



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2012

ART

Imaginative Composition and Still Life

Higher 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, 17th 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

We were biking through the Jaffa flea market when we found ourselves in a narrow alley, threading our way past vintage clothing, stacks of Oriental rugs and a life-size neon likeness of Marilyn Monroe.

It was the eve of a holiday and the sidewalks were crowded with shoppers – uniformed soldiers on leave, families with children darting about. My 14-year-old had just missed knocking over a vendor selling jewellery. Then my friend Judy shrieked: a driver who had parked on the sidewalk started reversing out of his spot.

I was beginning to wonder whether this expedition was a wise idea, but an hour later, as we glided through downtown on a broad, shaded sidewalk, I couldn't imagine seeing this bustling, seaside metropolis any other way. And for tourists, biking offers a more intimate glimpse of real life here.

I rented bicycles at a shop near our hotel, and over the course of three days, cycled along the beach, through residential areas and the business and cultural centre. We also cycled north of the city on a trail that hugs the Mediterranean, stopping to sample artisanal cheeses and baked goods at the farmers' market by the old port just north of the city.

The morning we took the coastal route, the beach was quiet. There were no signs of the plastic chaise lounges that had covered the sand the day before. We rode along the broad boardwalk, the sound of our tires startling the pigeons off the walkway. On the vast public beach, the sand had been shaped into gentle scalloped peaks by the night winds. Two surfers in wetsuits were already wading into the blue Mediterranean with their boards. A few dog owners were running their labs on what locals call the "dog beach" - a stretch of sand where dogs are allowed. It was getting hot, so we parked our bikes at the Park, right along the shore, and took long swigs from our water bottles.

When we got to the bustling outdoor food market, we stowed our bikes and fought the crowds to bargain for T-shirts. We purchased spicy olives and a kilo of apricots and tasted fresh-squeezed pomegranate juice for the first time. Then we headed back to our hotel, where we started to plan the next day's ride.

Adapted from '*Journeys in the Fast Lane, Biking in Tel Aviv*' by Caryn Rabin from the The New York Times, 2011.

Passage B

The signs in Dublin Airport were boldly bilingual, every indicator from "Exit" to "Ladies" printed in both Gaelic and English.

The city's transformation into a cosmopolitan European capital has been well documented by now. But the advance press hadn't prepared me for the international mix I encountered on Dublin's streets during the four days I spent there. Dublin's youth and hipness mean it is easy to find a good cappuccino in cafes north or south of the Liffey, the wide, brownish river that slices the city in half. Another upside to cosmopolitanism is that Ireland now boasts the same smart and stylish accommodations you would expect to find in any European capital. Twin beds with lush russet velvet comforters and Italian silk pillows awaited as I collapsed with an unusually severe case of trans-Atlantic jet lag. Around the block was Grafton Street, Dublin's pedestrian shopping area, where browsers parade, flower sellers ply their trade, and street musicians with guitars sing Jimi Hendrix and Dylan songs for loose change. Later I joined the lunchtime stroll

of shoppers and ducked into a café. Inside the 19th-century building with its giddy faux-Egyptian details, I found a table on the second floor by the window overlooking the street and ordered potato soup, brown bread and coffee while checking my map and getting my bearings. Over the next couple of days, I covered both sides of the Liffey, crossing and re-crossing the pretty little white wrought-iron Ha'penny footbridge. The things I wanted to see weren't more than 20 minutes or so from my hotel or from one another, and I enjoyed exploring on foot. The weather wasn't too bad – a friend who lives in the city was raving about the unusual spell of sunshine – and getting lost was not a problem, because wrong turns eventually led to a familiar landmark.

I spent an hour over tea and cakes and champagne in the swagged and mirrored victorian-style lounge of the Shelbourne Hotel, watching ladies in sweaters and pearls chat over copies of the Irish Times. I braved the narrow streets of Temple Bar early on a Saturday night. Temple Bar – nicknamed "Temple Barf" by locals – is the Dublin neighbourhood where collegiate partying reaches Olympic levels. Every other storefront seems to house a pub, and all have the same doorway decoration: a large, menacing-looking bouncer with a shaved head, a black overcoat and a cell phone wire plugged in his ear.

Adapted from *'Frugal Traveller; Hip Cafes, Celtic Art and Bargains in Dublin'* by Daisann McLane from The New York Times, 2003.

Passage C

Charlie looked at the frog he held cupped in his hands. He knelt gently into the damp, soft cushioned mossy ground and opened his hands. The frog took three long leaps into Tuckers swamp, disappearing with a final plunk under a mat of algae. Wiping his hands on his jeans, Charlie took a deep breath. He loved the smell of this place – loved everything about it for that matter: the great willows with their drooping branches and trunks so big his arms could barely reach halfway around them; the familiar paths – sometimes a narrow strip of solid ground, sometimes no more than a string of squishy hummocks; the shallow pools filled with frogs and salamanders. Most of all he loved the sense of magic that hovered over the swamp, the feeling that something deep and strange here had resisted being civilized.

The buzz of insects filled the air. A mosquito began drilling a hole in his neck. He slapped at it. When he brought his hand away the insect's flimsy body lay crushed in his palm.

He turned to go, stirring up a small cloud of yellow butterflies as he pushed his way through a patch of ferns. Mist curled around his feet. Wisps of it rose before him like beckoning fingers. He shuddered, wishing he had not abandoned his bike and he began to walk faster.

A moment later he found himself standing in front of a store he had never seen before. That wouldn't have bothered him if the store looked brand-new. But this store looked old – very old indeed – and that was a little frightening. Even so, the place was so fascinating that he couldn't resist stepping up to look through its window. That window, divided into many small sections by thin strips of wood, curved out from the front of the store.

A small bell tinkled overhead as he stepped inside. Charlie began to smile. The shop was filled – crammed really – with great stuff. Chains of jewel coloured silk scarves draped gracefully from the ceiling. Every available surface – not just the tabletops and the countertops but the walls and most of the floor as well – was cluttered with paraphernalia. To his right he saw a whole wall of cages. Some held doves and rabbits – for pulling out of hats, he assumed. But the majority of the cages held a weird assortment of lizards, toads, snakes, bats and spiders. He wondered if the guy collected them from the swamp.

To his left was a glass display case that held – among other things – big decks of cards, Chinese rings, bottles and jars of all shapes and colours, various animal skulls and little books that hinted at ancient secrets. At the far end of the case was a human skull labelled THE SKULL OF TRUTH.

Cool, thought Charlie.

At the back of the shop stretched a long counter made of dark wood. A wonderfully detailed dragon was carved into the front. On top of the counter sat an old fashioned brass cash register. On top of the cash register sat a stuffed owl. At least, Charlie thought it was stuffed – until it turned toward him, blinked, then uttered a series of low hoots.

Adapted from *The Skull of Truth: A Magic Shop Book* by Bruce Coville. Courtesy of Aladdin, 1999.

Passage D

When I visited earlier this month, the market was still hung with red banners celebrating the English Queen's visit. One of her guides was Sheila Fitzpatrick, founder of the Alternative Bread Company, which sells up to 90 different kinds of bread in the market's Grand Parade.

As we walked through the market, we passed an engaging mix of modern businesses: olive sellers, Irish chocolatiers and old-school butchers and fishmongers who have been in the market for generations. There's a strong female presence. In Victorian times, vegetable and poultry selling was dominated by women, and a third of the fishmongers and a good number of the butchers were female too.

Kathleen O'Connell started her fish stall in 1962, although it's now run by her sons Pat and Paul. There are brill the size of turkey platters, lobsters and wild salmon. "I didn't have to explain the difference between the salmon to the Queen", Pat told me, sweeping his hand over deep orange wild and the paler farmed fillets. "She knows about that from Scotland".

We stopped at Kathleen Noonan's pig stall, founded in 1955 and catering to the Corkish love affair with pork offal and "bodice" – cured spare ribs; and at Michael Herlihy's for Irish raspberries.

"You can go around a supermarket without making eye contact. Here people pop in after mass in the church across the road for the buzz and gossip," Sheila explains.

At Ashley O'Neill's butcher's stall, in the family since 1926, there are rugby-ball sized beef hearts and pork belly on the bone. Two girls are asking the assistant how to cook drisheen, the Irish black pudding which can only be described as a hard-core delicacy. Next to the pork sausages are kielbasa and coiled boerwors, the South African sausage. Ireland, it seems, once a springboard for mass emigration, is now a mecca for immigrants.

In Donal O'Callaghan's organic vegetable shop the signs are in French, Arabic, German, Polish, Spanish and Irish.

Back at the ABC stall almost everything has been sold. There are just a few spelt loaves and some local "grinders", ugly great trolls of bread.

Anything left goes to the community for the homeless. Sheila grins. "I'm told that they used to be grateful for any bread, now they say, 'Do you have any of that rosemary focaccia'".

Adapted from *'The Queen's visit to Cork's English Market'* by Xanthe Clay from The Telegraph, August, 2011.

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LEAVING CERTIFICATE EXAMINATION 2012

ART

Design

Higher Level

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

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

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

Part adventure, part odyssey and definite privilege, a visit to Skellig Michael, once an austere Atlantic monastic settlement, now a World Heritage site off the Co. Kerry coast, is a humbling one on several counts.

Aside from the courage, vision, and resourcefulness of those master builders, the ancient monks, there is the ocean itself. The often angry swell that surrounds the two islands – for Skellig Michael is flanked by a smaller and even more elusive companion rock fortress and bird haven – is a test of boatman, pilgrim, archaeologist, birdwatcher, lighthouse enthusiast and tourist alike.

Although a relatively short distance, the 90 minute boat trip can appear suitably purgatorial thanks to the generous fumes of the diesel engine, as well as the relentless rise and fall of a choppy sea. Jeering gulls screech overhead, gleeful as sea sickness strikes several of the passengers; the more the better as far as the birds are concerned.

Watching the line of the horizon is useful advice, but can prove difficult as the boat lurches and heaves. The Skelligs appear to drift in and out of sight, a menacing pair initially resembling shark fins, before striking the viewer as a pair of cathedrals and finally setting into what they are, eerie and majestic fortresses. While the smaller island, Little Skellig, seems to pulsate with the life of the thousands of birds, particularly gannets.

This is no romantic island paradise of shadowy lagoons, freshwater lakes and fruit-bearing trees. There are no trees, and aside from the wonderful birds, heroes in their own right, it looks to be what it is – a twin-peaked plug of rock, content to intrigue rather than welcome.

On climbing the highest ledges of the hazardous South Peak, the views are spectacular. Far below, like a forgotten toy, stands the disused lighthouse. On a breezy late summer's evening of painterly light, the setting is glorious, but it must have been a desolate hell in the bitter wind and rain of a winter storm with wet stone as the only shelter. The Vikings made several raids on Skellig, but the weather would have proved a greater, more constant enemy.

For once I did not regret the absence of the puffins: sweet and docile as they are, their colour dilutes the gravitas of the site. Further on up the slope, are more steps and then, on entry through a tunnel in the retaining wall, is the settlement, with its sense of community. The tallest stone cross, the priest's stone, appears to preside over the site, particularly that of the monk's graveyard with its collection of crosses standing erect in a group and appearing to become, as darkness falls, a group of monks looking out over the sea.

Having spent a night on the rock in one of the huts used by Office of Public Works' staff, I was lucky to spy Skellig's most subtle resident, the storm petrel, Europe's smallest sea bird which visits land only while breeding. It hides by day and its one egg is laid in stone walls, often within the monastery complex. One of the beehive huts was serving as nursery to a sturdy Manx shearwater chick. A fluffy, awkward little character, it was trusting enough to be petted. But the storm petrels with their odd purring, cough-like cry are different. Against the absolute blackness of the night sky they were more motion than form.

Adapted from *Skelligs* by Eileen Battersby, The Irish Times.

Passage B

People of Earth, do not be afraid. We come in peace – and why not? For we are your cousins; we have been here before.

You will recognise us when we meet, a few hours from now. We are approaching the solar system almost as swiftly as this radio message. Already, your sun dominates the sky ahead of us. It is the sun our ancestors and yours shared ten million years ago. We are men, as you are; but you have forgotten your history, while we have remembered ours.

We colonized Earth, in the reign of the great reptiles, who were dying when we came and whom we could not save. Your world was a tropical planet then, and we felt that it would make a fair home for our people.

We were wrong. Though we were masters of space, we knew so little about climate, about evolution, about genetics ...

For millions of summers - there were no winters in those ancient days – the colony flourished. Isolated though it had to be in a universe where the journey from one star to the next takes years, it kept in touch with its parent civilization. Three or four times in every century, starships would call and bring news of the galaxy. But two million years ago, earth began to change. For ages it had been a tropical paradise; then the temperature fell, and the ice began to creep down from the poles. As the climate altered, so did the colonists. We realize now that it was a natural adaptation to the end of the long summer.

The division brought envy, discord, and, ultimately, conflict. As the colony disintegrated and the climate steadily worsened, those who could do so withdrew from Earth. The rest sank into barbarism.

We could have kept in touch, but there is so much to do in a universe of a hundred trillion stars. Until a few years ago, we did not know that any of you had survived. Then we picked up your first radio signals, learned your simple languages, and discovered that you had made the long climb back from savagery. We come to greet you, our long-lost relatives – and to help you.

We have discovered much in the aeons since we abandoned Earth. If you wish us to bring back the eternal summer that ruled before the Ice Ages, we can do so.

Perhaps it has run its course – but if not, we have good news for you. People of Earth, you can rejoin the society of the universe without shame, without embarrassment.

Adapted from *Reunion* by Arthur C. Clarke.

Passage C

Some scents sparkle and then quickly disappear; like the effervescence of citrus zest or a bright note of mint. Some are strange siren songs of rarer origin that call from violets hidden in woodland, or irises after spring rain. Some scents release a rush of half-forgotten memories. And then there are the scents that seem to express truths about people and places that you have never forgotten: the scents that make time stand still. That is what *Lavande de Nuit*, Marthe's perfume, is to me. Beyond the aroma's first charge of heliotrope, as the almond and hawthorn notes rise, it carries sights and sounds, tastes and feelings that unfurl one from the other: the lavender fields, sugar-dusted biscuits, wild flowers in meadows, the wind's plainsong in the trees, the cloisters of silver-flickering olives, the garden still warm at midnight, and the sweet, musky smell of secrets. That perfume is the essence of my life. When I smell it, I am ten years old again, lying in the grass at Les Genévriers, on one of those days of early summer when the first fat southerly winds warm the ground and the air begins to soften with promise. I am twenty, as I toss my long hair and walk on air towards my lover. I am thirty, forty, fifty, sixty, and frightened.... How can I be frightened by a scent?

The rocks glow red above the sea, embers of the day's heat below our balcony at the Hotel Marie. Down here, on the southern rim of the country, out of the Mistral's slipstream, the evening drops as viscous liquid: slow and heavy and silent. When we first arrived, the stifling sultriness made sleep impossible; night closed in like the lid of a tomb. Now, in the few hours I do sleep, I dream of all we have left behind: the hamlet on the hill and the whispering trees. Then, with a start, I'm awake again, remembering.

We cannot leave France, so, for want of anywhere better to go, we are still here. When we first settled in, it was the height of summer. In shimmering light, sleek white yachts etched diamond-patterned waves on the inky blue playground. And oiled bodies roasted on honey gold sand. Jazz festivals wailed and syncopated along the coastline. For us, days passed numberless and unnamed. At this once-proud belle époque villa built on a rocky outcrop around the headland from the bay of Cassis, we have found a short-term compromise. We eat dinner at a café on the beach. How much longer will it be open is anyone's guess. We hardly speak as we drink wine and pick at olives.

Adapted from *The Lantern*, Deborah Lawrenson

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) An illustrated map to guide tourists to Skellig Michael and the sites mentioned in Passage A.
- (b) The cover of a magazine on astronomy as mentioned in Passage B.
- (c) A poster advertising the perfume described in Passage C.

Personalised hand-constructed and rendered lettering is preferred. 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.

2. Linocutting and Printing

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

- (a) An illustration for the cover of a book on Irish Heritage Sites. Take your inspiration from Passage A.
- (b) An illustration based on any imagery described in Passage B.
- (c) An illustration for the cover of a Festival Programme. Take your inspiration from the imagery in 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 repeat pattern based on the description of the wildlife mentioned in Passage A.
- (b) A wall hanging to be situated at the entrance to a science museum, inspired by Passage B.
- (c) A half-drop repeat pattern inspired by any of the imagery in 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 architecture mentioned in Passage A.
- (b) A three-dimensional soft sculpture inspired by any of the imagery 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 wall hanging based on the description of any of the imagery mentioned in Passage A.
- (b) A woven tapestry inspired by Passage B.
- (c) A woven textile inspired by 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 vessel inspired by Skellig Michael as mentioned in Passage A.
- (b) A relief panel inspired by Passage B.
- (c) A ceramic sculpture inspired by 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

Design a dressed puppet for one of the following, based on your reading of the descriptive passages:

- (a) The Viking - Passage A.
- (b) The Colonist - Passage B.
- (c) The Sun Bather - 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 box folder to hold memorabilia from your trip to Skellig Michael described in Passage A.
- (b) An expanding file to hold images inspired by Passage B.
- (c) A document folder to hold notes kept by the writer in Passage C.

You may work to scale. Your finished design should show measurements and include details about materials, binding/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 brochure or flyer advertising the Skellig Michael tour as described in Passage A.
- (b) A billboard design advertising a science exhibition. Take your inspiration from Passage B.
- (c) A logo for the café mentioned in 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 Heritage Site mentioned in Passage A.
- (b) A three dimensional free-standing sculpture to be situated in front of a science museum. Take your inspiration from Passage B.
- (c) A sculpture to be situated on a seafront site. Take your inspiration from 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 three-dimensional display promoting boat trips to the Skelligs. Take your inspiration from Passage A.
- (b) A set for one scene in a science fiction film inspired by Passage B.
- (c) A set design for a TV advertisement for a French perfume inspired by 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 2012

ART

Life Sketching

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

No special clothing is required for the model.

The following props are needed:

- **a long scarf**
- **a box or bundle of books approximately 25cm in height**
- **a chair.**

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

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

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

Instructions to candidates

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

- (a) The first is of a 15-minute pose as described in this examination paper, **(a) First Pose**, and must be of the complete figure.
 - (b) The second is a more fully worked drawing of a thirty-minute pose as described in this examination paper, **(b) Second Pose**. You may choose **either** the complete figure **or** the head and shoulders/half figure option.
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 to verify 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

- feet slightly apart
- weight resting on right leg
- head turned to the left
- scarf around the neck
- left hand holding the two sides of the scarf together at chest level
- right hand resting on the right hip.

(b) Second Pose – Duration 30 minutes

(30 marks)

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

- feet resting on the box or bundle of books
- body leaning forward with both elbows resting on the knees
- palms of hands supporting each side of face
- wrists touching
- head facing forward.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2012

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, 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. Describe and discuss the development of stone carving in Ireland from the Megalithic Period to the Iron Age. In your answer include detailed reference to named examples and to form, decoration and the techniques used in their production.
and
Discuss briefly the function of the examples you have chosen.
Illustrate your answer.
2. Name and discuss the two objects which are *illustrated on the accompanying sheet*. Refer in your answer to function, materials, skills and decorative techniques.
and
Briefly describe two other types of metalwork from this period.
Illustrate your answer.
3. Answer (a), (b) and (c).
(a) Name, describe and discuss the two High Crosses *illustrated on the accompanying sheet* referring to form, overall design and decoration, and stone working techniques.
(b) Discuss in detail the treatment of the human figure on these two crosses.
(c) Outline the function of the High Cross.
Illustrate your answer.
4. Answer (a), (b) and (c).
(a) Select one of the following buildings and name the architect:
 - Russborough House, Co. Wicklow
 - Castletown House, Co. Kildare
 - Westport House, Co. Mayo.
(b) Describe and discuss the building you have chosen referring to its style and architectural features.
(c) Discuss briefly how the surrounding parkland contributed to the overall visual impact of the Georgian country house.
Illustrate your answer.
5. “The Children of Lir” by Óisín Kelly (1915-1981) is *illustrated on the accompanying sheet*. Describe and discuss this work making reference to subject matter, composition and artistic influences.
and
Name and briefly discuss one other work by Óisín Kelly.
Illustrate your answer.

6. Select **one** of the following:
- Roderic O'Connor (1860 – 1940)
 - Paul Henry (1876 – 1958)
 - Louis Le Brocq (1916 – 2012)
 - Brian Maguire (b. 1951)
 - Gwen O'Dowd (b. 1957)
 - Willie Doherty (b. 1959)
 - Philip Treacy (b. 1967).

Describe and discuss the work of your chosen artist/designer making detailed reference to two specific works. Refer to style, subject matter, materials/media, techniques and influences.

Illustrate your answer.

7. Describe and discuss the sculpture *illustrated on the accompanying sheet*, making detailed reference to the form, materials, style, techniques and considerations regarding its roadside location.

and

Discuss briefly the role that sculpture plays in enhancing the Irish road system.

SECTION II - European Art (1000 AD – Present)

8. Name and discuss in detail the two sculptures *illustrated on the accompanying sheet*, making reference to the periods in which they were produced, and to their themes, composition and style.

and

Discuss briefly the role of sculpture in a named medieval church/cathedral that you have studied.

Illustrate your answer.

9. Masaccio's (1401-1428) grasp of perspective and three-dimensional modelling is seen in the "**The Tribute Money**" which is *illustrated on the accompanying sheet*. Discuss Masaccio's work with detailed reference to the Tribute Money, 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 artist from this period.

Illustrate your answer.

10. Describe and discuss two named works that show Leonardo da Vinci's (1452-1519) contribution to the development of painting. In your answer make reference to the period in which he worked, to subject matter/theme, composition, technique and treatment of the human figure.
and
Name and briefly discuss one other High Renaissance artist.
Illustrate your answer.
11. Caravaggio's (1573-1610) study of reality and his use of light and shade combine to create an atmosphere of emotion and drama in his work.
Discuss this statement, naming and referring to the **illustration on the accompanying sheet**, to the period in which it was produced, and to style, composition, and the handling of materials.
and
Name and briefly discuss one other work by Caravaggio.
Illustrate your answer.
12. J. M. W. Turner's (1775-1851) interest in dramatic weather was a recurring theme in his work. Discuss this statement with reference to "**Snowstorm**" which is **illustrated on the accompanying sheet** and to the period in which it was produced, to style, composition, and the handling of materials.
and
Name and briefly discuss one other work by Turner.
Illustrate your answer.
13. Claude Monet (1840-1926) and Auguste Renoir (1841-1919) embraced the general principles of Impressionism while developing their own individual style.
Discuss this statement referring to the characteristics of Impressionism and to one named painting by each artist.
and
Name another Impressionist artist and briefly describe one named work by him/her.
Illustrate your answer.
14. Answer (a), (b) and (c)
(a) Choose and name a work that fits into one of the following categories:
- a work which includes a horse or horses
 - a building by Filippo Brunelleschi (1377-1446)
 - a work by Ghiberti (1378-1455)
 - a sculpture by Auguste Rodin (1840-1917).
- (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:

- Baroque sculpture
- Genre painting
- Rococo art
- Art Nouveau.

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 III – Appreciation of Art

16. A vast array of art, craft, design and heritage images is now available on the internet. Are visits to galleries/museums/heritage sites any longer central to the appreciation of such works? Give reasons for your answer while making reference to internet examples and two specific works from a named exhibition that you have visited.
Illustrate your answer.
17. The visual and technical aspects of film-making combine to entice viewers to “suspend belief” for the duration of the movie, transporting them to another time, another place and even another world.
Discuss this statement with reference to any named film you have enjoyed, highlighting the visual concepts and the film-making techniques that have contributed to such a suspension of belief.
Illustrate your answer.
18. The Central Bank of Ireland has recently issued a €10 silver coin which is ***illustrated on the accompanying sheet.***
Discuss in detail the main considerations for the design of such a commemorative coin.
and
Outline your own design ideas for a silver Euro coin commemorating Ireland’s farming industry **or** architectural heritage.
Illustrate your answer.
19. Many people who work from home face challenges in incorporating an office work area into an average sized house.
Describe and discuss in detail the design and layout considerations when creating such a home office.
and
Discuss briefly the adjustments needed to other areas of a house in order to accommodate a person working from home.
Illustrate your answer.
20. The long-established corner shop and small family-owned business form part of the character of our towns and villages.
Discuss this statement making reference to a town or village of your choice and to the location, exterior and interior features of such a shop/business.
and
Discuss briefly how “pop-up” shops in central locations can impact on the visual character of a town or village.

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