



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2015

ART

Imaginative Composition and Still Life

Higher Level

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

Monday, 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

Most every morning at nine, the emergency responders assigned to the Seine pull on their wetsuits and swim around the Île de la Cité. In the course of their circuit around this teardrop-shaped island in the middle of the river in the middle of Paris, the firemen-divers scour the bottom, retrieving bikes, cutlery (which they clean and use in the nearby houseboat where they live), cell phones, old coins, crucifixes, guns, and once, a museum-grade Roman clasp.

By the Pont des Arts, where lovers affix brass locks inscribed with their names (“Steve + Linda Pour la Vie”), they retrieve keys tossed in the water by couples hoping to affirm the eternal nature of their padlocked love. One bridge upriver, at the Pont Neuf, near the Palace of Justice law courts where divorces are decreed, they find wedding bands, discarded when eternal love turns out to be ephemeral.

As the central artery of Paris, the Seine naturally accrues the detritus of human civilisation and relationships. Through centuries it has served as highway, moat, water tap, sewer, and washtub. Its scimitar arc slices the city, dividing it into Left and Right Banks. Historically, Left was bohemian, Right, aristocratic, but distinctions have blurred over time.

On the Île de la Cité itself, in front of the Gothic tracery of stone that is the Cathedral of Notre Dame, is a bronze compass rose set into paving stones. From here – *point zero* – all distances from Paris are measured. The Seine centres Paris; it is its liquid heart.

It is also, as the French say, *fluide*. No use commanding the Seine to sit still. A river stilled is no longer a river. It changes with the time of day and season. Its currents carry the jetsam and flotsam of life and death – lost plastic toys, escaped balloons, cigarette butts (Gauloises, naturally), empty wine bottles, sometimes even a corpse – as they swirl, churn, flood and flow past the monumental architecture of Paris. *C’est fluide*.

For one summer month in Paris the Seine becomes an urban Riviera, an ebb-and-flow of beach volleyball players; sand-castle engineers; samba, tango and breakdancers; rock, jazz, soul musicians; and sunbathers – who demonstrate the infinite variety of the human form. Space, like water, is mutable, changing with the flow of time and events. “In the same space you can have freedom. Or confinement.”

The Impressionists distilled its light into quicksilver. Claude Monet kept a floating studio on the river near Argenteuil. Henri Matisse, a post-Impressionist, had a studio on the Quai Saint-Michel. The flat, grey ribbon of water painted by earlier artists danced with opalescence through the lens of the Impressionists. Their art reflected not just the flow of the Seine but the world as well. The industrial revolution had arrived. Electricity hung pearls of light against the black night. Construction of the Paris Métro was imminent. The rhythm of the world was accelerating. It was rapid and fluid, and so was the brushwork of the Impressionists.

Adapted from *Love and Loss on the Seine*, by Cathy Newman, National Geographic, May 2014.

Passage B

It may seem hard to believe, now that Climate Change – or as it's known in this country, More Rain – has decommissioned our summers, but there are people in Ireland who remember good weather. Those sun-drenched memories started the night before, with the making of the Holiday Sandwiches, containing exotic fillings and cut with an extra flourish. Cheese singles, which tasted like a by-product of the petrochemical rather than the dairy industry, were put to one side. It was a time for renewal and for sandwiches containing the likes of scallions and ham. The familiar bottles of salad cream and Thousand Island dressing were decanted into little pots. A 500ml bottle of TK White Lemonade, its packaging and labels long gone, would carry the milk. Tomorrow they would be going on a magical journey.

Everyone was up early the following morning – the forecast said there'd be rain in the afternoon, so it was important to get the good bit of the day. The children squeezed into the car. There were no rear seatbelts but luckily families were larger, so there were enough children to provide quite a tight wedge of child in the back seat that did much the same job as a seatbelt. The combination of tight squeeze, sticky heat and short trousers meant that when the family reached the destination, the children exited the back seat with a series of pleasing *shlump* sounds as they peeled themselves off the leatherette.

That was if the car made it to the seaside. Mammies had to be highly skilled in expectation management, because there was always a risk the car would break down. Once the car had slid to an anti-climactic halt miles from the sea and Himself had gone to look for a phonebox, someone had to stay behind and break the news.

The seaside of the past was a different seaside to now. There were no kitesurfers with their ruddy good health and optimism to make you feel guilty for not 'living life to the max', no farmers' markets to intercept you with crackers and dips and anti-oxidants. It was a democratic place where all were equal in the eyes of the sun.

Irish Mammy took up position, digging into a beach head and minding everything while she read *The Lilac Bus*, one eye scanning the horizon. And then suddenly she decided to take the plunge! An Institution was now wearing a swimming costume and being... giddy. This was a moment to remember.

One thing that is sadly in decline now is the classic photo of the Irish Mammy. It was one of the family, taken by Himself, standing 50 yards away with a camera that looked like it shouldn't work at all. Mammy would protest severely that she hated having her photo taken, and would hide behind a clutch of children. But these snaps are real. They are somewhere in a box. All the closed eyes and missing heads and feet, all the blurry, shaky, squinty sun ones, all the self-timer ones where nobody knows when the timer is going to go off. These photos are no more now. There has been a huge explosion of narcissism in this country, sparked by Facebook, camera phones and an improvement in general skin quality caused by the introduction of smoothies.

Adapted from *Isn't it well for ye? The Book of Irish Mammies*, by Colm O'Regan, Transworld Ireland, 2012.

Passage C

The Miller brothers looked more like prospectors than paleobotanists. Their beards were caked with dirt; goggles kept their eyes from being sandblasted by the desert winds. Both were big men, more than six feet three, and on a knife-edged ridge in southern Utah they moved with the quiet confidence of outdoorsmen. As Ian swung a pickax into the mudstone, Dane attempted to roll a cigarette between gusts. Loose tobacco flew from the paper. “Doggone it,” he said, and tried again.

Along with Scott Sampson, chief curator at the Denver Museum of Nature & Science, and Joe Sertich, the museum’s dinosaur paleontologist, the brothers were prospecting for fossils in the Grand Staircase-Escalante National Monument. Within that largely roadless wilderness they were exploring a particularly remote area, a maze of steep bluffs and gullies north of Horse Mountain.

While the rest of their team was a few miles away, working fossil quarries discovered in previous years, Sampson, Sertich and the Millers were looking for new ones. After months of office duty at the museum, Sampson could barely contain his joy at being “where no paleontologist has ever been before”—with the prospect of discovering new treasure from the “lost continent” of Laramidia.

Working mainly in the Kaiparowits formation, a 2,600-foot-thick deposit dating from 77 million to 75 million years ago, they’d unearthed fossils of thousands of plants and animals, from conifer cones to crocodiles, turtles, and dinosaurs—especially dinosaurs. During the 20 million years or so that it existed, Laramidia seems to have been a runaway dinosaur factory, cranking out large and small dinosaurs in a surprising diversity of species.

“This place is littered with bones,” Sampson said, as his boots crunched up a slope not far from where the Miller brothers were working. “I’ve got pieces of a turtle going up this hill, but I have no idea where the rest of this thing is.” He picked up a small beige object and licked it to see if it was porous bone or boring rock. “If it’s bone, it will stick to your tongue,” he said. “If it’s rock, it won’t. This one stuck.

Fossil-hunting has always been stubbornly low-tech. When it comes to field work, not much has changed since the great “bone-rush” of the 19th century, when discoveries in the Wild West sparked a furious campaign to get fossils out of the ground and into the great halls of East Coast museums. While the U.S. Army was chasing Sitting Bull across the northern plains, teams of scholars, wranglers and ruffians were pulling giant leg bones from the badlands, wielding the same picks, shovels, and plaster employed by paleontologists today.

Adapted from *Digging Utah’s Dinosaurs*, by Peter Miller, National Geographic, May 2014.

Passage D

The *Bake Off Tent* – covered in bunting, white picket fenced-off from reality – was a bizarre, dream-like space in which to bake. China cups hung neatly on the walls, huge mixers sat proudly on each bench on the scrubbed wooden work surface.

On a good day, the sun would bathe the tent with a warm glow and we'd pause for a second, hands plunged deep into our mixing bowls, to gaze out at a field of buttercups. Amid the gleaming pans and polished chrome, it was easy to lose sight of just how rarefied this environment was.

However, at the end of each week of filming, dizzy on a mix of adrenaline, sugar and pure relief at having survived the week, I'd return to a very different world: a student kitchen so small that I couldn't stretch out my arms or find space to store all the ingredients and equipment I needed. Oh, and I'm sure we had mice – or worse – at one point.

But still I baked and baked and baked. I set up a long table in my room, one high enough that I could stand at it to knead dough or to whisk meringue. I lined my bookshelves with packets of flour and sugar, stacks of chocolate and jars of spice. Baking tins filled my cupboards, cookie cutters were crammed into a drawer, and clothes were pushed aside to make room for a box full of bottles of essence and colouring. This was less student flat, more alchemist's den.

Ideally we'd all have the money for organic stoneground flour, Continental-style unsalted butter, a selection of proving baskets and a top-of-the-range mixer with more horsepower than a small car. But, if I could bake in that squalid, cramped flat, and on a student budget, then anyone can!

During my time preparing for *Bake Off*, I bought the cheapest flour and butter, swapped expensive fresh fruit for frozen alternatives and experimented with ways to draw more flavour out of cheap ingredients. But baking on a budget isn't just about knowing where to cut corners – it's also a case of learning what's worth investing in. My kitchen had an oven so old that the numbers on the temperature dial had worn away. It was consistently inconsistent, too-fiercely hot at the top and far cooler at the bottom.

Waiting to see whether your bake will emerge from the oven scorched or raw is not the sort of cliffhanger that anyone should have to endure – which is why the baking purchase I recommend most is an oven thermometer. It will quickly become your new best friend and, at around £5, it's a lot cheaper than shelling out for a new oven.

Adapted from “How I did *Bake Off* on a budget”, Ruby Tandoh, BBC Good Food, 2014.

Passage E

The tiny little meadow by the house had been cut and the hay lay crisping in swathes in the sun: the wild flowers dabbling colour in every part. There were the midnight blues of the vetch, the yellows of trefoil, the splendid reds of the clover. It was the loveliest thing to be out in the field turning the hay with the pike, my two black dogs taking comfort in the shade of the alders a while, the sweetness of the mowers wafted near and far.

The swallows meanwhile were sweeping in and out of the shed, busy as they were with the rearing of their young. It was as if they too were revelling in the light, the warmth of the sun lying gentle on their backs. The yellow lilies blooming in old clay pots across the yard: the blue of the swallows the perfect foil for the yellow of the flowers.

The young had already left the nest and were perched on the cross beams in the shed, the first little bird coming out into the sun for the very first time that morning: the lilies beneath him shining with dew. The Persian cat, weary of the heat, had found a haven of her own underneath the shrubs and left the swallows to their own devices.

Sometimes she liked to curl up among the red geraniums, but the sun was too hot for that, the shade and the shadow of the shrubs more pleasing to her then. The red clover lay in rich red pools of its own, crisping and drying still, everything about it like an echo of the summers of old.

I was always on the lookout for butterflies and bees, but the frogs were my favourite of all: the touch of their skin wonderfully damp and chill in the heat of the afternoon. The frogs were the talisman of summer, the touchstone of the season that brought it to life in a moment. Summer would not have been summer without them, so that I sat caressing them in my hands, sprays of wild rose and woodbine cascading around me.

They say that when we are at our happiest we are least aware of it. This may be true, but even then I think I knew how lucky I was just to be with the frogs and the flowers in the long grass.

As I turned the hay in the field, the swallows still swept over the lilies and the sapling apple trees. I thought of days spent helping in the fields of the nearby country estate: Mrs Ruth coming with home-made apple juice, carried in stone cold jars, in her basket, her three Irish terriers tripping at her heels. The taste of the apple juice was wonderfully cold and sweet in the heat of the afternoon. It was like the taste of nectar itself, the very epitome of all the delights of summer when the world was green and young: the Kerry cows grazing in their pastures overlooking the bay.

Adapted from *Lilies and Swallows* by Patrick O'Sullivan, *Ireland's Own*, July 2014.

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Design

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

Monday, 27 April – Friday, 8 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, 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

Belvedere Gardens and Park near Mullingar is remarkable, with an astonishing past. Robert Rochfort, Baron Belfield, carried sibling rivalry to extreme lengths. His remarkable monument is the Jealous Wall, the largest gothic sham ruin in Ireland, built to block out the view of his brother George's home at Tudenham Park. Worse still, he locked away his lovely young wife Mary, who was suspected of having an affair with his brother. Her hair went white and she aged almost overnight when she was left to languish at the family seat at Gaulstown until her death.

Whatever Rochfort's sins, Belvedere, Richard Castle's bow-ended Palladian villa has the most heavenly setting on the shores of Lough Ennel. It was embellished a century later with a series of ballustraded terraces in the Italian manner by the then owner Charles Marley, who also added the walled garden.

Jealousy aside, sham ruins were extremely fashionable features at the time when the 'wall', now looming dramatically amid groves of trees, was built in 1760. The garden has three main areas: the arboretum which slopes down to the lakeside, an enclosed garden with shrubs and trees, and the walled garden which once contained a famous plant collection built up by Marley's cousin Charles Howard-Bury and continued by his friend Rex Beaumont to whom he left the property. Lt Colonel Howard-Bury travelled widely collecting plants and seeds from as far afield as central Asia. He was also the leader of the first attempt to climb Mount Everest in 1921.

The walled garden is laid out in an unusual manner: the central gateway affords a vista over an interior designed as a pleasure garden with lawns, rose beds, and herbaceous borders once considered amongst the finest in Ireland. Some survivors of the garden's heyday remain: old roses, hydrangeas, the white tufted flowers of Fothergilla and the thistly Echinops. There are some charming details: a wishing well and a waterlily pond. There is a pleasant walk down through the wild garden to the shoreline. Wild flowers flourish among the shelter of fine trees and there is an old ice house and a gothic archway to add to the interest.

The gardens are now the property of Westmeath County Council and have been sensitively restored. The house with its delicate rococo plasterwork could provide a wonderful setting for a film, exhibition of Irish furniture or other artefacts. As an exciting contrast, Belvedere Gardens and Park which was designed as a pleasure ground for a very select few is now used by the whole community. It is now used as a venue for triathlons, cross-country running, concerts, garden shows, craft fairs and a wide variety of family activities.

Adapted from *The Hidden Gardens of Ireland* by Marianne Heron, Gill & Macmillan Ltd, 1996.

Passage B

The bus we take to get to the Choosing Ceremony is full of people in gray shirts and gray slacks. A pale ring of sunlight burns into the clouds like the end of a lit cigarette. I will never smoke one myself – they are closely tied to vanity – but a crowd of Candor smokes them in front of the building when we get off the bus.

I have to tilt my head back to see the top of the Hub, and even then, part of it disappears into the clouds. It is the tallest building in the city. I can see the lights on the two prongs on its roof from my bedroom window.

I follow my parents off the bus and walk up the front steps. The elevator is crowded, so my father volunteers to give a cluster of Amity our place. We climb the stairs instead, following him unquestioningly. We set an example for our fellow faction members, and soon the three of us are engulfed in the mass of gray fabric ascending cement stairs in the half light.

But my legs are sore, and I struggle to breathe, and I again distracted myself. We have to climb twenty flights of stairs to get to the Choosing Ceremony. My father holds the door open on the twentieth floor and stands like a sentry as every Abnegation walks past him. I would wait for him, but the crowd presses me forward, out of the stairwell and into the room where I will decide the rest of my life. The room is arranged in concentric circles. On the edges stand sixteen-year-olds of every faction. We are not called members yet: our decisions today will make us initiates, and we will become members if we complete initiation. We arrange ourselves in alphabetical order, according to the last names we may leave behind today. I stand between Caleb and Danielle Pohler, an Amity girl with rosy cheeks and a yellow dress.

Rows of chairs for our families make up the next circle. They are arranged in five sections, according to faction. Not everyone in each faction comes to the Choosing Ceremony, but enough of them come that the crowd looks huge.

In the last circle are five metal bowls so large they could hold my entire body, if I curled up. Each one contains a substance that represents each faction: gray stones for Abnegation, water for Erudite, earth for Amity, lit coals for Dauntless and glass for Candor.

When Marcus calls my name, I will walk to the centre of the three circles. I will not speak. He will offer me a knife. I will cut into my hand and sprinkle my blood into the bowl of the faction I choose. My blood on the stones. My blood sizzling on the coals. Before my parents sit down, they stand in front of Caleb and me. My father kisses my forehead and claps Caleb on the shoulder, grinning. “See you soon,” he says. Without a trace of doubt.

Adapted from *Divergent* by Veronica Roth, Harper Collins Publishers, 2011.

Passage C

‘I don’t want to go’, I said, staring out of the window, waiting for the fake cows on the roof of the Unigate building to come into view. We were driving back from our open day at Frencham Heights School. ‘Why not?’ ‘I just don’t.’ ‘You must be mad not to want to go to that school’ said Mum as she pulled into the fast lane overtaking a man in a Porche with a personalised number plate. ‘There are gorgeous girls everywhere, you call the teachers by their first names, there’s no uniform. Apart from the fact that you’re forced to learn something every now and then, I would have thought it would be perfect for you.’

She was right. Compared to the dreary conformity of the one I went to, this school did indeed look like a bohemian paradise and ever since I had turned thirteen I had been noticing girls more and more. But it was unfamiliar. Two hours earlier we had driven along a tree-tunneled road where a small, weathered wooden sign for Frencham Heights stood on a corner next to a high hedge in front of large wide playing fields. A scruffy boy about my age, in a striped jumper and patched jeans, passed unsteadily on a skateboard and waved to us. Two young women walked by, laughing: one wore glasses and had a mass of black curly hair, the other, blonde and bronzed was wearing flared jeans, a rare sight in 1983.

We pushed open the massive front door and walked into a smart, oak panelled hallway. A teenage girl shuffled up and introduced herself as Murphy. She said she would be showing us around. Murphy had one other prospective boy in her group. His name was Will McCormack. He was tall and even thinner than me and had a slightly defeated look. He told me that he was at a comprehensive in Clapham, but now his parents thought it would be a good idea if he went off to boarding school. ‘Can’t see the point myself,’ he said, ‘particularly as I don’t really need to go to school. I’m designing a car that I’m looking to get into production in a year or so.’

Will had not been shown round with a parent. I asked him where they were. ‘My dad’s over there,’ he said, pointing at a dapper, silver-haired man who was sitting in a corner of the hall, lost in a pile of paperwork. Noticing Will, he came over, said: ‘Done? Good. Lets go,’ and walked off. ‘Bye then’ said Will, following in his wake. ‘Maybe see you next year’.

By the end of the summer term, it was decided I was to go to Frencham Heights. I changed my mind about the place after returning for the entrance exam, which was shockingly easy. Who doesn’t know Christopher Columbus was the first president of the United States?

On Sunday afternoons, we rode skateboards down a steep road which ran behind the school towards a pond, holding on as long as we could until the skateboards started wobbling out of control. On Friday evenings, we sat in John A’s room and watched films. Most of the people in our year crammed in to watch the full-length video of Michael Jackson’s *Thriller*, after which Laura burst into tears and announced she would be camping outside Michael Jackson’s house in Los Angeles until he asked her to marry him. And once a week John forced us to write letters home. I tended to get mine out of the way on Sunday lunchtimes before doing something more interesting. *Dear Mum and Nev how are you I am fine*, I wrote. *Yesterday we had double maths well must go Will ps can I have a skateboard for Christmas?*

Each week revealed something new. Like the time we had a fancy dress disco. I borrowed one of Pete’s old suits and went as a teddy boy. Eugene and Will Mac went as each other. Gael and Laura wore black bin liners and went as punks. A boy called Steve Rose wore a floor length red cape and a gold headband. We had no idea whom he was meant to be, and if you asked, he just looked at you gnomically. Eventually, when it was time to be judged on outfits he walked up on to the stage, spun around, and flung off his cape to reveal thigh high boots, gold hot pants and a red and white corset. Steve had come dressed as Wonder Woman. He won first prize.

I discovered all the things I used to worry about – being bad at football, struggling at mathematics, being compared to my brother Tom – did not matter here. Even a boy called Richard Ball who only ever once scored a goal and that was for the other side was as much part of the community as Eva Yiasumi and her football champion boyfriend.

Adapted from *The House is Full of Yogis* by Will Hodgkinson, Blue Door, 2014.

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 the gardens in Passage A.
- (b) A decorative sign for the 'Choosing Ceremony' described in Passage B.
- (c) A poster advertising a skateboarding competition inspired by Passage C.

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

2. Linocutting and Printing

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

- (a) An illustration for the cover of a book on trees. Take your inspiration from Passage A.
- (b) An illustration based on any imagery from Passage B.
- (c) An illustration for the cover of a promotional brochure for Frencham Heights School. Take your inspiration from the imagery 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 different types of cuts to be used.

3. Fabric Printing

Create a design suitable for one of the following:

- (a) A decorative flag for the entrance to the garden described in Passage A.
- (b) A wall hanging to be used at the 'Choosing Ceremony' inspired by Passage B.
- (c) A half-drop repeat pattern inspired by any of the imagery suggested by Passage C.

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

4. Embroidery

Create a design suitable for one of the following:

- (a) A three-dimensional soft sculpture inspired by any of the imagery in Passage A.
- (b) An embroidered panel inspired by Passage B.
- (c) An embroidered panel for a school bag inspired by Passage C.

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

5. Weaving

Create a design suitable for one of the following:

- (a) A woven textile inspired by any of the imagery in Passage A.
- (b) A panel inspired by the ceremony described in Passage B.
- (c) A tapestry that takes its inspiration from 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 platter to serve food at a garden party inspired by Passage A.
- (b) A chalice/goblet to commemorate the 'Choosing Ceremony' inspired by 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

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

- (a) The wife 'Mary' mentioned in Passage A.
- (b) A figure suggested by Passage B.
- (c) The author of Passage C.

Your design may be for a glove puppet, a rod puppet or a string puppet. You may work to scale and you should show measurements. Indicate how the puppet is to be assembled and how it will function. Give details of proposed materials and the decorative techniques to be used in the execution of your design.

8. Bookcraft

Create a design for one of the following:

- (a) A photographer's portfolio/folder to hold snapshots of trees inspired by Passage A.
- (b) An expanding file to hold images inspired by Passage B.
- (c) A document folder to hold memories of the schooldays described in 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 poster for a triathlon at 'Belvedere Gardens and Park' inspired by Passage A.
- (b) A logo for an app for the 'Choosing Ceremony' inspired by Passage B.
- (c) A graphic for Frencham Heights School bus 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 freestanding sculpture inspired by Passage A.
- (b) A relief panel to be placed at the entrance to the 'Choosing Ceremony' inspired by Passage B.
- (c) A sculpture entitled 'School Friends' based on the characters in Passage C.

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

11. Stage Sets

Create a design for one of the following:

- (a) A film set for a fantasy film inspired by Passage A.
- (b) A stage set for a scene in a play that is set at the 'Choosing Ceremony' in Passage B.
- (c) A three-dimensional display to promote the school at the open day described in 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.



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2015

ART

Craftwork

Higher Level

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

Monday, 27 April – Friday, 8 May

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

This paper is to be handed to candidates on **Monday, 13 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 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 box file **or** a document wallet **or** a folder to hold cuttings suitable for **one** of the following:

- (a) my personal financial affairs
- (b) notes for my autobiography
- (c) ancient Irish archaeology.

Your finished craftwork **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, etc.

2. Calligraphy

Design and make a piece of calligraphy based on **at least 5 lines of Text (a) or at least 8 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)
When night slinks, like a puma, down the sky, And the bare, windy streets echo with silence, Street lamps come out, and lean at corners, awry, Casting black shadows, oblique and intense; So they burn on, impersonal, through the night, Hearing the hours slowly topple past Like cold drops from glistening stalactite, Until grey planes splinter the gloom at last; Then they go out. <i>Adapted from Street Lamps by Philip Larkin.</i>	Where dips the rocky highland Of Sleuth Wood in the lake, There lies a leafy island Where flapping herons wake The drowsy water rats; There we've hid our faery vats, Full of berrys And of reddest stolen cherries. Come away, O human child! To the waters and the wild With a faery, hand in hand, For the world's more full of weeping than you can understand. <i>Adapted from The Stolen Child by W.B. Yeats.</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 confirming that it is blank.**

3. Poster

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

- (a) Artisan Food Showcase
- (b) Poetry Slam Challenge
- (c) Digital Technology Awards.

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 confirming that it is blank**.

4. Weaving

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

- (a) a portrait
- (b) the night sky
- (c) the local landscape.

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) the fishing industry
- (b) close-up
- (c) the view from my window.

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/blockprinting.

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) bridezilla
- (b) the creature from the deep
- (c) the I.T. technician.

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) confectionary
- (b) the flock
- (c) on the road.

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, stencil material, printing inks, squeegees, masking tape, etc.

8. Hand-Printed Textiles

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

- (a) the market stall
- (b) instruments
- (c) woodlands.

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) forest walk
- (b) nightlife
- (c) the performance.

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 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 lidded vessel inspired by dwelling places
- (b) a relief panel inspired by contemporary architecture
- (c) a ceramic sculpture entitled “Let The Games Begin”.

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) ancient Irish myths
- (b) clockwork
- (c) faces and places.

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 celebrate Ireland's sporting heroes
- (b) a freestanding work entitled "Slumber"
- (c) a serving platter for farm produce.

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

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

13. Metalwork/Construction

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

- (a) a plaque or freestanding work entitled "My View"
- (b) a freestanding metal sculpture inspired by ships and sailing
- (c) a wearable piece of art based on organic forms.

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:

- (a) a figure inspired by Early Christian Irish manuscripts
- (b) your favourite poem
- (c) "Ambition".

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, 2015

ART

Life Sketching

Higher 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 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 jumper/hoodie for the first pose
- an orange for the second pose.

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 the drawing 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 half-figure option.
N.B. If you choose the half-figure option, 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 should be in a standing position with his/her

- feet slightly apart, left foot forward
- a jumper/hoodie tied around the waist using the sleeves to tie a single knot to the front
- both sleeves of jumper/hoodie hanging below the waist
- right hand holding one cuff of sleeve of jumper/hoodie, left hand holding the other cuff
- hands closed around each cuff, with back of both hands visible
- head turned to the left and looking upwards.

(b) Second Pose – Duration 30 minutes (30 marks)

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

- feet crossed at ankles
- both elbows bent with hands at chest height
- left hand holding an orange with right hand peeling the orange
- orange should be partially peeled with peel still attached
- head turned to the right.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2015

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

All questions carry equal marks (50).

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

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

Section I – Art in Ireland

1. The “**Petrie Crown**” *illustrated on the accompanying sheet* is an example of a remarkable change in style that took place during the Iron Age.
Discuss this statement referring to the function, form, and style of the Petrie Crown, and to the materials and techniques used in its production and decoration.
and
Name and describe **one** example of decorative stone carving from this period.
Illustrate your answer.

2. The skills of Early Medieval metalworkers have left us with a legacy of unique treasures.
Discuss this statement with reference to the artefact *illustrated on the accompanying sheet*.
In your answer, name the artefact and refer to its function and form, and to the materials and techniques used in its production and decoration.
and
Name and describe **one** other Early Medieval artefact which was made using similar techniques.
Illustrate your answer.

3. The simple design of stone churches in Early Christian Ireland developed into a more complex Irish Romanesque style due to many influences from abroad.
Discuss this statement comparing the structure and design of **one** named Early Christian Irish church with **one** named Irish Romanesque church.
and
Name an Irish monastic site that you have studied and describe its significant features.
Illustrate your answer.

4. The building *illustrated on the accompanying sheet* was designed by James Gandon (1743-1823).
Answer (a), (b), and (c).
(a) Name the building and describe and discuss how the features of this building are typical of Georgian architecture.
(b) Describe and discuss how sculpture was used to decorate this building.
(c) Name and describe **one** other public building by this architect.
Illustrate your answer.

5. Harry Clarke (1889-1931) has been described as an important Irish Symbolist artist. Discuss this statement with reference to “**The Eve of St Agnes**” *illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition, style, influences, materials and techniques.
and
Name and describe **one** other work by this artist.
Illustrate your answer.
6. Rowan Gillespie (b.1953) creates sculptures which are designed to evoke an emotional response in the viewer. Discuss this statement with reference to “**Famine**” *illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition, form, style, materials, techniques, and location.
and
Name and describe **one** other figurative sculpture by Gillespie.
Illustrate your answer.
7. Choose **one** of the following:
- John Hogan (1800-1858)
 - William John Leech (1881-1968)
 - Mary Swanzey (1882-1978)
 - Oisín Kelly (1915-1981)
 - Alice Maher (b.1956)
 - Michael Quane (b.1962)
 - Caroline McCarthy (b.1971).
- Describe and discuss the work of your chosen artist, making detailed reference to **two** named works by that artist. In your answer refer to subject matter, style, media/materials, techniques, and influences.
Illustrate your answer.

Section II – European Art (1000 AD – Present)

8. The creators of Gothic churches and cathedrals used architecture, sculpture and stained glass to communicate ideas about the power of the church as well as about the story of Christianity.
Discuss this statement with reference to a named Gothic church or cathedral.
and
Briefly describe and discuss the treatment of the human figure in a named Gothic sculpture.
Illustrate your answer.
9. The “**Gates of Paradise**” in Florence *illustrated on the accompanying sheet* demonstrates Lorenzo Ghiberti’s (c.1378-1455) great skill as a sculptor.
Discuss this statement with reference to **one** named panel from the doors. In your answer refer to subject matter, composition, perspective, and the treatment of the human figure.
and
Briefly describe and discuss **one** other named sculpture from the Early Renaissance period.
Illustrate your answer.
10. Leonardo da Vinci’s (1452-1519) study of science and nature as well as his acute powers of observation led him to create some of the greatest works of the Renaissance.
Discuss this statement with reference to the painting *illustrated on the accompanying sheet*. In your answer refer to the name of the work, subject matter, composition, technique, and the period in which the work was produced.
and
Briefly describe and discuss **one** other named work by this artist.
Illustrate your answer.
11. J. M. W. Turner (1775-1851) was fascinated by the force of nature, as displayed in the painting “**Snow Storm: Hannibal and his Army Crossing the Alps**” *illustrated on the accompanying sheet*.
Discuss this statement referring in your answer to subject matter, composition, style, technique, and the period in which the work was produced.
and
Briefly describe and discuss **one** other named work by this artist.
Illustrate your answer.

12. Georges Seurat's (1859-1891) study of the scientific theories of colour is apparent in his distinctive style of painting.
Discuss this statement with reference to "**Sunday Afternoon on the Island of La Grande Jatte**" *illustrated on the accompanying sheet* and refer in your answer to subject matter, composition, style, technique, and influences.
and
Briefly describe and discuss **one** other named work by this artist.
Illustrate your answer.
13. "**Les Demoiselles d'Avignon**" *illustrated on the accompanying sheet* demonstrates some of the innovations that Pablo Picasso (1881-1973) introduced to painting.
Discuss this statement, referring in your answer to subject matter, composition, style, techniques, and the period in which the work was produced.
and
Briefly describe and discuss **one** other named work by this artist.
Illustrate your answer.
14. Answer (a), (b), and (c).
(a) Choose and name **one** of the following:
 - a painting by Hans Holbein the Younger (c.1497-1543)
 - a sculpture by Gian Lorenzo Bernini (1598-1680)
 - a painting by Francisco de Goya (1746-1828)
 - a sculpture by Auguste Rodin (1840-1917)
 - a painting by Gustav Klimt (1862-1918).
(b) Discuss the work you have chosen in detail, making reference to the artist, subject matter, style, composition, materials, technique, and the period in which the work 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 art styles or movements:
 - Rococo
 - Neoclassicism
 - Realism
 - Fauvism.
(b) Describe the main characteristics of your chosen style or movement.
(c) Describe and discuss **one** named work by a named artist, whose work is typical of this style or movement.
Illustrate your answer.

Section III – Appreciation of Art

16. The designer of a video game should be able to develop a concept as well as develop visual content.
Discuss this statement with reference to a named video game. Refer to the concept, visual aspects of the characters, environment/set-design, and action in your chosen game.
and
Briefly outline your ideas for a video game based on an Art theme. Refer in your answer to the concept as well as the visual content of the game.
Illustrate your answer.
17. Exhibitions at local art galleries offer opportunities for art appreciation, education, and enjoyment.
Discuss this statement with reference to an exhibition in a named local art gallery you have visited. In your answer describe how the exhibition was curated and refer to **two** specific works you found interesting.
and
Briefly describe and discuss the advantages and disadvantages of viewing actual paintings and sculptures as opposed to viewing them on-line.
Illustrate your answer.
18. Site-specific sculpture on Irish roadsides gives the public an opportunity to view well-crafted contemporary works of art.
Discuss this statement referring to the images *illustrated on the accompanying sheet*.
In your answer refer to scale, materials and technique, colour/finish, context, and visual impact on the environment.
and
Briefly outline your ideas for a sculpture which would enhance an outdoor space at your school. Give reasons for your design decisions.
Illustrate your answer.
19. The use of outdoor murals can regenerate neglected public spaces.
Discuss this statement referring to the image *illustrated on the accompanying sheet*.
Indicate whether or not you find the mural effective and in your answer refer to imagery, layout, colour, and the impact of the work.
and
Briefly outline your ideas for a mural for a neglected public space in your own area. Give reasons for your design decisions.
Illustrate your answer.
20. Packaging is essential to marketing and can attract and entice a consumer to buy a product.
Discuss this statement referring to the image *illustrated on the accompanying sheet*.
Refer in your answer to design concepts and the use of art elements.
and
Briefly outline your ideas for creating a packaging design for a shop that sells health food. Give reasons for your design decisions.
Illustrate your answer.

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