



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2016

ART

Imaginative Composition and Still Life

Ordinary Level

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

Tuesday, 3 May – Friday, 13 May Morning, 9.30 – 12.00

This paper should be handed to candidates on **Tuesday, 19 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

Together we pushed on the big wooden doors, and they swung open on squealing hinges. The large room beyond was a kind of atrium, the high ceiling supported with buttresses like the ribs of a huge animal. Light glowed from globes of yellow glass that hung down out of the dark on thick cables. The stone floor was so dark it seemed to absorb the light. Corridors ran off in three directions. There were no sounds except for the slap of our feet against the stone. It was the quietest school I'd ever been in and the coldest. The air seemed wetter and more frigid inside than out.

Mom stopped at a door and waved for me to catch up. Stenciled on the frosted glass was *Office of the Principal*. From inside came a slapping noise, a whap! whap!, that sounded at irregular intervals. The office was dimly lit, with yellow paint that tried and failed to cheer up the stone walls. Two large bulletin boards were crammed with tattered notices and bits of paper that looked like they hadn't been changed in years. At one end of the room was a large desk, and behind that sat a woman wearing a pile of platinum hair. No, not sitting—standing. She was not only short, but nearly spherical. Her arms, almost as thick as they were long, thrashed in the air. She held a fly swatter in each hand and seemed to be doing battle with a swarm of invisible insects. Her gold hoop earrings swung in counterpoint. “Shut the door!” she yelled without looking at us. “You’re letting them in!” Then thwack! She brought a swatter down on the desk. Her nameplate said Miss Pearl, School Secretary.

The doors nearest the office were all in the 100s. The doors were all closed, though from some of them I heard voices. Then I found the stairs and went up. I reached the second floor to find another row of closed doors. I put my hand on the doorknob—and then it swung open, pushed from the inside. A very tall white woman in a very long black dress looked down at me. She seemed to be constructed of nothing but straight edges and hard angles, like the prow of an icebreaker ship. Her black hair, shot with gray, was pulled back tight against her head. Her nose was sharp as a hatchet, her fingers like a clutch of knives. “Mr. Harrison,” she said. “I am Mrs. Vello.” Her lips barely moved.

She led me downstairs and along a corridor to a cavernous room, the cafeteria. The serving line was on one side, and wooden tables filled the rest of the space. I picked up a large wooden bowl and tin cup. One by one the students passed the counter, where a pair of lunch ladies filled the bowls with a steaming, chunky stew. The air smelled of vinegar. I held out my bowl. The lunch lady, a thick-necked woman with horsey teeth, held out her ladle. When she moved I caught a glimpse of the kitchen behind her. A woman who could have been her older sister stood at a metal table holding a huge silver fish, perhaps three feet long, by its tail. The creature twitched weakly in her grasp.

Adapted from *Harrison Squared* by Daryl Gregory, Titan Books, 2015.

Passage B

Frankie Dettori's phenomenal success as a jockey is rivalled only by his love of food and his family. He is a master in the kitchen and cooks for his family at every opportunity. Frankie, his wife Catherine and their five young children divide their time between Newmarket and their extended family in Sardinia.

"My earliest memories of food and cooking are by most standards fairly sophisticated. My mother's cooking, whilst simple in technique and not given to fussy sauces, was to say the least eclectic. This is because what she cooked on any given day depended on what fresh produce she found at her local market in Milan. This diversity was compounded by the three blissful months we spent in Sardinia with my grandparents every summer. Every day my Nona would prepare a wonderful array of fresh local produce. This could be anything from line-caught eels and suckling pigs to home-made cheeses and wild boar. All the vegetables she served were fresh out of the ground from her *orto* (vegetable patch). There were tomatoes the size of a fist that tasted of tomato in a way that I've never tasted since, figs so ripe they dripped with syrup, huge succulent peaches and the sweetest grapes I've ever tasted. Best of all, my grandparents produced thirty litres of olive oil from their own trees.

I'm happy to say that my kids love their food and are not fussy, finicky eaters. I'm sure this is because they eat proper food, not so called children's food. Sure, Catherine tries to sneak in extra vegetables here and there but overall they do ok. My son Leo will try anything once. We gave him prawns the other day and he loved them. It's also important for me that my kids recognise their Italian roots, so we eat a lot of Italian in my house, balancing it out with the odd shepherd's pie and bangers and mash, which I also love.

When I cook at home there are always half a dozen people milling around me (as well as assorted cats and dogs) playing, talking, tasting, laughing, bickering and, of course, opening the odd bottle of wine. As they say in Italy 'the most important thing in life is to eat together as family'.

There is nothing in the world that tastes as good as Italian ice cream 'fatti in casa', that is to say 'homemade'. *Gelaterie* in Italy are on every street corner and 'andare a prendere un gelato' (going for an ice cream) is the equivalent of going for a pint. I make my own and these recipes are simple, especially if you have an ice cream maker."

Adapted from *Frankie Dettori's Italian Family Cookbook*, Harper Collins, 2007.

Passage C

He got off the bus downtown and he set out walking toward his own district; he had always liked to walk. In this rather dowdy and noncommittal bit of the city there were still small shops; independent markets, unappetizing little restaurants, and so on, struggling along with the overwhelming competition of the great High Street Outlets.

One of those shops under the ramp was a secondhand store; the sign above the windows said ANTIQUES and a poorly lettered, peeling sign painted on the glass said JUNK. There was some squat handmade pottery in one window, an old rocking chair with a moth-eaten shawl draped over it in the other, and, scattered around these main displays, all kinds of cultural litter: a horseshoe, a hand-wound clock, something enigmatic from a dairy, framed photographs, slightly chipped vases, figurines, used reading glasses in their cases, old costume jewellery, old telephones, obsolete game consoles, a well-thumbed rosary, and a stack of old hi-fi records, marked “Gd Cond”, but obviously scratched. Moved by the impulse, he went in.

It was cool and rather dark inside. A leg of the ramp formed one wall, a high blank dark expanse of concrete, like the wall of an undersea cave. From the receding prospect of shadows, bulky furniture, old toys, boxes of cutlery, candelabras, precarious stacked teacups of all shapes and colours, decrepit acres of paintings and fake-antique spinning wheels now becoming genuinely antique though still useless.

From these tenebrous reaches of no-man’s-things, a huge form emerged, seeming to float forward slowly, silent and reptilian. The proprietor raised a crooked left elbow and said, “Good day. Do you wish an object?”

“Thanks. I was just looking.”

“Please continue this activity,” the proprietor said.

It withdrew a little way into the shadows and stood quite motionless. He looked at the light play on some ratty old peacock feathers, observed a 1950 home-movie projector, a blue and white tea set, a heap of magazines, priced quite high. He hefted a solid steel hammer and admired its balance; it was a well-made tool, a good thing. “Is this your own choice?” he asked the proprietor, wondering what the proprietor might prize from all this flotsam of the affluent years.

Adapted from *The Lathe of Heaven* by Ursula K. Le Guin, Scribner, 2008.

Passage D

The place I spent my childhood summers holds the most glorious, golden memories that cannot be improved by time, or by rose coloured spectacles. I can picture scenes of happy children playing in a world of colour as clearly as if it was yesterday. The experience is like stepping into a painting, a very special painting.

Childhood then was a time unencumbered by the constant call of technology; it was an era full of invention, imagination and games. The days seemed full of excitement. Best of all, at least in our family, it was a time when the issues of the adult world had absolutely nothing to do with us.

Our grandparents had a big, rambling, charming house that lent itself to children's holiday visits. It could not be described as a grand country manor; it was a spread out, higgledy-piggledy affair, full of nooks and crannies. There were dark staircases up to small landings, with doors leading into lots of rooms, some big, some tiny. The place seemed simply enormous to us children. In a downstairs room a yellow bird sang in a pretty, cream coloured cage and like many homes at that time, on huge sideboards were various stuffed birds, resting on their perches under glass domes. The real magic bit was at the back, where my grandmother had created an enchanted garden. This absolutely vast place – or so it was to us – was an adventure in itself; a child could almost get lost among the growth.

Left to ourselves, we lived in a magical world full of escapades. We slid down haystacks or fished with a jar and a little net on a bamboo handle. Progressing to wild and sometimes dangerous games; we tested our vigour, faced our fears and discovered our strengths and weaknesses. The absolutely forbidden practice of leaping from a wall onto the back of the old, patient horse, sliding off, crashing to the ground, then climbing up and doing it again, was one of our chief delights. Later, we proudly compared our bruises. It seems to me now that we laughed from morning to night.

There were long, idyllic days when we weren't running wild in the surrounding countryside, when we spent time in our grandmother's garden. Heavenly, drowsy days spent reading our books or talking to her, the only sound the drone of the bees, the chirping of song birds and all around, the scent of many marvellously coloured flowers. Her garden was the stuff of – indeed may have been inspired by – a Mildred Anne Butler painting.

I keep a postcard of 'The Lilac Phlox, Kilmurry', painted almost one hundred years ago by that wonderful artist. Something about this quiet, peaceful colourful work brings me back to those childhood summers. The painting is not of a formal garden; it is of a wide, overgrown drive, with a brilliant splash of Lilac among the many shades of green and yellows. There is an open gate at the end, inviting us in to the painting. I like to think that perhaps behind the gate there is an old summer house, like the green and white one we used to play in...

Adapted from *Childhood Summers* by Jane Shortall, Mining Memories, www.writing.ie, June 2011.

Passage E

Tar was soft underfoot in Keogh's yard. One dog slept between the bars of an upturned cattle feeder. Another sat alert on a stack of fertiliser bags. Keogh, his everyday white shirt untucked as a concession to the weather, was standing in the shade of the supplies shed, a huge barn-like structure full of things he sold to the farmers of the area: the feedstuffs for cattle and sheep, the seeds and grain, the bales of twine and drums of oil. Fencing posts of different lengths and shades stood against the back wall. Tyres and hubcaps and old engine parts, culled from worn-out tractors and jeeps, were piled and hung and pegged in corners.

He watched as Tom approached, not moving or speaking until a few feet separated them. Keogh was a rich man. The half-rusted carburetors and planks of timber had made him more money, over the years, than had the bags of grain and the gallons of petrol and the shop and the bar all put together, but of this he showed no sign. The white shirt was the same shirt the whole week long: grubby by Tuesday, filthy by Thursday. The van he drove was years old, deeply dented along one side.

"Have you twine left?" Tom asked.

Keogh laughed at the question. "Have I twine, Tom? Plenty of twine, too much of the stuff. That's what I have."

Adapted from *Solace*, by Belinda McKeown, Picador, 2011.

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Tuesday, 3 May – Friday, 13 May

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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

In the early morning when the boat arrived in Liverpool she was helped with her luggage by a porter who was Irish. When she told him she was not sailing to America until later that day, he advised her to take her cases immediately down to a shed where a friend of his worked, close to where the transatlantic liners docked; if she gave the man at the office his name, then she would be free of them for the day.

She saw Jack as soon as she descended from the boat. They walked together down the busy docks as ships were being loaded and unloaded. Jack had already seen that the transatlantic liner on which Eilis was to sail had docked, and, once they had left the suitcases in the shed as arranged, they went to inspect it. It stood alone, massive and much grander and whiter and cleaner than the cargo ships around it. 'This is going to take you to America,' Jack said.

It was difficult to carry her suitcases down the narrow stairs of the liner and Eilis had to move sideways on the corridor as she followed the signs that led to her berth. She knew that the liner was fully booked for the journey and she would have to share the berth. The room was tiny, with a bunk bed, no window, not even an air hole, and a door into a miniscule bathroom that also, as she had been told, served the room on the other side. Suddenly, the door opened and a woman came in, pulling a large trunk behind her. She ignored Eilis, who stood up immediately and asked her if she needed help. The woman dragged the trunk into the tiny berth and tried to close the door behind her but there was not enough space. 'You're on the top bunk. Number one means bottom bunk and that's on my ticket,' the woman said. 'So move. My name is Georgina.'

Later, when the engine of the ship, which seemed remarkably close to the berth, began to fire up and a large hooting whistle started to blow at regular intervals, Georgina invited Eilis to come on deck with her and see the lights of Liverpool as they departed. Eilis found her coat and scarf and followed her, inching with difficulty past the trunk. She could not understand how Georgina had managed to get it down the stairs. It was only when they were standing on deck in the dwindling evening light that she was able to get a good look at the woman with whom she was sharing the berth. Georgina, she thought, was anything between thirty and forty, although she could have been more. Her hair was a bright blonde, and her hairstyle was like a film star's. She moved with confidence, and when she lit a cigarette and pulled on it, the way she pursed her lips and narrowed her eyes and released the smoke from her nose made her seem immensely poised and glamorous.

It grew dark quickly and windy on deck. Eilis found the third class dining room and sat alone as a single waiter set the tables around her, eventually noticing her and bringing her first, without even showing her a menu, a bowl of oxtail soup, followed by what she thought was boiled mutton in gravy with potatoes and peas.

Adapted from *Brooklyn* by Colm Tóibín, Penguin Books, 2015.

Passage B

If ethereal is on your to do list, you should try the Venice experience. With the promise of summer sun tantalisingly close, the fog is now lifting from the City of Bridges and you can see its forms unfold before your eyes.

And what forms they are – facades of baroque; Venetian flamboyant gothic; bell towers; door knobs with lions heads... unique combinations in every frame, from far and wide; old and modern. It is a city where the contrast of light and shade is striking. Shadowy little passageways or time under bridges are followed by blasts of sunlight shimmering on water. It lends the sense that you are a little figure wandering about one of the very many marvellous Renaissance canvasses which will not be very far away from whatever point you are; in the churches and galleries stuffed with Tinterettos and Bellinis and Titians crowded into beautifully crafted crevices. The secret to Venice is that you glide through it. And I suggest you begin your trip doing an ‘S’ journey down the Canal Grande into San Marco’s Basin. ‘S’ is for “*La Serenissima*”, of course, or “The Most Serene”, as Venice is more lovingly known. Whether you begin near the bus or train stations from the Piazzale Roma, or come straight from the airport, get on the water and your ‘S’ trip will take you promptly under Rialto bridge, passing by the fabulous fish and fruit markets.

Stunning palaces dating as far back as the 13th century line the canal with one fabulous facade after another. And yes, you can hear singing gondoliers glide about you on this city’s thoroughfare. Already you know you are somewhere like nowhere else. Whatever your mode of transport, position yourself for your first glimpse of sights that will leave you with memories for a lifetime. You will enter the Piazzetta San Marco from the wharf between two large granite columns carrying statues of Saint Theodore, and a winged lion - the emblem of Saint Mark, the former and current patron saints of the city.

On the east side, you will see the stunning Doge’s Palace – residence of the rulers of the ancient Venetian Republic and the seat of its government established in 1340. The white and rose-coloured marble exterior adds to the sense of fantasy created by this marvellously ornate building. The interior is full of wonder – the Hall of the Great Council and the Golden staircase. During a visit, you get to travel through the Bridge of Sighs – so called because the windows on the bridge from the palace let in the last glimpse of sky that prisoners would see before they were sent down to squalid dungeons below the palace.

But don’t dwell in the dank when there is so much that is utterly sublime. Adjoining the palace is Saint Mark’s Basilica and there is no mystery as to why it has been a place of pilgrimage for centuries. It has facades with mosaics of gold and the triumphal advance of the four bronze horses – representing the sacking of Constantinople in 1204 by Venetian crusaders – over the terrace of the main entrance. Among the arcades of the connected buildings that complete St. Mark’s Square there are shops with luxury goods and very ancient, very expensive café’s, such as Florian’s – frequented by Lord Byron. It is full of sound – sitting outside overlooking San Marco’s with Vivaldi performed live is fantastic – and of fury – when you find out there is a €6 music charge to accompany your cappuccino.

High season is long in Venice – so from May to September you can expect to shuffle along the thronged narrow streets. So there are benefits of going in winter time. But you might need to borrow a pair of wellies during your visit if there is flooding. It is quite surreal of an evening to hear air-raid sirens that clear out bars and restaurants within minutes as Venetians are warned that “acqua alta” or high water is on its way - which means you might have to wade knee deep in a few spots on the way home. If you want to brush furred shoulders with the well heeled inhabitants, a trip to the opulent opera house La Fenice is also an indulgence.

Adapted from *La Serenissima is Sublime*, Irish Examiner, Weekend, April, 2015.

Passage C

Something big is happening in South-West Kerry and the potential is almost limitless. Spectacular scenery has already brought the area fame but now, under cover of the night, another world, as exciting as it is fascinating, is being discovered. Welcome to Kerry International Dark-Sky Reserve.

If it sounds mysterious let me enlighten you. A Dark-Sky Reserve is an area of land where, due to extremely low levels of light at night, the sky is dark enough to facilitate clear viewing of stars, planets and other heavenly bodies. This can occur in remote areas, away from the bright lights of big cities and towns, which are multiplying all the time with the sprawl of civilisation. A Dark-Sky Reserve is thus of great use to astronomers, astro-physicists and other scientists.

The areas which are in the Dark-Sky Reserve (which is about 700 square kilometres) include Kells, Caherciveen, Valentia Island, Portmagee, The Glen, Ballinskelligs, Waterville, Dromid and Caherdaniel, all part of the beautiful and world-renowned Ring of Kerry.

The dark skies of South-West Kerry look down upon a region that is rich in wildlife, marine life, unusual flora and fauna (as well as some endangered species like the Kerry Lily and Bee Orchid flowers and the Natterjack Toad, Otter and Native Irish Hare). Dolphins abound in the waters of the Atlantic Ocean. The UNESCO World heritage Site of the Skellig Islands is just nine miles off the coast of Ballinskelligs, containing the approximately 1,300 year-old ruins of a Christian monastery as well as a wild bird sanctuary with the world's second largest colony of Northern Gannets. Even whales can frequently be seen in these parts.

It stands to reason that this is a haven for wildlife that depend for their survival on the natural rhythm of the day/night cycle, away from the intrusive and harmful glare of man-made light.

There is a school, a playground, a church, a pub, even a small chocolate factory, in the Core zone. You can rent a house, stay in a hostel or book into a B&B in the core zone area. The wider Reserve area has many more amenities for visitors, such as camping and caravan sites, self-catering apartments and hotels.

Those interested in the local heritage sites can avail of a Heritage Guide to take them on a walk to many places of note. Having the Dark-Sky designation will also facilitate the future preservation of ancient South-West Kerry heritage sites such as dolmens, Ogham stones, ring forts, stone rows and rock art.

Those keen on astronomy or astro-photography, can go out at night with a Star-gazing Guide who'll bring them to the points nearest to where their accommodation is and really show them the spectacular sights.

The Kerry Dark-Sky group is also making a time-lapse film which will beautifully show the movements of the constellations. The Reserve has its own astronomy group – the South Kerry Astronomy Group – with a centre in Waterville. A Japanese film-crew spent five weeks here producing a very impressive fifty-minute documentary (called *Number One in the World – Best Place for Star-Gazing*) which is now available for viewing on the brilliant Kerry Dark-Sky Reserve website.

In the Kerry International Dark-Sky Reserve you will see many more stars than are shown on the usual sky maps – so many in fact, that many seasoned astronomers are taken aback, and at first delightfully struggle to look for the even more familiar constellations. Without the aid of any astronomical equipment or filters, see the beautiful band of the Milky Way, the Andromeda Galaxy, Star Clusters and Nebulas and so much more than you ever imagined. Go satellite watching, moon gazing, planet hunting, or simply glory in the wonder of 'falling stars' ... discover Kerry's DARK side and you'll experience the wonder of the heavens – just as our ancestors once did.

Adapted from *Look Up! – It's Kerry*, by Anne Keeling, Ireland's Own, March, 2015.

Make a design for one of the following crafts:

1. Lettering and Calligraphy

Make a design for one of the following:

- (a) A boarding pass / ticket for the transatlantic liner mentioned in Passage A.
- (b) A menu for Florian's Café mentioned in Passage B.
- (c) A promotional leaflet for South-West Kerry heritage tours mentioned in 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 boats or docks inspired by Passage A.
- (b) An image based on the 'City of Bridges' inspired by Passage B.
- (c) An image based on the wildlife mentioned in 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 theme of travel inspired by Passage A.
- (b) A wall hanging suitable for the Doge's Palace inspired by Passage B.
- (c) A repeat pattern based on 'Kerry Lily and Bee Orchid flowers' 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 inspired by the imagery in Passage A.
- (b) A wearable piece of art inspired by the imagery in Passage B.
- (c) An embroidered wall hanging based on the imagery of the Skellig Islands described 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 woven panel suitable for the corridor of the liner mentioned in Passage A.
- (b) A wall hanging based on 'sunlight shimmering on water' mentioned in Passage B.
- (c) A rug based on stars, planets and galaxies inspired by 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 platter suitable for serving food inspired by Passage A.
- (b) A glazed relief panel based on the imagery described in Passage B.
- (c) A vessel based on 'dolmens, Ogham stones, ring forts, stone rows and rock art' 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) 'Georgina' inspired by Passage A.
- (b) A gondolier inspired by Passage B.
- (c) An astronomer 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 document wallet to hold travel tickets inspired by Passage A.
- (b) A box file to hold memorabilia from a trip to Venice inspired by Passage B.
- (c) A decorative folder to hold star charts and maps inspired by 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 billboard display advertising ‘transatlantic liners’ inspired by Passage A.
- (b) A cover for a book on Venice inspired by Passage B.
- (c) A logo for the Dark-Sky Reserve mentioned in 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 based on the theme of ‘emigration’ inspired by Passage A.
- (b) A freestanding sculpture based on the architecture described in Passage B.
- (c) A wall plaque for the South Kerry Astronomy Group mentioned 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 stage set for a performance inspired by Passage A.
- (b) A window display to promote a gallery tour inspired by Passage B.
- (c) A TV studio set for a programme entitled ‘Stargazer’ 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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100 marks are assigned to this paper, i.e. 25% of the total marks for Art

Tuesday, 3 May – Friday, 13 May

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

This paper is to be handed to candidates on **Tuesday, 19 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 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 **S11/16** 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** folder for **one** of the following:

- (a) a graphic designer
- (b) an engineering student
- (c) a musician.

Your finished bookcraft must function and include a cover and a closing mechanism.
Maximum size: 40cm at its greatest dimension.

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

In the other gardens
And all up the vale,
From the autumn bonfires
See the smoke trail!

Pleasant summer over
And all the summer flowers,
The red fire blazes,
The gray smoke towers.

Sing a song of seasons!
Something bright in all!
Flowers in the summer,
Fires in the fall!

Adapted from *Autumn Fires* by Robert
Louis Stevenson

Text (b)

The wind was a torrent of darkness among the
gusty trees,
The moon was a ghostly galleon tossed upon
cloudy seas,
The road was a ribbon of moonlight over the
purple moor,
And the highwayman came riding-
Riding- riding-
The highwayman came riding, up to the old inn
door.

Adapted from *The Highwayman* by Alfred Noyes

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) Irish Design Exhibition
- (b) International Literature Festival
- (c) Urban Dance Competition

or

Design and make a leaflet that promotes healthy eating.

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 placemat based on ocean waves and currents
- (b) Design and weave a wall hanging based on electronic circuits.

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) flora and fauna
- (b) soldiers and uniforms
- (c) fishermen and boats.

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) a sports fan
- (b) a circus performer
- (c) a poet.

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) mirrors and reflections
- (b) windows and doors
- (c) greenhouses and gardens.

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) markets and stalls
- (b) surfboards and beaches
- (c) umbrellas and rainwear.

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) underwater
- (b) Irish wildlife
- (c) the solar system.

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 plaque suitable for “Best Garden Award”
- (b) a ceramic sculpture that celebrates Irish architecture
- (c) a ceramic vessel based on flowers and foliage.

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 **one** of the following:

- (a) a head piece inspired by the harvest season
- (b) a panel for a cushion cover based on exotic birds
- (c) a wall hanging for the entrance to an art gallery.

Use at least three different types of 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 decorative plaque based on **one** of the following:

- (a) cogs and wheels
- (b) explorers and adventurers
- (c) Irish culture.

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 sculpture that celebrates Irish Industry
- (b) a medal for sports person of the year
- (c) a bookstand that holds a visitors book in an art gallery.

Maximum size: 40cm at its greatest dimension.

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

14. Modelling

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

- (a) “ the pen is mightier than the sword”
- (b) my future
- (c) recycling.

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, 2016

ART

Life Sketching

Ordinary Level

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

Tuesday, 3 May – Friday, 13 May

Afternoon, 2:00 – 3:00

This paper is to be handed to candidates on **Tuesday, 19 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 model's hair, if long, must be tied back for both poses.

The following props are required:

- **A square / rectangular lunchbox for the first pose**
- **A mobile phone 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 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 is in a standing position with his/her

- feet slightly apart
- left foot slightly forward with weight on right leg
- left hand resting on left hip with fist clenched
- right arm down by right side
- right hand holding square/rectangular lunchbox with thumb visible
- head looking straight ahead.

(b) Second Pose – Duration 30 minutes

(30 marks)

The model is seated upright on a chair with his/her

- feet firmly on the ground
- left hand resting on left thigh
- left hand holding a mobile phone
- right hand resting on right thigh
- right index finger swiping screen of mobile phone
- head tilted slightly towards the screen of the mobile phone.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2016

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, 16 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 “**Gleninsheen Gorget**”, *illustrated on the accompanying sheet*, is an example of Irish metalwork from the Bronze Age.
Answer (a), (b) and (c).
 - (a) What was its function?
 - (b) Describe and discuss how this object was made and decorated.
 - (c) Name and briefly describe and discuss **one** other artefact from the Bronze Age.*Illustrate your answer.*

2. The “**Turoe Stone**”, *illustrated on the accompanying sheet*, is an example of stone carving from the Iron Age.
Answer (a), (b) and (c).
 - (a) What was its function?
 - (b) Describe and discuss its form and decoration.
 - (c) Name and briefly describe and discuss **one** other example of pre-Christian stone carving.*Illustrate your answer.*

3. The “**Ardagh Chalice**”, *illustrated on the accompanying sheet*, is an example of Irish Christian metalwork.
Answer (a), (b) and (c).
 - (a) What was its function?
 - (b) Describe and discuss how it was made and decorated.
 - (c) Name and briefly describe and discuss **one** other metal artefact from this period.*Illustrate your answer.*

4. James Gandon (1743 - 1823) designed public and private buildings in Ireland.
Answer (a), (b) and (c).
 - (a) Name a building designed by James Gandon.
 - (b) Describe and discuss the architectural features and style of this building.
 - (c) Briefly describe and discuss **one** decorative feature of this building.*Illustrate your answer.*

5. “The Wounded Poacher” by Harry Jones Thaddeus (c.1860 - 1929) is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
(a) Describe and discuss this painting under the following headings:
- composition
 - use of colour
 - treatment of the human figure.
- (b) What is this painting about? Give reasons for your answer.
(c) Name and briefly describe and discuss **one** other figurative painting by any Irish artist.
Illustrate your answer.
6. Robert Ballagh (b.1943) is one of Ireland’s best known contemporary artists.
Answer (a), (b) and (c).
(a) Name **one** work by Robert Ballagh that you have studied.
(b) Describe your chosen work under the following headings:
- subject matter
 - composition
 - use of colour.
- (c) Give some general information on Robert Ballagh.
Illustrate your answer.
7. Choose a work by **one** of the following artists:
- James Barry (1741 - 1806)
 - Paul Henry (1876 - 1958)
 - Harry Clarke (1889 - 1931)
 - Sean Keating (1889 - 1977)
 - Rowan Gillespie (b.1953)
 - Alice Maher (b.1956)
 - Dorothy Cross (b.1956).
- 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 general information on your chosen artist.
Illustrate your answer.

Section II - European Art (1000 AD – Present)

8. The “**Last Judgement**” by Gislebertus is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss the illustration under the following headings:
- subject matter
 - composition
 - function.
- (b) Briefly describe and discuss the main features of a Romanesque church or cathedral.
Illustrate your answer.
9. “**Flight into Egypt**” by Giotto (c.1267 - 1337) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this work under the following headings:
- subject matter
 - composition and use of perspective
 - technique and use of colour.
- (b) Name and briefly describe and discuss **one** other work by Giotto.
Illustrate your answer.
10. “**Moses**” by Michelangelo (1475 - 1564) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this sculpture under the following headings:
- composition / form
 - technique and use of materials
 - treatment of the human figure.
- (b) Name and briefly describe and discuss **one** other work by Michelangelo.
Illustrate your answer.
11. “**Supper at Emmaus**” by Caravaggio (1571 - 1610) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this work under the following headings:
- subject matter
 - composition
 - use of light.
- (b) Name and briefly describe and discuss **one** other work by Caravaggio.
Illustrate your answer.

12. Choose **one** work that you have studied by Claude Monet (1840 - 1926).

Answer (a) and (b).

(a) Name, describe and discuss the work under the following headings:

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

(b) Give some general information on Claude Monet.

Illustrate your answer.

13. “**The Red Room (Harmony in Red)**” by Henri Matisse (1869 - 1954) 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) Name and briefly describe and discuss **one** other work by Matisse.

Illustrate your answer.

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

- “**The Arnolfini Portrait**” by Jan van Eyck (died 1441)
- “**School of Athens**” by Raphael (1483 - 1520)
- “**Oath of the Horatii**” by Jacques-Louis David (1748 - 1825)
- “**Vision after the Sermon**” by Paul Gauguin (1848 - 1903)
- “**The Persistence of Memory**” by Salvador Dalí (1904 - 1989).

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

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

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

Illustrate your answer.

Section III – Appreciation of Art

15. Answer (a) and (b).
(a) Name, describe and discuss an action film that you found visually interesting under the following headings:
• location / setting
• costume / make-up
• camera work / visual effects.
(b) Design a storyboard for a short film based on a sporting event of your choice.
Illustrate your answer.
16. Answer (a) and (b).
(a) Name a gallery, museum **or** interpretive centre that you have visited. Describe and discuss how the work was displayed under the following headings:
• layout
• lighting
• information for the viewer.
(b) Design a smartphone application (app) to promote student visits to your chosen gallery, museum **or** interpretive centre. Give reasons for your design decisions.
Illustrate your answer.
17. Answer (a) and (b).
(a) Describe and discuss the packaging for biscuits *illustrated on the accompanying sheet* under the following headings:
• colour / imagery
• shape / form
• lettering / logo.
(b) Design a logo suitable for a pet shop. Give reasons for your design decisions.
Illustrate your answer.
18. Answer (a) and (b).
(a) Describe and discuss the sculpture *illustrated on the accompanying sheet* under the following headings:
• location / scale
• form / shape
• colour / texture.
(b) Design a piece of sculpture suitable for the entrance to your school **or** local youth club. Give reasons for your design decisions.
Illustrate your answer.

19. Mobile phone cases come in a variety of styles and materials.

Answer (a) and (b).

(a) Describe and discuss the features of a well-designed mobile phone case under the following headings:

- function
- materials
- style.

(b) Design a personalised mobile phone case. Give reasons for your design decisions.

Illustrate your answer.

20. A public park is an area of land reserved for the enjoyment and recreation of visitors.

Answer (a) and (b).

(a) Design and discuss a layout for a public park to include the following amenities:

- family picnic area
- toddlers play area
- dog walking trail.

(b) Choose **one** of the amenities above and outline the health and safety features that this area would require. Give reasons for your choices.

Illustrate your answer.

21. Answer (a) and (b).

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

- visual impact
- use of colour
- signage.

(b) Outline how you could improve this shopfront in order to make it more attractive to its target market. Give reasons for your design decisions.

Illustrate your answer.

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