



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2011

ART

Imaginative Composition and Still Life

Ordinary 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, 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

There is a merry jangle of bells in the air, an all-pervading sense of jester's noise, and the flaunting vividness of royal colours. The streets swarm with humanity, - humanity in all shapes, manners, forms, laughing, pushing, jostling, crowding, a mass of men and women and children, as varied and assorted in their several individual peculiarities as ever a crowd that gathered in one locality since the days of Babel.

It is Carnival in New Orleans; a brilliant Tuesday in February, when the very air gives forth an ozone intensely exhilarating. The buildings are a blazing mass of royal purple and golden yellow, national flags, bunting, and decorations that laugh in the glint of the Midas sun. The streets are a crush of jesters and maskers, Jim Crows and clowns, ballet girls and Mephistos, Indians and monkeys; of wild and sudden flashes of music, of glittering pageants and comic ones, of be-feathered and belled horses; a dream of colour and melody and fantasy gone wild in an effervescent bubble of beauty that shifts and changes and passes kaleidoscope-like before the bewildered eye.

Down Bourbon Street and on Toulouse and St. Peter Streets there are quaint little old-world places where one may be disguised effectively for a tiny consideration. Thither, guided by the shapely Mephisto and guarded by the team of jockeys and ballet girls, tripped Flo. Into one of the lowest-ceiled, dingiest, and most ancient-looking of these shops they stepped.

"A disguise for the demoiselle," announced Mephisto to the woman who met them. She was small and wizened and old, with yellow, flabby jaws, a neck like the throat of an alligator, and straight, white hair that stood from her head uncannily stiff.

Adapted from '*A Carnival Jangle*' by Alice Dunbar

Passage B

There are some splendid views of the old red sandstone cliffs that run along the length of the headland. Splintered and torn by the pounding sea, they drop down several hundred feet to crumbled, rocky outcrops that stretch up the length of the coastline. In summer these rocks will be crowded with large flocks of auk, guillemot, razorbill and the occasional puffin. These are true marine birds that spend most of their life on the water, far out at sea.

As you approach the peninsula tip, you first pass another fresh water lake, Lake Akeen, on your right. Beyond this the path wanders about the rocks and leads ultimately out to the picturesque lighthouse that hangs precariously above the cliffs on the right.

On reaching the peninsula's end, steps and railings lead down to the lighthouse. The lighthouse was erected in the 1960s by the oil companies in order to facilitate easy movement of the large tankers in and out of the bay.

In the spring and autumn you may be lucky enough to spot cetaceans, as the west coast of Ireland is on the edge of a major migratory route. Shoals of dolphin and porpoise, as well as fin, minke, sperm, pilot, humpback and killer whales are all regularly sighted.

Adapted from *West Cork Walks* by Kevin Corcoran

Passage C

The Spanish do like their vegetables, oh yes. Do not be misled on this account. You'll see shoppers in the market expertly probing Brussels sprouts, squeezing squashes, caressing cauliflower. Eggplant they'll buy by the dozen and scurry home with to create berenjenas salteadas (sautéed eggplants). Broccoli, they'll braise and dress with garlic and oil. With green beans, they'll make a dish so fine it will cause you to sigh for those who will never taste it.

Keeping fruit and vegetables in your diet can be done, although it can take some diligence. Seek and without doubt you shall find enough garden produce to keep you in good shape. Among our favourite vegetables are the onions. You'll find them everywhere. They are so sweet and mild they can almost be eaten like apples. At the Mercado Central in Cadiz look for the sweet and flavourful vine-ripened tomatoes. If all you are used to is the industrial products called tomatoes sold in supermarkets, these will be your epiphany. Spain, is famous, of course for its oranges. Pick up a bag in Seville and enjoy them fresh. Use them in Sangria or have them cooked with duck, the local speciality.

Adapted from '*Where Cork Cooks Stock Up*' by Nicholas Fox Webber

Passage D

The Zephyr team wore uniforms, sort of-matching Vans deck shoes and blue t-shirts emblazoned with their team name. Even so, the Z-Boys, as they would come to be known, seemed wild looking compared to their other competitors. Their shoes were torn and scuffed, and their jeans were missing back pockets, the inevitable result of low-altitude power slides. "Our hair was so long and fluffy that we'd all chopped our fringes off two inches over our eyebrows", says Alva. "It was just a funky, funky look". In addition they carried themselves with an aggressive, streetwise swagger. "We were pretty hardcore when it came to anybody trying to compete with us" he says, "We kind of psyched everyone out there before we even started to skate against them".

In the competition's first event, the freestyle preliminaries, contestants had two minutes in which to impress the panel of judges with their most creative skateboard skills. At that time, state-of-the-art freestyle was a static, tricks orientated endeavour: competitors performed nose wheelies while rolling in perfect circles, popped handstands on their boards, or did as many consecutive 360s as they could manage.

Pushing hard across the platform that had been set up for the event, Adams picked up speed quickly, carving back and forth to generate more forward momentum. As he neared the platform's far end, he crouched low, lower than most of the people sitting on the bench had ever seen anyone get on a skateboard.

The crowd started shouting as Adams pushed closer to the platform's edge - he looked like he was about to shoot right off. But then he lowered his body more and pulled a hard, extremely fast turn. The manoeuvre left his body fully extended, hovering just inches above the platform, with his right arm thrust out for balance and his left hand, palm down, planted on the platform, serving as his pivot. In an instant, he spun 180 degrees and began rolling the opposite direction, even faster than he was before launching into the turn. The bleachers erupted with enthusiastic, disbelieving cheers. "All the kids went ballistic, completely out of their minds; they'd never seen that kind of speed and aggressive style before".

Adapted from '*The Lords of Dogtown*' by G. Beato

Passage E

The little towns slipped past; we stopped at every one; and between the towns, patches of bogland, little lakes and small stone walled fields. As we stopped at the stations the platforms were thronged with people who came to watch the train passing through; it was the social event of the day for most of them.

As we passed across the Shannon, the look of the country began to change, and the dim misty blue shapes of mountains began to show on the horizon. I ran eagerly from one side of the now empty carriage to the other as the strange new country spread out towards the sea. I was as excited as a schoolboy, and I had a strange feeling that this was a homecoming and not merely an adventurous journey into a strange country.

Beyond Westport, the face of the country changed suddenly to bare stony hills, the fields smaller and more rock-strewn, and the blue-mountains showing across the wastes of rock and heather. West lay the island, treeless and stark, where I was to live, on and off, for nearly seven years.

Adapted from '*An Irish Portrait*' by Paul Henry

Blank Page

Blank Page

Blank Page



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2011

ART

Design

Ordinary 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 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 allowed to use any suitable art media and tools to fulfil the requirements of the examination, for example, pencils, paint, coloured papers, card, tracing paper, materials for collage, materials for mixed media, ruler, T-square, knife, scissors, glue etc.

You are **not allowed** to bring pre-prepared, ready-to-use artwork into the examination for copying purposes or for use in your final design proposal.

You are not allowed to use perishable organic materials.

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 must be done 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

The ‘grow your own’ phenomenon swept across the country in 2009. More than 30 people rented organic allotments at Castlefarm. Last year I attended Athy’s inaugural GIY (Grow It Yourself) meeting. I am self-taught but each day I learn more, and although I make lots of mistakes and have had lots of disasters I also surprise myself with what I achieve and the knowledge I gather. Last year I was very proud of my huge butternut squash and delicious fennel. Garlic and onions are probably the easiest to grow and the most useful as I use them almost daily.

Now that I grow vegetables which are sold through our farm shop, customers and allotment holders often ask me for advice and tips. I am by no means an expert but the best advice I can give is to start small, even with a window box of herbs. Planning is really important; don’t go buying dozens of seeds that will remain unopened. You should also grow vegetables that you like to eat. One year, I planted a whole pack of kohlrabi seeds and my crop thrived. Kohlrabi tastes a little bit like radish and can be eaten raw or cooked. Although I might use one of these a month the 200 or so vegetables that were produced proved too much. In the end the hens got most of it and I learnt to grow more of what we actually eat.

Vegetables have been grown at Castlefarm for generations – like many Irish farmhouses it has always had a rhubarb plot and an orchard, and Peter’s grandparents grew most of the vegetables eaten by their family. In the past Peter’s parents John and Sheila grew cabbages and other traditional vegetables, which they sold on. When I arrived at Castlefarm one of the first things I did was to ask my father-in-law to plough a tiny plot where I could grow vegetables. This plot has increased in size as I have gained knowledge and confidence.

Adapted from *Food and Wine Magazine* by Jenny Young, January/February 2010

Passage B

Summerfest is a great family festival, taking place from July 26 to August 1. By day there will be an opportunity to explore the stunning beauty of Killarney and to participate in outdoor activities including everything from family rock-climbing to kayaking. Children can express their creativity at arts and crafts workshops and summer camps or join in the Teddy Bears’ picnic!

In the evenings the streets of Killarney will come alive with bright lights and excitement. Killarney funfest will animate the town centre and there will be zany frolics at every corner, with street performers, family games, and magic and puppet shows delighting. Concerts, sounds of samba and marching bands will get everybody dancing.

Adapted from *Discover Ireland 2011*, Fáilte Ireland Summer Edition

Passage C

Lisbeth Salander pulled her sunglasses down to the tip of her nose and squinted from beneath the brim of her sun hat. She saw the woman from room 32 come out of the hotel side entrance and walk to one of the green-and-white striped *chaises-longues* beside the pool. Her gaze was fixed on the ground and her progress seemed unsteady.

Salander had only seen her at a distance. She reckoned the woman was around thirty-five, but she looked as though she could be anything from twenty-five to fifty. She had shoulder-length brown hair, and oval face, and a body that was straight out of a mail-order catalogue for lingerie. She had a black bikini, sandals, and purple-tinted sunglasses. She spoke with a southern American accent. She dropped a yellow sun hat next to the *chaise-longue* and signalled to the bartender at Ella Carmichael’s bar.

Salander put her book down on her lap and sipped iced coffee before reaching for a pack of cigarettes. Without turning her head she shifted her gaze to the horizon. She could just see the Caribbean through a group of palm trees and the rhododendrons in front of the hotel. A yacht was on its way north towards St Lucia or Dominica. Further out, she could see the outline of a grey freighter heading south in the direction of Guyana. A breeze made the morning heat bearable, but she felt a drop of sweat trickling into her eyebrow. Salander did not care for sunbathing. She had spent her days as far as possible in shade, and even now was under the awning on the terrace. And yet she was as brown as a nut. She had on khaki shorts and a black top.

She listened on the strange music from steel drums flowing out of the speakers at the bar. She could not tell the difference between Sven-Ingvars and Nick Cave, but steel drums fascinated her. It seemed hardly feasible that anyone could tune an oil barrel, and even less credible that the barrel could make music like nothing else in the world. She thought those sounds were like magic.

Adapted from *The Girl who Played with Fire* by Steig Larsson

Make a design for one of the following crafts:

1. Lettering and Calligraphy

You are asked to make a design for one of the following:

- (a) An invitation to a meeting of the GIY (grow it yourself) Association, inspired by Passage A
- (b) A sign outlining the programme of events for Summerfest 2011, inspired by Passage B
- (c) A decorative menu for the pool-side café 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 one of the following:

- (a) An illustration based on the vegetables described in Passage A
- (b) An illustration for the cover of a brochure advertising Arts and Crafts workshops in Passage B
- (c) An illustration based on the imagery in Passage C.

Your design should be suitable 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 table cloth based on the imagery in Passage A
- (b) A repeat pattern suitable for fabric for a child's bedroom based on the imagery in Passage B
- (c) A wall hanging or a repeat pattern based on the imagery in 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 one of the following:

- (a) An embroidered badge for the 'grow it yourself' group mentioned in Passage A
- (b) An embroidered panel based on The Teddy Bears' Picnic in by Passage B
- (c) An embroidered design suitable for the sun hat mentioned in 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 wall hanging based on the imagery in Passage A
- (b) A panel based on the 'zany frolics' or street performers mentioned in Passage B
- (c) A rug based on the Caribbean location mentioned in 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

Make a design for one of the following:

- (a) A bowl inspired by Passage A
- (b) A mug to commemorate Summerfest, inspired by Passage B
- (c) A platter 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

Make a design for one of the following:

- (a) A gardener, inspired by Passage A
- (b) A street performer, inspired by Passage B
- (c) A holiday-maker, 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 seed packets inspired by Passage A
- (b) A box-file to hold information about family holidays in Killarney, inspired by passage B
- (c) A photo album 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 paper carrier bag to hold vegetables from the farm shop suggested by Passage A
- (b) A brochure advertising “Outdoor Activities” inspired by Passage B
- (c) A poster advertising “Holidays in the Sun” 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 trophy to be presented to the Vegetable Grower of the Year, inspired by Passage A
- (b) A mask to be worn by one of the street performers, inspired by Passage B
- (c) A free standing sculpture to be placed on the terrace, 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) A market stall for the farm shop, inspired by Passage A
- (b) An outdoor stage set suitable for street concerts and performances, inspired by Passage B
- (c) A stage set suitable for a play or musical set in the Caribbean, inspired by Passage C.

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

Blank Page



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2011

ART

Life Sketching

Ordinary 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 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 mop 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

- feet apart
- right foot turned slightly to the right
- left foot facing forward
- face looking straight ahead
- hands clasped around the mop handle beneath the head and hidden by the mophead
- handle of the mop resting on the floor between the feet.

(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
- arms crossed over the chest
- hands under the armpits
- head looking slightly to the left.

Blank Page



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2011

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 16

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 appropriate to the *illustrations on the accompanying sheet*.

SECTION I – Art in Ireland

1. A passage grave is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
 - (a) Name the passage grave.
 - (b) Describe and discuss the decoration on the entrance stone.
 - (c) What was the function of this passage grave?*Use sketches to illustrate your answer.*

2. The **Broighter Collar** is an example of pre-Christian metalwork.
Answer (a), (b) and (c).
 - (a) What was its function?
 - (b) How was it made?
 - (c) Describe and discuss its decoration.*Use sketches to illustrate your answer.*

3. The **Virgin and Child** page from the Book of Kells is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
 - (a) Describe and discuss the figures on this page.
 - (b) Describe and discuss the abstract decoration on this page.
 - (c) Give some general information about the Book of Kells.*Use sketches to illustrate your answer.*

4. The **Casino at Marino** is an example of Georgian architecture.
Answer (a), (b) and (c).
 - (a) Who designed this building?
 - (b) Describe and discuss its architecture.
 - (c) Describe in detail one aspect of its decoration.*Use sketches to illustrate your answer.*

5. **Scene in the Phoenix Park** by Walter Osborne (1859-1903) is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
 - (a) In your opinion what is this painting about?
 - (b) Describe the use of colour and light in this painting.
 - (c) Name and give a brief description of one other figurative painting you have studied.*Use sketches to illustrate your answer.*

6. **Famine** by Rowan Gillespie (b. 1953) is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
(a) How does this sculpture depict the famine?
(b) Does its location help to convey its subject matter? Give reasons for your answer.
(c) Name and give a brief description of one other example of public sculpture that you have studied.
Use sketches to illustrate your answer.

7. Choose a work by one of the following artists:
Harry Clarke, Jack B. Yeats, Louis le Brocq, Robert Ballagh, Pauline Bewick.
Answer (a), (b) and (c).
(a) Name the work.
(b) Describe and discuss your chosen work using the following headings:
 - subject matter/theme
 - composition
 - materials and techniques.
(c) Give some information about your chosen artist.
Use sketches to illustrate your answer.

SECTION II – European Art (1000AD – present)

8. Answer (a) and (b).
(a) Describe and discuss the architecture of a Gothic cathedral that you have studied using the following headings:
 - name
 - overall plan
 - exterior
 - interior.
(b) Briefly describe an example of Gothic sculpture or stained glass that you have studied.
Use sketches to illustrate your answer.
9. **Primavera** by Botticelli (1444-1510) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this work using the following headings:
 - subject matter
 - composition
 - medium
 - use of colour.
(b) Name and briefly describe one other work by Botticelli.
Use sketches to illustrate your answer.

10. **The Virgin of the Rocks** by Leonardo da Vinci (1452-1519) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this work using the following headings:
- subject matter
 - composition
 - use of colour
 - use of perspective.
- (b) Name and describe one other work by Leonardo da Vinci.
Use sketches to illustrate your answer.
11. Choose one of the following works and answer (a) and (b):
- **Mary Magdalene** by Donatello (1386-1466)
 - **The Tribute Money** by Masaccio (1401-1428)
 - **The Ambassadors** by Hans Holbein (1497/8-1543)
 - **Impression of Morning Sunrise** by Claude Monet (1840-1926)
 - **The Persistence of Memory** by Salvador Dali (1904-1989).
- (a) Describe and discuss your chosen work using the following headings:
- subject matter
 - composition and style
 - medium
 - use of colour/light.
- (b) Give some general information about the artist.
Use sketches to illustrate your answer.
12. **The Dance Class** by Edgar Degas (1834-1917) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this work using the following headings:
- subject matter
 - composition and style
 - medium
 - use of colour.
- (b) Name and describe one other work by Degas.
Use sketches to illustrate your answer.
13. **The Vision after the Sermon** by Paul Gauguin (1848-1903) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this painting using the following headings:
- subject matter
 - composition and style
 - medium
 - use of colour.
- (b) Give some general information about Paul Gauguin.
Use sketches to illustrate your answer.

14. Choose any work that you have studied by Henri Matisse (1869-1954).
Answer (a) and (b).
(a) Name your chosen work.
(b) Describe and discuss your chosen work using the following headings:
- subject matter
 - composition and style
 - medium
 - use of colour/light
- Use sketches to illustrate your answer.*

SECTION III – Appreciation of Art

15. Answer (a) and (b).
(a) Name a gallery **or** museum **or** craft centre that you have visited recently and describe and discuss one exhibit in detail.
(b) In your opinion what facilities should all galleries, museums and craft centres offer to make a visit enjoyable and informative?
Use sketches to illustrate your answer.
16. Answer (a) and (b).
(a) What features would you include when planning the layout, furnishing and decoration of a teenager's bedroom?
(b) Give reasons for your selection and include a sketch to show your design proposal. Use the following headings:
- layout
 - furniture
 - colour
 - lighting.
17. Answer (a) and (b).
(a) Discuss the design elements that make a successful cover for a CD or DVD. Use the following headings:
- composition
 - imagery
 - colour
 - lettering.
- (b) Sketch an example of a cover that, in your opinion, is well-designed and give reasons for your choice.

18. Answer (a) and (b).
Watches come in a wide range of styles. They can be practical and functional as well as being a fashion accessory.
- (a) Describe and discuss the qualities of a well-designed watch, using the following headings:
- materials
 - shape
 - style
 - function.
- (b) Sketch a watch that, in your opinion, is well-designed and give reasons for your choice.
19. Answer (a) and (b).
The open space *illustrated on the accompanying sheet* is to be developed as a park for the local community.
- (a) Describe and sketch your ideas for the overall design of this park which must include the following amenities:
- a children's play area
 - a skateboard park
 - a picnic area
 - walking/jogging tracks.
- (b) Discuss the security and safety considerations to be included in the design of this park.
20. A billboard is a type of outdoor advertising which works like a poster but on a much larger scale.
Answer (a) and (b).
- (a) Describe and discuss the characteristics of a well-designed billboard, using the following headings:
- colour
 - scale
 - imagery
 - lettering.
- (b) Sketch an example of a billboard that you find effective and give reasons for your selection.
21. Answer (a) and (b)
Your art class has been asked to design a backdrop for a fashion show to raise funds for your school.
- (a) What artistic considerations are important when designing such a backdrop?
- (b) Sketch your design and discuss why you think it is suitable.

Blank Page

Blank Page