



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2012

ART

Imaginative Composition and Still Life

Ordinary Level

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

Monday, 30 April – Friday, 11 May

Morning 9.30 - 12.00

This paper should be handed to candidates on **Tuesday, 17 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

When Claude Monet lived in his Normandy farmhouse in Giverny, his personal contemporary art collection—which included Renoirs, Manets and a dozen Cézannes—was arranged on the walls of his bedroom upstairs, and his colourful Japanese woodblock prints hung in rooms throughout the house. For the painter, the views of his adored garden from both salon and bedroom rivalled the masterworks inside. For the visitor today, they still do.

Dazzling drifts of colour greet the eye in the flower garden, which Monet called Le Clos Normand. Depending on the season, the kaleidoscope of hundreds of hues includes pansies and crocus, violets and forget-me-nots, daisies and anemones, tulips, poppies and peonies, chrysanthemums, spears of foxglove and snapdragons, towering gladioli and hollyhocks. Both simple country posies and rare exotic blooms colour the garden in pre-ordained harmonies.

In spring, decorative Japanese cherry, apple and apricot trees are thick with blossoms. In summer, nasturtiums run riot across the path of the central *allée* in all their gold and vermillion glory, roses clamber across arches or—like Monet's favourite climber, the yellow Mermaid—race up the walls to his bedroom window and perfume the air with their heady fragrance. In autumn, foliage flames scarlet while red and orange dahlias, violet asters, and saucer-sized sunflowers take centre stage. Winding paths curl around the serpentine curves of two ponds, past bamboo thickets and under weeping willows. The banks are planted with rhododendrons and azaleas, climbing roses and tree peonies. In autumn, the shrubs and ponds glow golden in the haze of the setting sun.

Adapted from '*How Monet's Garden Grew*' by Jean Bond Rafferty

Passage B

We are flying out across the silvery waters of Galway Bay to Inis Meáin, one of the three long, low, isolated Aran Islands anchored 10 miles out to sea. Depicted by Seamus Heaney as 'three stepping stones out of Europe', the islands' extreme geographical location, barren and bleakly beautiful landscapes, and importance as timeless strongholds of Irish language and culture have given these modest specks of grey, bare, weather-beaten rock an enduring and otherworldly appeal. These are islands of high, labyrinthine dry-stone walls elaborately constructed to provide small parcels of land that shelter stock and crop. Built like lace so that blustery Atlantic winds can blow straight through them, each imposing limestone wall has its own distinctive series of shapes and patterns, like the weave of Aran jumpers, to allow for easy identification of its maker.

They are also isles of winding lanes, storm beaches, sea cliffs, shipwrecks, a light both flinty and reflective and, most impressively, broad and glistening grey limestone terraces and pavements divided by narrow deep fissures that, in spring, sprout remarkable rare and hardy flowering plants. On the largest island, Inis Mór, there is Dun Aengus, an astonishing semicircular prehistoric fort

perched precipitously on a 300ft sheer cliff and once described as 'the most magnificent barbaric monument in Europe'.

The fine restaurants serve dishes that use ingredients mainly sourced on the island: the lobster and crab are caught by local fishermen from currachs, the traditional island fishing boats; much of the meat, vegetables, fruit, herbs and salads is home-grown by the hotel's talented, experienced and likeable owners.

Adapted from *Aran Islands: a rock and a soft place*, by Philip Watson

Passage C

So I just watch, as Patricia stalks John with cups of tea, and spills out boxes of photos for him after school, blathering on about our ancestors, like she *knew* them or something, like what they got up to was the *least* bit interesting.

She even brings breakfast down to his bedroom some mornings. She clinks through the hall importantly with a tray, a colourful architecture of food rising out of it. There's a stripey bowl of cereal, and a beam of orange juice, there are triangles of toast, made sweaty with butter, overlooked by the dome of an egg. I watch bemused from the top of the stairs, as I trudge across to the bathroom.

I don't know much about what they have in America, but I know what they don't have by the pictures John takes with his camera. They don't have crumpled cottages with flowers growing out of their roofs, or lanes with runners of moss colouring their middles, they don't have weather that's upside down – clouds that start on the ground and grow upwards, in mists that blur the countryside into a fairytale. And they don't have grannies, well, like Granny – ones who wear fat woollen skirts, and thick shoes laced up to the ankle.

John is fascinated by Granny, by how *authentic* she is. I see him watching her in the evenings, marvelling at the nooks and crannies of her face, and the knots of her legs; the veins that wriggle blue routes out under the gleam of her tights.

But what John really loves about Ireland is the history. He loves the tragedy of it, all of the things that nearly happened.

Adapted from *Sightseeing in Louth* by Bernadette M. Smyth

Passage D

I have little room to move. The garden shed is crammed with old paint cans, broken patio chairs and snarls of rusting metal. It used to be Dad's workshop. He ran a bike 'clinic' here on summer weekends and in winter he built furniture. When I was a kid I was never interested in helping out but since I've come back and found his bike in need of repair I've decided to take it on as a project. I've stripped away the useless parts and cleaned the gunk from the frame, raided the spare parts boxes on the shed shelves and plundered Robert McGrath's bike shop in Balbriggan. Sitting now in a box by the door are a new leather saddle, a set of chrome hubs, a brushed steel headset and stem as well as some stubby brake levers and chrome callipers and the most expensive chain set I could afford. It all waits for me to finish installing the star nut.

I swing the hammer-*pock!*- and feel a pleasant shudder in my wrist, but when I lift the wood the nut falls to the floor and rolls to rest by my heels. I set everything up and swing the hammer again, but this time miss the centre of the wood and lodge the nut at an angle. When I try to prise it out, it splinters in the hammer's claws.

I fish for it and end up slicing my fingers. Swearing, I lean the bike back against the wall but because nothing is bolted the back wheels fall out and the frame keels over with a clatter. I stand for a while sucking my fingers and looking at what I have done. Then I pick my way back up through the garden to the house.

Adapted from *A Man Should Be Able to Do Things* by Andrew Fox

Passage E

The comet's tail spread across the dawn, a red slash that bled above the crags of Dragonstone like a wound in the pink and purple sky. The master stood on the windswept balcony outside his chambers. It was here the ravens came, after long flight. Their droppings speckled the gargoyles that rose twelve feet tall on either side of him, a hellhound and a wyvern, two of the thousand that brooded over the walls of the ancient fortress. When first he came to Dragonstone, the army of stone grotesques had made him uneasy, but as the years passed he had grown used to them. Now he thought of them as old friends. The three of them watched the sky together with foreboding.

The master did not believe in omens. And yet . . . old as he was, Cressen had never seen a comet half so bright, nor yet that colour, that terrible colour, the colour of blood and flame and sunsets. He wondered if his gargoyles had ever seen its like. They had been here so much longer than he had, and would still be here long after he was gone. If stone tongues could speak . . . *Such folly*. He leaned against the battlement, the sea crashing beneath him, the black stone rough beneath his fingers.

Adapted from *A Clash of Kings* by George R.R. Martin

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2012

ART

Design

Ordinary Level

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

Monday, 30 April – Friday, 11 May

Morning, 9.30 - 12.00

This paper is to be handed to candidates on **Tuesday, 17 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 Grand Bazaar of Istanbul is a cornucopia of colour, sound and smell. You can buy almost anything: made-to-order leather coats, jackets and boots, beaded harem skirts, tops and scarves, Turkish rugs, brass, gold and silver jewellery and works of not-so-artistic art. The list goes on and on, like the long halls of the bazaar itself. I wandered the arched hallways of the labyrinthine Grand Bazaar, skipping the carpet stalls but stopping for rich, silty coffee and apple tea. The market's aromas aroused my appetite. There were tiny and tidy stalls like glittering jewel boxes, stocked with choice collectibles like antique cigarette holders made of amber and other precious stones, embellished clothing, glass and jewellery. Be careful though; bartering is a must as prices can be high and merchandise not always as advertised. I bought a pair of gold earrings that infected my pierced ears the first time I wore them.

I don't believe there is any other city on Earth with a history as rich and provocative as Istanbul. One visit to the Blue Mosque, Hagia Sophia or the Topkapi Palace and your imagination will run wild. What was it like to be one of the sultan's many wives? Each had their own room, and each room had a different dominant colour. I had begun at the Basilica Cistern, the marble-columned, 10,000-square-foot underground water storage facility built in the sixth century A.D. Most tourists make a beeline for the upside-down Medusa head that supports one pillar, but I was fascinated by the fractal beauty of the vaulted brick ceilings, and the young boys dressed up as kings, complete with crowns and sceptres. They were 6 years old; the costumes were a treat before the next morning's rite of passage. Next was the 17th-century Blue Mosque, which didn't look particularly blue from the outside, but whose interior walls are lined with some 20,000 mostly blue tiles.

Adapted from '*A Cruise Through the Ages*' by Dian Vujovich, Palm Beach Life, Spring 2005

Passage B

"Last August, 6166 people crowded onto the sands of Hastings beach in East Sussex. The motley multitude – men, women and children – were all dressed somewhat strangely, sporting eye patches and bandanas and hats emblazoned with skull and crossbones. There was also the odd parrot and rusty musket on parade. The plan was to get into the Guinness Book of Records for the greatest number of pirates ever gathered together in a single place. They succeeded with ease, knocking the previous top of the pirate pops (1,800 in Germany) into a cocked hat.

This July 1, the good folk of Waterford hope to fire a cannonball through the Hastings record by assembling the biggest number of cut-throats, buccaneers and salty seadogs this side of Pirates of the Caribbean. Wannabe Long John Silvers or Grace O'Malleys of all ages are being called upon to get into character, shiver their timbers, sing some sea shanties (on a deadman's chest ideally) and bury some treasure. You do have to actually look like a pirate (a few bellows of "aarr Jim lad" won't do).

For it to be official, all the pirates will have to wear a white or striped T-shirt, a pair of short or rolled-up trousers, a pirate scarf or hat. All participants will be given a free eye patch and a Britvic-sponsored badge (real pirates were apparently quite partial to soft drinks) before they leave Bolton Street. As they leave the car park, pirates will be counted before heading for the quays where they will board the visiting tall ships and "sack" them.

To get this parade of desperate men women and children into the appropriate mood they will be played into the port by Kolbotn-Garden, a 40-piece Norwegian band, and a sea shanty group. So come all you would-be pirates of the Caribbean, your city needs you."

Adapted from '*Pirates of the Suir*' by Donal O'Donoghue from the RTE Guide, June 2011

Passage C

“... Since their invention, cars have symbolised adventure, even in a tiny little country like ours. But you don’t have to be Steve McQueen in a Mustang or a wannabe rally driver to revel in the pleasures of driving.

Be you ambling through the Burren in a family hatchback, piloting through the McGillycuddy Reeks, an elderly couple sitting silently in their car at the seaside munching banana sandwiches and reading the Sunday papers, or just an everyday punter taking the long way home to enjoy a moment alone with your thoughts, you can tap into that primal sense of freedom that horsepower brings.

Sadly, for many modern motorists, driving has lost its allure and become little more than a necessary evil, without which they’d be stuck at home shouting at the cat.

It’s not hard to see why this should be so. With eye-watering fuel prices, soul-destroying traffic jams and eco-warriors making the rest of us feel guilty for not pedalling everywhere on bikes made of recycled bin liners, most motorists have lost the joy of pure driving.

Personally, there are few things I like better than shoving my kicking and screaming kids into the back of my 36-year-old classic and going for an aimless cruise, taking random turns down country lanes while pointing out interesting hedges to my captive audience. Despite their protestations, they invariably calm down, happily perching in the back and gazing out dreamily through the huge expanse of glass that gives them the impression of driving around in a conservatory, albeit one as rusty as Poseidon’s nipple rings.

I’m hoping that when they’re nostalgic old fogies like I am now, they’ll remember our little sojourns with the misty-eyed fondness with which I look back on the happy childhood hours I spent doing exactly the same thing with my Dad. My sister and I would bounce around the huge inflatable purple velour sofa that served as a rear seat, warbling Johnny Cash tunes and feeling like superstars, even though we’d invariably end up sitting in a pool of spilled TK red lemonade and melted Gollybars.

As modern life in Ireland gets even more stressful, it’s important to remember that it’s the simple delights like these that keep us going. To quote that great sage Ferris Bueller, life moves pretty fast. If you don’t stop and look around once in a while, you could miss it.

So the next time you get a few hours off, pick a random route, jump into your car and take off. It may sound like a crazy idea. But try it. You might just like it.”

Adapted from ‘*Bob Montgomery’s Great Drives Around Ireland - All Eyes on the Road*’ by Kilian Doyle from The Irish Times, July 2011

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) A poster inviting tourists into the “Grand Bazaar” inspired by Passage A
- (b) A decorative scroll commemorating “The Pirates of Waterford” inspired by Passage B
- (c) A decorative tourist map 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) A scene depicting images of Istanbul inspired by Passage A
- (b) An illustration advertising the Tall Ships visit to Waterford inspired by Passage B
- (c) An illustration based on cars or journeys inspired by 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 decorative scarf based on imagery in Passage A
- (b) A repeat pattern suitable for fabric to be used by one of the pirates in Passage B
- (c) A wall hanging or 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 scarf based on the imagery in Passage A
- (b) An embroidered headpiece to be worn by a pirate in Passage B
- (c) An embroidered panel based on the imagery in Passage C.

You must 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 rug based on the imagery in Passage A
- (b) A cushion cover for the pirates cabin inspired by Passage B
- (c) A panel inspired by the images in Passage C.

Your design should include information on 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 glazed low relief box inspired by Passage A
- (b) A relief panel commemorating The Pirates of Waterford from 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 sultan, inspired by Passage A
- (b) A pirate, inspired by Passage B
- (c) Any character from 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, 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 memorabilia from a trip to Istanbul inspired by Passage A
- (b) A book jacket entitled “The Pirates of Waterford” inspired by Passage B
- (c) A box-file to hold maps for scenic driving routes in Ireland 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 souvenirs from a trip to Istanbul, inspired by Passage A
- (b) A billboard display for “Pirates’ Day” in Waterford inspired by Passage B
- (c) A brochure for “Scenic Drives in Ireland” 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 free standing sculpture inspired by Passage A
- (b) A trophy to be presented to the “Best Dressed Pirate” inspired by Passage B
- (c) A free standing sculpture to be placed along a scenic route 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 the starting point / rationale for your design.

11. Stage Sets

Make a design for one of the following:

- (a) A stage set for a play based in the Grand Bazaar as described in Passage A
- (b) A stage set based on pirate adventures inspired by Passage B
- (c) A window display in a tourist office promoting driving holidays in Ireland inspired by Passage C.

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



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2012

ART

Life Sketching

Ordinary Level

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

Monday, 30 April – Friday, 11 May Afternoon, 2.00 – 3.00

This paper is to be handed to candidates on **Tuesday, 17 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.

The model must wear a jacket with pockets.

The following props are required:

- **a chair and a magazine 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 firmly on the ground
- right foot slightly forward, weight on the left leg
- hands in the pockets of the jacket
- head turned to the left.

(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
- holding open magazine on lap
- hands holding magazine with thumbs visible
- head tilted downwards reading the magazine.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2012

ART

History and Appreciation of Art

Ordinary Level

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

Thursday, 14 June

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. An example of stone carving from the pre-Christian period is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
(a) Name the stone.
(b) Describe and discuss its decoration.
(c) Name another work from this period in either stone or metal.
Illustrate your answer.

2. The lunula, *illustrated on the accompanying sheet*, is a type of Bronze Age metal object.
Answer (a), (b) and (c).
(a) What was its function?
(b) Describe how it was made.
(c) Describe the techniques used to decorate it.
Illustrate your answer.

3. One of Ireland's best known treasures is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
(a) Name the work and describe its function.
(b) Describe how it was made.
(c) Describe and discuss its decoration.
Illustrate your answer.

4. Select any townhouse of your choice from the Georgian period and answer (a), (b) and (c).
(a) Name the townhouse or the street in which it is situated.
(b) Describe the interior and exterior of the townhouse you have chosen.
(c) Describe one exterior feature in detail.
Illustrate your answer.

5. "The Liffey Swim" by Jack B. Yeats (1871-1957) is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
(a) In your opinion what is this painting about?
(b) Describe the composition and style of painting.
(c) Name and briefly describe one other painting by Jack B. Yeats.
Illustrate your answer.

6. **“Women of Belfast”** by F.E. McWilliam (1909-1992) is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
(a) In your opinion what is this sculpture about?
(b) Describe the composition and style of this sculpture.
(c) Name and briefly describe one other example of figurative sculpture that you have studied.

Illustrate your answer.

7. Answer (a), (b) and (c).
(a) Choose a work by one of the following artists and name it: Evie Hone, Louis le Brocquy, Martin Gale, Jim Fitzpatrick.
(b) Describe and discuss the work using the following headings:
 - subject matter
 - composition
 - use of colour.
(c) Give some information about your chosen artist.

Illustrate your answer.

SECTION II - European Art (1000 AD – Present)

8. Answer (a) and (b).
(a) Name and discuss a Romanesque church that you have studied using the following headings:
 - overall plan
 - exterior and interior features.
(b) Briefly describe one example of Romanesque sculpture that you have studied.

Illustrate your answer.

9. **“The Kiss of Judas”** by Giotto (c.1266-1337) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this work using the following headings:
 - subject matter and composition
 - colour
 - perspective.
(b) Name and briefly discuss one other artist from this period.

Illustrate your answer.

10. Answer (a) and (b).
(a) Name, describe and discuss one work of your choice by Michelangelo (1475-1564).
(b) Give a brief account of Michelangelo's work in general.
Illustrate your answer.
11. Choose one of the following works and answer (a) and (b)
"Primavera" by Botticelli (c.1445-1510)
"The Mona Lisa" by Leonardo da Vinci (1452-1519)
"The Arnolfini Wedding" by Jan van Eyck (died 1441)
"Les Femmes d'Alger" by Pablo Picasso (1881-1973).
(a) Describe and discuss your chosen work under the following headings:
 - subject matter/theme
 - composition
 - colour and style.
(b) Name and briefly describe and discuss one other work by the artist you have chosen.
Illustrate your answer.
12. "Self Portrait with Bandaged Ear" by Vincent van Gogh (1853-1890) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this work using the following headings:
 - subject matter
 - composition
 - colour and style.
(b) Name and briefly describe and discuss one other painting by van Gogh.
Illustrate your answer.
13. Choose any work you have studied by Edvard Munch (1863-1944).
Answer (a) and (b).
(a) Name, describe and discuss your chosen work using the following headings:
 - subject matter
 - composition
 - colour and style.
(b) In your opinion how does Munch convey emotion in his work?
Illustrate your answer.

14. “Soft Construction with Boiled Beans” by Salvador Dali (1904-1989) is *illustrated on the accompanying sheet*.

Answer (a) and (b).

(a) In your opinion what meaning is Dali trying to convey in this work?

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

- composition
- use of colour
- style.

Illustrate your answer.

Section III – Appreciation of Art

15. Answer (a) and (b).

(a) Describe and discuss a television advertisement that you find interesting. Use the following headings in your answer:

- target market
- idea
- technique used to get viewers’ attention.

(b) Give a short description of how you would go about creating a television advertisement for a luxury shampoo or a sports event.

Illustrate your answer.

16. Answer (a) and (b).

(a) Name an art gallery **or** museum **or** interpretative centre that you have visited and describe two exhibits that you found interesting and explain why.

(b) Describe how your visit would influence you in planning an exhibition of art work in your own school.

Illustrate your answer.

17. The toy *illustrated on the accompanying sheet* is designed to stimulate a small child.

Answer (a) and (b).

(a) Describe and discuss the qualities of this toy using the following headings:

- overall design and safety
- materials
- colour
- texture.

(b) What features would you look for in the design of a toy for an infant in a cot?

Illustrate your answer.

18. Retail outlets often provide attractive carrier bags for their customers.

Answer (a) and (b).

(a) Describe and discuss the design features that make for a distinctive and eye-catching bag using the following headings:

- shape/style
- imagery
- colour
- lettering.

(b) Suggest a design for a carrier bag for one of the following outlets:

- a chemist shop
- a fruit and vegetable shop
- an electrical shop.

Illustrate your answer.

19. For many people the garden shed has become a sanctuary or retreat at the end of the garden.

Answer (a) and (b).

(a) Describe and discuss the adjustments required to convert a standard garden shed for one of the following activities:

- music
- a hobby of your choice
- a teenager's den.

(b) Make a detailed sketch of your plan including reference to function, light, floor space and furnishings.

Illustrate your answer.

20. Answer (a) and (b).

(a) Describe and discuss ways in which both male and female hair colour and styling contribute to making a "fashion statement".

(b) Suggest a design for a hair style to complement a teenager's outfit for one of the following:

- a job interview
- a fancy dress party
- a concert
- a debs' ball.

Illustrate your answer.

21. Crests and badges are associated with a wide range of groups and organisations.

Answer (a) and (b).

(a) Describe and discuss any two examples that you find interesting using the following headings:

- shape
- overall suitability of design
- imagery
- colour.

(b) Suggest a design for a crest or badge suitable for one of the following:

- a drama club
- a hot-rod club
- a fishing club
- a gym.

Illustrate your answer.

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