



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2014

ART

Imaginative Composition and Still Life

Higher 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

The ocean is the biggest ecosystem on the planet, and I love taking the plunge into any piece of it. My favourite part is below the 'twilight zone', where light completely disappears – the deep sea.

Down there it's night all the time. Yet you're surrounded not by absolute darkness but by firefly light – living light, the light that is emanated by 90 percent of the creatures that live in the deep sea: jellyfish, sea cucumbers, little fish, bacteria. Most of the life in the deep sea has the capacity to flash or sparkle or glow. It's like diving into the Fourth of July.

There are luminous creatures even in shallow water, but they are especially abundant in the deep sea because there is no natural light. They use their luminescence for a variety of purposes. To see where they're going, flashlight fish actually shine a light ahead. Angler fish use illumination as allure to tempt prey to come close enough to eat.

To visit the deep sea, you take a submarine – that is, unless you want to do it just once. I love all subs (the Beatles' *Yellow Submarine* was my song; it just strummed my heartstrings). A small one-person sub is like a diving suit that happens to be made of metal and acrylic instead of material. It's the closest thing to diving that you can have in a machine.

You get lowered over the side of a boat, and away you go. You're free in the sea! It takes only about five minutes to reach 500 feet. At the surface, the water is sky blue, but as you descend the blue goes through every shade you can imagine: sapphire blue, violet, indigo. Finally the blue becomes blue-black – and then just black.

Sometimes I like to simply drift, like a piece of plankton, looking at the light show that's all around. I may switch on the lights to see who is creating the bioluminescence. It may be long chains of salps, which are like sea squirts, each about two inches in length. They live in colonies, gelatinous chains that may stretch for 50 feet.

Seeing things like this makes me want to encourage other people to go down and see for themselves. You never know what you're going to find.

I once had a memorable encounter in the ocean off the island of Lanai in Hawaii, at a depth where I could just barely see – light above, dark below. On the surface, the sun was shining and people were swimming, sailing, and doing all the things people do in the sunlit blue waters of Hawaii. But I was far below, 1,300 feet underwater.

I noticed something out of the corner of my eye that at first I thought was a piece of trash (you often see trash drifting around). But when I turned my little submarine and put my lights full on this thing, it turned out to be a big octopus, about six feet long.

It just kind of hung out, clearly looking at me. And for the next hour, this octopus and I literally danced. It would move back a bit, then move gently toward me. I would turn, and it would come over to me and stop. At one point, the octopus actually plastered itself on top of the submarine and looked at me through the bubble – it was a bit like a Gary Larson cartoon. It was mesmerizing, magical, a wonderful ballet with a creature from the deep.

Adapted from *My Favourite Place on Earth* by Sylvia Earle, compiled by Jerry Camarillo Dunn, Jr. National Geographic, 2009.

Passage B

In a house of owls, my father, Seamus, was a lark. Dawn on summer mornings would see him in the kitchen, looking up above the white-washed wall of the back garden to the eyelet of sky beyond the sycamore tree. He could hear the reveille of the army bugler in the barracks that topped one of the hills out of which the terraces of Cork's northside are carved. He made the breakfast, squeezing oranges, stirring in boiling water and sugar, making toast. While the eggs boiled, he brought marmalade, butter and cereal from the red-painted cupboard in the corner. There was no fridge: houses built into the cliff face had pantries where no sun ever entered, and tiled floors ensured permanent chill.

Bebhinn, my sister, and I could hear already the sound of chisel on stone from the corrugated - iron shed where Seamus carved statues and inscriptions in daylight, in the open air. On the other side of the yard was the studio proper, where he worked in winter and where he made many portrait-heads in clay, later to be cast in bronze, or carved in stone. There, in the veiled light, that angled in from the north, it was the silence of that assembly of heads looking at us from various heights, that I remember. And the clean smell of plaster and clay.

The heat, the hissing of the water as it boiled at the touch of the chisel, the anvil's profile like a knight's helmet: all these were magic. And then the little chisel, in his hand, gliding through stone, leaving only white dust in its wake. Oh it looked so easy, the taming of one element by another, where the chink chink of the chisel sounded the refrain in a game of merry craft over solid mass.

Clay was easier: warm, smooth and malleable. He put an apple-sized lump on the wooden table in the studio and patiently watched as we tinkered. He offered us spatulas or scrapers, and encouragement. We could remember how it was done: we had seen it at home during those long summer evenings; it must have been summer, as the attic where he shaped our skulls, or recreated us, was unheated. There was talk, but there must also have been silence because we could hear the army band, this time practising marches in the barrack square.

The surface was built up with tiny pieces of clay, which he rolled between finger and thumb and pressed on with the most elegant of all the tools, a wooden spatula, double-ended, slender and light, polished with age and use. He concentrated all of his effort on the head itself but took care over detail: a bow in Bebhinn's hair, a Cork brooch below the collar for me, saying that the Cork brooch was like the Tara brooch but that the pin was placed vertically.

At last, when the light started to wane, the clay head was wrapped in wet towels. He washed his hands and went to work on a drawing or, at last, to read.

Adapted from *A Lark In a House of Owls* by Orla Murphy, RTE, A treasury of Sunday Miscellany, 2011.

Passage C

I am standing on some waste ground on Lower Dominick Street with Sam Bishop and Aaron Copeland from the Upstart Collective. They are helping me to envision the pop-up park that will be here in six weeks.

Granby Park will have pallets on the ground, cafes, edible plants, art installations, a woodland walk, poly-tunnels, bike-racks and an amphitheatre. Knitters will even help 'yarn-bomb' the ugly railings with colourful wool coverings.

Now, however, the grass is patchy. There's rubble. One side looks out on American-style graffiti, the other, some particularly noisy roadworks.

Upstart are all about ‘interventions in public spaces’. They first came to notice during the last general election when they hung art-pieces on lamp posts across the city – these included legends like: “Only Batman can save us now”. “There was a loophole in the law which said you could hang anything if it referenced the election,” says Copeland, a secondary school teacher.

Upstart has been working on Granby Park, a much more ambitious project, for two years. “These spaces are kind of inevitable in cities”, Bishop says. “We are trying to create a model for using them, a toolkit that’s shareable, where communities or individuals or someone working for the council can say we have loads of empty spaces”.

“I grew up thinking that the street was where the guards could tell me what not to do, rather than thinking of it as the public’s street...”

For now, Upstart needs help. It needs manpower and money, volunteers, donations of plants. It needs knitters and money for insurance and security. The local community is on board. Dublin City Council has been fantastic, going so far as to give it an office overlooking the park. Businesses have also been generous. Sean Harrington Architects has devised a design for an amphitheatre made entirely out of pallets.

“They’re not a once-off,” Copeland says of vacant sites. “They’re always going to be in the city. We’d like to show how these vacant places, which don’t attract anything but rubbish, can be filled with more green, more arts, more people – just nicer things”.

Adapted from *‘Pop-up’ Parks and Recreation: How one Dublin Community Fills a Vacuum*, Patrick Freyne, Irish Times Weekend, 2013.

Passage D

The road he climbed from the lake was no longer passable other than on foot. Parts of it had been torn away by floods and never resurfaced. A rusted iron gate stood between two thick round stone piers but the entrance was choked with fuchsia and sally. There was a fresh gash in the ground where the gate had been pushed open and there were recent footprints. The whole street was grass-grown. Beside the door was a small pile of tins and bottles and plastic bags and milk cartons. Both the house and sheds were iron-roofed and solid but they hadn’t been touched by paint or white-washed in years. Beyond the house, the old hayshed had been torn down in a storm. A mangled sheet of iron hung from an iron post like a dispirited brown flag. It was to this house that Patrick Ryan had moved when he allowed the house he had grown up in to fall.

There was no answer to Rutledge’s knock and call. The door was unlocked.

Inside, the room mustn’t have changed in fifty or so years. It hadn’t changed since Rutledge first saw it ten or fifteen years before, the brown dresser, the settlebed, the iron crook above the open hearth, the horse harness hanging between the religious pictures on the wall – the smiling Virgin, the blood drip from the Crown of Thorns all faded now with damp spots underneath the glass.

In the small window the stone walls were at least four feet thick. The naked electric bulb that hung from the ceiling answered to the switch. By the fireplace was a bale of peat briquettes and in the centre of the floor was a pile of dry branches. A brand new red Bushman was thrown among the branches and here and there on the floor were little piles of sawdust. A bowl of sugar, unwashed cups, milk, part of a loaf, a sardine tin, a plate with eggshells, a half-full bottle of Powers, a bar of soap, butter, an empty packet of Silk Cut, red apples, a pot of marmalade, salt, matches, a brown jug, an open newspaper, a transistor radio and an alarm clock littered the table. In stark contrast, one

small corner of the room was spare and neat. An iron rested on an ironing board. Two perfectly ironed white shirts were hung beside a pressed dark suit. A pair of fine black leather shoes that had been polished till they shone sat on a chair.

Adapted from *That They May Face the Rising Sun*, by John McGahern, 2002.

Passage E

Gallantly, then, in the name of my children's expectant palates, my first stops – at the farmers' market and excellent Field's – were nostalgic, self-indulgent, cliché-ridden bonanzas. Fresh and smoked fish, modestly named 'prawns', soda bread, butter, double cream, marmalade, duck eggs, bacon, Clonakilty pudding, strawberries and tomatoes, cabbage, cauliflower, Irish cheeses and potatoes. Oh man, the potatoes . . . Field's also sells handy bags of local, fresh, ready-washed mixed salad leaves, which makes life so much easier.

The restaurants beckoned, but for seven or eight of us, eating out daily was out of the question, and cooking at home with Irish ingredients was a joy. My rental kitchen was better equipped than most, and the cooker had a split-level grill, perfect for the emergency toasted cheese I miss so much in France. Our meals were as simple and every bit as tasty as those I prepare in Chavenay. So far, so rose-tinted, but as we travelled around the country, a glaring reality became apparent. Farmers' markets, artisan shops and world-class restaurants thrive side by side with the chicken 'n' chip joints and across the street from the 24-hour corner shop, where the only unprocessed vegetables are a few onions, chilled apples and tomatoes and potatoes.

People are encouraged to snack and, in most places, its trash they're offered: gigantic cupcakes; bucket-sized soft drinks; deep-fried, pastry-clogged, sausage-filled gunge; mayo-sodden sandwiches; and crisps, always crisps.

Glossy magazines full of glossy recipes with "easy" tips for "effortless" fantasy entertaining and healthy living sit next to mountains of confectionary, soda and snacks that customers mechanically pick up – even if they've just finished breakfast and all they really need is some washing-up liquid. Viewers rarely attempt the stuff they see on TV cooking shows. Thrift shops are full of chef and yummy-mummy cookbooks that people were given as presents, from which they have never cooked a dish.

Adapted from *A French Foodie Homecoming* by Trish Deseine, courtesy of *The Irish Times*, August 2012.

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Monday, 28 April – Friday, 9 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. This may include drawings, colour studies and other types of visual research. 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)

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

If you listen, you can hear it. The city, it sings.

The low soothing hum of air-conditioners, fanning out the heat and the smells of shops and cafes and offices across the city, winding up and winding down, long breaths layered upon each other, a lullaby hum for tired streets. The rush of traffic still cutting across flyovers, even in the dark hours a constant crush of sound, tyres rolling across tarmac and engines rumbling, loose drains and manhole covers click-clacking like cast-iron castanets. Road-menders mending, choosing the hours of least interruption, rupturing the cold night air with drills and jack-hammers and pneumatic pumps, hard-sweating beneath the sizzling hiss of floodlights, shouting to each other like drummers in rock bands calling out rhythms, pasting new skin on the veins of the city. Restless machines in workshops and factories with endless shifts, turning and pumping and steaming and sparking, pressing and rolling and weaving and printing, the hard crash and ring and clatter lilting out of echo-high buildings and singing into the night.

Lorries reversing, right round the arc of industrial parks, it seems every lorry in town is reversing, backing through gateways, easing up ramps, shrill-calling their presence while forklift trucks gas and prang around them, heaping and stacking and loading. And all the alarms, calling for help, each district and quarter, each street and estate, each every way you turn has alarms going off, coming on, going off, coming on, a hammered ring like a lightning drum-roll, like a mesmeric bell-toll, the false and the real as loud as each other, crying their needs to the night. Sung sirens, sliding through the streets, streaking blue light from distress to distress, the slow wail weaving urgency through the darkest of the dark hours, a lament lifted high, held above the rooftops and fading away, lifted high, flashing past, fading away.

So listen. Listen, and there is more to hear, the rattle of dustbin lids knocked to the floor. The scrawl and scratch of two hackle-raised cats. The sudden thundercrash of bottles emptied into crates. The slam-slam of car doors, the changing of gears, the hobbled clip-clop of a slow walk home. The rippled roll of shutters pulled down on late-night cafes, a crackled voice crying street names for taxis, a loud scream that lingers and cracks into laughter, a bang that might just be an old car backfiring. A callbox calling out for an answer, a treeful of birds tricked into morning, a blare of soft music and a blam of hard beats, all the noise and the rush and the non-stop wonder of the song of the city you can hear if you listen. It stops in some rare and sacred dead time, sandwiched between the late sleepers and the early risers, there is a miracle of silence.

These moments are there, always, but they are rarely noticed and they rarely last longer than a flicker of thought.

Adapted from *If Nobody Speaks of Remarkable Things*, by Jon McGregor, Bloomsbury Press, 2002.

Passage B

When the dwellers in the villages saw us coming, they poisoned the wells and fled to the hill-summits. We fought with the Magadae who were born old, and grow younger and younger every year, and die when they are little children; and with the Laktroi who say they are the sons of tigers, and paint themselves yellow and black; and with Aurantes who bury their dead on the tops of trees, and themselves live in dark caverns lest the Sun, who is their god, should slay them; and with butter and fresh fowls; and with the Agazonbae, who are dog-faced; and with the Sibans, who have horses' feet, and run more swiftly than horses. A third of our company died in battle, and a third died of want. The rest murmured against me, and said that I brought them an evil fortune, I took a horned adder from beneath a stone and let it sting me. When they saw that I did not sicken they grew afraid.

In the fourth month we reached the city of Illel. It was night-time when we came to the grove that is outside the walls, and the air was sultry, for the Moon was travelling in Scorpion. We took the ripe pomegranates from the trees, and broke them, and drank their sweet juices. Then we lay down on our carpets, and waited for the dawn.

And at dawn we rose and knocked at the gate of the city. It was wrought out of red bronze, and carved with sea-dragons and dragons that have wings. The guards looked down from the battlements and asked us our business. The interpreter of the caravan answered that we had come from the island of Syria with much merchandise. They took hostages, and told us that they would open the gate to us at noon, and bade us tarry till then.

When it was noon they opened the gate, and as we entered in the people came crowding out of the houses to look at us, and a crier went round the city crying through a shell. We stood in the market-place, and uncorded the bales of figured cloths and opened the carved chests of sycamore. And the merchants set forth their

strange wares, the waxed linen from Egypt and the painted linen from the country of the Ethiops, the purple sponges from Tyre and the blue hangings from Sidon, the cups of cold amber and the fine vessels of glass and the curious vessels of burnt clay. From the roof of a house a company of women watched us. One of them wore a mask of gilded leather.

And we tarried for a moon, and when the moon was waning, I wearied and wandered away through the streets of the city and came to the garden of its god. The priests in their yellow robes moved silently through the green trees, and on a pavement of black marble stood the rose-red house in which the god had his dwelling. Its doors were of powdered lacquer, and bulls and peacocks were wrought on them in raised and polished gold. The tiled roof was of sea-green porcelain, and the jutting eaves were festooned with little bells. When the white doves flew past, they struck the bells with their wings and made them tinkle.

In front of the temple was a pool of clear water paved with veined onyx. I lay down beside it, and with my pale fingers I touched the broad leaves. One of the priests came towards me and stood behind me. He had sandals on his feet, one of the soft serpent-skin and the other of birds' plumage. On his head was a mitre of black felt decorated with silver crescents. Seven yellows were woven into his robe, and his frizzed hair was stained with antimony.

And a little while later he spoke to me.

Adapted from *Selected Prose by Oscar Wilde*, Penn State University Press, 2006.

Passage C

Last night I dreamt I went to Manderley again. I came upon it suddenly; the approach masked by the unnatural growth of a vast shrub that spread in all directions. There was Manderley, our Manderley, secretive and silent as it had always been, the grey stone shining in the moonlight of my dream, the mullioned windows reflecting the green lawns and the terrace. Time could not wreck the perfect symmetry of those walls, nor the site itself, a jewel in the hollow of a hand. The terrace sloped to the lawns, and the lawns stretched to the sea, and turning I could see the sheet of silver placid under the moon, like a lake undisturbed by wind or storm. No waves would come to ruffle this dream water, and no bulk of cloud, wind-driven from the west, obscure the clarity of this pale sky.

I turned again to the house, and though it stood inviolate, untouched, as though we ourselves had left but yesterday, I saw that the garden had obeyed the jungle law, even as the woods had done. The rhododendrons stood fifty feet high, twisted and entwined with bracken, and they had entered into alien marriage with a host of nameless shrubs, poor, bastard things that clung about their roots as though conscious of their spurious origin. A lilac had mated with a copper beech, and to bind them yet more closely to one another the malevolent ivy, always an enemy to grace, had thrown her tendrils about the pair and made them prisoners. Ivy held prior place in this lost garden, the long strands crept across the lawns, and soon would encroach upon the house itself. There was another plant too, some half-breed from the woods, whose seed had been scattered long ago beneath the trees and then forgotten, and now, marching in unison with the ivy, thrust its ugly form like a giant rhubarb towards the soft grass where the daffodils had blown. Nettles were everywhere, the vanguard of the army. They choked the terrace, they sprawled about the paths, they leant, vulgar and lanky, against the very windows of the house. In many places their ranks had been broken by the rhubarb plant, and they lay with crumpled heads and listless stems, making a pathway for the rabbits.

Moonlight can play odd tricks upon the fancy, even upon a dreamer's fancy. As I stood there, hushed and still, I could swear that the house was not an empty shell but lived and breathed as it had lived before. Light came from the windows, the curtains blew softly in the night air, and there, in the library, the door would stand half open as we had left it, with my handkerchief on the table beside the bowl of autumn roses. The room would bear witness to our presence. The little heap of library books marked ready to return, and the discarded copy of *The Times*. Ashtrays, with the stub of a cigarette; cushions, with the imprint of our heads upon them, lolling in the chairs; the charred embers of our log fire still smouldering against the morning. And Jasper, dear Jasper, with his soulful eyes and great, sagging jowl, would be stretched upon the floor, his tail a-thump when he heard his master's footsteps.

A cloud, hitherto unseen, came upon the moon, and hovered an instant like a dark hand before a face. The illusion went with it, and the lights in the windows were extinguished. I looked upon a desolate shell, soulless at last, unhaunted, with no whisper of the past about its staring walls. The house was a sepulchre, our fear and suffering lay buried in the ruins. There would be no resurrection. When I thought of Manderley in my waking hours I would not be bitter. I should think of it as it might have been, could I have lived there without fear. I should remember the rose-garden in summer, and the birds that sang at dawn. Tea under the chestnut tree, and the murmur of the sea coming up to us from the lawns below. I would think of the blown lilac, and the Happy Valley.

Adapted from, *Rebecca*, by Daphne du Maurier, Penguin Books, 1962.

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 piece of contemporary/traditional calligraphy taking your inspiration from the description of night-time in Passage A.
- (b) The cover of a book based on fantasy, taking your inspiration from Passage B.
- (c) A poster advertising 'Lost Gardens' as described in Passage C.

Personalised hand-constructed and rendered lettering is preferred. You may work to scale. You should show measurements and relevant information on your choice of typography, spacing and layout, and on how your design is to be produced. You may incorporate images, decorative motifs, expressive words and lettering.

2. Linocutting and Printing

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

- (a) An illustration for the cover of a book on cities. Take your inspiration from Passage A.
- (b) An illustration based on any imagery in Passage B.
- (c) An illustration based on the house described in Passage C.

Your design should show an overall awareness of the properties of linocutting and printing, its possibilities and limitations. You should design for a single colour print **or** for, at least, two printed colours. Your finished design should show relevant information on how your design is to be produced, including colour separations (if applicable) and the different types of cuts to be used.

3. Fabric Printing

Create a design suitable for one of the following:

- (a) A repeat pattern based on the city described in Passage A.
- (b) A repeat pattern for fabric to be made into a cloak for one of the characters in Passage B.
- (c) A half-drop repeat pattern inspired by the plants described in Passage C.

Your design should be suitable for batik, block printing, screen printing or stencil printing on fabric or any other suitable material. You should incorporate at least three colours and take into account the design possibilities of overprinting. You may work to scale and you should show measurements and relevant information on how your design is to be produced.

4. Embroidery

Create a design suitable for one of the following:

- (a) An embroidered panel based on the rhythm of city life described in Passage A.
- (b) A three-dimensional soft sculpture inspired by any of the imagery in Passage B.
- (c) An embroidered panel entitled 'a view through the window' inspired by the imagery in Passage C.

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

5. Weaving

Create a design suitable for one of the following:

- (a) A wall hanging based on the textures and colours suggested by Passage A.
- (b) A woven tapestry based on the textures and colours suggested by Passage B.
- (c) A woven textile based on the textures and colours suggested 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 the techniques to be used in the execution of your design.

6. Pottery

Create a design for one of the following:

- (a) A vessel inspired by activities in the industrial parks described in Passage A.
- (b) A ceramic sculpture inspired by one of the characters in Passage B.
- (c) A relief panel inspired by Passage C.

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

7. Puppetry

Design a dressed puppet for one of the following:

- (a) A figure suggested by Passage A.
- (b) A figure suggested by Passage B.
- (c) A character based on the plants described in 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 your puppet is to be assembled and how it will function. Give details of proposed materials and the decorative techniques to be used in the execution of your design.

8. Bookcraft

Create a design for one of the following:

- (a) A box folder to hold images of the city described in Passage A.
- (b) An expanding file to hold images inspired by Passage B.
- (c) A document folder to hold notes kept by the writer of 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 advertising a film called 'City Life' inspired by Passage A.
- (b) A billboard design advertising a theme park based on Passage B.
- (c) A cover for a CD/DVD called 'The Dreamer's Garden' inspired by Passage C.

Your finished design should show measurements and relevant information on the techniques to be used in the execution of your design.

10. Modelling and Carving

Create a design for one of the following:

- (a) A relief panel to be situated at the entrance to the industrial park described in Passage A.
- (b) A three-dimensional free-standing sculpture to be situated at the 'gate of the city' inspired by Passage B.
- (c) A sculpture entitled 'Memories' inspired by 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 film set for a thriller set in the city described in Passage A.
- (b) A film set for a drama inspired by Passage B.
- (c) A stage set for 'An Evening of Ghost Stories' inspired by Passage C.

You should work to scale, showing measurements and relevant information on materials and on the techniques to be used in the execution of your design.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2014

ART

Craftwork

Higher 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 Afternoon, 2:00 – 4:30

This paper is to 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 **not allowed** to bring any additional **visual aids** (e.g. photographs, traced images or ready-to-use artwork) into the examination for copying purposes.

You are allowed to use any appropriate 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 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 suitable for **one** of the following:

- (a) graduation memorabilia
- (b) tattoo designs
- (c) photography.

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 appropriate to the craft of Calligraphy in your work. You may integrate collage, mixed media or any other suitable technique.

Text (a)	Text (b)
I am an animal a wild animal from the tropics famous for my beauty I would shake the trees of the forest Once with my cry but now I lie down and observe with one eye the lone tree yonder people come in their hundreds every day who would do anything for me but set me free <i>Captivity by Caitlin Maude.</i>	Newspapers are wet on the cold cement in bits and pieces they speak from under my shoes the ink flows into the gutter swimming with the rain and captured industrial smells I love this city. The light from storefronts seeps out from the windows and doors trying to warm the streets spills over onto the sidewalk makes puddles and pools one with the water I love this city. The wind sings as it blows the cold on our faces ice does what it is told it hurts and then loves embraces us in its strong arms but we already are free I love this city. <i>The City by L'Anglely Delmonte</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) The Vintage Emporium
- (b) Half Marathon 2014
- (c) Urban Ink Tattoo Parlour.

The **full 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**. Stencils, where used, **must** be submitted.

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

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**.

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) stormy waters
- (b) growth
- (c) cityscape.

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) gadgets
- (b) running
- (c) beyond the trees.

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) a creature of the night
- (b) a time traveller
- (c) a slave to fashion.

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) sea shore
- (b) traffic
- (c) flight.

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

Materials: fabric, screens, stencils 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) figments of your imagination
- (b) treasures
- (c) the natural world.

Use at least three printed colours. You must include overprinting in your design. Your finished print should not exceed 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:

- (a) into the wild
- (b) dreams
- (c) urban landscapes.

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 cultures and ceremony
- (b) a relief panel inspired by the human form
- (c) a ceramic sculpture entitled “Chaos”.

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:

- (a) wings
- (b) wild meadows
- (c) insects.

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 a local event
- (b) a freestanding work based on forest wildlife
- (c) a serving board for cheese.

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 “Construction”
- (b) a freestanding metal sculpture inspired by flowing water
- (c) a medal for a cycling race.

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) my identity
- (b) weird science
- (c) breaking free.

Maximum size: 40cm at its greatest dimension.

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

Higher 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 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 long handled sweeping brush/mop
- earphones connected to a mobile phone or MP3 player.

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, 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 should be in a standing position with his/her

- right foot in front, leaning slightly forward
- left arm stretched out in front, leaning on the handle of the brush/mop
- right elbow bent and right hand resting on right hip with four fingers visible from the front
- model looking to the left.

(b) Second Pose – Duration 30 minutes

(30 marks)

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

- two feet resting on the floor
- earphones in both ears with the wires visible
- mobile phone/MP3 player resting on model's legs
- hair tied back
- right elbow bent with right hand cupping right ear
- left elbow bent with hand holding earphone in left ear
- both hands visible
- head tilted to the right.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2014

ART

History and Appreciation of Art

Higher 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. It can be argued that the most impressive early tombs in Ireland were passage graves. Discuss this statement with reference to **one** named passage grave and **two** other types of named tombs from either the Mesolithic or Neolithic periods. In your answer describe and discuss their structure, decoration, and location.
and
Briefly discuss what you know about the people who built these tombs and their spiritual beliefs.
Illustrate your answer.

2. Gold-working techniques developed during the Bronze Age in Ireland allowed for the production of beautifully crafted artefacts. Discuss this statement with reference to the **two** examples *illustrated on the accompanying sheet*. In your answer name both types of artefact and refer to form, function, and the techniques used in their production and decoration.
and
Briefly discuss what you know about the Bronze Age people in Ireland.
Illustrate your answer.

3. The coming of Christianity to Ireland prompted significant development in stone carving. Discuss this statement with reference to the **two** examples *illustrated on the accompanying sheet*. In your answer refer to form, structure, imagery, decoration, and stone-working techniques.
and
Briefly discuss the function of stone slabs / crosses.
Illustrate your answer.

4. Answer (a), (b), and (c).
 - (a) Select **one** of the following buildings and name the architect(s):
 - The Custom House, Dublin
 - Strokestown House, Co. Roscommon
 - Castletown House, Co. Kildare.
 - (b) Describe and discuss the building you have chosen, referring to its style and exterior architectural features.
 - (c) Briefly discuss **three** interior decorative features of a typical Georgian country house.
Illustrate your answer.

5. Jack B. Yeats (1871-1957) was interested in the expressive power of colour. Discuss this statement with reference to “**Men of Destiny**” *illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition, style, and technique.
and

Name and briefly describe **one** other painting by Yeats which is typical of his style.
Illustrate your answer.

6. Mainie Jellett (1897-1944) was one of the first Irish artists to embrace Modernism. Discuss this statement with reference to “**Decoration**” *illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition, style, and influences.
and

Name and briefly describe **one** other work by this artist.
Illustrate your answer.

7. Select **one** of the following:
- Roderic O’Conor (1860-1940)
 - Eileen Gray (1878-1976)
 - Evie Hone (1894-1955)
 - Norah McGuinness (1901-1980)
 - Gerard Dillon (1916-1971)
 - John Behan (b.1938)
 - Rowan Gillespie (b.1953)
 - James Hanley (b.1965).

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

Illustrate your answer.

Section II - European Art (1000 AD – Present)

8. Name and discuss the sculpture *illustrated on the accompanying sheet*, making reference to the sculptor, theme, composition, style, and the period in which it was produced.
and
Name a cathedral from this period and briefly describe and discuss its main architectural features.
Illustrate your answer.
9. Giotto (c.1267-1337) created an illusion of depth on a flat surface and portrayed dramatic events as if they were happening on a stage.
Discuss this statement with reference to a named work by Giotto, commenting on subject matter, composition, style, and the techniques used in his work.
and
Name and briefly discuss **one** other work by this artist.
Illustrate your answer.
10. Mythology and symbolism were the main concerns of the painter Sandro Botticelli (c.1445-1510).
Discuss this statement with reference to the “**Birth of Venus**” *illustrated on the accompanying sheet*. Refer in your answer to composition, subject matter, treatment of the human figure, and the period in which the work was produced.
and
Name and briefly discuss **one** other work by this artist.
Illustrate your answer.
11. Describe and discuss the sculpture which is *illustrated on the accompanying sheet*, making reference to the artist’s name, subject matter, composition, treatment of the human figure, and period in which it was produced.
and
Name and briefly discuss **one** other work by this artist.
Illustrate your answer.

12. Portraying everyday country life was a recurring theme in the work of the Realist painter Gustave Courbet (1819-1877).
Discuss this statement with reference to “**Bonjour, Monsieur Courbet**” *illustrated on the accompanying sheet* and refer to subject matter, composition, style, and the treatment of the human figure.
and
Briefly describe and discuss how Impressionist artists were influenced by Realism.
Illustrate your answer.
13. Describe and discuss the work of **one** named Post-Impressionist artist. In your answer refer to **two** named works that are typical of your chosen artist’s style and refer to the subject matter, composition, and techniques used in each work.
and
Briefly describe and discuss how the work of your chosen artist influenced the development of art in the 20th century.
Illustrate your answer.
14. Answer (a), (b), and (c).
(a) Choose and name a work that fits into **one** of the following categories:
• a sculpture by Gislebertus (b. 12th century)
• a painting by Rembrandt (1606-1669)
• a painting by Turner (1775-1851)
• a painting by Renoir (1841-1919)
• a sculpture by Henry Moore (1898-1986).
(b) Discuss the work you have chosen in detail, making reference to the artist, style, composition / design, materials, technique, and the period in which it was produced.
(c) Name, and briefly describe and discuss, **one** other work by the artist you have chosen.
Illustrate your answer.
15. Answer (a), (b), and (c).
(a) Discuss the development of **one** of the following styles of art:
• Baroque Art
• Expressionism
• The Bauhaus
• Surrealism.
(b) Discuss the main characteristics of your chosen style.
(c) Describe and discuss **one** named work by a named artist whose work is typical of this style.
Illustrate your answer.

Section III - Appreciation of Art

16. Information is presented at galleries, museums, and national monuments to enhance the viewing experience.

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

- (a) Discuss this statement, describing how and why such information is communicated in various formats.
- (b) Describe and discuss in detail **one** named artefact you found interesting at a gallery / museum / national monument you visited and indicate how the information available to you enhanced your appreciation.
- (c) Discuss **two** features for a smartphone application (app) or a website that would both inform and generate enthusiasm for an exhibition of students' craftwork at your school.

Illustrate your answer.

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

- (a) Which of the types (*genres*) of film that you have studied is your favourite? Refer to film making techniques in your answer.
- (b) Outline your own ideas for a short film called 'My Life', highlighting the visual aspects of your film including location, camera work, and lighting.
- (c) Explain how your favourite type (*genre*) of film might influence your short film.

Illustrate your answer.

18. Shop window display (visual merchandising) is an important part of the sales and marketing process.

Discuss this statement with reference to the clothing shop window display *illustrated on the accompanying sheet*. Indicate whether or not you find the window display effective and in your answer refer to theme, layout, props, colour, and overall effect.

and

Briefly describe and sketch your ideas for a shop window displaying art supplies **or** mobile phones.

Illustrate your answer.

19. Rural architecture should be sympathetic to the landscape.

Discuss this statement with reference to the house *illustrated on the accompanying sheet*. Refer in your answer to scale, materials, colour / finish, landscape, and impact on the environment.

and

Briefly give your opinion on the visual concerns which should be considered in urban dwelling design.

Illustrate your answer.

20. The work of the graphic designer is to communicate clear messages, whilst the visual artist has greater expressive freedom.

Discuss this statement with reference to **both** of the images *illustrated on the accompanying sheet*. Consider what is being communicated by the graphic designer and the visual artist, referring to composition / layout, colour, and technique.

and

Choose and name a work of art from your art history course that could be effectively used to advertise a product. Briefly give reasons for your choice and explain how it might be used to advertise the product.

Illustrate your answer.

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