 Ford Pick-up with a 540-cubic-inch engine which had been painstakingly fitted with four, huge wheels to enable it to perform a series of stunts (chiefly – so far as she could gauge- to drive over a line of old cars and lay waste to them. She wasn't entirely sure why this was a good thing, and she didn't dare ask. It just *was*, apparently). He had astonishingly clean hands. Elen had quietly observed as much during their initial encounter. And he was always immaculately turned-out; had a very distinctive 'look';

appearing to hold a particular strand of pseudo-American combat-style apparel in especially high regard...

His colour palate ranged through the bright whites, rich creams and pale olives (not, you might think, especially *practical* tones for a labourer); the sage-coloured, high shine, front-zippered puffer jacket being his most essential garment (his closely shaven, well-tanned head sticking out through its neat, Chinese collar like the stalk of an apple, jutting defiantly, from the sumptuous, swollen mound of its surrounding flesh).

Harvey spent over two hours a day at his local gym ('I used to body-build competitively –back in the late seventies...). He wore earrings in both ears; thick, gold hoops...

Contrary to all her expectations, thing'd started off well enough. Almost as if sensing Elen's misgivings, Harvey had arranged for the scaffolding to arrive not merely on time-but a whole day early.

Isadore had been ecstatic ...But his ecstasy was short-lived.

While a third of it went straight up (during a brief frenzy of activity on that first afternoon), the following morning, at around eleven (with no explanation or prior warning), the scaffolders packed away their tools, jumped into their truck, and headed off.

Where, Isadore knew not (*where* didn't matter). What mattered was that they never came back...

The house (which'd looked fairly bleak prior to this new development-with its sagging sills, mouldy fascia and muddy garden) now peeked out, disconsolately, from beneath its perilous-seeming exo-skeleton like a sadly neglected poodle in an ill-fitting muzzle. The small garden...had all- but disappeared under an unsightly pile of poles and planks.

Both Elen and Isadore became preoccupied by the idea that someone might try to steal these paltry remnants ...Isadore left Harvey countless messages to this effect...

Two days after leaving his fifth or sixth reminder, Isadore came home to discover that a couple of small chains and padlocks, had been applied to the 'excess' scaffolding in order- he presumed- to render it more secure. He was relieved...but this wasn't entirely the result he'd been hoping for. A week after the advent of the padlocks... the boy suddenly arrived: Lester; didn't look a day over fifteen.

Lester had a delinquent air about him (the base-ball cap, the unfocused gaze, his skin a bright, purple white- the approximate tone of an under cooked chicken thigh bone). But his tracksuit bottoms...were exceptionally dirty, and that had to be a good sign...

Lester (it soon became evident) 'lacked direction'. It was a full-time job just to keep him working. And there was always some good reason why he might suddenly feel the urge to slip away again: a missing tool, a parole appointment, breakfast-eaten on the stroke of ten-lunch- at twelve-and tea- at three- none of which did he ever opt to bring along with him, but mooched off, mid-task, in a bid to track them down.

There were no fast-food emporiums in the local vicinity...There was only Tesco's at the – *ahem* - 'Community Centre', where Lester was now a permanent fixture at the delicatessen counter. He'd developed a strong antipathy for 'the vicious old witch' working there, who'd made him take a ticket - and wait to be called - even when it was obvious that he was her only customer.

Adapted from *Darkmans* by Nicola Barker. Courtesy of Harper Perennial, 2007.

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3 – 13 May

Morning 9.30 – 12.00

This paper is to be handed to candidates on **Friday, 8 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)

Your A2 sheet of preparatory work should be done 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)

In the examination your A2 sheet of preliminary work is done first. This is a **development** sheet where you should **explore** ideas that are in your preparatory sheet. You should consider aspects of 2D or 3D design 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

This lush, hidden corner of Ireland is often missed by tourists but Laois has a wealth of historic houses, heritage towns and quiet walking trails to explore. The county town of Portlaoise flourished in the Celtic Tiger but has lost some of its soul in the process. But you will find some good restaurants, exhibitions and arts and music events here and in Abbeyleix. Nearby heritage towns such as Mountmellick and Abbeyleix with their graceful Georgian streets and Huguenot Portarlinton with its French charm have more to offer the visitor. Laois has always been a prosperous county and stately homes are big attractions. Some remain in private hands or have been turned into plush country hotels but you can visit the gorgeous gardens at Heywood and tour the grand neo-classical Emo Court for a taste of the high life. One of the first written mentions of Laois was on Ptolemy's map of AD140 when the Rock of Dunamase made an appearance. This ruined fortress on top of a jagged limestone outcrop is a spectacular site at sundown. Laois's most famous son was William Dargan, an enterprising engineer who was responsible for building most of Ireland's rail lines. He also organised the Great Dublin Exhibition in 1853 and was instrumental in the establishment of the National Gallery of Ireland.

Stately Emo Court is a fabulous sight. It was designed by James Gandon (architect of Dublin's Custom House) in 1790 and is approached through a mile-long avenue of giant sequoias. The opulence of the house with its giant rotunda is matched by the extensive grounds which are home to over 1000 species of tree, sweeping lawns and an ornamental lake. Guided tours of the house are available.

The lovely town of Abbeyleix is home to one of Ireland's most famous and traditional pubs, Morrisseys, as well as having a beautiful sensory garden and a heritage centre that details the town's carpet-making tradition. It was Abbeyleix carpets that adorned the floors of the ill-fated Titanic.

At Killeslin on the site of a 5th-century monastery, you can see what is probably the finest Romanesque doorway in the country. The elaborate detail in the stone carvings on the 11th-century portal is quite stunning. Stradbally Steam Museum has a large collection of lovingly-restored fire engines, steam rollers and tractors. It will be terrific entertainment for boys. Donaghmore Workhouse Museum gives an insight into life during the famine with rooms left as they were in the late 1800s. Lea Castle - atmospheric ruins of a 13th-century castle on the banks of the River Barrow near Portarlinton. The Slieve Bloom Way is a 77km waymarked trail through the mountains and offers good chances of seeing skylarks, kestrels, and peregrine falcons. It can be broken up into smaller sections or completed in about 5 days. It covers an area of undiscovered environmental beauty, boasting a fabulous array of flora and fauna, remarkable deep glens, rock outcrops and waterfalls.

From *Laois Tourist Guide*

Passage B

As he attempted to suppress a mounting fear, groping around helplessly in the pitch black, Jock became aware of a flickering sensation on his eyelids... He slowly and hesitantly opened them - the phantoms of his imagination swimming in the forefront of his mind - and saw all about him a phosphorescent green flickering. As he traced the zigzag patterns that projected eerie patterns of light onto the walls, he suddenly realised whence they came; they were the residual phosphor trails of myriads of luminous bats. A blind panic overtook the Artist's senses and he sought to cover his face from the clammy touch of these rabid creatures as he felt his feet slip on the uneven floor. He steadied himself and gradually, his eyes becoming more accustomed to the continuous flickering, he saw in this green eerie light that the shaft in which he was crouching led downward. Readjusting his backpack that seemed to have survived the fall intact, he clambered down away from the phosphor trails of the bats, thankful to be rid of them and discovered that there were long shallow steps hewn into the rock. Groping his way down these tortuous steps, he glimpsed from the corner of his eyes some sort of designs or inscriptions carved into the surface of the stone... Repulsion mingled with fear as Jock looked at these horrific wall carvings in which hybrid animals... sent a frisson of fear straight to his spine. For he realised that they were all depictions of Seth, the evil one; Seth who existed only in Egyptian mythology... or did he?

As there was no other way to go but down, the opening above having closed as solidly as if it were never there, Jock began to descend. Green phosphorescence from the luminous bats in the chamber above

afforded enough light to see two or three steps at a time and as he looked again at the walls, he saw the scenes were becoming more and more grotesque. Anthropomorphic depictions of humans with Goat and Pig-like heads...made his stomach heave, as down, down he went for what seemed like an age... Rounding a bend Jock almost walked straight into space, for as he gripped the slippery wall he suddenly saw that he was looking out through a door-like aperture and realised that he was standing on a narrow ledge poised above a vast abyss; unlimited space stretched in front of him. As he stood on the ledge...he gasped-for the scene now laid out in front of him was as breathtaking in its strange beauty as the recent shaft he had descended was in its hideousness.

His first thoughts were that it was upside down. The light which filled the air, was, impossible as it sounds, sunlight, but the shattering contradiction was that it was coming from below. It radiated up from what appeared to be a huge volcano, but it seemed to be reflected off something in the sky. As he looked upwards he could see a disc-like shape that twinkled and sparkled; the jewel like object in the sky was reflecting the light from below, and then it came to him - it was the sacred eye of Horus that Sitinitrew had so vividly described...

So that was the eye of Horus...floating up there in the "sky", but as the Artist looked he now realised it was not the sky but a river: a great Green River meandering lazily across the highest point of his vision. For as his eyes adjusted to the brightness, he could pick out the smaller detail of this bizarre world. The great Green River looped its way up into the distance where it disappeared in a haze from which rose snow-capped mountains that reflected the crimson flush of this subterranean sun. Then as he finally realised that this must be the river of time of the ancient Netherworld, a numbing fear crept over him; for he was *below it, below the river of time!* And that light from the volcano was the light from the shrine of the centre of the world...

The spell that the sly magician Morrad had tricked him into uttering was of the direst consequence: for he was not at the Elysian fields where he had intended to be...but looking down onto the Lost Dimension of Nethertime; an encapsulated world controlled by the slaving hybrid manifestation depicted in the shaft above-Seth!

Adapted From *The Sacred Eyes of Time* by Richard Turneramon

Passage C

Orchids advertise their prowess with expensive and often bizarre blooms...Some of the flowers are simple. They are dark and look rather like the entrance to a burrow, which attracts a bee to come in for a snooze and pollinate as it does so. Many more use far more elaborate tactics. Some are perfect six pointed stars while others resemble a glass-blower's nightmare with fine tendrils that hang together in delicate and lurid bunches. Yet others look as if they are moulded from thick pink plastic. The flowers are scarlet, white, purple, orange, red and even blue. One species is pollinated by a wasp...For those over-impressed by the beauties of botany, certain orchids smell like putrid fish to attract carrion-feeding flies.

The biological war between flower and insect, like the whole of evolution, involves an endless set of tactics, but no strategy. It has produced a vast variety of blooms, each of which evolved in a manner that depends on the preferences of their pollinators...

However remarkable the details, all their flowers are based on the same fundamental plan...Their parts are arranged in threes, or multiples of that figure. The central lobe is often enlarged into a coloured lip which acts both as a flag to attract insects and as a landing strip that allows visitors to reach the sweet reward at its base...

Plants colonised the land more than four hundred million years before the present. Those pioneers had no flowers and neither did the huge forests of giant ferns that covered large parts of the planet a hundred million years later. The fern forests declined and the dinosaurs flourished for an age in a flowerless world. Not until the first flowers of all, perhaps a hundred and fifty million years ago did the conflict between insect and plant begin. It led to an explosion of change in both parties. Their joint transformation was spectacular, for more than three hundred thousand species of flowering plants have evolved, together with several thousand times that number of insects...

Plenty of pollinators, too are duplicitous. Insects gnaw into a flower to gain a reward at minimal cost while humming birds can poke a hole in its side to do the same. Even legitimate pollinators like honey

bees become robbers at once when someone else has broken in. For them dishonesty pays and they turn to it when ever they get a chance.

The flowers have hit back. What they offer may be quite different from what they promise. Orchids have a wide range of lures. Some subvert their pollinators' desires with blossoms that resemble female insects...

Others exploit the greed, rather than the lust of their visitors. They advertise... a free meal but again they provide nothing... About a third of all orchids act in this underhand way - flashy signal but no food reward...

Often such false flowers are like the harmless flies that look like wasps-mimics, with a resemblance, more or less accurate, to other local plants that do make a reward. They flaunt a badge of quality such as bright colour to attract an assistant on the cheap. Some work hard to fool their visitors and are uncannily similar to a particular model in shape and colour. Certain Australian kinds, for example, look like mushrooms and are pollinated by mushroom gnats in search of a place to lay eggs. A few even make small orange and black spots on their flowers which attract aphid-feeding flies that see the spots as potential prey. More often their displays are no more than general statements of reward that attract a variety of insects. The parasite joins a whole guild of locals in which the various species share a resemblance and attract about the same mix of insects. Honest plants pay the price when insects avoid them after an anticlimactic experience with a cheat. Some orchids are doubly duplicitous for individuals vary in colour, one from another, which allows them to parasite a wider range of victims.

Adapted from *Darwin's Island* by Steve Jones

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 brochure entitled 'Visit Laos' influenced by the imagery in Passage A.
- (b) A poster advertising a trip to the under world described in Passage B.
- (c) A decorative sign for the door of your school's Biology Room. Take your inspiration from 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 imagery described in Passage B.
- (c) An illustration for the cover of a gardening book. Take your inspiration from Passage C.

Your design should show an overall awareness of the properties of linocutting 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 wall hanging inspired by the description of the Slieve Bloom Way in Passage A.
- (b) A repeat pattern based on imagery from Passage B.
- (c) A half drop repeat pattern based on imagery from Passage C.

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

4. Embroidery

Create a design suitable for one of the following:

- (a) An embroidered panel based on the imagery of Emo Court Gardens in Passage A.
- (b) An embroidered panel **or** three dimensional soft sculpture inspired by any of the creatures or characters mentioned in Passage B.
- (c) An embroidered panel inspired by the imagery in Passage C.

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

5. Weaving

Create a design suitable for one of the following:

- (a) A woven textile inspired by any of the imagery in Passage A.
- (b) A panel inspired by the scenery described in Passage B.
- (c) A wall hanging based on the imagery in Passage C.

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

6. Pottery

Create a design for one of the following:

- (a) A functional vase that commemorates Co. Laois. Take your inspiration from Passage A.
- (b) A relief panel based on the imagery in Passage B.
- (c) A decorative bowl inspired by the descriptions of the flowers 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) A Slieve Bloom mountain hiker – Passage A
- (b) Seth – Passage B.
- (c) The Robbing Honey Bee – Passage C.

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

8. Bookcraft

Create a design for one of the following:

- (a) A portfolio to display images of the heritage town of Abbeyleix described in Passage A.
- (b) A box folder to hold the Artist's sketches made during the trip described in Passage B.
- (c) A document folder to hold a series of gardening articles. Take your inspiration from the imagery in 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 graphic identity (logo) for 'Laois Tourism'. You should show it in use as a letterhead and as a business card. Take your inspiration from Passage A.
- (b) A large billboard design advertising a horror film based on the imagery in Passage B.
- (c) A book jacket for a book entitled 'Orchids Versus Insects'. Take your inspiration from Passage C.

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

10. Modelling and Carving

Create a design for one of the following:

- (a) A relief panel to be situated at the entrance to the Steam Museum described in Passage A.
- (b) A free-standing sculpture inspired by any of the creatures or characters in Passage B.
- (c) A free-standing sculpture inspired by any of the flowers and/or insects described in Passage C.

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

11. Stage Sets

Create a design for one of the following:

- (a) A stage set for a scene in a play set in one of the locations in Passage A.
- (b) The film set for a scene in a horror film that takes its inspiration from Passage B.
- (c) The film set for a science fiction film entitled 'Revenge of the Insects'. Take your inspiration from Passage C.

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



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2011

ART

Life Sketching

Higher Level

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

3 – 13 May Afternoon, 2.00 - 3.00

This paper is to be handed to candidates on **Friday, 8 April**

Instructions to Art Teachers and Superintendents

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

No special clothing is required for the model.

The following props are needed:

- a light backpack
- a chair with armrests
- an MP3 player with earphones attached.

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. Candidates are not allowed to draw from a rear view of the 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 (front or side view).
- 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

- weight on left leg
- right leg slightly forward
- backpack hanging over the left shoulder
- left hand gripping the strap at shoulder level
- right hand resting on right hip
- head facing forward.

(b) Second Pose – Duration 30 minutes

(30 marks)

The model should be sitting on the chair with armrests with his/her

- feet firmly on the floor
- left hand holding the MP3 player with the back of the hand resting on the left thigh
- earphones in both ears with the wires visible
- right elbow resting on the right armrest and the open right hand cupping the cheek
- head leaning to the right but looking towards the MP3 player.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2011

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 16

Afternoon, 2.00 – 4.30

Instructions

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

All questions carry equal marks (50).

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

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

Section I - Art in Ireland

1. The two pieces of neck jewellery *illustrated on the accompanying sheet* are examples of pre-Christian metalwork.
Name, describe and discuss both examples referring to the period in which they were made, materials, form, decoration and the techniques used in their production.
and
Discuss briefly the influence of the La Tène style on later Irish art of the early Christian period.
Illustrate your answer.

2. The construction techniques used in pre-Christian burial sites show some similarities with those of early Christian architecture. Discuss this statement with detailed reference to similarities in materials and techniques between one named pre-Christian example and one named early Christian example.
and
Discuss briefly the different functions of the examples you have chosen.
Illustrate your answer.

3. Discuss the stylistic developments in early Christian manuscripts from the Cathach to the Book of Kells. In your answer make reference to the layout, the use of colour and the approaches to decoration.
and
Name and describe briefly one page from any manuscript of your choice.
Illustrate your answer.

4. Name the building designed by James Gandon (1743-1823), *which is illustrated on the accompanying sheet*, and discuss its main features.
and
Name and describe briefly one other building designed by Gandon.
Illustrate your answer.

5. The paintings, ‘**Powerscourt Waterfall**’ by George Barret (1741-1806) and ‘**The Poachers**’ by James Arthur O’Connor (c. 1792-1841), could be said to present a romantic view of nature. Discuss this statement while comparing the works which are *illustrated on the accompanying sheet*.
and
Write a brief account of either artist.
Illustrate your answer.

6. Discuss the influence of the West of Ireland landscape on the work of Jack B. Yeats (1871-1957) and Paul Henry (1876-1958) making detailed reference to one named painting by each artist. Refer in your answer to subject matter, composition, colour and style.
and
Name one other painting by each artist.
Illustrate your answer
7. Discuss the painting ‘**Portrait of Noel Browne**’ by Robert Ballagh (b.1943), which is *illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition, style and the materials used.
and
Name and briefly discuss one other work by Robert Ballagh.
Illustrate your answer.

SECTION II - European Art (1000 AD – Present)

8. Discuss the ways in which the main architectural and decorative features of Romanesque churches differ from those of Gothic cathedrals. In your answer name one Romanesque church and one Gothic cathedral, and make detailed reference to scale, structure, layout and decoration.
and
Name and discuss briefly one example of Gothic sculpture that you have studied.
Illustrate your answer.
9. Describe and discuss ‘**Gattamelata**’, a sculpture by Donatello (1386-1466) which is *illustrated on the accompanying sheet*. Make reference to the period in which it was produced, its subject matter, composition, materials and the techniques used in its production.
and
Name and briefly discuss one other work by Donatello.
Illustrate your answer.
10. Describe and discuss the panel by Michelangelo (1475-1564) from the Sistine Chapel which *is illustrated on the accompanying sheet*, referring to subject matter/theme, composition, technique and treatment of the human figure.
and
Name and briefly discuss one of Michelangelo’s sculptures.
Illustrate your answer.

11. Discuss the role of the domestic interior as a subject for 17th century Dutch artists, making reference to **‘Man Writing a Letter’** by Gabriel Metsu (1629-1667), which is *illustrated on the accompanying sheet*, and refer to style, composition, and the handling of materials.
and
Name and briefly discuss one work by another artist from this period.
Illustrate your answer.
12. Discuss the contribution that Edouard Manet (1832-1883) made to the development of 19th century painting. Make detailed reference to his painting, **‘Le Déjeuner sur l’Herbe’**, which is *illustrated on the accompanying sheet*.
and
Name and briefly discuss one other work by Edouard Manet.
Illustrate your answer.
13. Describe and discuss the innovations that Cubism brought to twentieth century art. Make reference to **‘Les Demoiselles d’Avignon’** by Pablo Picasso (1881-1973), which is *illustrated on the accompanying sheet*, and to the influences, subject matter, composition and the techniques used.
and
Name and briefly describe another work by a different Cubist artist.
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 that depicts dancers
 - a painting that includes a musical instrument
 - a work by Ghiberti (1378-1455)
 - a work by Peter Paul Rubens (1577-1640)
 - a building by Le Corbusier (1887-1965).
- (b) Discuss the work you have chosen in detail, making reference to the artist/architect, to style, composition/design, materials, technique and the period in which it was produced.
- (c) Name, and briefly describe and discuss one other work by the **artist/architect** you have chosen.
Illustrate your answer.

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

- The International Gothic style
- Neoclassicism
- Pointillism
- The Bauhaus.

and

Describe and briefly discuss one named work by an artist whose work is typical of the style or movement you have chosen.

Illustrate your answer.

Section 111 – Appreciation of Art

16. The success of Pixar Animation Studios is firmly fixed on the understanding that the animated world should be based on the real world. Discuss this statement with reference to any one of Pixar's productions, such as Toy Story 1, 2 and 3, The Incredibles, Monsters Inc, Wall-E and Up.

and

Discuss briefly two film-making techniques that make these films so visually attractive.

Illustrate your answer.

17. Bridges are functional structures which can have a strong sculptural presence, creating a lasting visual impact on their environment. Discuss this statement with reference to any named bridge, historical or modern. In your answer refer to style, materials, function and visual impact.

Illustrate your answer.

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

- Describe and discuss the presentation and layout of an exhibition in a named gallery, museum or interpretative centre that you have recently visited.
- Outline how the experience could help you to organise an exhibition in your own school for open day.
- Briefly describe one work that impressed you during your visit.

Illustrate your answer.

19. The world of nature has always been a stimulating source of ideas for designers and craftworkers. Discuss this statement with reference to the ***illustrations on the accompanying sheet.***

and

Briefly describe how you would go about developing a design for a craftwork item of your choice based on your study of a riverbank.

Illustrate your answer.

20. The transformation of recycled materials into innovative products can be a solution for waste disposal. Discuss this statement with reference to any such product. Refer in your answer to materials, design, function, form and finish.

and

Design and briefly describe a work of art or product that could be made from materials from your school's recycling bin.

Illustrate your answer.

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