



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2016

ART

Imaginative Composition and Still Life

Higher 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

At first sight my mother was right: in the blazing sunshine, Aix was a platter of delights. From the sweeping avenue of the Cours Mirabeau, lined with fountains and plane trees, to the brooding presence of the Montagne Sainte-Victoire to the east, Aix felt classy. The campsite where we had so briefly stayed, was just as impressive. It felt spacious, with a picnic area at its base and a steep road that wound up towards the *patron's* office. Our pitch was at the top end of a slope, providing us with beautiful views to the north and south, surrounded by the smell of herbs: rosemary and thyme that grew wild all about us. The mountain, which had so inspired Cézanne, was our immediate backdrop and we sat on that first evening, watching in silence as the limestone rock changed in a symphony of subtle colours, all pinks and reds, as the sun made its westward descent. Amazing cloudless skies, where the stars assumed an incredible depth and meteorites delighted, were our evening's entertainment. We needed nothing more.

It felt dangerous to even be contemplating it, but as we got up the next morning, there was an air of calm. One we weren't used to. Even I, consumed with self-conscious discomfort, felt relaxed and, dare I say it, verging on happy. The sun was radiating a lazy glow, one that offered nothing but respite from our immediate troubles, and the camp seemed packed with Dutch families, all of whom were extremely friendly. Our immediate neighbours were from just outside Amsterdam, spoke perfect English and were so beautiful, they looked as if they'd been popped out of moulds. There were two children, a boy of my age and a girl a few years younger. They were bronzed, blonde and bubbly. I was instantly drawn towards them.

Juriaan, the boy, was confident beyond his years and did a lot of standing around, hands on hips, with a towel tossed over one shoulder. The girl, Miah, was a scrap of a thing, full of energy, and seemed to be greatly enamoured with bouncing up and down on the spot as if she were attached to a spring. Both of them were fascinated by our Land Rover, Bessy, still a relatively rare sight on mainland Europe, and so Dad let them go inside it, stand on the side plates and sit up on the bonnet. It brought me instant kudos. Suddenly, and against all odds, I found myself being regarded as 'cool'. I was thrilled. My parents, palpably relieved that I had found some playmates, had heaved a collective sigh of relief: I hadn't scowled at them in over twenty-four hours. This really was a holiday.

The facilities at the campsite were excellent. There was a massive pool, an area for playing badminton, a covered table tennis hut and, in addition to the usual onsite camp shop, a small but none the less breathtaking takeaway van that did frites and crêpes. I was obsessed with it. I had never watched crêpes being made before and found the whole thing wondrous as if I was witnessing the birth of high art. I was used to British pancakes, all lumpy bits of flour served in a collapsed heap. But in France, crêpes were an art form, from the first ladle of batter, to the spreading thin over the hot round plate, to the delicate flip with the spatula through to the intricate folding that left you with a fan of glory stuffed with a whole host of delights. I thought you could only have sugar and lemon with a pancake. The fact that you could spice things up with chocolate, blueberries, ice cream, Chantilly cream, strawberries, toffee and nuts or – and this totally blew my mind – cheese and ham was like being transported to a fairyland of miracles. I couldn't get over it.

Adapted from *The Tent, The Bucket and Me: My Family's Disastrous Attempts to go Camping in the 70s*, by Emma Kennedy, Ebury Press, 2010.

Passage B

Meereen was as large as Astapor and Yunkai combined. Like her sister cities she was built of brick, but where Astapor had been red and Yunkai yellow, Meereen was made with bricks of many colours. Her walls were higher than Yunkai's and in better repair, studded with bastions and anchored by great defensive towers at every angle. Behind them, huge against the sky, could be seen the top of the Great Pyramid, a monstrous thing eight hundred feet tall with a towering bronze harpy at its top. "The harpy is a craven thing," Daario Naharis said when he saw it. "She has a woman's heart and a chicken's legs. Small wonder her sons hide behind their walls."

But the hero did not hide. He rode out the city gates, armoured in scales of copper and jet and mounted upon a white charger whose striped pink-and-white barding matched the silk cloak flowing from the hero's shoulders. The lance he bore was fourteen foot long, swirled in pink and white, and his hair was shaped and teased and lacquered into two great curling ram's horns. Back and forth he rode beneath the walls of multicoloured bricks, challenging the besiegers to send a champion forth to meet him in single combat.

Her bloodriders were in such a fever to go meet him that they almost came to blows. "Blood of my blood," Dany told them, "your place is here by me. This man is a buzzing fly, no more. Ignore him, he will soon be gone." Aggo, Jhogo and Rakharo were brave warriors, but they were young, and too valuable to risk. They kept her *khalasar* together, and were her best scouts too.

"That was wisely done," Ser Jorah said as they watched from the front of her pavilion. "Let the fool ride back and forth and shout until his horse goes lame. He does us no harm."

"He does," Arstan Whitebeard insisted. "Wars are not won with swords and spears alone, ser. Two hosts of equal strength may come together, but one will break and run whilst the other stands. This hero builds courage in the hearts of his own men and plants the seed of doubt in ours."

Ser Jorah snorted. "And if our champion were to lose, what sort of seed would that plant?"

"A man who fears battle wins no victories, ser."

"We're not speaking of battle. Meereen's gates will not open if that fool falls. Why risk a life for naught?"

"For honour, I would say."

Dany did not need their squabbling on top of all the other troubles that plagued her. Meereen posed dangers far more serious than one pink-and-white hero shouting insults, and she could not let herself be distracted. Her host numbered more than eighty thousand after Yunkai, but fewer than a quarter of them were soldiers. The rest... well, Ser Jorah called them mouths with feet, and soon they would be starving.

Adapted from *Game of Thrones, a Storm of Swords* by George R. R. Martin, Voyager, 2001.

Passage C

Swarms of bees in search of new homes are creating a buzz in streets across Ireland by latching onto shopfronts, hairdressing salons and even estate agencies amid a surge in untrained hobbyists struggling to control new hives in towns and cities.

Between April and the end of June, honeybees swarm as a new queen bee flies out from her hive and takes half the worker bees with her. Together, they seek out temporary lodgings while the queen's scout bees seek out a more permanent location.

These balloon-like clusters of bees were usually seen hanging off branches in the countryside, but swarms are increasingly being spotted by an unsuspecting public in new and unusual locations amid a growing fashion for beekeeping among the urban middle classes.

Because of a damp and windy May, peak swarming season was interrupted and has just begun in earnest. In the last week alone, experienced apiarists were called in to capture swarms from the roof of a car in Greyabbey, Co Down, a chimney pot above a Sherry FitzGerald office, a Vodafone shop in Athy, Co Kildare, an underground telecommunications box in a Navan housing estate and a street in Gorey, Co Wexford.

At the end of May, High Street in Kilkenny had to be cordoned off for an entire Saturday afternoon after a swarm latched onto the front of M.L. Dore, a café and deli in the city centre. The local council told the café to ring a city veterinarian and beekeeper to remove the swarm. A café employee, who asked not to be identified, said: "The whole street was closed because there were bees flying around. It was like a car crash – everyone wanted to have a look."

Beekeeping has been enjoying a resurgence among urban dwellers since the depths of the recession, when those who lost jobs often sought to reconnect with nature by tending to hives and allotment plots. As a result, membership of the Federation of Irish Beekeepers' Associations has doubled to 3,500 since 2005. But there are plenty more non-members who quietly keep hives in urban locations without signing up for training and mentoring from experienced beekeepers, according to Philip McCabe, the federation's president. Untrained beekeepers who do not inspect their hives every week can miss signs that their bees are preparing to embark on a perilous journey to a new home or they don't know to split their colonies to prevent unwanted swarms.

Keith Pierce, a Dublin fireman and a master beekeeper said: "Of course the public think they pose a danger. People have a natural fear of bees and they think it's a mass attack."

Brian Condren, president of South Kildare Beekeepers, said town dwellers have nothing to fear from the natural process of swarming. "Bees only stay somewhere at their own discretion and they'll head off when they find some place that suits them better."

Adapted from *Urban Bees take Towns by Swarm*, by Gabrielle Monaghan, *The Sunday Times*, April 2015.

Passage D

If you're going to Cuba, go soon. The island has been frozen in time since 1959, when the revolutionaries Fidel Castro and Che Guevara came to power. Apart from a few Stalinist statues and some nasty 1970's tourist hotels, the centre of Havana still consists of gloriously crumbling Spanish colonial buildings. The cigars are still rolled by hand, the men still wear moustaches and panama hats, and the terrace of the Hotel Nacional is still the place to people-watch while sipping a *mojito*.

Most excitingly of all, though, there are the cars – Havana's streets are still full of huge US cruisers from the 1950's. In 1960, the US imposed a partial trade embargo on its newly socialist neighbour, extending this to a total blockade in 1962. As well as devastating the economy, this meant no new cars could be brought into the country, and so the existing fleet were simply repaired and resprayed, coaxed along with home-made spare parts and lots of love and care. Some are as sprightly as the septuagenarian musicians of the Buena Vista Social Club, while others crawl round Havana coughing and belching blue smoke as if desperate for a long overdue retirement. It's estimated that there are 50,000 such cars – Chevrolets, Buicks, Cadillacs, Pontiacs and Fords.

But recently things have begun to change. Even the most determined mechanic can only keep a car going for so long, and these cars are already well past their sell-by date. Soon the cost of repairs will be more than scrapping them and starting again. At the same time, more modern cars are arriving on Cuba – Toyotas, Kias and a host of cheap Far Eastern imports. And finally, there is mounting speculation that the US will relax its embargo sometime soon, at which point the time bubble will burst forever.

So go now, and spend a few days touring Havana and the rest of Cuba in a great whale of a car. Unfortunately foreigners are not allowed to drive these cars, but you can rent them with a driver, either officially from an agency, or usually far cheaper from your guesthouse. The roads are good and there aren't many cars around at all – you can be driving along a dual carriageway and only spot a few other vehicles. Of course there are beaches, palm trees and jungle-covered hillsides, but for me the highlight of Cuba is cruising the streets in an old open-top Chevy, soaking up the unique atmosphere at sunset. And best of all, because you have to have a driver, there's nothing to stop you getting in the mood by stopping to sample a few *mojitos* and *Cuba libres* along the way.

Viva la Revolución!

Adapted from *Big Earth: 101 Amazing Adventures from Long Weekends to Epic Expeditions* by Russ Malkin, Bantam Press, 2011.

Passage E

Perhaps I go beachcombing simply to keep the sea in view. Where I live, if I don't see the ocean every day, even if it's just the eight a.m. ritual of rolling by the jetty for a minute where everyone in this town seems to gather before work to see the state of things, then I become restless and anxious. I have the same feeling if I don't have a book to read, or when I haven't worked for several days in a row. I just never get tired of looking at the sea. I don't quite know what it means to be constantly looking outward. I am not restless to travel or longing for the Europe of my ancestors. I feel part of the land I live on, but I still stare out at the blinding field. And so do others, from every jetty, headland and carpark along the coast.

Beachcombing combines this obsession with the habit of scavenging. A long, bare beach, like the sea itself, is capable of many surprises. The unexpected is what I'm after when I go trudging along the firm white sand with not a building or human in sight. True, I'm after solitude as well, and enough sameness to give me the peace to think or maybe sing without feeling self-conscious. But it's the possibility of finding something strange that keeps me walking. I collect floats, rope, sea boots, the usual jetsam from fishermen who still treat the sea as their marine dispose-all. I pick up the murderous six-pack loops and the plastic straps that wash up season after season. This year I came upon a TV washed up inside Fence Reef. It looked like an exhibit in one of those Emperor's-new-clothes art shows. Even the dog looked doubtful about it.

Driftwood in bizarre shapes finds its way atop high buttresses of weed thrown up after storms, parts of foreign-looking trees, packing cases with Cyrillic script or Japanese characters. Whole fields of bluebottles lie stranded, bursting underfoot like little landmines. Sponges, great limbs of coral, sea cucumbers. The wind and the huge Leeuwin current drive many creatures out of their way: one year a vast hatch of baby loggerhead turtles from the Kimberley, another year a leopard seal, exhausted and dangerously cranky after his extraordinary swim from Antarctica.

From a distance every found object is merely a black mark on the sand, and half the pleasure of beachcombing lies in wondering, anticipating the find. Everything you find looks ancient and mysterious. Things brought home from the sea and its margins become emblems, talismans to the beachcomber. Beach shacks are full of this stuff; it's a kind of kitsch beyond taste. The crossed whalebones over the door, the abalone shells and bleached corals, like dead fingers and brains, on dressers and bookshelves. Smooth stones, pieces of glass, dried seahorses, the skeletons of boxfish and jaws of small sharks. You can only sneer at it if you've never felt that sense of bounty, of excitement, stooping to pick up something that breaks the bareness of the beach, the loneliness of the morning, like a small gift.

Adapted from *Land's Edge, A Coastal Memoir* by Tim Winton, Picador, 2012.

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LEAVING CERTIFICATE EXAMINATION, 2016

ART

Design

Higher Level

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

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 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

There's only one road in the village where nobody lives. It runs up the hill and past the oil refinery. About a hundred yards along there's an enormous signboard. It stands supported by two steel legs and wears a red bulb like a miner's helmet atop its litany of instructions. DO NOT PASS THIS POINT WHEN LIGHT IS FLASHING the signboard says, PROCEED TO NEAREST SHELTER AND WAIT FOR REFINERY PERSONNEL TO ASSIST YOU. This is the road where we'll walk now, the dimmest and most deserted, the best chance we have of being left alone.

The ditches give way to forest either side. The oak and ash and hazel and birch form an unwieldy guard of honour. They're so tall their heads incline toward one another and meet in the middle, leaving only a thin, jagged opening into sky. The forest floor is knotted by briars and ferns. On one side it gives way to the refinery compound. On the other it casts off into a small expanse of cliff face, and now sea. Listen to the blackbird bug-hunting beneath the celandine, to the tap of the mussel dropped by a hooded crow against the tarmac. Now he swoops down for his seashell and lifts and drops it again, and so on until it's cracked enough to sup out the soupy innards.

Step aside for the contract builder's van. Now the refinery mini-digger, its bucket of sandbags. Sometimes there'll be cargo lorries on their way to the refinery with gas cylinders for refilling, and sometimes they're on their way from the refinery with gas cylinders freshly filled. Listen to them clinking against one another with the bumps in the tarmac, the sway of the axles. The road ends at the staff car park, at an intercom beside a traffic barrier. But we don't stop here, this is just the point at which we go off-road. Follow me over the hedge and through the mud prints of tractor tyres to the brow of the barley field, the top of the hill. Here we stop and here we look back across the space we've just trampled. The chimneys are sputtering sparky smoke into the morning, the refinery wind sock is jimmying about, and beyond again, see the whole of the bay all at once like a blue puddle, the village like a group of dollhouses, and my father's house in the middle, a bold pink speck amongst the beige. See the green sprouts in the gutters? I love the way the grass grows like that, high up on buildings, as though it's lost. And on the other side, see Tawny Bay sprawling below. Now follow me down slope, through the ferns and furze, to the beach. Here at sea level, the grass turns sharp and straggly. It gives way first to an uneven row of hefty pebbles, desiccated bladderwrack, drift junk, and now sand.

In the village, a damaged row boat appears. Somebody's hauled it into position between the signpost and information board at the mouth of the bird walk, leaned it sideways on its keel. From our sitting spot inside the window we see members of the resident's committee in high-visibility vests, painting its planks pistachio, shovelling compost between its thwarts and planting the surface solid with primula polyanthus. Next door in the grocer's the ice-cream machine is restored to service, and every morning the grocer or his girl wheel a display cage filled with plastic footballs and seaside paraphernalia onto the street front. There are small spades and flimsy fishing nets, rubber rings and buckets shaped like miniature castles.

Adapted from *Spill Simmer Falter Wither* by Sara Baume, Tramp Press, 2015.

Passage B

It was not the first time Magnus had made his way from London to Chiswick to visit Lightwood House. Benedict Lightwood's home had often been thrown open to Downworlders who'd been amenable to his idea of a good time. It had been a grand manor once, the stone brilliant white and adorned with Greek statuary and too many pillars to count. The Lightwoods were proud and ostentatious people and their home, in all its neoclassical glory, had reflected that. Magnus knew what had become of all that pride. The patriarch, Benedict Lightwood, had contracted a disease from consorting with demons and had transformed into a murderous monster that his own sons had been forced to slay, with the assistance of a host of other Shadowhunters. Their manor had been taken away by the Clave as punishment, their monies confiscated, and their family had become a laughingstock, a byword for sin and betrayal of all that the Shadowhunters held dear.

The carriage Magnus had hired came to a stop. “The place looks abandoned,” opined the driver, casting a doubtful eye over at the iron gates, which looked rusted shut and bound with vines. “Well, I can’t get in. Them gates won’t open,” said the driver gruffly. “You’ll have to get out and walk, if you’re that determined.” Magnus was. His curiosity was alight now, and he approached the gates like a cat, ready to scale them if need be. A tweak of magic, a bit of an opening spell, and the gates burst wide with a shower of rusted metal flakes, onto a long, dark overgrown drive that led up to a ghostly manor house in the distance, glimmering like a tombstone under the full moon.

Magnus closed the gates and went forward. A forest of blackened tangles loomed all about him, the remains of the famous Lightwood gardens. Now the high hedges of the Italian garden had formed a maze, a twisted one from which there was clearly no escape. They had killed the monster Benedict Lightwood had become in these gardens. Magnus remembered hearing the black ichor had seeped from the monster’s veins into the earth in a dark unstoppable flood. The corruption that had claimed the roses had not spared the manor. What had once been a smooth white facade was now grey with years, streaked with the black of dirt and the green of rot. The shining pillars were twined about with dying vines, and the balconies, which Magnus remembered as like the hollows of alabaster goblets, were now filled with the dark snarls of thorns and the debris of years.

The door knocker had been an image of a shining golden lion with a ring held in its mouth. Now the ring lay rotted on the steps, and the grey lion’s mouth hung open and empty in a hungry snarl. Magnus knocked briskly on the door. It was, of course, rather odd for a lady to be opening her own front door, but from the look of the place, Magnus assumed the entire staff of servants had been given the decade off. Even after seeing the house and the grounds, he was not prepared for Tatiana Blackthorn. Her stern face forbade pity. She, like the house, was awe-inspiring in her ruin.

Down the wide curving staircase towards them came a girl. Magnus drew in a breath. Tatiana heard him and looked over, smiling a triumphant smile. “She’s glorious, isn’t she? My ward. My Grace.” Magnus followed Tatiana and Grace up the stairs and down a long corridor that was almost pitch black. Magnus heard the crack and crunch of broken glass beneath his feet, and in the dim, hardly-there light he saw something scuttling away from his approach. He hoped it was something as harmless as a rat, but something about its movements suggested a shape far more grotesque.

Tatiana’s voice floated back to him. “My father left behind many guardians to protect what is ours.” She opened the door, and Magnus beheld the room within. There was an upturned desk and heavy curtains sagging in the windows like bodies from a gibbet, and on the wooden floor were splinters and streaks of blood, the marks of a long-ago struggle nobody had cleaned up. There were many picture frames hanging askew or with the glass broken. A great many of them seemed to contain nautical adventures, but even the pictures that were whole were clouded with grey. The painted ships appeared to be sinking in a sea of dust. On the ragged wallpaper that might once have been green and that had mutated to a greyish-green colour, like a sea flooded with waste, were words written in the same dark brown as the stains on Tatiana’s dress. Magnus had to admit to himself what the colour was: blood that had been spilled years since and yet never washed clean. The wallpaper was hanging off the walls in tatters. Magnus could make out only a word here and there on the remaining pieces: PITY, REGRET, INFERNAL.

Adapted from *The Bane Chronicles* by Cassandra Clare, Sarah Rees Brennan, Maureen Johnson, Walker Books Ltd., 2015.

Passage C

The accuracy of the cabinet is eerie, as if the real house has been shrunk, its body sliced in two and its organs revealed. The nine rooms, from the working kitchen, the salon, up to the loft where the peat and firewood are stored away from the damp, are perfect replicas. The tortoiseshell casing reminds Nella of autumn in Assendelft, oranges and browns caught in motion, of Carel taking her by the hands and spinning her around beneath the garden trees. Pewter has indeed been embedded through like metal veins, fine and flowing over the entire surface, even the legs. There is an odd thrill in the wood and shell. Even the touch of the velvet curtains suggest a certain power. In Assendelft, Nella knew richer children who'd been given cabinet houses, but none so grand as this.

Nella climbs onto her giant bed and sits with the parcel. Bulky, the width of a dinner plate, it has been wrapped in smooth paper and string. She pulls out the first object and weighs a tiny silver box in her palm. On the top, an N and an O have been carved, with encircling flowers and vines. She carefully prises open the lid, the miniature hinges well-oiled, silent. Inside lies a neat block of marzipan about the length of a coffee bean, and her taste buds come alive at the prospect of the sweet almond sugar. She probes with a fingernail and puts it on the tip of her tongue. The marzipan is real, even scented with rosewater.

Nella removes a second object. Here is a lute, no longer than her forefinger – with real, tuned strings, its wooden body swelling to hold the sound of notes. Never has she seen things like this – the craftsmanship, the care, the beauty of these objects. She plucks tentatively, astonished as a quiet chord sings out. Remembering the skeleton of the tune she played Johannes in Assendelft, Nella now plays it again, alone. The next dive in reveals the requested betrothal cup. Made of pewter, a man and a woman with their hands entwined around the rim, its diameter is no wider than a grain. All newly married couples drink from these cups in their republic, just as she and Johannes should have done, back in September. Nella imagines them both taking a sip of the Rhenish wine, standing in her father's old orchard, rice and petals showered on their heads. This little cup is a memento of something that never actually occurred.

She picks up the wrappings in order to discard them, then realises there are more things inside. This cannot be correct, she thinks, her gloom wrapping into curiosity. Everything I asked for is already on the bed. She tips the packet up, and three wrapped items fall onto the coverlet. Nella fumbles with the material encasing the first, and discovers two exquisite wooden chairs. Lions the size of ladybirds have been carved on the arm rests, the backs are covered with green velvet, studded with copper nails. On each of the arms, sea monsters writhe in acanthus leaves. Nella realises she's seen these chairs before, last week in the salon downstairs. Beginning to feel uneasy, she unwraps the next item. Something small but bulky waits in the folds of cloth, and she wrenches it free. It is a cradle, made of oak, with intricate floral inlays, tin runners and a fringe of lace at the hood. A quiet miracle of wood, its tiny presence nevertheless makes Nella's throat constrict. She places it in the middle of her palm, where it rocks in a perfect motion, almost of its own accord.

This has to be a mistake, she thinks – these pieces are intended for someone else. Chairs, a cradle – perhaps the usual things a woman might ask for a replica of her house – but I didn't. I definitely didn't. She rips apart the wrapping on the third package, and beneath another layer of blue material is a pair of miniature dogs. Two whippet bodies no larger than moths, covered in silky grey fur, with skulls the size of peas. Between them, there is a bone for them to chew, a shank of clove painted yellow – the smell is unmistakable. Nella picks up the animals and peers closer, her blood charging round her body. These dogs are not any dogs. They are Rezeki and Dhana.

Adapted from *The Miniaturist* by Jessie Burton, Picador, 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 decorative typeface (alphabet) that takes its inspiration from the imagery in Passage A. You must design a typeface for at least 5 letters.
- (b) A piece of contemporary / traditional calligraphy taking your inspiration from Passage B.
- (c) A poster advertising a cabinet house exhibit 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 based on any of the machinery mentioned in Passage A.
- (b) An illustration based on the gates of Lightwood House mentioned in Passage B.
- (c) An illustration inspired by the lid of the silver box described in Passage C.

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

3. Fabric Printing

Create a design suitable for one of the following:

- (a) A half-drop repeat pattern suitable for a beach towel inspired by Passage A.
- (b) A wall hanging inspired by the facade of Lightwood House described in Passage B.
- (c) A repeat pattern inspired by any of the imagery suggested in Passage C.

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

4. Embroidery

Create a design suitable for one of the following:

- (a) A wearable piece of art inspired by the imagery of the forest described in Passage A.
- (b) An embroidered panel suitable for Tatiana's dress inspired by Passage B.
- (c) An embroidered panel for the miniature chairs described in Passage C.

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

5. Weaving

Create a design suitable for one of the following:

- (a) A woven panel based on 'pebbles, desiccated bladderwrack, drift junk' mentioned in Passage A.
- (b) A tapestry for the interior of Lightwood House inspired by Passage B.
- (c) A wall hanging suitable for the cabinet house described in 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 relief panel inspired by the oil refinery mentioned in Passage A.
- (b) A decorative picture frame for the walls of the room described in Passage B.
- (c) The betrothal cup mentioned in Passage C.

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

7. Puppetry

Design a dressed puppet for one of the following:

- (a) A figure suggested by Passage A.
- (b) 'Benedict Lightwood' mentioned in Passage B.
- (c) 'Nella' mentioned in Passage C.

Your design may be for a glove puppet, a rod puppet or a string puppet. You may work to scale and you should show measurements. Indicate how 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 box folder to hold memorabilia from a trip to Tawny Bay inspired by Passage A.
- (b) A document folder to hold magic spells inspired by Passage B.
- (c) An expanding file to hold sheet music for a lute inspired by 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 billboard to be situated at the entrance to Tawny Bay inspired by Passage A.
- (b) A cover for a book called 'Downworlders' inspired by Passage B.
- (c) A brochure to advertise a craftsperson 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 to be situated at the entrance to the bird walk mentioned in Passage A.
- (b) A relief panel based on 'neoclassical glory' mentioned in Passage B.
- (c) A sculpture inspired by the chairs described 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 stage set based on the forest imagery described in Passage A.
- (b) A film set for a thriller entitled 'Infernal' inspired by Passage B.
- (c) A window display for an antique shop inspired by Passage C.

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



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2016

ART

Craftwork

Higher Level

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 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 **S11/16** 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** a document wallet **or** a folder to hold cuttings suitable for **one** of the following:

- (a) an important Irish historical event
- (b) an environmental issue
- (c) a national sporting competition.

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 8 lines of Text (a) or at least 7 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)
Loveliest of trees, the cherry now Is hung with bloom along the bough, And stands about the woodland ride Wearing white for Eastertide. Now of my three score years and ten, Twenty will not come again, And take from seventy springs a score It only leaves me fifty more. And since to look at things in bloom Fifty springs are little room, About the woodland I will go To see the cherry hung with snow. <i>Loveliest of Trees</i> by A.E. Housman	More beautiful and soft than any moth With burring furred antennae feeling its huge path Through dusk, the air-liner with shut-off engines Glides over suburbs and the sleeves set trailing tall To point the wind. Gently, broadly, she falls, Scarcely disturbing charted currents of air. Beyond the winking masthead light And the landing-ground, they observe the outposts Of work: chimneys like lank black fingers Or figures frightening and mad: and squat buildings With their strange air behind trees, like women's faces Shattered by grief. Here where few houses Moan with faint light behind their blinds, They remark the unhomely sense of complaint, like a dog Shut out and shivering at the foreign moon. Adapted from <i>The Landscape near an Aerodrome</i> by Stephen Spender.

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) Domestic Pet Emporium
- (b) Engineering Exhibition 2016
- (c) Irish Meteorological 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 messenger bag using **one** of the following themes as the source for your design:

- (a) forest walk
- (b) an aquarium
- (c) skyline.

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) at work
- (b) nature's bounty
- (c) decay.

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) a winged creature
- (b) a country and western singer
- (c) the seanchaí.

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) street food
- (b) buskers
- (c) wild creatures.

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 kitchen
- (b) how my bike works
- (c) the overgrown garden.

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) interiors
- (b) dinnertime
- (c) a windy day.

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 the botanical gardens
- (b) a relief panel based on musical instruments
- (c) a ceramic sculpture inspired by ancient towers.

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) still life
- (b) night life
- (c) underwater.

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 traditional Irish food
- (b) a freestanding work entitled “Journey”
- (c) a serving platter based on the autumn harvest.

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 “Movement”
- (b) a freestanding metal sculpture inspired by farming
- (c) a wearable piece of jewellery based on Irish mythology.

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 self-portrait inspired by Cubism
- (b) the dancers
- (c) “Metamorphosis”.

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, 2016

ART

Life Sketching

Higher 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 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 model's hair, if long, must be tied back for both poses.

The following props are needed:

- a chair
- a jacket / coat
- a shoe / boot and a polishing brush.

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 with knee bent
- weight resting on the right leg
- left arm down by left side
- right elbow bent to right shoulder with right hand holding a jacket or coat draped over the right shoulder and hanging down the model's back
- head looking to the left.

(b) Second Pose – Duration 30 minutes

(30 marks)

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

- feet crossed at ankles, right over left
- upper body bent slightly forward
- both hands on lap
- left hand inside a shoe or boot with the sole facing forward
- right hand holding a polishing brush to the shoe or boot
- head tilted slightly downward looking at the shoe or boot.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2016

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, 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. By developing skills of working in gold, Bronze Age artists and craftworkers ushered in a new period of cultural development in Ireland.
Discuss this statement with reference to **two** named artefacts from this period. In your answer describe and discuss form, function, materials used and decorative techniques.
and
Briefly describe and discuss where and how Bronze Age people in Ireland acquired the metals needed for their artefacts.
Illustrate your answer.

2. The **Book of Kells**, containing the four gospels in Latin, is celebrated for its intricate design and lavish decoration.
Discuss this statement with reference to the *illustration on the accompanying sheet*. In your answer name the page and refer to design, ornamentation, imagery and how the book was produced.
and
Name and briefly describe and discuss **one** other Irish manuscript that you have studied.
Illustrate your answer.

3. The style of carving on the **Cross of Moone**, Co. Kildare, contrasts significantly with the style of carving found on the **Cross of Muiredach**, Monasterboice, Co. Louth.
Discuss this statement with reference to the *illustrations on the accompanying sheet*. In your answer refer to form, structure, imagery, decoration and stone working techniques.
and
Briefly describe and discuss the functions of Irish High Crosses.
Illustrate your answer.

4. Select one of the following architects:
 - Richard Castle (Cassels) (1690 - 1751)
 - William Chambers (1723 - 1796).Describe and discuss the architectural features, both structural and decorative, of a named building by your chosen architect.
and
Name and briefly describe and discuss **one** other building by your chosen architect.
Illustrate your answer.

5. Walter Osborne (1859 - 1903), through his keen observation of the world around him captured the atmosphere and light of everyday life.
Discuss this statement with reference to “**In a Dublin Park, Light and Shade**”, *illustrated on the accompanying sheet*. In your answer refer to subject matter, composition, style and technique.

and

Name and briefly describe and discuss **one** other painting by Osborne.

Illustrate your answer.

6. Alice Maher (b.1956) creates artworks in a wide variety of media, often outside the tradition of fine art.

Discuss this statement with reference to “**Berry Dress**”, *illustrated on the accompanying sheet*. In your answer refer to subject matter, composition, form, style and media/materials used.

and

Name and briefly describe and discuss **one** other work by Alice Maher.

Illustrate your answer.

7. Select **one** of the following:

- John Henry Foley (1818 - 1874)
- Paul Henry (1876 - 1958)
- William Orpen (1878 - 1931)
- Louis le Brocqy (1916 - 2012)
- John Burke (1946 - 2006)
- Dorothy Cross (b.1956)
- Grace Weir (b.1962).

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 artistic imagination and skills of Romanesque sculptors allowed images of life, death, judgement and the afterlife to be central to the churches and cathedrals of the time. Discuss this statement with reference to a named Romanesque church or cathedral you have studied.
and
Briefly describe and discuss the main architectural features of Romanesque architecture.
Illustrate your answer.
9. Donatello (1386 - 1466) was an artistic innovator who created dramatic works of art. Discuss this statement with reference to “**Mary Magdalene**”, *illustrated on the accompanying sheet*. In your answer refer to subject matter, composition, treatment of the human figure and the period in which this work was produced.
and
Name and briefly describe and discuss **one** other work by Donatello.
Illustrate your answer.
10. Raphael (1483 - 1520) was a master of harmony, balance and subtle light and shade. Discuss this statement with reference to “**Madonna of the Goldfinch**”, *illustrated on the accompanying sheet*. In your answer refer to subject matter, composition, treatment of the human figure and the period in which this work was produced.
and
Name and briefly describe and discuss **one** other work by Raphael.
Illustrate your answer.
11. The creative triumphs of Rembrandt van Rijn (1606 - 1669) are seen in his portraits, self-portraits and biblical scenes. Discuss this statement with reference to **one** named work by Rembrandt. In your answer refer to subject matter, composition, style and his treatment of the human figure.
and
Name and briefly describe and discuss **one** other work by Rembrandt.
Illustrate your answer.
12. In her paintings Berthe Morisot (1841 - 1895) sought to capture the optical effects of light and to convey moments in time. Discuss this statement with reference to “**Summer’s Day**”, *illustrated on the accompanying sheet*. In your answer refer to style, subject matter, composition, technique and use of colour.
and
Name and briefly describe and discuss **one** work by another named Impressionist artist.
Illustrate your answer.

13. Artists of the Surrealist movement created works that viewers found shocking and puzzling. Discuss this statement with reference to “**Apparition of Face and Fruit Dish on a Beach**” by Salvador Dalí (1904 - 1989), *illustrated on the accompanying sheet*. In your answer refer to subject matter, composition, style and techniques.

and

Name and briefly describe and discuss **one** work by another named Surrealist artist.
Illustrate your answer.

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

(a) Choose and name **one** of the following:

- a painting by Cimabue (c.1240 - c.1302)
- a painting by Hieronymus Bosch (died 1516)
- a painting by Caravaggio (1571 - 1610)
- a painting by Mondrian (1872 - 1944)
- a sculpture by Henry Moore (1898 - 1986).

(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 it was produced.

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

Illustrate your answer.

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

(a) Discuss the development of **one** of the following art styles or movements:

- International Gothic
- Romanticism
- The Pre-Raphaelite Brotherhood
- Die Brücke.

(b) Discuss 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. Architecture, floor plan, lighting and display techniques all influence the overall visitor experience and appreciation of works of art in a gallery or museum.
Discuss this statement with reference to a named gallery or museum you have visited.
Describe in detail **two** named works you found interesting and discuss how these works were displayed.
and
In your opinion, briefly outline **two** initiatives that would encourage young people to engage with works of art on display in museums or galleries.
Illustrate your answer.
17. The exploits of characters from comics and graphic novels are brought to life by actors through the medium of film.
Discuss this statement with reference to any named film based on a comic or graphic novel.
In your answer refer to costume design, set design, colour, special effects and camera techniques.
and
Briefly outline your visual concepts for a short film based on a historical character of your choice.
Illustrate your answer.
18. Traditional clothing styles from around the globe are a constant inspiration for the fashion industry.
Discuss this statement with reference to ***the illustration on the accompanying sheet***. In your answer refer to design concepts, colour, shape and pattern.
and
Briefly outline your own ideas for creating a wearable piece of fashion influenced by Irish pre-Christian Art. Give reasons for your design decisions.
Illustrate your answer.
19. Modern office design has evolved to create work spaces which can motivate employees and enhance their creativity.
Discuss this statement with reference to the images ***illustrated on the accompanying sheet***.
In your answer refer to function, space, layout and colour.
and
Briefly outline your own design ideas for a study or library space within your school.
Illustrate your answer.
20. The purpose of a book cover is to attract the attention of a potential reader and to give an impression of what the book is about.
Discuss this statement with reference to ***the illustration on the accompanying sheet***. In your answer refer to imagery, layout, typography and colour.
and
Briefly outline your own visual ideas for a book cover based on an art style or movement with which you are familiar.
Illustrate your answer.

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