



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2013

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, 29 April – Friday, 10 May

Morning 9.30 – 12.00

This paper should be handed to candidates on **Tuesday, 16 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

The place was called Cronin's Yard, and it was somewhere around here – it had to be. Off to my right, past the barbed-wire fences that bordered intense green pastures, rose the first russet foothills of Macgillycuddy's Reeks, the highest mountain peaks in Ireland, swathed in a fog punctured in rare spots by the pale morning sun. In there – somewhere – was the Yard, supposedly the best starting point for hikers in the Reeks, and now, after four days of driving southwest from Dublin to County Kerry without a map, GPS or, really, any sense of Irish geography, I was so close. All I had to do was find it.

I had plenty of time to do so. Although I'd just wasted close to an hour on a needless, if gorgeous, detour down a long, swerving single-lane road to Carragh Lake – thanks for the directions, supermarket clerks – it was not yet even 10 o'clock. And as I drove the rented Fiat back on the tight rural routes, I relaxed enough to enjoy the scenery and the delightfully odd village names without thinking that I might, you know, somehow get lost.

The Irish countryside was remarkable, a constant flow of the expected green hills and greener valleys, and once I got comfortable with the Fiat's flip-flopped controls, I began to enjoy the way the roads snaked tight around corners, through virtual tunnels of trees and bushes. When I'd reach the top of a hill to find a truck barreling my way, I could take a certain pride in the swiftness with which I'd stomp the brakes and find a smidgen of shoulder to pull onto. Then I'd fumble around for the gearshift with the wrong hand.

From glen to glen I drove, and down (and up) the mountainsides, using the sun to keep myself on a rough course and finding new spectacles that diverged from the usual verdant-Ireland clichés. After unexpectedly visiting the Powerscourt Waterfall – about as classic an Irish image as you could imagine, all rocks and woods and fern-furred fields and white rushing streams – I wound up speeding along a high plateau with rows of dense bushes in shades of yellow and purple: as alien a landscape as I could've imagined, especially under a steely sky backlit by a feeble sun. Eventually, I had to pull over and gawk. And then I drove on, the road a growing addiction.

The road led up and up, a single lane that emerged from a tree tunnel onto rockier, wind-swept slopes. Grass grew in the middle of the road, and this green mohawk thickened as I climbed higher.

Within 30 minutes, I was marching up a dry streambed, above the trees, on a ridge matted with magenta shrubs and dotted by boulders. Near the crest, I sat down to a lunch of bread, Irish Cheddar and Spanish chorizo, and looked out at the valley. Apart from a few logging roads that threaded through the trees, there were no signs humans had been here – no cellphone towers, no hikers' refuges. The world was as it might have been 1,500 years ago and I wondered how long I could stay right where I was.

Then it began to rain.

Adapted from *Lost in Ireland* by Matt Gross, courtesy of The New York Times, October, 2010.

Passage B

One of the quickest, easiest and most versatile methods of cooking is to stir-fry in a wok. It takes only a few minutes to assemble the ingredients – a selection of vegetables, to which may be added meat, fish, seafood, tofu, nuts, rice or noodles. The possibilities are endless for ringing the changes with different oils, seasonings and sauces, and the result is a colourful, delicious, healthy meal.

Although the wok can be used for steaming and deep-frying, its main use is for stir-frying. As it cooks, the food is tossed and turned with long bamboo chopsticks, a wok scoop or spatula. Some foods need a slightly longer cooking time than others and, for this reason, stir-frying is often done in stages. This allows the individual ingredients to retain their distinct flavours. As they cook, the foods are removed from the wok, but they are always mixed once everything is cooked, and served as a whole dish.

There is plenty of scope for creativity when choosing the ingredients, even for the simplest stir-fry. A combination of onions, carrots, peppers (green, red, yellow and orange), broccoli and *mange tout* will provide the basis for a colourful dish. Add bean sprouts at the end of cooking and toss quickly for texture, or some canned water chestnuts, which add a delicious crunch. A few cashew nuts or almonds, some cubed tofu or boneless chicken, or a handful of prawns provide protein, while adding some pre-cooked rice or noodles makes a gutsy stir-fry. A ready-made sauce – perhaps oyster or yellow bean – will finish off the dish. Ginger, garlic and chillies are wonderful for flavouring stir-fries.

Chillies come in a wide variety, ranging in heat from very mild to fiery hot. The Thai's favour the small red or green 'bird-eye' chillies, which are very fiery, and their curries are flavoured with ferociously hot chilli pastes. Crushed dried chillies are also useful for seasoning. Some of the 'kick' can be taken out of a hot chilli by removing the seeds and membranes. Cut fresh chillies in half, and scrape out the seeds with the point of a knife. Cut off the end of dried chillies and shake out the seeds. Always wash your hands after handling chillies!

Adapted from *Greatest Ever Wok & Stir-fry* by Papplewick Press, 2009.

Passage C

LAND OF GIANTS is the striking name of one of the biggest outdoor cultural events ever staged in Northern Ireland. Tonight, no matter what the weather, the former slipways of the Titanic Quarter will be the site of a spectacular, free 45-minute show involving 500 performers, eight shipping containers, cranes, cherry-pickers – and an audience of 18,000 people.

Think big. Think loud. There will be 160 drummers. Choirs of 200 people. Aerialists flying between cranes and cherry-pickers. Storeys-high digital animations projected onto the walls of the dramatic new Titanic building.

“When I got the commission, it had already been decided that giants were going to be the theme,” Mark Murphy, artistic director of the project, explains. The show makes reference to places, people and things that feature large in Northern Ireland's landscape and history, such as the Giant's Causeway, the Titanic, and Jonathan Swift's Gulliver.

The show was always going to be site-specific, on the Titanic slipways. While trying to figure out what he was going to create, Murphy paced the area incessantly. “I wanted to have a balance of the intimate and the epic,” he explains. At the time he was doing this, the Titanic building was being constructed alongside the site. A century previously, the people of Belfast had watched the world's biggest ship being built in its docks.

Quite early on, he decided to stage the show above the audience, so that everyone could see everything. From then on, his idea for a vertical, overhead show progressed. Among the performers are a handful of professional aerialists, some of whom have been working for the past few weeks with 18 members of Belfast's Circus School. Those students will also be in the show, and the idea is that the training they will receive will count as part of the cultural legacy of the project. The hope is that the show will be talked about for a long time to come, and that the

slipways hereafter will be associated in the public mind not just with ship-building, but with the arts. The message is clear; the arts can belong anywhere. That is the ultimate aim of the Cultural Olympiad.

The only remaining question is, what happens if it rains tonight? “People will get wet,” is Murphy’s pragmatic reply. Giants aren’t bothered by the rain. And as for the rest of us, well, we’re used to it.

Adapted from *The Irish Times Magazine*, June 30, 2012.

Passage D

In common with most Irish families growing up in the 1970’s, the drug of choice in our house was always ‘the cup of tea’. It was the first response to any minor calamity and an integral part of every celebration. In fact, each significant milestone reached in the day – from arriving home with the shopping, to finishing the ironing – was another reason for someone to suggest, “Stick on the kettle there, we’ll have a nice cup of tea.”

Like the rest of the nation, we happily drank gallons upon gallons of tea, dutifully collected our Minstrels, and emptied our used tea leaves through a strainer into the sink. Then, all of a sudden, everything changed. Tea bags appeared in ads on the telly and arrived in bulk on the supermarket shelves. We shunned them at first, of course – in loyal support of Mum, who had instantly deemed them to be ‘another one of those new-fangled gimmicks’ and ‘an awful waste of good money’. However, in common with the rest of the country’s households, we eventually gave in and then enthusiastically joined ‘the tea-bag generation’. In the years that followed, it became second nature to ‘use’. We used square-shaped bags with extra perforations, round bags with the chimpanzee seal of approval, one-cup bags with clever drawstrings, and we even had a brief dalliance with pyramid shapes. Whatever method was in vogue, we continued to inject ourselves with our daily dose.

When I finally moved away from home and on to college, my first investment in the flat in Rathmines was naturally – ‘a kettle’, turning student digs instantly into a home away from home. My addiction carried me safely through the exam cramming sessions, the late-night parties, and early-morning hangovers of student-life, and then onto the first steps of the career ladder...

Now, as I watch late-night clubbing giving way to the Sunday tea dance, breakfast rolls and three-euro muffins are making way for packed lunches in tinfoil, with a slice of mum’s tea brack for afters. Even the nation’s economists have stopped studying the FT and have taken to reading their tea leaves instead; while our TV chefs cheerfully remind us all just how easy it is to turn out a batch of fairy tea cakes for less than the price of your bus fare to the charity shop. I can’t help feeling a strange sense of *déjà vu*. Perhaps I’ll make that bus journey and invest in a couple of three-tiered cake-plates and a rose-festooned set of Gran’s best china cups and saucers. With invitations to sophisticated dinner parties now about as likely to arrive in the post as a hefty dividend cheque, I fancy it’s time – once again – for some ‘afternoon tea’. Anyone else for a hot drop?

Adapted from *Trouble Brewing* by Fiona Price, RTE Sunday Miscellany 2008-2011.

Passage E

And now the sky was laced with lightning, and then the first almighty crack of thunder hit their eardrums like an axe. Lyra put her hands to her head, and Will nearly stumbled, as if driven downwards by the sound. They clung to each other and looked up, and saw a sight no one had ever seen before in any of the millions of worlds.

Witches, Ruta Skadi's clan, and Reina Miti's and half-a-dozen others, every single witch carrying a torch of flaring pitch-pine dipped in bitumen, were streaming over the fortress from the east, from the last of the clear sky, and flying straight towards the storm.

A flight of angels, armed with spears and swords, had emerged from the Clouded Mountain to meet the witches head-on. They had the wind behind them, and they sped forward faster than arrows; but the witches were equal to that, and the first ones soared up high and then dived into the ranks of the angels, lashing to left and right with their flaring torches. Angel after angel, outlined in fire, their wings ablaze, tumbled screaming from the air. And then the first great drops of rain came down.

As the children looked up, sheltering their eyes from the lashing raindrops, they saw an aircraft unlike any they'd seen before: ungainly, six-legged, dark, and totally silent. It was flying low, very low, from the fortress. It skimmed overhead, no higher than a rooftop above them, and then moved away into the heart of the storm.

Adapted from *The Amber Spyglass* by Philip Pullman, Scholastic Press, 2003.

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ART

Design

Ordinary Level

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Monday 29 April – Friday 10 May

Morning 9:30 – 12:00

This paper should be handed to candidates on **Tuesday 16 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, eg, 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

Normally inactive even by broad daylight, the main street of the village was now filled with bizarre characters. With a palette spattered with a dozen colours in his left hand and a brush in his right, the travelling artist rendered scenes of one exotic land after another on an oversized canvas and a portable easel supported by his belt, then tossed the pictures to the children who lined the streets. Turning flips forward and backward, then leaping seven feet in the air to twist and turn before landing again softly as a bird, the acrobats were greeted with applause from the people. With a cheap cigar in his mouth, a troubadour in a silk hat and a swallowtail coat played a violin and sang to the echo lizard on his shoulder...

Though reciting the same lyrics as any other street musician would know, he received a shower of coins from every woman from the youngest maids to the old ladies with bent backs. In addition, there were also vendors of ice cream, snow cones, watermelon, and candy treats, though they didn't seem very suitable for the village at present, their expressions brimmed with confidence as they pushed their garishly decorated carts.

Particularly noticeable in the group was the human pump – who spat out not only flames but water, fog, flowery petals in all the colours of the rainbow, and ultimately little moons and planets – and a little child of about five who rode on a motorized float. Covered with a red sheet the latter transformed in the blink of an eye into a sabre-toothed tiger, a Neanderthal, a fire dragon, and then into a seven-foot-long unicorn the sheet couldn't possibly have concealed. Wherever these two acts went, they were surrounded by the local children, so it took them nearly ten minutes to move forward even three feet.

The showy performances and promotions went on for some time, but after they had died down, only one strange figure remained: the white-haired and white-bearded old man wrapped in a scarlet cloak faced a collapsible metal easel, seated on a shabby folding stool as he moved his pen across the canvas. Unlike the performers here for the festival, he seemed to be a travelling painter merely out to earn a living, and the reason the crowd around him didn't disperse even after the gaudy promoters had gone was because it was rare to see such a scholarly tableau in this fishing village, and the pen, canvas and ink he was using were unlike those any artist who'd ever been here had used in the past. In place of a brush he used a sharp quill pen, and for a canvas he had some sort of thin hide. Even more surprising was the ink into which he chose to dip his pen. Sticking his pen into a vein in his left wrist, the old man dabbed it in the blood that poured out before moving it to his canvas. Knitting their brows at first at the sheer weirdness of this, the villagers had only to take one look at the picture he'd apparently been working on for some time when their shock gave way to enchantment...

Adapted from *Vampire Hunter D* by Hideyuki Kikuchi, Dark Horse Books, 2007

Passage B

The music of the mountains stirs the soul, and for me in Ireland none more do than the upland of County Donegal. The Irish naturalist and the historian Robert Lloyd Praeger wrote of Donegal in his classic book *The Way That I Went* as follows: 'there is nowhere else where the beauties of hill and dale, lake and rock, sea and bog, pasture and tillage, are so intimately and closely interwoven, so that every turn of the road opens up new prospects, and every hill-crest fresh combinations of these delightful elements.'

Donegal is known in Irish as Dún na nGall or 'fort of the foreigners', a land invaded by the Vikings and once ruled by the powerful O'Donnell Clan until their fateful flight in 1607 from Rathmullen. It is a land once known as Tír Chonaill or 'Connell's country', the country of 'the Four Friars' who

went on to chronicle Ireland's medieval history in *The Annals of the Four Masters*, and a county where the Irish language is still widely spoken today.

Donegal's landscape is one of windswept heaths, desolate valleys, charming lakes and savage crags. Its rugged coastline offers arguably some of the finest coastal scenery in all of Ireland, ranging from thousand-foot sea cliffs to remote sea stacks. Its mountain scenery is one of rich variety, from granite cones to quartzite domes. No structure reflects this contrast more so than the haunting ruins of the roofless church in Dunlewy. The church's walls, built in 1845, are a blend of granite and white quartzite marble, reflecting the contrasting rocks of the neighbouring peaks of Slieve Snaught and Errigal respectively.

I once spent a cold evening during midwinter on the summit of Errigal alone and in quiet reverence in the arms of Donegal's highest peak. A stream of clouds drifted on the eastern end of its ridge, enveloping the deep chasm below. On the opposite end, the sun burst through the fleeting mist, at times revealing my shadow, magnified tenfold, encompassed by halo-like rings of a rainbow on the clouds below. And then suddenly the clouds parted and the mist dispersed to reveal an unparalleled view of the mountain, lake and coast in the most glorious of sunsets.

Adapted from *Donegal, Sligo & Leitrim A Walking Guide* by Adrian Hendroff, Collins Press, 2012

Passage C

It was as if it was written in scripture: just as promised, Katie Taylor has become the fiercest angel of boxing in the world. The Irish woman boxed her way to the Olympic gold medal that had occupied her dreams for over a decade and also into the hearts of tough ring men who thought they had seen it all. The history of boxing is like a battered suitcase crammed with mementoes and heartbreaking letters and shady misdeeds and into that great collection comes this beautiful, unforgettable moment of perfection.

"I wanted to shock the world", Katie Taylor would say later, when she had that medal safely around her neck. And if she was invoking one of the most famous of all boxing phrases, evoking the words of Muhammad Ali when he knocked Sonny Liston out to become champion of the world over 40 years ago, then it was appropriate.

Her Russian opponent, Sofya Ochigava, matched her for speed and guile through the first and second rounds and it took a masterful two minutes from Taylor in the third period to secure the gold position. It was feral more than anything, with the fighters circling each other warily and then closing in for the lightning fast exchanges before parting again.

Anyone who was in the arena will never forget those nerve-wracking minutes when the bell sounded after the final round. Taylor had stumbled and half hit the canvas in the last second and the Russian, trailing by 7-5, began to attack the world champion with increased abandon. The exchanges were tough and furious and after she had her gloves removed, Taylor cut a pensive figure. Ten thousand maniacs yelled her name while the judges reviewed their scores. The final score flashed up: 10-8. Taylor's arm was raised by the referee. A nation yawned. All the years of anonymous practice, of lonely fights in obscure places, of struggling for recognition in a sport that barely existed, all the prayers that they shared: it had all led to this deafening, heavenly boxing sanctuary on a swampy summer day in London.

When Taylor took the Irish flag and broke free of the clutches of the Olympic stewards to honour the delirious and partisan crowd with a lap of honour. The lights above illuminated the flag and Katie Taylor was as she had been for too much of her sporting life: an elusive, brilliant thing. That gorgeous moment of indulgence, when she was reluctant to leave the arena, when she allowed herself to be adored for a few seconds, was a feeling she will carry with her through her life.

Adapted from *Taylor Made Gold* The Irish Times, Friday, August 10, 2012

Make a design for one of the following crafts:

1. Lettering and Calligraphy

Make a design for one of the following:

- (a) A menu for the ice cream vendors inspired by Passage A.
- (b) An information leaflet/map for walking tours of Donegal inspired by Passage B.
- (c) A banner to be used in an arena to support an Irish athlete 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) The fire dragon inspired by Passage A.
- (b) A design based on coastline imagery as described in Passage B.
- (c) A design based on a boxer/fighter 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 repeat pattern based on 'candy treats' as mentioned in Passage A.
- (b) A wall hanging based on one of the locations in Passage B.
- (c) A wall hanging to be hung in the boxing venue mentioned 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) A panel for the coat worn by the troubadour in Passage A.
- (b) An embroidered bag based on the landscape described in Passage B.
- (c) An embroidered crest for Irish boxing based on 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 colours and imagery in Passage A.
- (b) A wall hanging based on haunting ruins as mentioned in Passage B.
- (c) A panel based on the colours and imagery from 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 ceramic paintbrush container inspired by the artist in Passage A.
- (b) A piece of ceramic sculpture inspired by the theme of travel from Passage B.
- (c) A functional vessel based on a boxing glove 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 street performer inspired by Passage A.
- (b) The Viking **or** The Friar mentioned in Passage B.
- (c) 'The fiercest angel' 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 the works of the artist inspired by Passage A.
- (b) A photo album for holiday photographs inspired by Passage B.
- (c) A folder to hold Olympic mementoes inspired by Passage C.

Your design can be 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 poster advertising a street festival inspired by Passage A.
- (b) A book-cover for a guidebook inspired by Passage B.
- (c) A logo design for Irish Boxing **or** your local boxing club 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 three-dimensional free-standing sculpture based on the imagery of the human pump as described in Passage A.
- (b) A panel based on the rocky landscapes described in Passage B.
- (c) A three-dimensional design for a boxing trophy 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 float for a festival inspired by Passage A.
- (b) A film set for an Irish drama inspired by Passage B.
- (c) A set design for a studio to be used for a sports programme inspired by Passage C.

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

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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 traced images or ready-to-use art work into the examination other than that specified for individual craft questions.

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

The use of perishable organic materials is not allowed.

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

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

Step 1: Preparatory Sheet (RESEARCH)

Your A2 sheet of preparatory work is 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 preparatory sheet.

Step 2: Preliminary Sheet (DEVELOPMENT)

(10 marks)

Your A2 sheet of preliminary work is the first step done in the examination. This is a **development** sheet where you should **explore** ideas that are in your preparatory sheet. You should consider aspects of 2D or 3D design appropriate to your chosen question and include evidence of **significant further development** of these ideas. You may use annotated sketches to illustrate your developing ideas with particular reference to the visual, functional and material considerations of your chosen question and show the design you intend to make in your chosen craft. **You must work directly on to your A2 sheet using sketches only, in colour if desired.** Do not copy directly from your Preparatory Sheet, you must show development. Work on one side of your A2 sheet only.

Step 3: Finished Craftwork

(90 marks)

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

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

- your A2 Preparatory Sheet
- your A2 Preliminary Sheet
- other item/s (if specified in the question you have answered)
- your finished craftwork if it is two-dimensional.

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

Answer one of the following:

1. Bookcrafts

Design and make a folder for information on **one** of the following themes:

- (a) hairdressing salons
- (b) tractors
- (c) your favourite football club.

Maximum size: 40cm at its greatest dimension.

Your finished folder must function and include a closing mechanism.

2. Calligraphy

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

Text (a)

The most important thing we've learned,
So far as children are concerned,
Is never, NEVER, NEVER let
Them near your television set --
In almost every house we've been,
We've watched them gaping at the screen.
They loll and slop and lounge about,
And stare until their eyes pop out.
(Last week in someone's place we saw
A dozen eyeballs on the floor.)
They sit and stare and stare and sit
Until they're hypnotised by it,
'How used they keep themselves contented
Before this monster was invented?'
Have you forgotten? Don't you know?
We'll say it very loud and slow:
THEY ... USED ... TO ... READ! They'd READ and READ,
AND READ and READ, and then proceed to READ some more.

Such wondrous, fine, fantastic tales
Of dragons, gypsies, queens, and whales
And treasure isles, and distant shores
Where smugglers rowed with muffled oars,
And pirates wearing purple pants,
And sailing ships and elephants,
And cannibals crouching 'round the pot,
Stirring away at something hot.

Oh, books, what books they used to know,
Those children living long ago!

adapted from Television by Roald Dahl

Text (b)

Who has seen the wind?
Neither I nor you;
But when the leaves hang trembling
The wind is passing through.

Who has seen the wind?
Neither you nor I;
But when the trees bow down their
heads
The wind is passing by.
The Wind by Christina Rossetti

Materials: a background surface suitable for calligraphy work - maximum size A2: inks, paints, lettering pens, brushes, calligraphy markers, ruler, t-squares etc. If you wish to work on a sheet other than that supplied, **the superintendent must sign this sheet before the examination commences to state that it is blank.**

3. Poster

Design and make a poster for **one** of the following titles:

- (a) Careers Fair
- (b) Medieval Banquet
- (c) Football Blitz

or

Design and make a flyer to promote a music gig **or** your school's talent contest entitled "X Factor".

Your work must not exceed A2 in its greatest dimension. You must use lettering in your finished work. The **layout and spacing of the lettering must be done in the examination**. You are allowed to use a stencil of the alphabet (individual letters only) which you have cut. You should submit your stencil.

Materials: papers for collage, card, textured materials, adhesive, brushes, paints, inks or any other quick drying medium. If you wish to work on a sheet other than that supplied, **the superintendent must sign this sheet before the examination commences to state that it is blank.**

4. Weaving

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

- (a) Design and weave a wall-hanging based on the colours and textures of a work by Monet
- (b) Design and weave a panel for a bag using recycled materials.

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

Materials: a prepared warp on a loom or frame: a variety of yarns, wool and pliable materials relevant to the question.

5. Blockprinting

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

- (a) rivers and roads
- (b) my shoes
- (c) cooking/baking.

The dimensions of your finished print should be at least 15cm × 20cm. You may design for a single colour print **or** for a print using at least two printed colours. You should use various types of cuts in your work.

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

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

6. Puppetry

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

- (a) a contestant in a talent show
- (b) a politician
- (c) a (GAA) Gaelic Athletic Association All Star.

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

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

7. Screen printing

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

- (a) the alphabet
- (b) inside cut fruit
- (c) cows and /or other farm animals.

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

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

8. Hand-printed Textiles

Design and print a repeating pattern on a piece of fabric not exceeding 100cm at its greatest dimension. Base your design on **one** of the following themes:

- (a) creepy crawlies
- (b) washing
- (c) gadgets.

You must include overprinting in your design. You should pay attention to movement, flow and linkage.

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

9. Batik

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

- (a) leaves
- (b) birds
- (c) hands.

Your batik must be fully immersed at least once during the process. Hand painting should be used on small areas of detail only. Your batik should not exceed 100cm at its greatest dimension.
Materials: fabric suitable for batik, wax, dyes, *tjanting*, brushes, iron, frames, etc.

10. Pottery

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

- (a) a relief panel to be used as your house number
- (b) a ceramic sculpture for the garden
- (c) a serving dish for bread rolls based on architecture.

Maximum size 40cm at its greatest dimension.

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

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

11. Embroidery

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

- (a) herbs and spices
- (b) footpaths
- (c) a puddle /pothole.

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

Materials: a variety of materials including found objects, fabrics, embroidery threads, buttons, beads, ribbons, sequins, wire and textured materials for *appliqué*.

12. Woodcarving/Carving

Design and make a free standing work **or** a decorative panel **or** a plaque.
Base your work on **one** of the following themes:

- (a) a river bank
- (b) a main street
- (b) a farmyard.

Maximum size: 40cm at its greatest dimension.

Materials: wood, plaster or any other suitable materials, appropriate finishes, carving tools and equipment.

13. Metal/Construction

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

- (a) a stand to display earrings in a shop window
- (b) a flying machine
- (c) a door handle for the entrance door of your school's science lab.

Maximum size: 40cm at its greatest dimension.

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

14. Modelling

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

- (a) waiting/bored
- (b) a surrealist clock
- (c) a prize for a fishing competition.

Maximum size 40cm at its greatest dimension.

Materials: models can be made in clay, quick drying clay, plasticine or any other materials suitable for modelling techniques. Your work must be finished during the time allowed for the examination and should not be fired.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2013

ART

Life Sketching

Ordinary Level

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

Monday 29 April – Friday 10 May

Afternoon 2:00 – 3:00

This paper is to be handed to candidates on **Tuesday 16 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 mobile phone**
- **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 firmly on the ground
- left foot slightly forward, weight on right leg
- left foot facing forward
- left hand in pocket
- right hand clenched into a fist and resting against right side of body
- face looking forward

(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 a mobile phone on lap
- mobile phone in both hands with thumbs on top of mobile phone
- face looking forward

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2013

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 13

Afternoon 2:00 – 4:30

Instructions

Answer **three** questions as follows: one from Section I (Art in Ireland), one from Section II (European Art 1000AD - 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 a Neolithic site is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
 - (a) Name the site.
 - (b) Describe the site under the following headings:
 - location
 - function
 - structure.
 - (c) Describe in detail the decoration on one of its features.
Illustrate your answer.

2. The ‘**Broighter Collar**’, *illustrated on the accompanying sheet*, is an example of metalwork from the Iron Age.
Answer (a), (b) and (c).
 - (a) What was its function?
 - (b) How was it made?
 - (c) Describe and discuss its decoration.
Illustrate your answer.

3. ‘**Muiredach’s Cross**’ at Monasterboice, Co Louth, is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
 - (a) What was its function?
 - (b) Describe and discuss its decoration.
 - (c) Name and describe any other High Cross you have studied.
Illustrate your answer.

4. Castletown House, Co. Kildare, is an example of eighteenth-century architecture.
Answer (a), (b) and (c).
 - (a) Name the architects.
 - (b) Describe and discuss the building.
 - (c) Describe in detail one interior architectural feature of this building.
Illustrate your answer.

5. Louis le Brocquy (1916-2012) was a well-known Irish artist.
Answer (a), (b) and (c).
(a) Name any work by Louis le Brocquy that you have studied.
(b) Describe your chosen work under the following headings:
- subject matter
 - composition
 - technique and use of colour.
- (c) Give some information about Louis le Brocquy.
Illustrate your answer.
6. ‘An Allegory’ by Seán Keating (1889-1977) is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
(a) Describe and discuss the painting under the following headings:
- subject matter
 - composition
 - technique and use of colour.
- (b) What is the painting about in your opinion? Give reasons for your answer.
(c) Name and briefly describe any other painting with figures by another Irish artist.
Illustrate your answer.
7. Choose a work by one of the following artists:
- Roderic O’Conor (1860-1940)
 - Paul Henry (1876-1958)
 - Harry Clarke (1889-1931)
 - Alice Maher (b.1956)
 - Kathy Prendergast (b.1958)
 - Colin Davidson (b.1968).
- Answer (a), (b) and (c).
(a) Name your chosen work.
(b) Describe and discuss your chosen work under the following headings:
- subject matter
 - composition
 - techniques and use of materials.
- (c) Give some information about your chosen artist.
Illustrate your answer.

Section II - European Art (1000 AD – Present)

8. Answer (a), (b) and (c).
(a) Name a Gothic cathedral you have studied.
(b) Describe and discuss your chosen building.
(c) Describe and discuss the sculpture on your chosen building.
Illustrate your answer.
9. **‘The Hunt in the Forest’** by Paolo Uccello (1397-1475) is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
(a) Describe and discuss this work under the following headings:
 - composition
 - perspective
 - colour and style.
(b) What is the painting about in your opinion?
(c) Name and briefly describe one other work by Uccello.
Illustrate your answer.
10. The **‘School of Athens’** is a fresco by Raphael (1483-1520) and is *illustrated on the accompanying sheet*. Answer (a), (b) and (c).
(a) Describe and discuss this fresco under the following headings:
 - use of perspective
 - composition
 - use of colour.
(b) How is a fresco made?
(c) Name and briefly describe a work by one other artist from the Renaissance period.
Illustrate your answer.
11. Choose one of the following works and answer (a), (b) and (c):
 - **‘The Lamentation’** by Giotto (c.1267-1337)
 - **‘David’** by Michelangelo (1475-1564)
 - **‘The Taking of Christ’** by Caravaggio (1571-1610)
 - **‘L’Absinthe’** by Edgar Degas (1834-1917)
 - **‘Sunflowers’** by Vincent Van Gogh (1853-1890).
(a) Describe and discuss your chosen work using the following headings:
 - subject matter
 - composition
 - colour and style.
(b) What is your chosen work about in your opinion? Give reasons for your answer.
(c) Name one other work by your chosen artist.
Illustrate your answer.

12. **‘Regatta at Argenteuil’** by Claude Monet (1840-1926) is *illustrated on the accompanying sheet*.

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

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

- subject matter
- composition
- style, use of paint and colour.

(b) What is the painting about in your opinion? Give reasons for your answer.

(c) Name one other work by Monet.

Illustrate your answer.

13. Choose any work you have studied by Pablo Picasso (1881-1973).

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

(a) Name your chosen work.

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

- medium
- technique
- colour and style.

(c) Give some general information about Pablo Picasso.

Illustrate your answer.

14. **‘I and the Village’** by Marc Chagall (1887-1985) is *illustrated on the accompanying sheet*.

Answer (a) and (b).

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

- composition
- imagery
- colour and style.

(b) What do you think this painting is about in your opinion? Give reasons for your answer?

Illustrate your answer.

Section III - Appreciation of Art

15. Answer (a) and (b).

(a) Describe and discuss any TV series or box set drama that you have watched.
Use the following headings to help you with your answer:

- costume / make-up
- special effects
- camera work.

(b) Describe in detail one scene from your chosen series or drama that conveys a particular atmosphere.

Illustrate your answer.

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

(a) Name a gallery, museum, craft centre or interpretative centre that you have visited.

(b) Name, describe and discuss two works from your visit.

(c) Describe how you would display these works in your school.

Illustrate your answer.

17. Answer (a) and (b).

(a) Name and describe the visual elements of a live event, festival, parade or street performance that you have seen.

(b) Explain why you found it visually memorable.

Illustrate your answer.

18. Answer (a) and (b).

(a) Suggest a pattern to decorate one of the following and indicate what sources inspired your choice:

- a sports helmet
- a surfboard
- a skate board.

(b) New objects are often personalised by their owners by adding decoration. Why do you think that this is the case? Give reasons for your answer.

Illustrate your answer.

19. Answer (a) and (b).

(a) Draw and label a plan for a children's playground. Discuss the importance of location, access and safety features.

(b) Outline the types of playground furniture you would choose and give reasons why.

Illustrate your answer.

20. Answer (a) and (b).

(a) Describe and discuss the design qualities in one of the everyday objects ***illustrated on the accompanying sheet*** under the following headings:

- function
- form/shape
- materials.

(b) Suggest a design for **one** of the following objects to suit your own needs: a table lamp, a hand-held torch or a set of head phones. Explain your design decisions.

Illustrate your answer.

21. Answer (a) and (b).

(a) Give an example of a well-designed advertisement or poster that you have seen and explain why you think it is a good example.

(b) Suggest a design for a poster to advertise **one** of the following:

- Rainbow - a crèche for 1 to 4 year olds
- Waves - a music studio
- Pages - a book store.

Give reasons for the shapes and colours you have chosen.

Illustrate your answer.

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