



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2014

ART

Imaginative Composition and Still Life

Ordinary Level

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

Monday, 28 April – Friday, 9 May

Morning, 9:30 – 12:00

This paper should be handed to candidates on **Tuesday, 8 April**

Instructions

You may work in colour, monochrome, mixed media, collage or any other suitable medium. However, the use of oil paints or perishable organic material is not allowed. You are not allowed to bring aids such as stencils, templates, traced images, preparatory artwork or photographic images into the examination.

Write your Examination Number clearly in the space provided on your A2 sheet.
Write the title 'Imaginative Composition' or 'Still Life' immediately below your Examination Number.

If you wish to work on a coloured sheet, **the superintendent must sign this sheet before the examination commences** stating that it is blank. Maximum size of sheet: A2.

Choose one of the following:

1. Make an **Imaginative Composition** inspired by one of the descriptive passages: A, B, C, D or 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 or 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 or 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

Nan and Grandad gave me the oil paints for Christmas. And brushes and turpentine and linseed oil and ten specially prepared canvasses. Grandad even made me an easel, a board tacked to the back of an old chair. Nan sewed one of Grandad's old shirts into a special painting smock and cut up an even older shirt into squares for painting rags. It is the most elaborate present they have ever given me. They usually give me a diary, a scrapbook, photo-album, books or something like a fountain pen or a wristwatch. And the new volume of my Mother's diary, only there isn't one this year. She stopped writing them when she was my age. She spent all her spare time painting. She had oil paints for her fifteenth Christmas present. She took all her paintings away with her when she got married. Otherwise I daresay I'd have been given her dried up tubes of paint, her stubby brushes, her screwed up painting rags, old palettes and smock.

Her first proper oil painting was a portrait. It hangs in the living room above the fireplace. It's like a mirror reflecting the past. Grandad and Nan sit on the carefully painted sofa, the same dull cracking leather sofa, but she's done a highlight or two to show off the gleam of the leather when it was new. Grandad ponders the newspaper crossword, his lips pursed as if he's testing each word for flavour. He looks bare without his glasses. And Nan looks positively girlish at the other end of the sofa. She's knitting of course, but her head is at a perky angle and there's a bright lipstick smile on her face.

Adapted from *The Power of the Shade* by Jacqueline Wilson, 1987.

Passage B

My mother was mad for the colour green. She carpeted rooms in it, upholstered furniture with it and assembled her wardrobe from it, in all of its shades: Kelly and hunter, pistachio and olive, moss and myrtle. For my sister's wedding she wore an emerald dress. I thought back then that she was trying to match her eyes. I realized only recently that something bigger and deeper was at work.

You see, I finally visited Ireland. I say "finally" because I should have gone long ago, in tribute to her, in acknowledgment of the Irish in her background, her blood and mine. But that part of our heritage got lost when she married an Italian and was swept into his Italian clan, which was so thoroughly steeped in its ethnicity, and so exuberant about it, that none other had any chance. She learned to make ravioli and frittata with the best of them.

I went in mid-September, and we covered as much of the country as we could in a week's time. It was on Day 2, when it hit me that the greens that decorated Mom's days were the greens that decorate Ireland. You read about them before you come, about their depth, shimmer and variety but books can't capture the way the hue of the hillside in front of you, fleeced with sheep, will be markedly different from that of the hillside behind you, flecked with cows. Nor can books convey the sudden shift in these colours with the arrival of a cloud or the onset of rain, which seems to fall four or five times daily and would be infuriating were it not the very agent of this verdant patchwork.

Day 3, we set out that morning for Skellig Michael, a tiny, rocky, almost entirely vertical island, about eight miles from shore, with the remains of a sixth or seventh-century monastery near its summit. It's one of those riddles of human ambition, how, and why, did people build in such a forbidding place? And it's reachable only by crude fishing trawlers, which pack in a dozen tourists apiece and make the trip only on days when the ocean isn't too turbulent.

The captain of our trawler waited until an hour before our departure to determine that we could go, and we pulled slowly away from the fishing village, with its red, blue and yellow storefronts, and chugged past mountainsides where cows grazed in pastures so steep, with such precipitous drop-offs

to the bay below them, that I braced myself for a bovine avalanche. As we moved into open water, the waves on each side of our boat surged so high that, in the sloughs between the crests, we could see nothing but curving, menacing walls of water.

“This isn’t safe,” said Tom, who had begun to turn his own shade of green. I pretended not to hear him, put a few additional inches between us and pointed out the dolphin alongside our trawler, hoping it would serve as a distraction.

About an hour after we’d left, we caught sight of a few seals and a few thousand white seabirds. Then we approached Skellig Michael itself, and merely circled the island, marvelling at its crazy topography of spikes and swirls. I mean to say that some of us marvelled, while the rest, including Tom, put their heads between their knees, and stayed that way for the duration of the brutally choppy voyage back.

Adapted from *To Ireland, A Son’s Journey Home*, by Frank Bruni, courtesy of The New York Times, October 2012.

Passage C

I pedal fast down the street, where houses swim in pools of orange streetlight and people sit on verandas, hoping to catch a breeze under a sky bleeding out and turning black. Let me make it in time. Let me meet Shadow, the guy who paints in the dark. Paints birds trapped on brick walls and people lost in ghost forests, figures with grass growing from their hearts and girls with buzzing lawn mowers.

At the top of Singer Street I see the city, neon blue and rising. There’s lightning deep in the sky, working its way through the heat to the surface. There’s laughter somewhere far away. There’s one of Shadow’s pieces, a painting on a crumbling wall of a heart cracked by an earthquake with the words Beyond the Richter scale written underneath. It’s not a heart like you see on a Valentine’s Day card. It’s the heart how it really is: fine veins and atriums and arteries.

I take my hands off the brakes and let go. The trees and the fences mess together and the concrete could be the sky and the sky could be the concrete and the factories spread out before me like a light-scattered dream.

I turn a corner and fly down Al’s street. Toward his studio, toward him sitting on the steps, little moths above him, playing in the light.

Adapted from *Graffiti Moon* by Cath Crowley, Knopf Books for Young Readers, a division of Random House Inc. 2012.

Passage D

After awhile I set to work rather hurriedly. Except for about an hour, I was at work from seven in the morning till a quarter past nine at night; first at washing crockery, then at scrubbing the tables and floors of the employees’ dining-room, then at polishing glasses and knives, then at fetching meals, then at washing crockery again, then at fetching more meals and washing more crockery. It was easy work, and I got on well with it except when I went to the kitchen to fetch meals. The kitchen was like nothing I had ever seen or imagined, a stifling, low-ceilinged inferno of a cellar, red-lit from the fires, and deafening with oaths and the clanging of pots and pans. It was so hot that all the metal-work except the stoves had to be covered with cloth. In the middle were furnaces, where twelve cooks skipped to and fro, their faces dripping sweat in spite of their white caps. Round that were counters where a mob of waiters clamoured with trays. Everyone seemed to be in a hurry and a rage. The head cook, a fine, scarlet man with big moustache, stood in the middle booming continuously, except when he broke off to curse at a waiter. There were three counters, and the first

time I went to the kitchen I took my tray unknowingly to the wrong one. The head cook walked up to me, twisted his moustache, and looked me up and down. Then he beckoned to the breakfast cook and pointed at me.

I don't remember all our duties, but they included making tea, coffee and chocolate, fetching meals from the kitchen, wines from the cellar and fruit and so forth from the dining-room, slicing bread, making toast, rolling pats of butter, measuring jam, opening milk-cans, counting lumps of sugar, boiling eggs, cooking porridge, pounding ice, grinding coffee – all this for from a hundred to two hundred customers. Not to mention the chocolate éclairs, cupcakes, muffins, croissants and doughnuts for breakfast, lunch, and tea. The kitchen was thirty yards away, and the dining-room sixty or seventy yards. All in all, it was a complicated job.

Adapted from *Down and out in Paris and London*, by George Orwell, Mariner Books, 1972.

Passage E

I always thought that fame happened to other people. When I was little, all I wanted was to be a nurse. But instead, I formed a band.

I suppose if I've learned something, it's that life takes funny turns when you're not looking. It was raining, and Jane and Tara and I had a free double period, I think, or maybe we were skiving off French because Jane hadn't done her homework. Anyway, we were hanging out in the music room because it was heated and had a great view of the back of the art college opposite. I know it was me who decided that we should form a band. But we were always coming up with these ridiculous schemes to get a bit of respect. Not even respect, just to be *noticed* by someone. By anyone.

I already had a guitar. It was a present that I'd begged and sulked for and promptly discarded when I realized that strumming was going to wreck my nails. I dragged it out from under my bed, cut my nails right down and worked out where to put my fingers on the fret board until I could play three chords. Jane borrowed her brother's bass guitar and mastered one bass line, which we reckoned would do, and then we persuaded Tara to blow her baby-sitting money on a simple, stand-up drum kit.

Jane had made us these freakish outfits out of this cheap silver material. The day before our first official gig, Jane nagged me to put a red rinse in my hair and wear something more exciting than jeans, but I ignored her. Jane turned up on my doorstep with a packet of bleach and some Manic Panic hair dye in Very Cherry and dragged me into the bathroom, where she shoved a chair under the door handle. I looked in the mirror and caught sight of my fire-engine red hair, reluctantly stepping out of the bathroom, my parents greeted me. They were so glad that I was finally showing a bit of normal teen rebellion that Dad went and got his stupid digital camera and decided to record the moment for posterity. And when Jane informed them that we were in a band (I only ever tell my parents the finer details of my life on a strictly need-to-know basis), they got all misty-eyed and started reminiscing about their honeymoon at a music festival.

I only started to freak out in the dressing room just before we went on stage. But once I was actually on stage, it was too late to feel frightened. In actual fact, the warm glow of the spotlights felt comforting and safe, and it wasn't as if I could actually see anybody's faces. It was like being back in my bedroom but with much, much better lighting. Plus there was applause and shouts of encouragement, and for about the first time in my life, I felt like I belonged somewhere.

Adapted from *Guitar Girl* by Sarra Manning, Dutton Juvenile, 2005.

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ART

Design

Ordinary Level

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Monday, 28 April – Friday, 9 May

Morning, 9:30 – 12:00

This paper should be handed to candidates on **Tuesday, 8 April**

Instructions

You are allowed to bring your A2 preparatory sheet (**one only**) into the examination to aid you in the process of developing your design. This sheet must be signed and dated by your art teacher or principal **before** the examination commences verifying that it is your individual, unaided work.

You are allowed to use any suitable art media and tools to fulfil the requirements of the examination, e.g. pencils, paint, coloured papers, card, 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 of your Preparatory Sheet should be a selection of your personal interpretations and researched ideas relating to the question you have chosen. This may include drawings, colour studies and other types of visual research. Your work may be annotated. Work on one side of your A2 Preparatory Sheet only. If you use collage, cut out images or photographs, all such work must be **stuck flat** on to your A2 Preparatory Sheet.

Step 2: Preliminary Sheet (DEVELOPMENT) (20 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. 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. The work presented on your Preliminary Sheet should not be directly copied from your Preparatory Sheet. 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

The last hurrah of the summer, a 10th birthday party, an established hooley, a sold-out crowd, a cerebral weekend, a chance to go wild, the Electric Picnic covered all bases.

The crowd has morphed from the festival's origins. Picnic veterans taking advantage of offers of cheaper tickets depending on how many years you had attended the festival, joined a fresh young crowd. Friday night was scaled down, with just the main stage open. As the tents unlocked on Saturday, thousands of people flooded the main arena.

To escape the bustle and noise at the Electric Picnic, and the young men who shout at me about my beard ('Hey it's the guy from the Hangover!'), I wander towards the Green Crafts Village, where blacksmiths and woodworkers and jewellery makers make stuff with their hands. 'Have these chumps ever heard of Ikea?' I think at first, but before long I'm completely mesmerised by their old-fangled ways. My favourite thing at the Green Crafts Village is to stand on the wood chippings that surround Terrence Mc Sweeney, a Waterford born 20-something, who spends the weekend hollowing logs into wooden bowls using a pole lathe. This is a large contraption built with ash branches and rope pulleys and involves him repeatedly pumping his left foot on a pedal. I could watch him making bowls from logs all day. But it would be weird to just stare at him so I make conversation.

This is how all wooden bowls were made once upon a time. 'Until the industrial revolution really, when they made steam-powered lathes and water-powered lathes,' says McSweeney. 'The Vikings used to do this a hell of a lot where I come from'. What does he like about it? 'The fact that you go from a log, a piece of a tree, and within an hour between axing it, turning it and taking it off the lathe you have something you can eat your dinner out of. It's just brilliant. It's lovely to eat out of wood. It has a much nicer texture than ceramics. Everybody from the poorest man to the kings ate out of wood once upon a time but you go to a museum and wooden bowls just aren't on display'.

Everyone is engaged and good humoured. Incursions of music remind us that it's a music festival. Next door at the Science Gallery young people in lab coats, goggles and quarter length shorts wow children with interesting goo and soldering irons.

There's spoken word. There's theatre. There are cookery demonstrations. For lots of people, this is what Electric Picnic is all about.

Adapted from a series of reviews of the Electric Picnic from *The Irish Times* by Patrick Freyne, 2013.

Passage B

The fishermen wave to us as we pass by, following the river away from Shannonbridge and the tower of the power station, not realising it is the last time we will see it. The river Suck joins the Shannon from the west here, and we pass it by as we come around a bend in the river that turns us in a southeast direction, towards our destination of Banagher. The canal, which opened here in 1828, was linked to the Dublin line of the canal by a wooden bridge over the Shannon for tracer horses. This bridge was replaced by a cable-operated ferry in the 1840s, but with the arrival of the railway in 1851, the canal gradually declined until its eventual closure in 1961. Various features have survived, including two lock chambers and lock-keeper's houses, four bridges, four canal-related buildings and four of the original seven aqueducts.

We continue on towards Banagher, passing under the industrial railway line that crosses from the west of the river to the power station. There is a fork in the river up ahead, but we bear left, following the navigation markers. We are passing close to the tiny village of Clonfert in County Galway, home of St. Brendan's Cathedral. St. Brendan the Navigator founded a monastery here in the sixth century, but there are no remains left of the original church. That is not surprising, since the monastery was destroyed by fire in AD 744, 748 and then again in 749. It was then attacked by Vikings on four different occasions in the ninth century, and reduced to ashes after one of the attacks. The cathedral that stands there today is only the most recent in a series of ecclesiastical buildings on that site since Early Christian times. The

oldest feature to survive is the western doorway, which is the largest and most elaborate example of a Romanesque doorway in Ireland.

We continue downstream, passing green fields on one side and a sea of brown on the other where the peat is being removed, probably for the power station at Shannonbridge. As we approach the area around Shannon Harbour, we pass by the first in a series of islands that the river winds around between here and Banagher – Ash Island, Lehinch, Inshinaskeagh, Minus, Bullock, Grant's and Bird's Islands. Just after Inshinaskeagh the channel splits off to our left, up towards Shannon Harbour. This is the point where the Grand Canal ends and where many boaters begin their Shannon Journey. The River Brosna meets the Shannon here also, just below the 36th lock, famous for being the last lock on the Grand Canal before the river Shannon.

The river is like glass as we approach the turn-off for Shannon Harbour and only the wake of our boat causes any disturbance to the surface of the water. A pair of Mute Swans and their fluffy grey cygnets scoot into the reeds as we pass by. We have passed dozens of these little families on our journey from Shannonbridge.

Adapted from *The River Shannon – A Journey Down Ireland's Longest River* by Aiveen Cooper, Collins Press, 2011.

Passage C

They flew on across wide plains and through deep forests. As they crossed the Himalayan Mountains the East Wind said, "Soon we shall reach the Garden of the World". Now the prince could smell the scent of spices and pomegranates and saw grapevines in the fields. Swooping down, they landed on soft grass among bright, nodding flowers. "Is this the Garden of the World?" asked the prince. "Not yet," replied the East Wind. "Do you see that cave over there, half-hidden by hanging vines? That is the way through. Wrap yourself in your cloak because it will be as cold as ice inside."

A beautiful blue light beckoned them onwards. Then the rock above them became hidden by mists until they emerged in a beautiful land. The cool air was scented with roses and a clear river, sparkling with gold and silver fish, ran by. Scarlet eels swam slowly along the river bed flashing blue sparks and orange water-lilies floated on the surface. A bridge of marble lacework stretched over the water, leading to the Island of Happiness and the Garden of the World. The East Wind lifted the prince onto his arm and carried him across the river. They floated among beautiful palm trees, festooned with colourful flowers and hanging creepers. Birds with feathers like rainbows perched in the trees, singing the sweetest songs the prince had ever heard, whilst in the grass below them, a lion and a tiger played together like kittens.

The fairy of the garden appeared dressed in shining robes and with a gentle, beautiful face. She led him into her palace, which was like being inside the petals of a glowing flower. And in the very centre of a vast hall stood a tree with drooping branches laden with golden apples, this was the Tree of Knowledge. From its leaves red dewdrops fell like tears of blood.

"Climb into the boat," said the fairy. "It does not move, but rocks gently while the world glides past." They saw snow-capped mountains, dark forests, ancient temples, exploding volcanoes, burning deserts and arctic wastelands, and they heard the cries of animals, music playing and voices singing. When the Northern Lights lit the sky like a huge firework display the prince was delighted. "Can I stay here for ever?" he asked. "You can, but only if you do not want the forbidden fruit," replied the fairy. "I promise never to touch the fruit on the Tree of Knowledge" replied the prince.

Adapted from *The Garden of Paradise* by Hans Christian Andersen, Fairy Tales, Teapot Press Ltd., 2011.

Make a design for one of the following crafts:

1. Lettering and Calligraphy

Make a design for one of the following:

- (a) A promotional leaflet for the Green Crafts Village inspired by Passage A.
- (b) An information leaflet/map for a boat trip inspired by Passage B.
- (c) An invitation to the Garden of the World inspired by Passage C.

You may include images and decorative motifs. You must explain your starting point / rationale for your design.

2. Linocutting and Printing

Make a design for one of the following:

- (a) A design based on the festival inspired by Passage A.
- (b) A design based on the river journey inspired by Passage B.
- (c) A design based on the prince's journey 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 the imagery inspired by Passage A.
- (b) A wall hanging based on the bridges or locks mentioned in Passage B.
- (c) A wall hanging depicting the flora and fauna inspired by Passage C.

Your design should be suitable for block printing, screen-printing, batik or stencil printing. Use at least two colours in your design. You must explain your starting point / rationale for your design.

4. Embroidery

Make a design for one of the following:

- (a) An embroidered panel for a craft worker's display stand in Passage A.
- (b) A wall hanging based on the journey mentioned in Passage B.
- (c) A wearable piece of art inspired by the birds and/or animals as mentioned in Passage C.

You must include information on the materials to be used. You must explain your starting point / rationale for your design.

5. Weaving

Make a design for one of the following:

- (a) A wall hanging suitable for the Science Gallery mentioned in Passage A.
- (b) A rug suitable for a boat inspired by Passage B.
- (c) A panel based on the colours and imagery of the river as mentioned in Passage C.

Your design should include information on the materials to be used. You must explain your starting point / rationale for your design.

6. Pottery

Make a design for one of the following:

- (a) A piece of ceramic sculpture inspired by a craft worker from Passage A.
- (b) A relief panel inspired by the sights mentioned on the journey in Passage B.
- (c) A ceramic dish to hold fruit from the Tree of Knowledge in 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 young scientist from the Science Gallery inspired by Passage A.
- (b) A fisherman inspired by Passage B.
- (c) The fairy mentioned in 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 box file to hold memorabilia from the festival inspired by Passage A.
- (b) A document wallet to hold maps and information inspired by the journey in Passage B.
- (c) A folder to hold images inspired by the magical journey in 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 cover for a book inspired by Passage A.
- (b) A logo design for a boat hire company inspired by Passage B.
- (c) A poster for a film entitled 'The Journey' inspired by Passage C.

You must use lettering. You must explain your starting point / rationale for your design.

10. Modelling and Carving

Make a design for one of the following:

- (a) A free standing sculpture for the entrance to the festival inspired by Passage A.
- (b) A free standing sculpture for the banks of the river Shannon inspired by Passage B.
- (c) A plaque for the door of the fairy's palace as mentioned in 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 stage set for a performance inspired by Passage A.
- (b) A window display for a fishing tackle shop inspired by Passage B.
- (c) A stage set for a fashion show 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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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 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 as appropriate to your chosen question. This sheet should include evidence of **significant further development** of these ideas. **The work presented on your preliminary sheet should not be a direct copy from your preparatory sheet.** 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.** Work on one side of your A2 sheet only.

Step 3: Finished Craftwork

(90 marks)

Your piece of craftwork is made during the examination. You should refer to **S27/14** for instructions specific to each question.

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 holding notes. Your final design should be suitable for **one** of the following:

- (a) a television cookery show
- (b) a street musician
- (c) an art student.

Your finished folder must function and include a closing mechanism.
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 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 traditional and/or contemporary approaches appropriate to the craft of Calligraphy in your work. You may use collage, mixed media or any other suitable technique.

Text (a)

You can visit this city countless times, or live here for years, and its magnificent light, its colours (soft reds, ochres, and oranges) mixed with the off-white and grey of marble bridges across a curving river, its tree-shaded Renaissance villas and parks, its skyline of domes and *campanilli*, will still take your breath away. The Pantheon, the Colosseum, the Campidoglio at sunset, the Roman Forum in the flattening afternoon light – these are timeless wonders that over past centuries (and future ones) make this city a destination for anyone who loves history and admires the artistic capabilities of man.

*Adapted from,
National Geographic, Traveller Rome,
Second Edition, Washington DC.
Sari Gilbert and Michael Brouse.*

Text (b)

‘Spring has forgotten this garden,’ they cried, ‘so we will live here all the year round.’ The Snow covered up the grass with her great white cloak, and the Frost painted all the trees silver. Then they invited the North Wind to stay with them, and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimney-pots down. ‘This is a delightful spot,’ he said ‘we must ask the Hail on a visit.’ So the Hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, and then he ran round and round the garden as fast as he could go. He was dressed in grey, and his breath was like ice.

‘I cannot understand why the Spring is so late in coming,’ said the Selfish giant, as he sat at the window and looked out at his cold, white garden, ‘I hope there will be a change in the weather.’

Adapted from, ‘The Selfish Giant’, Oscar Wilde. Octopus Books, London, 1980.

Materials: a background surface suitable for calligraphy work - **maximum size A2**: materials for collage, 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:

- (a) Antiques Auction
- (b) Picasso Exhibition
- (c) Walking Festival

or

Design and make a flyer to promote a travelling circus.

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: ruler, t-square, papers for collage, card, textured materials, brushes, adhesive, inks, paints, any other quick drying medium, 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.**

4. Weaving

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

- (a) Design and weave a wall-hanging based on ocean life.
- (b) Design and weave a case for a smartphone suitable for attending a music festival.

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 suitable for weaving.

5. Blockprinting

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

- (a) flowers and foliage
- (b) flying machines
- (c) childrens' toys.

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 20cm × 15cm; 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) Neptune - God of the sea
- (b) a female pirate
- (c) a sailor.

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:

- (a) afternoon tea
- (b) medieval banquet
- (c) takeaways.

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, 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:

- (a) vintage boutique
- (b) electrical store
- (c) pet shop.

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:

- (a) hedgerows
- (b) the seashore
- (c) parks and streets.

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 based on stained glass
- (b) a ceramic sculpture based on Gothic architecture
- (c) a serving dish based on Irish Pre-Christian architecture.

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 make a statement jewellery piece, based on plant life
or
design and make a wall-hanging based on **one** of the following:

- (a) mirrors and reflections
- (b) windows
- (c) doors.

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 make a free standing work **or** a decorative panel.

Base your work on **one** of the following:

- (a) roots
- (b) the market
- (c) an artist of your choice.

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 wearable piece of art
- (b) a candle holder
- (c) a free standing sculpture entitled 'Movement'.

Maximum size: 40cm at its greatest dimension.

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

14. Modelling

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

- (a) the student
- (b) reclining and resting
- (c) protection.

Maximum size: 40cm at its greatest dimension.

Armatures and bases can be brought into the examination. **The modelled piece must be made during the examination. Work should not be fired / glazed.**

Materials: models can be made in clay, quick drying clay, plasticine or any other materials suitable for modelling techniques.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2014

ART

Life Sketching

Ordinary Level

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

Monday, 28 April – Friday, 9 May

Afternoon, 2:00 – 3:00

This paper is to be handed to candidates on **Tuesday, 8 April**

Instructions to Art Teachers and Superintendents

The examination consists of two sketches of the model. The first sketch is of a fifteen-minute pose. The second is a more fully worked drawing of a thirty-minute pose.

The following props are required:

- a pencil case for the first pose
- a tablet computer 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, upper arms and elbows.

- 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. Do not alter the size of the A2 sheet.
- If you wish to use different paper from that supplied, the superintendent must sign this sheet **before** the examination commences stating that it is blank.
- A separate sheet must be used for each pose.
- Write your examination number and level clearly on each sheet.
- You may use any suitable drawing medium including colour. However, the medium you choose must be quick-drying.
- You may suggest the background.
- **Do not crop or mount** your finished work.

(a) First Pose – Duration 15 minutes

(20 marks)

The model is in a standing position with his/her

- feet firmly on the ground
- right foot slightly forward, weight on left leg
- left hand in left pocket of jacket or trousers/skirt
- right arm down on right hand side of the body
- right hand holding a pencil case
- face looking straight ahead.

(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
- hands holding tablet computer on lap. Thumbs visible with fingers underneath holding tablet
- head looking downwards looking at tablet computer.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2014

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, 12 June

Afternoon, 2:00 – 4:30

Instructions

Answer **three** questions as follows: one from Section I (Art in Ireland), one from Section II (European Art 1000 AD - Present) and one from Section III (Appreciation of Art).

All questions carry equal marks (50).

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

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

Section I - Art in Ireland

1. The lunula *illustrated on the accompanying sheet* is an example of Irish metalwork from the Bronze Age.
Answer (a), (b), and (c).
 - (a) What was its function?
 - (b) Describe and discuss this object under the following headings:
 - how it was made
 - decoration.
 - (c) Sketch and give a brief description of **one** other piece of metalwork from the Bronze Age.

Illustrate your answer.

2. The “**Reask Pillar**”, Co. Kerry *illustrated on the accompanying sheet* is an example of an Early Christian stone slab / pillar.
Answer (a), (b), and (c).
 - (a) What was its function?
 - (b) Describe and discuss its form and decoration.
 - (c) Name and give a brief description of **one** other stone carving from the Early Christian period.

Illustrate your answer.

3. The “**Tara Brooch**” is an example of Irish metalwork from the Early Medieval period.
Answer (a), (b), and (c).
 - (a) Describe and discuss this work under the following headings:
 - form
 - function.
 - (b) Describe and discuss the decoration on the Tara Brooch.
 - (c) Name and give a brief description of **one** other example of Irish metalwork from the Early Medieval period.

Illustrate your answer.

4. The “**Symbols of the four Evangelists**” from the Book of Kells is *illustrated on the accompanying sheet*.
Answer (a), (b), and (c).
 - (a) Describe and discuss **one** of the Evangelist symbols on the page.
 - (b) Describe and discuss the abstract decoration on the whole page.
 - (c) Give some general information about the Book of Kells.

Illustrate your answer.

5. The **Casino at Marino** is an example of Georgian Architecture in Ireland.
Answer (a), (b), and (c).
(a) Name the architect of the Casino at Marino.
(b) Describe and discuss the structure of this building.
(c) Describe and briefly discuss one interior feature **and** one exterior feature of the building.
Illustrate your answer.
6. The painting “**Apple Gathering, Quimperlé**” by Walter Osborne (1859-1903) is *illustrated on the accompanying sheet*.
Answer (a), (b), and (c).
(a) Describe and discuss the composition and style of the painting.
(b) What do you think this painting is about? Give reasons for your answer.
(c) Name and briefly describe **one** figurative painting by another Irish artist you have studied.
Illustrate your answer.
7. Choose a work by **one** of the following artists:
- Jack B. Yeats (1871-1957)
 - Seán Keating (1889-1977)
 - Louis le Brocqy (1916-2012)
 - Pauline Bewick (b.1935)
 - Brian Bourke (b.1936)
 - Rowan Gillespie (b.1953)
 - Alice Maher (b.1956).
- Answer (a), (b), and (c).
(a) Name your chosen work.
(b) Describe and discuss your chosen work under the following headings:
- composition **or** form
 - techniques and use of materials
 - subject matter.
- (c) Give some information about your chosen artist.
Illustrate your answer.

Section II - European Art (1000 AD – Present)

8. Answer (a) and (b).
(a) Name, describe, and discuss any Romanesque church that you have studied using the following headings:
- overall plan
 - exterior features
 - interior features.
- (b) Briefly discuss the main function of Romanesque sculpture.
Illustrate your answer.
9. “**Holy Trinity**” by Masaccio (1401-c.1428) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this work using the following headings:
- composition / perspective
 - colour
 - subject matter.
- (b) Name and briefly discuss **one** other work by Masaccio.
Illustrate your answer.
10. “**The Pietà**” by Michelangelo (1475-1564) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss the work using the following headings:
- material and techniques used
 - composition and the treatment of the human figure
 - subject matter.
- (b) Name and briefly discuss **one** other work by Michelangelo.
Illustrate your answer.
11. “**The Umbrellas**” by Pierre-Auguste Renoir (1841-1919) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this work using the following headings:
- composition
 - colour and style
 - subject matter / theme.
- (b) Give some general information on Renoir.
Illustrate your answer.

12. Choose any work you have studied by Paul Cézanne (1839-1906).

Answer (a) and (b).

(a) Name, describe, and discuss your chosen work using the following headings:

- composition
- colour and style
- subject matter / theme.

(b) Give some general information on Cézanne.

Illustrate your answer.

13. “**Metamorphosis of Narcissus**” by Salvador Dali (1904 -1989) is *illustrated on the accompanying sheet*.

Answer (a) and (b).

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

- composition
- style and use of colour
- subject matter / theme.

(b) Give some general information about Surrealism.

Illustrate your answer.

14. Choose **one** of the following works and answer (a) and (b).

- “**The Arnolfini Portrait**” by Van Eyck (died 1441)
- “**Mona Lisa**” by Da Vinci (1452-1519)
- “**Girl with a Pearl Earring**” by Vermeer (1632-1675)
- “**The Death of Marat**” by Jacques Louis David (1748-1825)
- “**Guernica**” by Picasso (1881-1973).

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

- composition
- colour and style
- subject matter / theme.

(b) Name and briefly describe and discuss **one** other work by the artist you have chosen.

Illustrate your answer.

Section III – Appreciation of Art

15. Answer (a) and (b).
(a) Name and discuss a film you have seen using the following headings:
- locations / film-sets
 - costumes / make-up
 - camera work
 - special effects.
- (b) Describe and discuss **one** scene from your chosen film and explain why you found it visually interesting.
Illustrate your answer.
16. Answer (a) and (b).
(a) Name a gallery, museum, craft centre, or interpretative centre that you have visited.
and
Describe and discuss the presentation of the display or exhibition that you saw there.
(b) Describe your favourite artefact from your visit and explain why you thought it was interesting.
Illustrate your answer.
17. Shop window display can be an effective way of making goods attractive to the consumer. Answer (a) and (b), referring to the shop window display *illustrated on the accompanying sheet*. This shop sells clothing.
(a) What makes this window display effective, in your opinion? Use the following headings in your answer:
- composition
 - colour
 - theme.
- (b) Apart from the window display, describe and discuss the main elements that can make a shop front visually attractive.
Illustrate your answer.
18. “System No. 30” by Julian Wild is *illustrated on the accompanying sheet*. Answer (a) and (b).
(a) Describe and discuss this work under the following headings:
- shape and form
 - materials
 - the sculpture’s relationship to its environment.
- (b) Suggest ways in which lighting could be used to enhance the work. Give reasons for your answer.
Illustrate your answer.

19. Texture, colour, motifs, or murals can be used on a feature wall to make a strong design statement in a space.

Answer (a) and (b).

- (a) Suggest a suitable feature wall design for **one** of the following spaces:

- a foyer or reception area of a concert venue
- a teenager's bedroom
- an entrance hall to a swimming pool.

Give reasons for your design choices.

- (b) Suggest how you would make the feature wall tie in with the rest of the space.

Illustrate your answer.

20. Answer (a) and (b).

- (a) Describe and discuss the features of an effective photographic portrait.

- (b) Describe and discuss photo-editing software **or** a photo-editing application (app), giving **three** examples of how it can change or affect a photograph.

Illustrate your answer.

21. T-shirts are often used to promote and advertise products, services, and events.

Answer (a) and (b).

- (a) Describe and discuss the characteristics of a well-designed promotional T-shirt.

- (b) Suggest a design for a T-shirt for **one** of the following:

- charity walk
- street festival
- farmers' market.

Give reasons for your design choices.

Illustrate your answer.

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