



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2015

ART

Imaginative Composition and Still Life

Ordinary Level

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

Monday, 27 April – Friday, 8 May Morning, 9.30 – 12.00

This paper should be handed to candidates on **Monday, 13 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** confirming 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 Dark Hedges are not easy to find. You must follow a serpentine road along an idyllic stretch, past sheep, and glens and yellow fields of rapeseed until somewhere between the sleepy towns of Ballycastle and Ballymoney — if you keep your eyes peeled and your foot off the gas pedal — you spot a shadowy lane flanked by centuries-old beech trees. These are the Dark Hedges. Their sinewy branches twist toward the sky like the many arms of the Indian goddess Durga. The highest boughs stretch across the lane to the trees on the opposite side, their leaves overlapping, eclipsing the sun. Locals say this place is haunted by a solitary ghost known as the Grey Lady.

“No one ever used to come here,” said David McAnirn, a tour guide, on a rare balmy June morning. “Now hundreds come each day.”

The reason for the deluge? It was written on the T-shirts of a handful of tourists snapping photos amid the Hedges: “Game of Thrones.”

Chronicling a war among dynasties for an Iron Throne in the imaginary land of Westeros, the fantasy series is a cult hit suffused with intrigue and moody landscapes. The latter is making this area a magnet for fans who want to visit places like the Dark Hedges.

As I would learn the next day while driving north on the Coastal Route, the fairy-tale quality of the landscape alone is worth a visit, whether you know the difference between Wildlings and White Walkers or not. A good chunk of the series is filmed on or near this route and the landscape is startling, as if it ought not to exist outside a child’s imagination. The greens are so vibrant you suddenly find yourself questioning whether you ever really saw green before. The white horses in the fields seem like escapees from a Mary Poppins-style carousel.

Among the most idyllic spots shown in the series is Ballintoy Harbour, built in the 1700s and still a working harbour. You won’t see obvious vestiges of the show, but I arrived one Saturday afternoon with some “Game of Thrones” fans, who were spending the day walking in the footsteps of their favourite characters. Off a bus and down a steep hill we trudged, past a graveyard, to Ballintoy Harbour, where fishing boats bobbed, their bells clanging softly. Fog made it impossible to separate ocean and sky. If a boat were to become unmoored, you might believe it could sail to Neverland.

Adapted from *Following ‘Game of Thrones’* by Stephanie Rosenbloom, The New York Times, July, 2013.

Passage B

Out-of-town visitors are excused if they get overwhelmed walking down a busy city street. There’s so much going on that no one can possibly take it all in. Locals long ago learned to filter the sensory onslaught: some people watch, looking for fashion trends or admire architecture, or even nature watch. A rarer tactic, and one well worth trying for a weekend, is to focus exclusively on street art, the un-commissioned, un-commercial forms of expression that pop up on buildings, footpaths and street signs and go way beyond traditional graffiti.

Marc Schiller, co-founder of the Wooster Collective Web site, which exhibits photos of the best street art in the world, knows most people look straight past street art until they start looking for it. Street art can be drawings on paper that have been wheat-pasted onto the side of a building; images stencilled right onto walls; sculptures screwed onto a stop sign pole; even tiles arranged to form 1980s video game aliens.

First, that eye training. Where to look? On and around doors, on abandoned buildings, on shuttered windows, above your head, near the ground, on poles and street signs, traffic signals and phone boxes and scaffolding. A years-old image half torn down or covered with other images is part of the experience.

Doing a little homework will vastly improve your experience. Several Web sites will help you get to know the most prolific artists, and then you'll be able to spot them on the street. No art history background required; it's not like distinguishing Cézanne from Matisse, it's more like Michelangelo vs. Roy Liechtenstein.

Nowadays you can see a lot of street art in galleries. It's a trend that concerns some – but it's good for your weekend if it starts raining.

Adapted from *To the Trained Eye, Museum Pieces Lurk Everywhere* by Seth Kugel, The New York Times, March, 2008.

Passage C

We climb to the top of the staircase and enter his studio. I am shocked by the disorder of it. “I don’t allow Zoe to clean my studio,” he shrugs, taking in my expression. “I’m afraid moving around dust will damage the canvases. Now, by the windows, we have work to do.”

I hurry toward the windows, which are spread over an entire wall and almost completely covered by a linen curtain. The sunlight seems to enter as if through a film, and dust specks flicker in its subdued beam. Edgar rummages through a deep cupboard as I survey the massive studio – glass jars and bottles, paint covered palettes, brushes and chalks are strewn everywhere, easels jumbled together, sculpture stands, tables, armchairs and stools piled with screens, picture frames, rolls of canvas and paper. The click of my heels echoes on the wooden floors. I don’t see a place to sit down, so I change into my ballet slippers by leaning over on one foot. In the large studio, I feel very small. He pulls out a large roll of paper and quickly sharpens a few pencils. I stand uncomfortably between him and the windows and nervously scratch my back.

“Hold that pose,” he cries, and I freeze. “You’re a natural; I love awkward gestures like scratching your back.”

Immediately my arm begins to cramp, but I ignore it and try to take my mind off it by observing the studio. I am still amazed that it is so unkempt. The high walls are completely bare even though he must have so much artwork to hang. Amidst all of the clutter I strain to hold my pose quietly even though my limbs have been aching for what seems like hours. I focus my eyes on the floor, amusing myself by tallying up how many different colours of paint it is stained with. I count twenty-eight, if shades of the same colour can be categorized as a new colour. As he rummages through his paints, he speaks to me about his friends and the new style of painting they are bringing to Paris.

“We’re going in a completely different direction than every artist before us,” he says excitedly while mixing colours. His words are rapid and almost agitated. “We’re not painting rigid portraits or religious murals. Observing life is what we are striving to do”

Adapted from *Dancing for Degas* by Kathryn Wagner, Random House Publishing, 2010.

Passage D

It's festival season – but gone are the days when music fans made do with bad burgers and warm beer. There was a time when if you wanted to enjoy a few days of live music and dancing about in a field with your friends, you'd have to sacrifice at least two things: personal hygiene and any quality control over what you ate – burgers, chips, stale sandwiches, fizzy-drinks and maybe ice-cream. But festivals weren't about food.

Not so today. When hunger strikes, from posh nosh to spit roasts, pizzas, ethnic grub and hearty pies, the food trail helps you refuel in style.

The pick of any Festival has to be The Beef Boutique – a VIP area stall, which sells meat from rare breed, pasture reared cattle and also serving up sourdough pizzas, which they flash bake in a wood-fired oven. Posh nosh for the elite – even the chips are freshly carved from locally grown spuds. London fishmongers Seacow are, by now, a festival staple. Their fish and chips with minted peas are always good, but tempura prawns, whitebait and plaice goujons are also worth a go. Other familiar names include Flaming Cactus – for burritos and tacos, and Rocket & Relish who dish out gourmet burgers from an Airstream trailer. Their chargrilled chicken breast, marinated in soy with ginger and lemongrass – served on a bap with sweet chili sauce, onion and tomato – is a knockout.

There's something about the open air that fills me with sausage cravings, and there is no shortage of pork at the Picnic. Nor is there a shortage of stalls declaring their own brilliance, among them The Splendid Meat Company and The Real Food Company. Their kangaroo burgers, I cannot vouch for. Panners, specialise in sweet and savoury crepes. If you're looking for a sugar hit go to Born to Bake, which bakes frosted cupcakes, cookies, tray bakes and muffins. For brownies, check out Sweet Things, where they also serve fresh Belgian waffles.

What else? Oh yes, pies. How could I forget pies? There shall be pies galore, all fighting for your euro. For vegetarians, there are acres of luscious green grass, but if that becomes tedious you could hunt down vegetables, a fruit smoothie or there's a bloke selling nuts and seeds in the Farmer's Market.

Adapted from *Electric Picnic: When Hunger Strikes* by Angela Flannery, The Irish Independent, 2010.

Passage E

My town is nowhere you have been, but you know its ilk. A roundabout off a national road, an industrial estate, a five screen Cineplex, a century of pubs packed inside the square mile of the town's limits. The Atlantic is near; the gnarled jawbone of the coastline with its gull-infested promontories is near. Summer evenings, and in the manure-scented pastures of the satellite parishes the cows lift their heads to contemplate the V8 howls of boy racers tearing through the back lanes.

I am young, and the young do not number many here, but it is fair to say we have the run of the place. It's well after 8pm, though still bright out, the warm light infused with that happy kind of melancholy that attends a July evening. I am sitting with Tug Cuniffe at a table in the alfresco smoking area of Dockery's pub. The smoking area is a narrow concrete courtyard to the building's rear, overlooking the town river. Midges tickle our scalps.

Marlene is the nearest thing I've had to a steady girlfriend. I ran into her in Fandango's on the Friday. There was the usual crowd; micro-minied girls on spike heels, explosively frizzed hair, spray-tan mahogany décolletage. There were boys in button-down tablecloth patterned shirts, their shirtsleeves rolled up to their elbows. We exchanged bashful, familiar smiles.

Marlene lives with her mother, Angie, who even at three in the morning was up and sat at the kitchen table, leafing through a TV listings magazine and supping a cold tea. She filled the kettle and asked if we wanted a cuppa.

Adapted from *Young Skins* by Colin Barrett, Random House Publishing, 2014.

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Design

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Instructions

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

You are 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 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 Preparatory Sheet only. If you choose to use collage or cut out images in addition to drawing in pen, pencil, paint or any 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

The Burren is deceptive. Just when you think it's all rocks it springs to life with a magnificent carpet of wild flowers. Similarly, just when you think there isn't a sinner around, you realise that actually the place is a hive of activity, including some of the most innovative tourism initiatives around. A word of warning – it can get busy over bank holiday weekends.

Food lovers will quickly realise they are in artisan producer heaven, a fact cemented by the Burren Food Series of food-related activities each week from April to October. Events include everything from kayaking your way to a gourmet picnic on the Finnavarra Peninsula, to enjoying a leisurely afternoon tea at Burren Fine Wine & Foods, with a guided stroll afterwards. There's a Wild Food Walk with Wild Kitchen, which lasts about three hours and covers all the wild edibles to be foraged in woodlands, meadows, hedgerows and along the seashore.

Visit the Burren Perfumery and Floral Centre in Carron for a free presentation on its work, wander the herb and flower gardens and browse the perfumes, creams, balms and soaps – all natural, organic and handmade – in the shop. In summer, its rose-covered tea rooms make delicious lunches and cakes.

Immerse yourself in the magic of the hidden Burren with the Burren Experience, guided walks led by Marie McGauran, who has lived all her life in the shadow of the Burren's Mullaghmore Mountain, and who leads nature and heritage walks in the Burren National Park, starting from Corofin.

If you've been enjoying quaffing Linalla ice cream from your local Tesco, visit it at home, in the Linalla Café at New Quay. Take a tour of the farm, see the shorthorns that produce the cream or just lap up the end result overlooking Galway Bay.

Once you've had your fill of hiking the Burren, cheat a little with the hire of an electric bike from E-Whizz which can set you up with a vehicle that gives you all the fun of freewheeling but with a little extra oomph to get you up hills.

No visit to the Burren would be complete without a trip to the mighty Cliffs of Moher, though, if the last time you visited was back in the days when you could ramble up to the edge, you'll be in for a bit of a surprise.

Alternatively, if you're fit and an experienced walker, see it as part of the new 20km coastal walking trail from Liscannor and Hag's Head in the south, along by the Cliffs of Moher, to Doolin in the north, with spectacular views over Aill na Searrach.

If you're bringing the kids, and indeed, even if you're not, you might prefer to take things easier with a visit to the Burren Birds of Prey Centre at Aillwee Cave. The complex has 40 birds including sea eagles, Harris hawks, vultures and falcons, with displays twice daily.

And don't miss the cave itself. Discovered by a farmer whose dog ran down a rabbit hole, it includes remains of now-extinct brown bears, just in case you're wondering why all the Aillwee signage features a bear.

Adapted from *The Great Irish Long Weekend: the West*, *The Irish Times*, March 2014.

Passage B

The entry road to the Istituto Statale d'Arte was startlingly beautiful, almost regal in appearance. Massive oak trees arched gently in from either side, creating a canopy that framed the distant building – a huge, faded yellow structure with a triple portico and an expansive oval lawn. This building, Langdon knew, had been commissioned, like so many in this city, by the same illustrious dynasty that had dominated Florentine politics during the fifteenth, sixteenth and seventeenth centuries. *The Medici*.

The Medici's greatest legacy, however, was not in finance or politics, but rather in art. Perhaps the most lavish patrons the art world has ever known, the Medici provided a generous stream of commissions that fuelled the Renaissance. The list of luminaries receiving Medici patronage ranged from da Vinci to Galileo to Botticelli – the latter's most famous painting the Birth of Venus, the result of a commission from Lorenzo de Medici. Lorenzo de Medici – known in his day as Lorenzo the Magnificent on account of his benevolence – was an accomplished artist and poet in his own right and was said to have a superb eye.

Considering the Medici's passion for art, Langdon imagined the family would be pleased to know that the building before him – originally built as the Medici's primary horse stables – had been transformed into the vibrant Art Institute. This tranquil site that now inspired young artists had been specifically chosen for the Medici's stables because of its proximity to one of the most beautiful riding areas in all of Florence. *The Boboli Gardens*.

Langdon glanced to his left, where a forest of tree tops could be seen over a high wall. The massive expanse of the Boboli Gardens was now a popular tourist attraction. Langdon had little doubt that if he and Sienna could gain entrance to the gardens, they could make their way across it, by passing the Porta Romana undetected. After all, the gardens were vast and had no shortage of hiding places – forests, labyrinths and grottoes. More important, traversing the Boboli Gardens would eventually lead them to the Palazzo Pitti, the stone citadel that once housed the main seat of the Medici grand duchy, and whose 140 rooms remained one of Florence's most frequented tourist attractions.

Adapted from *Inferno* by Dan Brown, Bantam Press, 2013.

Passage C

The King's son was going to be married, so there were general rejoicings. He had waited a whole year for his bride, and at last she had arrived. She was a Russian Princess, and had driven all the way from Finland in a sledge drawn by six reindeer. The sledge was shaped like a great golden swan, and between the swan's wings lay the little Princess herself. Her long ermine cloak reached right down to her feet, on her head was a tiny cap of silver tissue, and she was as pale as the Snow Palace in which she had always lived. So pale was she that as she drove through the streets all the people wondered. "She is like a white rose!" they cried, and they threw down flowers on her from the balconies.

At the gate of the Castle the Prince was waiting to receive her. He had dreamy violet eyes, and his hair was like fine gold. When he saw her he sank upon one knee, and kissed her hand. "Your picture was beautiful," he murmured, "but you are more beautiful than your picture" and the little Princess blushed.

"She was like a white rose before" said a young Page to his neighbour, "but she is like a red rose now" and the whole Court was delighted.

For the next three days everybody went about saying, "White rose, Red rose, Red rose, White rose" and the King gave orders that the Page's salary was to be doubled. As he received no salary at all this was not of much use to him, but it was considered a great honour, and was duly published in the Court Gazette.

When the three days were over the marriage was celebrated. It was a magnificent ceremony, and the bride and bridegroom walked hand in hand under a canopy of purple velvet embroidered with little

pearls. Then there was a State Banquet, which lasted for five hours. The Prince and Princess sat at the top of the Great Hall and drank out of a cup of clear crystal. Only true lovers could drink out of this cup, for if false lips touched it, it grew grey and dull and cloudy.

“It is quite clear that they love each other” said the little Page, “as clear as crystal!” and the King doubled his salary a second time. “What an honour!” cried all the courtiers.

After the banquet there was to be a Ball. The bride and bridegroom were to dance the Rose-dance together, and the King had promised to play the flute. He played very badly, but no one had ever dared to tell him so, because he was the King. Indeed, he knew only two airs, and was never quite certain which one he was playing; but it made no matter, for, whatever he did, everybody cried out, “Charming! Charming!”

The last item on the programme was a grand display of fireworks, to be let off exactly at midnight. The little Princess had never seen a firework in her life, so the King had given orders that the Royal Pyrotechnist should be in attendance on the day of her marriage.

“What are fireworks like?” she had asked the Prince, one morning, as she was walking on the terrace. “They are like the Aurora Borealis” said the King, who always answered questions that were addressed to other people, “only much more natural. I prefer them to stars myself, as you always know when they are going to appear, and they are as delightful as my own flute-playing. You must certainly see them.”

Adapted from *The Remarkable Rocket* by Oscar Wilde, from *The Selfish Giant and Other Tales*, Michael O’Mara Brooks Ltd. First Impression, 1986.

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 coastal walks inspired by Passage A.
- (b) A map of historical Florence inspired by Passage B.
- (c) An article from the Court Gazette 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) An image based on cliffs and coastlines inspired by Passage A.
- (b) An image based on ‘forests, labyrinths and grottoes’ inspired by Passage B.
- (c) An image based on the firework display 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 ‘Birds of Prey’ mentioned in Passage A.
- (b) A wall hanging for the Art Institute inspired by the imagery in Passage B.
- (c) A wall hanging suitable for the Great Hall mentioned in Passage C.

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

4. Embroidery

Make a design for one of the following:

- (a) An embroidered panel based on the herb garden mentioned in Passage A.
- (b) An embroidered panel based on the architecture mentioned in Passage B.
- (c) An embroidered headpiece to be worn by the Russian Princess 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 based on the ‘carpet of wild flowers’ mentioned in Passage A.
- (b) A woven panel inspired by the imagery in Passage B.
- (c) A rug suitable for use in the sledge 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 ceramic dish suitable for serving ice cream in the Linalla Café mentioned in Passage A.
- (b) A glazed relief panel for the entrance to the Boboli Gardens inspired by the imagery in Passage B.
- (c) A vessel to be used at the ‘State Banquet’ mentioned in Passage C.

Give details of the techniques to be used to make the ceramic work. You must explain your starting point/rationale for your design.

7. Puppetry

Make a design for one of the following:

- (a) A hiker inspired by Passage A.
- (b) A Renaissance artist inspired by Passage B.
- (c) The Russian Princess inspired by Passage C.

Your design may be for a glove puppet, a rod puppet or for a string puppet. You should show how the puppet is to be made, giving details of materials, colour, decoration and finish. You must explain your starting point/rationale for your design.

8. Bookcraft

Make a design for one of the following:

- (a) A box file to hold maps of scenic routes inspired by Passage A.
- (b) A folder to hold fine art prints and poetry inspired by Passage B.
- (c) A decorative folder to hold images from the wedding celebrations mentioned 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 logo for the E-Whizz electric bike company mentioned in Passage A.
- (b) A cover for a book on architecture based on the imagery described in Passage B.
- (c) A poster advertising a firework display 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 freestanding sculpture to be situated outside the Burren Perfumery mentioned in Passage A.
- (b) A wall plaque to be displayed at the entrance to the Medici horse stables mentioned in Passage B.
- (c) A freestanding sculpture based on the imagery described in Passage C.

Your design should show details of the materials and techniques that would be used to make the work. You must explain your starting point/rationale for your design.

11. Stage Sets

Make a design for one of the following:

- (a) A TV studio set for a programme entitled 'Wild Kitchen' inspired by Passage A.
- (b) A window display advertising holidays in Florence inspired by Passage B.
- (c) A stage set for a performance 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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Monday, 27 April – Friday, 8 May

Morning, 9:30 – 12:00 Afternoon, 2:00 – 4:30

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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 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 printed images, 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 **S11/15** 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 clipboard **or** a document wallet for a salesperson, which includes holders for pens and order forms. Your final design should be suitable for **one** of the following:

- (a) a product designer
- (b) a food producer
- (c) a beautician.

Your finished bookcraft must function and include holders for pens and order forms.

Maximum size: 40cm at its greatest dimension.

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

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)

I saw the spires of Oxford
As I was passing by,
The gray spires of Oxford
Against a pearl-gray sky,
My heart was with the Oxford men
Who went abroad to die.

God rest you, happy gentlemen,
Who laid your good lives down,
Who took the khaki and the gun
Instead of cap and gown.
God bring you to a fairer place
Than even Oxford town.

Adapted from *The Spires of Oxford* by
Winifred Mary Letts.

Text (b)

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves-
run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'er-brimm'd their clammy cells.

Adapted from *To Autumn* by John Keats.

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 confirming that it is blank.**

3. Poster

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

- (a) Be Fit Ireland
- (b) Graffiti Art Expo
- (c) Heritage Tours

or

Design and make a flyer to promote road safety.

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, adhesive, brushes, paints, inks or 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 confirm that it is blank.**

4. Weaving

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

- (a) Design and weave a panel for a mobile phone cover, based on paths and journeys
- (b) Design and weave a wall hanging based on the work of Vincent van Gogh.

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) dinosaurs and fossils
- (b) motorbikes and bicycles
- (c) shoes and feet.

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

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

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

6. Puppetry

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

- (a) an artist
- (b) a drama queen
- (c) a Bronze Age man/woman.

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) playing cards or darts
- (b) Scrabble, chess or Monopoly
- (c) puzzles and jigsaws.

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 based on **one** of the following:

- (a) Japanese culture
- (b) Celtic culture
- (c) Maori culture.

You must include overprinting in your design. You should pay attention to movement, flow and linkage. Your finished hand-printed textile should not exceed 100cm at its greatest dimension.

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

9. Batik

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

- (a) The Salmon of Knowledge
- (b) Tir na nÓg
- (c) The Children of Lir.

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 suitable for the entrance to an art room
- (b) a ceramic sculpture that celebrates youth
- (c) a ceramic vessel based on 'my favourite food'.

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 wall hanging **or** a panel for a cushion cover based on **one** of the following:

- (a) forests and fields
- (b) balloons and bubbles
- (c) town and country.

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 freestanding work **or** a plaque based on **one** of the following:

- (a) agriculture and food
- (b) film and theatre
- (c) construction and engineering.

Maximum size: 40cm at its greatest dimension.

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

13. Metalwork/Construction

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

- (a) a freestanding sculpture based on storms at sea
- (b) a trophy for a Young Scientist of the Year award
- (c) a medal for a cooking competition.

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) detectives
- (b) outlaws
- (c) evidence.

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, 2015

ART

Life Sketching

Ordinary Level

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

Monday, 27 April – Friday, 8 May

Afternoon, 2:00 – 3:00

This paper is to be handed to candidates on **Monday, 13 April**

Instructions to Art Teachers and Superintendents

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

No special clothing is required for the model.

The following props are required:

- **a long scarf for the first pose**
- **a chair with a back for the second pose.**

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

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

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

Instructions to candidates

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

(a) The first is of 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 half-figure option.

N.B. If you choose the 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 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 confirming that it is blank.
- A separate sheet must be used for each pose.
- Write your examination number and level clearly on each sheet.
- You may use any suitable drawing medium, including colour. However, the medium you choose must be quick-drying.
- You may suggest the background.
- **Do not crop or mount** your finished work.

(a) First Pose – Duration 15 minutes

(20 marks)

The model is in a standing position with his/her

- feet firmly on the ground
- left foot slightly forward, weight on right leg
- left arm straight with left hand clenched into a fist and resting against left side of body
- long scarf draped around neck
- right arm bent with right hand holding both sides of scarf
- face looking forward.

(b) Second Pose – Duration 30 minutes

(30 marks)

The model is seated on a chair with his/her

- feet firmly on the ground
- feet and knees turned towards the right
- right arm bent and resting on top of back of chair
- left arm across body with right hand holding left fingers
- face looking forward.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2015

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, 11 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 1000AD - Present), and one from Section III (Appreciation of Art).

All questions carry equal marks (50).

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

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

Section I – Art in Ireland

1. The site *illustrated on the accompanying sheet* is from the Neolithic period.
Answer (a), (b) and (c).
 - (a) Name the site.
 - (b) Describe and discuss the site under the following headings:
 - location
 - structure
 - function.
 - (c) Sketch, describe and discuss the decoration on **one** of this site's main features.
Illustrate your answer.

2. The “**Petrie Crown**” *illustrated on the accompanying sheet* is an example of metalwork from the Iron Age.
Answer (a), (b) and (c).
 - (a) What was its function?
 - (b) Describe and discuss how it was made and decorated.
 - (c) Sketch, describe and discuss **one** other artefact from the Iron Age.
Illustrate your answer.

3. The “**Cross of the Scriptures**” at Clonmacnoise, Co. Offaly, is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
 - (a) What was its function?
 - (b) Describe and discuss how it was made and decorated.
 - (c) Sketch, describe and discuss **one** other High Cross you have studied.
Illustrate your answer.

4. **Russborough House**, Co. Wicklow, is an example of eighteenth-century architecture.
Answer (a), (b) and (c).
 - (a) Name the architect.
 - (b) Describe and discuss the structure and decoration of this building.
 - (c) Sketch, describe and discuss **one** other Irish country house you have studied from the same period.
Illustrate your answer.

5. “Ulysses in Connemara” by Seán Keating (1889-1977) is *illustrated on the accompanying sheet*.

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

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

- composition
- technique and use of colour
- treatment of the human figure.

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

(c) Sketch, describe and discuss **one** other painting by Seán Keating.

Illustrate your answer.

6. Louis le Brocquy (1916-2012) was a well-known Irish artist.

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

(a) Name **one** work by Louis le Brocquy that you have studied.

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

- subject matter
- composition
- technique and use of colour.

(c) Give some information about Louis le Brocquy.

Illustrate your answer.

7. Choose a work by **one** of the following artists:

- Nathaniel Hone the Elder (1718-1784)
- John Lavery (1856-1941)
- Jack B. Yeats (1871-1957)
- William Leech (1881-1968)
- Mainie Jellett (1897-1944)
- John Behan (b.1938)
- Kathy Prendergast (b.1958).

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

(a) Name your chosen work.

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

- subject matter
- composition/form
- technique and use of materials.

(c) Give some information about your chosen artist.

Illustrate your answer.

Section II – European Art (1000 AD – Present)

8. The Gothic church of **Sainte-Chapelle, Paris**, celebrated for its stained glass windows, is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss the exterior and interior of this church.
(b) Briefly describe and discuss how a stained glass window is made.
Illustrate your answer.
9. The “**Last Supper**” is a fresco by Leonardo da Vinci (1452 -1519).
Answer (a) and (b).
(a) Describe and discuss this work under the following headings:
 - composition and use of perspective
 - technique and use of colour
 - treatment of the human figure.
(b) Give some general information on Leonardo da Vinci.
Illustrate your answer.
10. “**Self-Portrait in a Fur-Collared Robe**” by Albrecht Dürer (1471-1528) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this painting under the following headings:
 - composition and technique
 - light and use of colour
 - treatment of the human figure.
(b) Sketch and briefly describe and discuss **one** other work by Albrecht Dürer.
Illustrate your answer.
11. The “**Return of the Prodigal Son**” by Rembrandt van Rijn (1606-1669) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this work under the following headings:
 - subject matter
 - composition
 - style and use of colour.
(b) Sketch and briefly describe and discuss **one** other work by Rembrandt van Rijn.
Illustrate your answer.

12. “Route to Versailles, Louveciennes” by Camille Pissarro (1830-1903) is *illustrated on the accompanying sheet*.

Answer (a) and (b).

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

- subject matter
- composition
- technique and use of colour.

(b) Give some general information on Impressionism.

Illustrate your answer.

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

Answer (a) and (b).

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

- subject matter
- composition
- colour and style.

(b) Give some general information on Pablo Picasso.

Illustrate your answer.

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

- “**The Lamentation**” by Giotto di Bondone (c.1267-1337)
- “**The Ecstasy of St Teresa**” by Gian Lorenzo Bernini (1598-1680)
- “**A Lady Writing a Letter, with her Maid**” by Johannes Vermeer (1632-1675)
- “**The Hay Wain**” by John Constable (1776-1837)
- “**The Starry Night**” by Vincent van Gogh (1853-1890).

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

- subject matter
- composition/form
- style and use of colour/light.

(b) Sketch, describe and discuss **one** other work by your chosen artist.

Illustrate your answer.

Section III – Appreciation of Art

15. Answer (a) and (b).

(a) Describe and discuss any live theatre production **or** live musical event that you have watched using the following headings:

- set design/scenery
- colour/light
- costumes/makeup.

(b) Sketch a design for a stage set for your favourite play **or** your favourite musician/band. Give reasons for your design choices.

Illustrate your answer.

16. Answer (a) and (b).

(a) Describe and discuss how you would display a collection of paintings, sculpture and craftwork in your school.

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

Sketch, describe and discuss **two** works from your visit that you found interesting.

Illustrate your answer.

17. Answer (a) and (b).

(a) Describe and discuss the poster *illustrated on the accompanying sheet* under the following headings:

- composition
- colour and imagery
- lettering.

(b) Sketch a design for a poster to advertise “sports day” at your school. Give reasons for your design decisions.

Illustrate your answer.

18. “Upcycling” reuses old objects and waste materials to create useful and often beautiful items.

Answer (a) and (b).

(a) Describe and discuss the *illustration on the accompanying sheet* using the following headings:

- idea/function
- shape/use of materials
- colour.

(b) Suggest a design to “upcycle” empty tin cans. Describe the function of your design and list the steps that you would take to carry it out.

Illustrate your answer.

19. Answer (a) and (b).
(a) Describe and discuss the public sculpture *illustrated on the accompanying sheet* using the following headings:
• location/size
• form/shape
• colour/surface.
(b) What is this work about? Give reasons for your answer.
Illustrate your answer.
20. A studio is a place where a visual artist can carry out creative work.
Answer (a) and (b).
(a) Suggest a design for a studio to be used by a student of visual art. Use the following headings in your answer:
• layout/function
• light/colour
• storage/display.
(b) Outline the types of furniture you would choose for this studio and give reasons for your choices.
Illustrate your answer.
21. Answer (a) and (b).
(a) Describe and discuss the piece of jewellery *illustrated on the accompanying sheet* under the following headings:
• function
• form/shape
• colour/texture.
(b) Sketch a design for a piece of jewellery to celebrate “achievement”. Give reasons for your design decisions.
Illustrate your answer.

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