



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2013

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, 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. **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

The Antarctic has a long reputation as a difficult place to live. 'Great God! This is an awful place,' wrote Robert Scott, before dying in a blizzard on his return from the South Pole. He and his four companions had trudged to the centre of a continent buried deep beneath layers of ice, kilometres deep. They had felt like trespassers in the alien world, so cold that their fingers froze in their mitts and their feet turned black in their boots.

We have it much easier now. With breathable fabrics and prefabricated buildings, *sno-cats* and *skidoos*, people are able to live in Antarctica all year-round. The White Continent has research stations dotted around its edge, and even at the Pole itself. The British Antarctic Survey's Halley Base is built on an ice shelf, and has to be ratcheted up on telescopic legs each year to keep it above the accumulating snow and ice.

Here on Bird Island, at the edge of the Antarctic region, we have it easier still. The temperature rarely drops below -10°C (and rarely exceeds $+5^{\circ}\text{C}$). In fact, our summers are a lot like the Irish winter: lots of damp, mist, drizzle, and low overcast skies, with the occasional nice sunny day. The winters are colder, and deep snow covers the island, but unlike the barren snowscapes further south, there is life everywhere - tens of thousands of seals, birds of all shapes and sizes, and even tiny insects and mites live in the tall tussock grass.

Elsewhere on the island, I can walk up to nesting albatrosses and penguins who show little fear and remain sitting on their eggs as long as I don't startle them. Their trusting behaviour is typical of many island-dwelling birds, probably because they have evolved in the absence of predatory mammals. The seals are a bit more wary of people, almost as if they retain some racial memory of the slaughters of the nineteenth century.

Life on base revolves around social events such as theme parties, film nights, games, and after-dinner drinks at the Wanderer and Widge bar (in the corner of the lounge). There's barely enough time left to fit in skiing (in winter), football (in summer), photography, whale-watching, playing music, climbing and walking, not to mention keeping the base running smoothly.

We are a thousand miles from civilisation, and it can feel isolated. But somehow, it rarely does. With modern satellite communications, we can talk to family and friends on the other side of the world, write emails, and read the news. It's a different world to the one Scott left behind in 1912, but still as wild and beautiful as it was then. And just a little bit easier to survive in.

Adapted from *Wild Ireland* Ireland's wildlife and environmental magazine's Antarctic report - with Brian Phalan.

Passage B

Lunch time on a muggy afternoon in Istanbul. The early morning calm precipitated by the evocative sound of an Imam's call to prayer has been replaced by the more typical hustle and bustle of this cosmopolitan city. I'm standing at a spice stall in a huge market behind the New Mosque (so called even though it was built in the 16th Century) at the corner of Eminönü Square. Suddenly there's a deafening screech of tyres as a Land Rover chases a black Audi A5 at high speed through the centre of the market, skittling the stalls of spices, cloth and turbans in their wake. As both vehicles come to a crashing upturned halt, a man in a silver-grey suit vaults from the stricken Land Rover, ducks behind a crate of oranges and fires his hand-gun a Walther PPK, at the shaven-headed and bloodied Audi driver. While various passers by duck for cover, there's a moment of silence and then a loud

cry of "cut". Welcome to the world of James Bond. Its day 103 of the 133-day shoot on *Skyfall* the 23rd (official) screen outing of Ian Fleming's super-spy. The man in the silver-grey suit is Daniel Craig, here taking on the 007 mantle for the third time, following the brilliant *Casino Royale* (2006) and its frankly mediocre follow-up *Quantum of Solace* (2008). He shares a joke with his adversary, Ola Rapace, and fellow agent Naomie Harris, before moving behind a stall where (it transpires, later) Rachael Weisz has been watching her new hubby in action.

Without missing a beat the props crew emerge from all quarters, a flurry of denim shorts, headsets and gaffer tape, to reassemble the set (for it is a set; even the red peppers hanging in front of my face are polystyrene). Stalls are put to right; the extras many of whom are genuine local traders who have been paid 750 Turkish Liras (roughly €300 a day) to cover loss of business on their own nearby stalls, assume their original positions and four giant digital cameras are primed for the next take under the watchful eye of director Sam Mendes and cinematographer Roger Deakins.

Today's set up is a complex operation involving 500 extras, 300 crew memos and a lot of takes. Little wonder that four weeks have been set aside to capture a scene that will occupy no more than four minutes on screen. But what a four minutes, as our hero chases the bad guy through Istanbul, first on four wheels then on two, as both hop on motorbikes discarded at the market and tear along the top of the Grand Bazaar and out across the roof-tops of Istanbul. Eventually it becomes a foot chase along a train that ends in a major explosion which, unless I miss my guess will presage the first few bars of Adele's title song.

Adapted from *The Name is Bond James Bond*, by Michael Doherty, The RTE Guide, 2012.

Passage C

Every evening the young Fisherman went out upon the sea, and threw his nets into the water. When the wind blew from the land he caught nothing, or but little at best, for it was a bitter and black-winged wind, and rough waves rose up to meet it. But when the wind blew to the shore, the fish came in from the deep, and swam into the meshes of his nets, and he took them to the market-place and sold them.

Every evening he went out upon the sea, and one evening the net was so heavy that hardly could he draw it into the boat. And he laughed, and said to himself, 'Surely I have caught all the fish that swim, or snared some dull monster that will be a marvel to men, or something of horror and putting forth all his strength, he tugged at the coarse ropes till, like lines of blue enamel round a vase of bronze, the long veins rose up on his arms. He tugged at the thin ropes, and nearer and nearer came the circle of flat corks, and the net rose at last to the top of the water.

But no fish at all was in it, nor any monster or thing of horror, but only a little Mermaid lying fast asleep.

Her hair was as a wet fleece of gold, and each separate hair as a thread of fine gold in a cup of glass. Her body was as white ivory, and her tail was of silver and pearl. Silver and pearl was her tail, and the green weeds of the sea coiled round it; and like sea-shells were her ears, and her lips were like sea-coral. The cold waves dashed over her cold breasts, and the salt glistened upon her eyelids. So beautiful was she that when the young Fisherman saw her he was filled with wonder, and he put out his hand and drew the net close to him, and leaning over the side he clasped her in his arms. And when he touched her, she gave a cry like a startled sea-gull, and woke, and looked at him in terror with her mauve-amethyst eyes, and struggled that she might escape. But he held her tightly to him, and would not suffer her to depart.

Every evening the young Fisherman went out upon the sea, and called to the Mermaid, and she rose out of the water and sang to him. Round and round her swam the dolphins, and the wild gulls wheeled above her head. And she sang a marvellous song. For she sang of the Sea-folk who drive their flocks from cave to cave, and carry the little calves on their shoulders; of the Tritons who have long green beards, and hairy breasts, and blow through twisted conchs when the King passes by; of the palace of the King which is all of amber, with a roof of clear emerald, and a pavement of bright pearl; and of the gardens of the sea where the great filigrane fans of coral wave all day long, and the fish dart about like silver birds, and the anemones cling to the rocks, and the pinks burgeon in the ribbed yellow sand. She sang of the big whales that come down from the north seas and have sharp icicles hanging to their fins; of the Sirens who tell of such wonderful things that the merchants have to stop their ears with wax lest they should hear them, and leap into the water and be drowned; of the sunken galleys with their tall masts, and the frozen sailors clinging to the rigging, and the mackerel swimming in and out of the open portholes; of the little barnacles who are great travellers, and cling to the keels of the ships and go round and round the world; and of the cuttlefish who live in the sides of the cliffs and stretch out their long black arms, and can make night come when they will it. She sang of the nautilus who has a boat of her own that is carved out of an opal and steered with a silken sail; of the happy Mermen who play upon harps and can charm the great Kraken to sleep; of the little children who catch hold of the slippery porpoises and ride laughing upon their backs; of the Mermaids who lie in the white foam and hold out their arms to the mariners; and of the sea-lions with their curved tusks, and the sea-horses with their floating manes.

Adapted from *The Fisherman and his Soul* by Oscar Wilde, Harper Collins, 1994.

Passage D

We arose early because El Mercado is open for business and usually filled with people by 8 a.m., stopped in at the tiny restaurant-bar La Churrasquita (at the edge of the market) for some thick Spanish coffee and the heavy, local version of croissants; then we began our walk through the buildings, each aisle of which is entered through giant iron-grill doors.

We thought we were early but scores of housewives with knitted shopping bags were there before us, and so was Avelino Gomez, the chef of Santiago's finest hotel, who does all of his own shopping each morning, then has his selections delivered back across the Plaza Obradoiro to his kitchen. He vied with the women as they inspected squid and octopus, hefted heavy bunches of grapes and dug their hands through mounds of fresh shallots. Long braids of garlic, holding anywhere from one to three dozen bulbs, hung everywhere it seemed. There were mounds of white and red beans, lentils and fresh peas. Green, red and yellow apples were piled in pyramids; pears, peppers, tomatoes, onions and cucumbers sat in the open wood boxes that had become produce showcases. Deep-coloured turnip greens are a popular ingredient in Galician cooking.

There are 387 different stands in El Mercado, selling everything from fruit, vegetables and seafood to fresh eggs, fresh or cured pigs' feet, fresh-killed or still-live chickens, kids and lambs, spiced sausages called *salchichon* or those made only from pure pork, called *longanizas*. Round homemade breads, some dusted with flour, sit in some stands along with local pastries and cookies and with the packages and bins of corn flour. Corn flour is another Galician staple, used as the base for *millo cos xoubas*, a local pudding.

There were many variations of the local cheese, dome-shaped *queso tertilla*, and in front of St. Feliz's Church there was a small vending cart, shaped like a locomotive, that was selling hot, fresh roasted *castanas*, chestnuts, that were delicious.

The market is actually a set of eight broad aisles, four to each building, allowing shoppers to go up one aisle and down another, repeatedly, so they will not miss any of the seemingly infinite variety of Galician seafood, vegetables, fruit and meat.

In one white-tiled bin after another, for example, there will be piles of *vieiras*, the sweet scallops of the Galician coast, or the huge spider crabs known as *centollos*, the rock barnacles that Spaniards call *percebes*, and those relatives of the shrimp, *langostinos* and *gambas*, baby eels called *angulas* as well as tiny, sweet mussels called *mejillones*.

The Galicians are justly proud of their seafood, send much of it off to the markets of Madrid every day, but keep a good deal of it for themselves. And so El Mercado is piled high with fresh cod and turbot, with hake, red mullet and sea bream, with flat, fan-shaped oysters, tiny, silvery eels, some no more than an inch long.

Outside sheltering under the awnings, weary porters huddle and swap stories as fashionable ladies hurry by. School children jostle and make shapes on the plaza. Musicians arrange themselves at a prime corner ready to entertain the passing parade. Casual street traders suddenly appear selling counterfeit goods such as bags, watches and sunglasses. They melt into the crowd as soon as a policeman is sighted.

Adapted from *Food Market in Galicia* by Fred Ferretti, The New York Times, 1983.

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ART

Design

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Monday 29 April – Friday 10 May

Morning 9:30 – 12:00

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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 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.

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.

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 in any suitable medium relating to the question you have chosen. Your work may be annotated. Work on one side of your A2 sheet only. If you choose to use collage or cut out images in addition to drawing in pen, pencil, paint or any other suitable medium, all such work must be **stuck flat** on to your A2 preparatory sheet.

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

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 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

He was a painter who loves his garden, a garden which became so famous that, absorbed into the popular subconscious, images of it hang like wallpaper the world over. And still the dream has not faded. Nearly half a million visitors arrive each year to immerse themselves in the unique world created by Claude Monet, a world he honed into perfection over the last forty-three years of his very productive life and where he celebrated the real art of gardening. Monet will never paint again, and his canvases will never change. But the garden rising as new every year from the bare earth loses none of its wonder. The little bridge draped in white and mauve, swathes of irises a symphony in blue, green waves of bright nasturtiums, galaxies of poppies and roses, all combine to make a visual feast that each year is reinvented.

Photographed in the last year of his life, the artist who had become the Grand Old man, the very incarnation of Impressionism, sits on a bench beside his pond as inscrutable as a sphinx. Surrounded by his own horticultural wizardry that became the motif of his artistic genius, Claude Monet the image-maker has himself become the image. Eyes that are shaded by a large straw hat and dark glasses, and a mouth camouflaged by a long white beard tell us nothing, but his hands are exquisitely expressive – hands that interpreted the visions of a man whose whole life was in his eyes – eyes that defined his life and then almost took it away, hands that painted with difficulty but gardened with joy. The life and soul of a garden are inextricably bound up with that of a gardener and the journey that Monet and his garden took through life is one they took together. So inseparable did these two become that, as one writer put it, ‘Monet’s two gardens are really “Monet’s”.’

Monet wove all the strands of his creative life into Giverny, so that they became the very fabric of the garden, always imaginative, often unique. It was before anything else, a painter’s garden, conceived and planted in the spirit and ethos of the Impressionists who, perhaps more than any other art movement, explored new ways of interpreting the world. Individual expression, spontaneity and a celebration of nature were their leitmotifs and inspired Monet to bring sensuality to painting which had known only style, brilliance to palettes that had known only sobriety. Impressionism brought painting out of the Dark Ages and infused it with sunlight and fresh air, introducing it to the great outdoors and pouring light onto canvases where none had shone before. Easels that had sat for centuries indoors were set up in all weather, positioned to capture light which, Monet was the first to realize, transforms everything. At a time when compositions were invented, themes heroic, Monet and his fellow-Impressionists studied the Japanese woodblock prints that had begun to arrive in France with the opening of trade in the 1850s. The drama of light, of dimension, of bold composition and exquisite colour all fused in his painting and many years later were refined as principles and as plantings at Giverny.

Adapted from *Monet’s Garden Through the Seasons at Giverny* by Vivian Russell, Harry N. Abram, 1996.

Passage B

In ancient Ireland, communities held regular seasonal meetings and festivals that fulfilled a variety of religious, ceremonial, political and commercial functions, but doubtlessly served social and communicative purposes as well. Into medieval times these assemblies were held in the open air at designated assembly sites, usually in easily accessible hills, and often linked with Neolithic or bronze age monuments or outstanding natural features. These assembly sites were considered sacred and there is literary and historical evidence that sacred trees were of central focus in these special places.

The most beautiful literary account of an assembly tree in ancient Ireland is a twenty-one stanza poem in the *Dindshenchas* that mourns the loss of the Bile Tortan, the sacred ash tree that once grew on Ardbraccan near present-day Navan in Co. Meath. Bile Tortan is usually listed as one of the ‘mythical’ trees of Ireland, but it seems very likely that it was once a real tree, attributed with wondrous qualities by

medieval scribes, to emphasis and enhance its importance. Whether real or imaginary, Bile Tortan was considered one of the most important assembly trees in early medieval Ireland, a territorial marker and focal point with associations with kingship, fairs and battle.

Saints and missionaries would frequently appear at communal gatherings to preach the new religion to the pagan attendants. During the course of conversion to Christianity, the sacred, religious components of the assemblies were separated from the secular parts. The spiritual aspects were transformed in to pattern and pilgrimage while the mundane elements – such as installing chieftains, trading or holding law-courts – were permitted to continue much as before. The sacred furniture of assembly places, such as wells, stones and trees, usually cleansed from pagan associations by the blessings of the missionaries were allowed to remain in place as a central focus for the new religious and the old secular activities.

Adapted from *Trees of Inspiration – Sacred Trees and Bushes of Ireland* by Christine Zucchelli, Courtesy of the Collins Press, 2010.

Passage C

In his dream he was climbing again, pulling himself up an ancient windowless tower, his fingers forcing themselves between blackened stones, his feet scrabbling for purchase. Higher and higher he climbed, through the clouds and into the night sky, and still the tower rose before him. When he paused to look down, his head swam dizzily and he felt his fingers slipping. Bran cried out and clung for dear life. The earth was a thousand miles beneath him and he could not fly. *He could not fly.* He waited until his heart stopped pounding until he could breath, and he began to climb again. There was no way to go but up. Far above him, outlined against a vast pale moon, he thought he could see the shapes of gargoyles. His arms were sore and aching but he dared not rest. He forced himself to climb faster. The gargoyles watched him ascend. Their eyes glowed red as hot coals in a brazier. Perhaps once they had been lions but now they were twisted and grotesque. Bran could hear them whispering to each other in soft stone voices terrible to hear. He must not listen, he told himself, he must not hear, so long as he did not hear them he was safe. But when the gargoyles pulled themselves loose from the stone and padded down the side of the tower to where Bran clung, he knew he was not safe after all. “I didn’t hear,” he wept as they came closer and closer, “I didn’t, I didn’t.”

He woke gasping, lost in darkness and saw a vast shadow looming over him. “I didn’t hear,” he whispered, trembling in fear, but then the shadow said “Hodor,” and lit the candle by the bedside, and Bran sighed with relief.

Hodor washed the sweat from him with a warm, damp cloth and dressed him with deft and gentle hands. When it was time, he carried him down to the Great Hall, where a long trestle table had been set up near the fire. The lord’s seat at the head of the table had been left empty, but Robb sat to the right of it, with Bran across from him. They ate suckling pig that night, and pigeon pie, and turnips soaking in butter, and afterward the cook had promised honeycombs. Summer snatched table scraps from Bran’s hand, while Grey Wind and Shaggydog fought over a bone in the corner. Winterfell’s dogs would not come near the hall now. Bran had found that strange at first, but he was growing used to it.

Adapted from *A Game of Thrones* by George R.R. Martin, Harper Voyager, 2011.

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) A poster advertising an Impressionist art exhibition inspired by Passage A.
- (b) A decorative typeface (alphabet) that takes its inspiration from the imagery in Passage B. You must design a typeface for at least 5 letters.
- (c) An invitation to a banquet to be held in the Great Hall at Winterfell inspired by 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 to be used as a menu cover inspired by Passage A.
- (b) An illustration based on the 'mythical' trees inspired by Passage B.
- (c) An illustration inspired by the tower as described in Passage C.

Your design should show an overall awareness of the properties of lino cutting 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 decorative scarf inspired by the plants in Passage A.
- (b) A wall hanging or a repeat pattern inspired by Passage B.
- (c) A half drop repeat pattern inspired by any of the imagery suggested by 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) A wall hanging based on the foliage and flower descriptions described in Passage A.
- (b) An embroidered panel to be worn by an ancient chieftain or king inspired by Passage B.
- (c) A cushion for the lord's seat inspired by Passage C.

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

5. Weaving

Create a design suitable for one of the following:

- (a) A woven rug based on the garden described in Passage A.
- (b) A tapestry that takes its inspiration from any scene in Passage B.
- (c) A wall hanging to be used in the Great Hall 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 ceramic plant container or garden urn inspired by Passage A.
- (b) A goblet based on the imagery in Passage B.
- (c) A functional vessel to hold one of the foods mentioned in Passage C.

You may work to scale and you should show measurements and relevant information on the techniques to be used in the execution of your design. Give details of the glazes and decoration to be used.

7. Puppetry

Based on your reading of the descriptive passages, design a dressed puppet for one of the following:

- (a) Monet, the gardener inspired by Passage A.
- (b) The Neolithic man or woman inspired by Passage B.
- (c) A gargoye inspired by 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 gardener's folder to hold seed packets inspired by Passage A.
- (b) Design an expanding file to hold photographs and drawings of native Irish trees inspired by Passage B.
- (c) Design a folder to hold a dream diary inspired by 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 for a painting course to be held in Giverny inspired by Passage A.
- (b) A large billboard design advertising 'The Gathering' inspired by Passage B.
- (c) A bookcover for a text entitled 'Twisted and Grotesque' inspired by the imagery 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 plaque suitable for a garden centre inspired by Passage A.
- (b) A three-dimensional free-standing sculpture to mark a sacred site as inspired by Passage B.
- (c) A three-dimensional free-standing centrepiece for the trestle table mentioned in Passage C.

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

11. Stage Sets

Create a design for one of the following:

- (a) A studio set for a gardening programme entitled 'Bloom' inspired by Passage A.
- (b) A float for a parade to celebrate Irish heritage as inspired by Passage B.
- (c) A stage set for a play 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.

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Your A2 sheet of preparatory work should be done prior to the examination and should consist of your **research**. The contents should be a selection of personal interpretations and researched ideas relating to the question you have chosen. Your work may be annotated. Work on one side of your A2 sheet only. If, in addition to drawing in pencil, pen, paint or working in collage etc., you choose to use photographs or images cut out of magazines, all such images must be **stuck flat** on to your A2 preparatory sheet.

Step 2: Preliminary Sheet (DEVELOPMENT) (10 marks)

In the examination you should do your A2 sheet of preliminary work first. This is a **development** sheet where you should **explore** ideas that are in your preparatory sheet whilst considering 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 relevant to your chosen question. In addition to your sketches of your developing ideas you should show your final design proposal which you will then make. **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: Finished Craftwork (90 marks)

Your piece of craftwork is made in the examination.

At the end of the examination you will be provided with a clear 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 craft piece, if it is two-dimensional.

If your craft 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 box file, **or** a document wallet **or** a folder to hold cuttings on one of the following topics:

- (a) Sporting heroes
- (b) The Four Seasons
- (c) My career plans.

Your finished craft piece **should function and include a closing mechanism**. Its shape should reflect the topic. Maximum size: 40cm at its greatest dimension.

Materials: An assortment of papers, card, binding materials, ties, paints, inks, collage materials, adhesive and relevant tools.

2. Calligraphy

Design and make a piece of calligraphy based on **at least 8 lines of Text (a) or at least 5 lines of Text (b)**. You may use traditional and/or contemporary approaches to penmanship in your work. You may integrate collage, mixed media or any other suitable technique.

Text (a)	Text (b)
autumn leaves old buildings running my fingers along spines of books discovering museums art ebb of music to the beat of your heart jazz when dreaming landscape with birdsong sitting in your sheltering sun some outdoor café on the cobbled streets of Madrid lost in the history of Spain, learning new words, if I have any of these I forget to eat <i>Things I Like by Colette Nic Aodha</i>	All I know is a door into the dark. Outside, old axles and iron hoops rusting; Inside, the hammered anvil's short-pitched ring, The unpredictable fantail of sparks Or hiss when a new shoe toughens in water. The anvil must be somewhere in the centre, Horned as a unicorn, at one end and square, Set there immovable: an altar Where he expends himself in shape and music. Sometimes, leather-aproned, hairs in his nose, He leans out on the jamb, recalls a clatter Of hoofs where traffic is flashing in rows; Then grunts and goes in, with a slam and flick To beat real iron out, to work the bellows. <i>The Forge by Seamus Heaney</i>

Materials: a surface suitable for calligraphy work – **maximum size A2**; an assortment of materials for collage, inks, paints, lettering pens, brushes, calligraphy markers, ruler, t-square etc. If you wish to work on a sheet other than that supplied, **the superintendent must sign this sheet before the examination commences stating that it is blank.**

3. Poster

Design and make a poster **or** a display card for one of the following topics:

- (a) Horticulture Conference 2013
- (b) Irish Craftwork Exhibition
- (c) Irish Archaeology Convention.

The **title** of your chosen topic **must** appear on your finished work. Personalised hand-constructed and rendered lettering is preferred and should reflect the topic. You may use an alphabet stencil which you have cut but **the layout and spacing of the lettering must be done during the examination**. The shape and type of advertising card you use can be of your own choice, but it must not exceed A2 in its greatest dimension. If you wish to work on a sheet other than that supplied, **the superintendent must sign this sheet before the examination commences stating that it is blank**.

Materials: papers for collage, card, textured materials, adhesives, inks, paints, brushes, ruler, t-square; any other quick drying medium, etc.

Stencils, where used, must be submitted.

4. Weaving

Design and weave a wall hanging, **or** a tapestry **or** a panel for a jacket using one of the following themes as the source for your design:

- (a) still life
- (b) an Irish landscape
- (c) tools of the trade.

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

Materials: Prepared warp on a loom or frame, a variety of yarns, wool and pliable materials suitable for weaving.

5. Blockprinting

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

- (a) engines
- (b) a journey
- (c) the harbour.

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

You should use various types of cuts in your work and display an overall understanding of the properties of lino/block printing.

Materials: A piece/s of lino or a woodblock/s (depending on whether you are using a reduction method or a 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 acetate before placing them in your craft envelope. You should also submit your lino/wood block/s (wrapped in plastic) and your tracings.*

6. Puppetry

Make a glove puppet **or** a rod puppet **or** a string puppet based on one of the following:

- (a) an artist from your Art History & Appreciation course
- (b) an underground dweller
- (c) a suspicious character.

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, body parts made from foam, *papier maché* or other appropriate materials.

7. Screen printing

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

- (a) windswept
- (b) Saturday night
- (c) the queue.

Use at least three printed colours. You must include overprinting in your design. Your finished print should not exceed 100cm × 100cm at its greatest dimension.

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

8. Hand Printed Textiles

Design and print a half-drop repeat pattern on a piece of suitable material based on one of the following themes:

- (a) flight
- (b) communicating
- (c) new growth.

Use at least three printed colours. You must include overprinting in your design. Your finished print should not exceed 100cm × 100cm at its greatest dimension.

Materials: fabric, stencil material, blocks, dyes, inks, etc.

9. Batik

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

- (a) downtime
- (b) I live here
- (c) prey.

Your batik must be fully immersed at least twice during the process. Hand painting should be used only on small areas of detail. Your finished print should not exceed 100cm at its greatest dimension.

Materials: fabric suitable for batik, wax, dyes, *tjanting*, brushes, iron, etc.

10. Pottery

Design and make one of the following:

- (a) a lidded vessel inspired by organic life forms
- (b) a relief panel inspired by an urban landscape
- (c) a ceramic sculpture entitled “Workers”.

Your work must be fired and decorated with appropriate materials such as slips, glazes and oxides. Time is allowed for firing and glazing. Maximum size: 40cm at its greatest dimension.

Materials: Clay suitably prepared for your chosen technique (wheel or hand construction), appropriate pottery equipment and materials.

11. Embroidery

Design and embroider a soft sculpture **or** a decorative wall hanging **or** a wearable piece of art based on one of the following themes:

- (a) the face
- (b) gardens
- (c) winged creatures.

Use at least three different stitches (hand and/or machine) and a variety of techniques, e.g. felting, padding, patchwork, *appliqué*, etc. Maximum size: 50cm at its greatest dimension.

Materials: a variety of materials including found objects, fabrics, embroidery threads, buttons, beads, ribbons, sequins, wire, *papier maché*, etc.

12. Woodcarving/Carving

Design and carve one of the following:

- (a) a plaque to commemorate Irish Culture
- (b) a freestanding work based on travel
- (c) a platter for garden produce.

Lettering is optional. Maximum size: 40cm at its greatest dimension.

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

13. Metalwork/Construction

Design and make one of the following:

- (a) a plaque or freestanding work entitled “In the City”
- (b) a freestanding metal sculpture inspired by the Botanical Gardens
- (c) a wearable piece of art based on ‘Leaves and Berries’.

Maximum size: 40cm at its greatest dimension.

Materials: enamelling materials, metals for construction techniques, equipment to execute your design.

14. Modelling

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

- (a) the athlete
- (b) time waits for no-one
- (c) urban jungle.

You should take into account the design possibilities of light falling on surfaces and planes.

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. **Work should not be fired / glazed.**

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2013

ART

Life Sketching

Higher 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 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 chair
- a tee-square
- an apple.

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

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

Not more than ten candidates may draw from the same model. Candidates are not allowed to draw from a rear view of the model. If desired, candidates may sit nearer the model for the second pose.

Instructions to candidates

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

- (a) The first is of a 15-minute pose as described in this examination paper, **(a) First Pose**, and must be of the complete figure.
 - (b) The second is a more fully worked drawing of a thirty-minute pose as described in this examination paper, **(b) Second Pose**. You may choose **either** the complete figure **or** the head and shoulders/half figure option.
N.B. If you choose the head and shoulders/half figure option you are reminded that it will **not** suffice to draw the head and neck only. You must draw the pose as set and include, at least, the head, neck, shoulders and upper arms.
- You must draw from direct observation of the model (front or side view).
 - You may continue to work on your drawing during the model's rest periods and during the break between poses.
 - Size of paper: A2.
 - If you wish to use different paper from that supplied, the superintendent must sign this sheet **before** the examination commences stating that it is blank.
 - A separate sheet must be used for each pose.
 - Write your examination number and level clearly on each sheet.
 - You may use any suitable drawing medium including colour. However, the medium you choose must be quick drying.
 - You may suggest the background.
 - **Do not crop or mount** your finished work.

(a) First Pose – Duration 15 minutes

(20 marks)

The model should be in a standing position with his/her

- feet slightly apart
- tee-square to be held diagonally across body
- left hand holding bottom of tee-square
- right hand holding top of tee-square with elbow bent
- right hand showing four fingers, thumb behind tee-square
- head facing left.

(b) Second Pose – Duration 30 minutes

(30 marks)

The model should be seated upright on a chair with his/her

- legs out stretched and crossed at ankles
- left hand holding an apple to the mouth ready to bite
- right hand resting on right thigh
- head facing forward.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2013

ART

History and Appreciation of Art

Higher Level

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

Thursday June 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 1000 AD - Present) and one from Section III (Appreciation of Art).

All questions carry equal marks (50).

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

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

Section I - Art in Ireland

1. The arrival of the Celts in Ireland gave rise to a distinctive style of decoration used in stone carving and metalwork.
Answer (a), (b) and (c).
(a) Name and briefly discuss this style.
(b) Name, describe and discuss the object *illustrated on the accompanying sheet*, referring to form, function, materials, decoration and the techniques used in its production.
and
(c) Name and briefly describe one other example of stone carving or metalwork from this period.
Illustrate your answer.

2. Describe and discuss the Chi-Rho page and compare it with another named page from the Book of Kells. Refer in your answer to materials, decoration and colour.
and
Briefly describe what you know about the artists involved.
Illustrate your answer.

3. Describe and discuss the Derrynaflan Paten which is *illustrated on the accompanying sheet* and compare it with the Cross of Cong which is also *illustrated on the accompanying sheet*. In your answer refer to the period in which they were produced, form, function, materials, decoration and the techniques used in their production.
and
Name and briefly describe one other religious artefact from this period.
Illustrate your answer.

4. Parliament House (Bank of Ireland, College Green, Dublin) is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
(a) Name the architect of the original building.
(b) Describe and discuss the main architectural features of Parliament House.
(c) Name one other eighteenth-century Irish public building and briefly describe and compare it to Parliament House.
Illustrate your answer.

5. **‘The Meeting on the Turret Stairs’** by Frederic Burton (1816 -1900) is *illustrated on the accompanying sheet*.

Answer (a) and (b).

(a) In your opinion what meaning is the artist trying to convey? In your answer refer to the techniques used by the artist to communicate that meaning; include subject matter, composition and style of painting.

(b) Compare briefly one other named Irish figurative painting with **‘The Meeting on the Turret Stairs’**.

Illustrate your answer.

6. Paul Henry (1876 -1958) painted landscapes depicting tranquil scenes from the west of Ireland.

Discuss this statement in relation to his work in general and to the painting **‘A Connemara Village’** which is *illustrated on the accompanying sheet* referring to subject matter, composition, style and colour.

and

Compare briefly **‘A Connemara Village’** with one other named landscape painting by a different Irish artist.

Illustrate your answer.

7. Select **one** of the following:

- Harry Clarke (1889 -1931)
- Seán Keating (1889 -1977)
- Tony O’Malley (1913-2003)
- Robert Ballagh (b.1943)
- Dorothy Cross (b.1956)
- Alice Maher (b.1956)
- Colin Davidson (b.1968).

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

Illustrate your answer.

Section II - European Art (1000 AD – Present)

8. The façade of a Gothic cathedral must have made a powerful impression on approaching worshippers.
Discuss this statement with reference to one named Gothic cathedral you have studied. In your discussion refer to architectural features and sculptural decoration.
and
Briefly describe the role of stained-glass in a Gothic cathedral.
Illustrate your answer.
9. Paolo Uccello (1397-1475) was fascinated by the challenges and potential of perspective.
Discuss this statement referring to ‘**The Hunt in the Forest**’ which is *illustrated on the accompanying sheet*. Refer in your answer to perspective, subject matter, composition and the period in which it was produced.
and
Discuss briefly how perspective was used in one other named painting from this period.
Illustrate your answer.
10. Early Flemish painters made significant advances in pictorial realism and natural representation.
Discuss this statement with reference to ‘**The Deposition**’ by Rogier van der Weyden (c.1399-1464) *illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition and the treatment of the human figure.
and
Name and briefly describe one other painting by a Northern European artist from this period.
Illustrate your answer.
11. Name the artist who created the sculpture ‘**The Ecstasy of St Theresa**’ *illustrated on the accompanying sheet* and briefly describe the period in which it was produced. Describe and discuss this sculpture, making reference to subject matter, composition and the treatment of the human figure.
and
Name and briefly discuss one other work by this artist.
Illustrate your answer.

12. Jan Vermeer's (1632 -1675) work often reveals timeless beauty in scenes of every day and domestic life.

Discuss this statement with reference to a named work by Vermeer, commenting on subject matter, composition, style and the techniques used in his work.

and

Name and briefly discuss one other work by Jan Vermeer.

Illustrate your answer.

13. Edgar Degas (1834 -1917) was a founding member of the Impressionists but was unique amongst his contemporaries in terms of style and subject matter.

Discuss this statement with reference to a named work by Degas, refer in your answer to subject matter, composition, light and colour, and handling of materials.

and

How did the development of photography influence the work of the Impressionists?

Illustrate your answer.

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

(a) Choose and name a work that fits into **one** of the following categories:

- a self-portrait of a named artist
- a sculpture by Donatello (1386 -1466)
- a painting by Titian (c.1488 -1576)
- a painting by Goya (1746 -1828)
- a building by Le Corbusier (1887-1965).

(b) Discuss the work you have chosen in detail, making reference to the artist/architect, style, composition/design, materials, technique and the period in which it was produced.

(c) Name, and briefly describe and discuss one other work by your chosen artist/architect.

Illustrate your answer.

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

(a) Discuss the development of **one** of the following styles of art:

- The International Gothic style
- Romanticism
- Pointillism
- Cubism.

(b) Discuss the main characteristics of your chosen style.

(c) Describe and 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. In film-making, the visual impact of a film depends on the director's vision and ability to create an effective combination of costume design, make-up, sets, props, location, camera work, lighting and sound.
Discuss this statement with reference to a named film.
and
Outline your visual ideas for a short film (10 minutes) to celebrate 'The Gathering'.
Illustrate your answer.
17. Answer (a) and (b).
A curator's work involves planning all aspects of an exhibition whether it is for display in a national or local gallery or museum.
(a) With reference to a named exhibition you have visited, describe and discuss the main steps taken by the curator when planning for and mounting this exhibition.
(b) If you were a curator how would you go about curating an exhibition of Transition Year artwork in your school?
Illustrate your answer.
18. Restoration projects demonstrate that architectural interventions in old buildings can be successful and be of great benefit to local communities.
Discuss this statement with reference to any named restored building. In your answer refer to location/site, materials, original use and new function.
and
Suggest a suitable building for a renewal project that would enhance your local area. Identify the building by name and briefly outline your ideas for such a project.
Illustrate your answer.
19. Photography and computer editing software are often used to develop posters to advertise new films. Discuss and compare the two posters *illustrated on the accompanying sheet*, indicating if they are effective and which of the two in your opinion is the most effective design. Give reasons for your answer referring to concept, imagery, layout, typography and colour.
and
Briefly outline the benefits of using digital photography in graphic design.
Illustrate your answer.
20. The role of packaging in the sale of soft drinks cannot be underestimated.
Discuss this statement with reference to two such products of your choice. Refer to design concept, branding, and the use of art elements such as shape and colour.
and
What would you consider to be the most important factors when designing packaging for a perfume or aftershave aimed at the teenage market?
Illustrate your answer.

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