



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2017

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, 2 May – Friday, 12 May

Morning, 9.30 – 12.00

This paper should be handed to candidates on **Monday, 3 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

Several miles from the sea in the west of Ireland, outside a market town, a path cuts into the overgrowth and up the hillside. I almost miss it. There is no street sign, no marking of any kind. High hedges bound the single lane – brambles brush both sides of the car as I drive past. Occasionally there's a break in the wild growth, and green fields speckled with brown and white cows come into view.

We hike past mountain lakes and beneath recently sheared sheep clinging to ledges above us. We pass outcrops with names like Hag's Tooth Ridge and avoid the Devil's Ladder in favour of the scramble up Brother O'Shea's Gully (named after the monk who lost his life sliding down its steep pitch). The bright sky grows suddenly dark. Rain begins to pelt down, then stops just as quickly, and the sky is clear again.

Near the peak, jagged slabs of sandstone shoot up out of the ground like primitive grave markers. A single raven circles above, then rides a thermal west, over the Black Valley, the last place in Ireland to get electricity and phone service, due to its remoteness, in 1978.

The sign outside Dick Mack's pub reads "Pub and Haberdashery". Inside, the wall to the left holds shelves of scattered rubber boots and shoes; a few tweed caps hang from hooks. To the right, an old wooden bar lines the wall. Bartenders grab and pour bottles with lightning speed to service the throng. Two semiprivate drinking areas known as snugs, one beside the door, another at the far end of the bar, resemble nothing so much as confessionals. A few Tiffany-style lamps hang from above. Conversation, pitched over the din, is easy, considering the closest human is a few inches away.

The vista is surprisingly vast and looks out toward the Atlantic Ocean – America beyond. The road tracks the hills for so long without a house in sight that I become convinced I've come the wrong way. But with no way to turn the car, I drive on.

Then ahead, on my left, a small yellow cottage, with two square windows set deep in thick walls. Standing on the three-step concrete stoop, and spilling down into the drive, are two dozen people – old women, strapping men, young kids. I've never seen any of them before. This is my family.

Adapted from *Journeys Home* by Andrew McCarthy, National Geographic Books, 2015.

Passage B

The hens cluck contentedly and peck at the ground in their enclosure. Nothing unusual there, apart from one thing. Their hen house is on the roof of a four-storey building in the city centre. They live on the Urban Farm, set up to encourage people to consider growing their own food in small spaces.

Courgettes, runner beans, spring onions and turnips are growing in raised beds made from scaffold boards while berries and cherries are flourishing in recycled containers. Paddy O’Kearney is collecting organic waste from local restaurants for composting and this will take off in earnest when a cafe planned for downstairs opens.

Inside the building, Mr Douglas is experimenting with aquaponics, a system whereby fish waste is used as fertiliser for the plants and vegetables above the tank and offcuts of plants are fed to the fish. Vegetables being grown include lemon cucumber, black cherry tomatoes and pineapple sage. He is also hoping to start growing oyster mushrooms from coffee waste and is seeking funds from Arthur Guinness Projects to support this.

More controversially, he has plans for an insect farm. “Insects are high in protein but the big problem is people’s attitudes. There are parts of the world where insects are a major factor in the diet of indigenous people,” he says. He plans to start with crickets and hopes to collaborate with a burger bar which would be willing to serve cricket burgers. “We want people to start thinking about these things. Spain has a big insect farm and France is starting up a huge insect farm.”

The Urban Farm is not working alone in encouraging people to grow their own food. The Grow it Yourself (GIY) movement now has some 50,000 members. Today there are more than 800 community food groups and projects involved in the GIY movement. Mr Kelly is launching the group in Britain this weekend and aims to create a network of more than one million “GIYers” in 20 countries in the next five years.

He said there were several reasons why more people were now growing their own food. “We have almost a perfect storm where you have people worried about where their food comes from, the general healthy eating trend, and worries about the security and sustainability of the food chain,” he said. GIY runs its “Sow and Grow” programme in schools and he believes he will have 100,000 children growing their own vegetables in schools.

“On the face of it, it’s a small thing to get a child sowing a seed in a little planting cup. But to help them get an understanding of how food is produced, it’s the whole ball game,” he said.

Adapted from *Dublin rooftop Urban Farm* by Alison Healy, The Irish Times, July, 2013.

Passage C

Abigail stepped inside and closed the heavy front door behind her. She turned the upper lock and slid the thick brass chain across. Making her way slowly down the hall, she switched on the lamp on the long oak table. A pale blue bowl held some bunches of keys, pens, a comb, lipstick and a few lines of raffle tickets.

Beside it, framed photographs of the three girls at various stages in school uniform stood alongside a larger silver frame that held the black and white image of Rosemary and Robert on their wedding day. Beside them Florence in her first communion dress and veil. God she looked so like her mother.

In the bathroom she picked out some toiletries then headed across the landing into her sister's room. It felt strange being in here alone. The bed was neatly made and a half-drunk glass of water sat on the bedside table next to a brightly coloured seed catalogue. She took the dressing gown off the back door and then went over to the chest of drawers. On one side were plain grey blankets and on the other a stack of photo albums.

Without picking it up she opened the album on top of the pile. There was a black and white photograph she never remembered seeing before. It was her mother and father standing on a bridge, their arms linked against the breeze that was whipping her mother's coat out to one side. She turned the page.

Her father as a young man on a tractor. Another page. Her parents and another couple sitting on a blanket in some sand dunes. Her father had taken off his shoes and socks and all four of them seemed to be finding it hilarious. It was their life before the three girls came along. After one final long stare, she shut the album and thought that she'd go downstairs.

Bríd had made some cheese and pickle sandwiches and put them on a plate in the middle of the table. Two empty mugs sat opposite each other. The kettle was boiled but she was waiting for Anthony before she made the tea. She darted around the kitchen like a goldfish in a bowl, wiping a mark on the counter top, tearing up an old envelope, folding a tea towel. Finally she heard a car drive into the yard. She took deep breaths.

Adapted from *Holding* by Graham Norton, Hodder and Stoughton, 2016.

Passage D

Beyond the fertile land, though I could hardly have noticed it even from my vantage point high against my father's shoulder, lay the wetlands known as the Callows. The Callows consisted of a number of large, loosely fenced fields crisscrossed by small rivers and divided among a handful of farms, including that of my parents.

The rivers, haphazardly linking into each other and some of them meandering as if lost, would overflow their banks usually in autumn and winter, flooding the Callows and propagating an environment where wading birds and rare water-loving plants thrived.

The Callows formed a little wilderness which, within a short few years, would become my own personal outback, the place where I could lose myself and run free of the inhibitions I often felt while around other people. There I would learn about nature at first hand and feel consoled in the learning. And there, of course, I would shirk the jobs set for me by my parents, especially those that waited in my father's carpentry shop, the very place he was carrying me toward now.

The workshop, which he called "the shed," had a pale red or purple barn-door entrance and was full of timber. First we got the smells – of must and sawdust – that would still cause my nose to crinkle even after I became used to them.

Opposite the workshop door the band saw stood, tall almost as the workshop itself. Its blade ran between two spoked wheels, one mounted above the other on a thick black arm that I would eventually come to imagine as the twisting body of a python. When I reached to trace my finger along the dust of the stout metal table, my father pulled me away. "Don't attempt to go near that, ever," he warned.

I held my hands into my stomach but bit by bit, over several visits, he acquainted me with stakes and sheep troughs, as well as handles for spades and forks and rakes and scythes that jutted from slatted grids stacked toward the rafters. If I craned my neck back, I could follow the electric cables that snaked past the mud nests made by the swallows before coiling up...

Adapted from *The Hurley-Maker's Son* by Patrick Deeley, Doubleday Ireland, 2016.

Passage E

If you are thinking about getting a tattoo, or adding another one to the half-dozen or so you already have, the options of what are available may have multiplied since the last time you visited your tattoo parlour.

The Swiss artist H.R. Giger is known mostly for his creation of the nightmare-inducing character in “Alien”, but he is also the godfather of three-dimensional tattoos. His work spawned a style called biomechanical tattoos, which have an allure that has recently extended beyond sci-fi fans.

Clients are bringing in photos from “Bodies: The Exhibition”, a museum show dedicated to showcasing the human body. “I just did a cutaway of real muscular imagery on somebody’s shoulder,” Mr. Mahoney said. Other versions include the illusion of ripped skin and more-approachable styles, such as lifelike animals or objects that appear to be in motion.

Tattooing has long been regarded by many as an art form, but rarely do ink lovers get to make as literal a parallel as with watercolour tattooing. The style is derived from a free-form method of tattooing, more about expression, movement and color choice rather than just the power of imagery. Joey Hamilton recently painted a watercolor butterfly on a client’s ribs.

“You are trying to make them look like there are little paint runs or splotches of colour,” he said. Watercolour tattoos have very little detailing to emulate the imprecise, flowing aesthetic of a painting. But a drawback is their inability to age as well as traditional tattoos. The colour is kind of applied as a wash, so less pigment means less saturation on the skin.

Designed to look like bracelets, necklaces and beach bling, Flash Tattoos are the summer’s noncommittal style upgrade. Flash Tattoos are a hit among the surfer set and those with a bohemian flair. With summer music festival season, the jewellery-inspired tattoos are already a crowd favourite.

Adapted from *Fresh Ink for the Human Canvas* by Ana J. Calderone, New York Times, July, 2014.

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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

With our green, lush and striking countryside, not to mention welcoming tourist boards, it's perhaps no surprise that some of the world's biggest movie and television productions have taken place, at least in some small part, on these here shores. Rugged coastlines, ancient castles, vibrant green fields and abundant natural beauty spots mean that Ireland has an undeniably cinematic landscape – one that location scouts are clamouring to visit.

Perhaps one of the most well known sites to be featured in a modern production is that of the scenic north, featured often on the hit HBO and Sky Atlantic show *Game of Thrones*. The series is back this week, with extensive scenes filmed in and around Derry, Antrim, Down and Fermanagh. Castle Ward in Co. Down is better known to *Thrones* fans as Winterfell, the old home of the Stark family that's now been taken over by the horrid Bolton's. The King's Road that leads to the Night's Watch is an avenue of beech trees in Antrim, while Tollymore Forest Park in Down doubles as The Haunted Forest, where Wildlings roamed and Whitewalkers stalked their prey.

Northern Ireland's tourism industry has been boosted by *Game of Thrones* presence; various tour and experience packages have sprung up, and enthusiasts are coming from far and wide to see the locations of their favourite show in real life. But it's not just the north that's a favourite with the screen industry – there are spots countrywide known for providing a backdrop to Hollywood's greatest stories, and perhaps none so much as County Clare.

When it came to deciding on a popular film location to escape to for a minibreak, my fiancé Joe and I were spoilt for choice. We could've travelled up to Co. Down, down to the Skelligs, south to Wexford's beaches or indeed stayed in our native Dublin. But we decided to go west, to that most striking of coastlines.

Arriving in Dromoland Castle was like something out of a film itself; the ancestral home of the descendants of Brian Boru, it's a dramatic location. The castle as it stands now has been there since the early 19th century, and is undeniably visibly striking as you drive up. Going inside, the opulence continues. It's been extended several times, but the heart of the castle is where guests dine, drink and relax.

We decided on Co. Clare due to the sheer amount of productions that have taken place there in the last half a century. The Cliffs of Moher have attracted many film-makers, and have featured prominently in films like *Harry Potter and the Half Blood Prince*, *The Princess Bride* and *Ryan's Daughter*. Now the site of an impressive visitor centre, production companies are still inundating the cliffs with requests to shoot there, so watch this space.

After our visit to the Cliffs, two exhilarated movie buffs returned to Dromoland for a fancy dinner, feeling like characters from *Downton Abbey*. We had our choice of game with seasonal vegetables for the main course but my favourite was the seafood chowder. It included salmon, haddock, mussels and prawns and was served in the most lavish bowl I had ever seen. The waiter tried to convince us that he had caught the salmon himself from the river that runs through the hotel grounds. Whether he did or not it didn't matter. It was the best soup we had tasted in a long time. To conclude the meal he brought out a cheeseboard. This plate of magnificence included artisan crackers, Irish cheeses of all varieties and flavours, creamy butter and damson chutney. The combination of the fabulous hotel and the interesting activities made for an ideal minibreak, and we both agreed that the food at Dromoland was the best either of us had ever had in an Irish hotel – high praise indeed.

Adapted from *On The Atlantic Film Trail* by Vicki Notaro, Irish Examiner Weekend, 23/04/2016.

Passage B

The islanders often made gloomy predictions about what Mother Nature had in store for Cairnholm. The wind and rain that had pelted the island all week strengthened that night into a vicious band of storms that closed blackly over the sky and whipped the sea into foam. Between rumors about Martin having been murdered and the weather, the town was on lockdown much as the children's home had been. People stayed in their houses. Windows were shuttered and doors bolted tight. Boats clattered against the moorings in the heavy chop but none left the harbour; to take one out in such a gale would've been crazy. And because the mainland police couldn't collect Martin until the seas calmed, the townspeople were left with the nettlesome question of what to do with him. It was finally decided that the fishmonger, who had the island's largest stockpile of ice, would keep him cool in the back of his shop, among salmon and cod and other things. I was under strict instructions from my father not to leave home, but I was also under instructions to report any strange goings on to Miss Peregrine at the children's home and if a suspicious death didn't qualify, nothing did. So that night I feigned a flu-like illness and locked myself in my room, then slipped out the window and climbed down a drainpipe to the ground.

When I got to the children's home, Miss Peregrine took one look at me and knew something was wrong. "What's happened?" she said, her bloodshot eyes ranging over me. I told her everything. She hurried me into the sitting room where she had gathered all the kids she could find. I quietly told them about Martin. Miss Peregrine then announced "Until further notice, no one may leave this house, not even to collect vegetables or bring in a goose for the evening meal". "I need to go, my father is in danger" I said. "It's my father. Do you really think a couple of locked doors will stop me from going?" "Perhaps not. But if you insist on leaving here, then I insist you never return".

I assembled an expeditionary team. Joining me would be Emma, Bronwyn and Enoch. It went down like a jailbreak. After dinner, when the house was at its most chaotic and Miss Peregrine was at her most distracted, we slid out into the night air. In the town, rain drummed on every door and window, but everyone stayed locked and shuttered inside their cottages as we ran unnoticed through the flooding streets, past scattered roof tiles torn away by the wind, past a single rain-blinded sheep lost and crying, to the fishmonger's shop. The door was locked but with two thudding kicks Bronwyn flung it in.

I could hear the creature breathing in the dark, a viscid leaking like faulty pipeworks. We took one step back, then another, until our shoulders met the wall, and we stood together like condemned prisoners before a firing squad. "I need a light," I whispered to Emma, who was in such shock that she seemed to have forgotten her own power. Her hands came ablaze, and among the flickering shadows I saw it, my nightmare.

It stopped there, hairless and naked, mottled grey-black skin hanging off its frame in loose folds, its eyes collared in dripping putrefaction, legs bowed and feet clubbed and hands gnarled into useless claws - every part looking withered and wasted like the body of an impossibly old man - save one. Its outsized jaws were its main feature, a bulging enclosure of teeth as tall and sharp as little steak knives that the flesh of its mouth was hopeless to contain, so that its lips were perpetually drawn back in a deranged smile. And then those awful teeth came unlocked, its mouth reeling open to admit three wiry tongues into the air, each as thick as my wrist. They unspooled across half the room's length, ten feet or more, and then hung there, wriggling, the creature breathing raggedly through a pair of leprous holes in its face as if tasting our scent, considering how best to devour us. That we would be so easy to kill was the only reason we weren't dead already; like a gourmand about to enjoy a fine meal, there was no reason to rush things.

Adapted from *Miss Peregrine's Home For Peculiar Children* by Ransom Riggs, Quirk Books, 2011.

Passage C

There is the road we live on, a suburban road long and straight, semi-detached houses sitting two by two along both sides, each two-storey house dressed in identical brick skirts and pebbledashed cardigans, each twosome knitted together at the seams by black guttering. Between each house a low garden wall separates two identical front gardens, each with mirrored puddles of grass and a tarmacadam pocket on which to park the family car. Each house is accessorised by a flat-roofed garage at its opposite elbow, a practical addition in which to store mousetraps and paraffin and broken things and tins of baked beans and picnic salmon in case the world ends.

There are six of us in my family. My father, with blue eyes and suede shoes and a waterproof wristwatch. My mother, with red lipstick and a piano that she stands beside singing notes and scales. The sounds drift out of her glowing mouth like small fishes trapped in bubbles; the notes float up to the low ceiling and hang there, unheard, until they dry up and fall to the floor. Also in the house are my much older siblings, three of them. They wear skinny jeans and listen to Meghan Trainor.

My siblings painted the walls inside of the garage lime-green and pink. Sometimes they sit in there, on old car seats and a broken stepladder. I am not allowed to join them. Anyway, I really only ever go into the garage to look at the three glass jars of baby beetroot on the garage shelves. The baby beetroot look festive under the fluorescent garage light, purple bauble on purple bauble. They stand next to my father's assortment of tools; hammers, ratchets, pliers, screwdrivers, wrenches, flashlights and vice grips.

Each house on our road has a sheltered porch and a front door featuring a playful fan of bubbled glass, and a knocker like a cheap buckle, and an electric bell and a slit, low down, for the postman, who doesn't have a bad back yet, to post the tax demands through.

Outside our forest-green, bubble glass front door, neighbours sweep their porches, wash important cars, and walk purposefully up to the newsagent at the top of the road for an inky newspaper. They pop into the grocer's for a bunch of bananas and a tin of mushy peas, visit the long pale butcher in his cold white shop for six pork chops, the tips of their polished shoes pushing the blood speckled sawdust that covers the floor. They remember too to drop into the chemist's shop and pick up a tin of Alka-Seltzer and a packet of barley sweets from the grim, beetroot-coloured pharmacist in his wire-framed glasses, the sweet packet, when he pushes it across the wooden countertop, dwarfed by his great big pharmaceutical fist.

Saturdays are the best days. My friends know not to knock on the door and ask me out to play on Saturday. My father and I get into whatever car he is driving, and we go, to the city or the shore. In the city, we park in unfamiliar streets, disembark, crisscross wide pavements, past long, tall houses with balconies and railings and big stone steps. We move like silky wool in and around and up and over the big grey town, cruising on into the cavernous gallery on the square. Inside, we glide from silent room to silent room, on skiddable floors, looking at pictures hanging on the forest-green walls. We look and look and look at the people in the frames.

And then we go downstairs and order cake in the dark cafe underneath the ground. There is a strawberry on my chocolate cake - I will save it till last.

Adapted from *Hopscotch, A Memoir* by Hilary Fannin, Penguin Books, 2015.

Make a design for one of the following crafts:

1. Lettering and Calligraphy

Make a design for one of the following:

- (a) An invitation card for a film festival inspired by Passage A.
- (b) A map of the island inspired by Passage B.
- (c) A flyer for a street party inspired by Passage C.

You may include images and decorative motifs. You must explain your starting point/rationale for your design.

2. Linocutting and Printing

Make a design for one of the following:

- (a) An image based on trees inspired by Passage A.
- (b) An image based on the harbour described in Passage B.
- (c) An image inspired by the description of the garage 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 wall hanging suitable for the reception area of a Tourist Office inspired by Passage A.
- (b) A repeat pattern for a tablecloth for the children's home inspired by Passage B.
- (c) A repeat pattern based on the house described 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 panel inspired by the front of the house 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 dining room of Dromoland Castle inspired by Passage A.
- (b) A rug for the children's home inspired by Passage B.
- (c) A woven panel inspired by the trip to the city mentioned in Passage C.

Your design should include information on the materials to be used. You must explain your starting point/rationale for your design.

6. Pottery

Make a design for one of the following:

- (a) A soup bowl inspired by Passage A.
- (b) A relief panel suitable for the fishmonger's shop inspired by Passage B.
- (c) A decorative vessel inspired by 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) The waiter mentioned in Passage A.
- (b) The creature described in Passage B.
- (c) The pharmacist mentioned in 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 decorative folder to hold souvenirs from the locations mentioned in Passage A.
- (b) A box file inspired by “Mother Nature” described in Passage B.
- (c) A document wallet to hold childhood memorabilia 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 advertising Irish Food inspired by Passage A.
- (b) A logo for the island of Cairnholm inspired by Passage B.
- (c) A poster to advertise a film called “Memories” inspired by Passage C.

You must use lettering. You must explain your starting point/rationale for your design.

10. Modelling and Carving

Make a design for one of the following:

- (a) A wall plaque based on one of the locations inspired by Passage A.
- (b) A freestanding sculpture based on the island inspired by Passage B.
- (c) A relief plaque to be placed outside one of the shops 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 TV studio set for an Irish cookery programme inspired by Passage A.
- (b) A window display for a game inspired by Passage B.
- (c) A stage set for a performance inspired by Passage C.

Give details of materials, colour and lighting, effects and props. You must explain your starting point/rationale for your design.



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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 **S17/17** 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 for **one** of the following:

- (a) a collection of Leaving Certificate poetry
- (b) traditional Irish recipes
- (c) scientific experiments.

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)

Sunlight sparkles on the shimmering pond,
Its mirror like surface smooth as silk.
Dragonflies dance across the water;
Performing aerial acrobatics like a circus in the air.

Water dripping on a fairground ferris wheel,
Then plunging dramatically like a helicopter in
freefall.

Rising and falling, skimming the water so
gracefully;
Transparent gossamer wings, flapping in flight.

Shimmering like a sapphire in the early morning
sun,
Dazzling me with your infinite beauty.
Some summer days I wish I had wings;
Seeing dragonflies' dancing makes my heart
sing.

Adapted from *Dragonflies Dancing* by
by Jan Allison May

Text (b)

Simulation, Stimulation
Everywhere we look,
We try to live without it, but
We find that we are hooked.

We think that we should take a hike,
Or walk down by the sea,
Instead we'd rather stay at home
And watch it on TV.

Let's hope we soon grow sick and tired,
Of looking at the 'tube',
But maybe it just took this time
To get us in the mood,

To get ourselves up off the couch;
Go see the world around us,
And when we do, I know that it
Will awe; inspire; astound us.

Adapted from *Simulation, Stimulation* by
David Ronald Bruce Pékrl

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) Seafood Fair
- (b) Racing Festival
- (c) Cycling Tour

or

Design and make a flyer to promote Organic Living.

Your work must not exceed A2 in its greatest dimension. You must use lettering in your finished work.

The layout and spacing of the lettering must be done in the examination. You are allowed to use a stencil of the alphabet (individual letters only) which you have cut. You should submit your stencil.

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

If you wish to work on a sheet other than that supplied, **the superintendent must sign this sheet before the examination commences to confirm that it is blank.**

4. Weaving

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

- (a) Design and weave a panel for a cushion cover, based on rivers and springs
- (b) Design and weave a wall hanging based on road maps.

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) wheels and chains
- (b) inside and out
- (c) puzzles.

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) your favourite character from a named book
- (b) a fashion blogger
- (c) Vincent Van Gogh.

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) sand and sea
- (b) stained glass
- (c) dancing.

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) gems and jewels
- (b) snow or wind or rain or sunshine
- (c) spiders and webs.

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) pond life
- (b) circus life
- (c) farm life.

Your batik must be fully immersed at least once during the process. Hand painting should be used on small areas of detail only. Your batik should not exceed 100cm at its greatest dimension.

Materials: fabric suitable for batik, wax, dyes, *tjanting*, brushes, iron, frames, etc.

10. Pottery

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

- (a) a relief panel suitable for the entrance to a recycling centre
- (b) a ceramic sculpture celebrating community
- (c) a ceramic vessel based on a Surrealist painting.

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 wearable piece inspired by the sun and stars
- (b) a panel for a bag based on a Pointillist painting
- (c) a wall hanging based on a board game.

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 plaque based on **one** of the following:

- (a) domestic animals
- (b) global architecture
- (c) your place.

Maximum size: 40cm at its greatest dimension.

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

13. Metalwork/Construction

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

- (a) a freestanding sculpture based on nuts and bolts
- (b) a trophy for a “Best Art Student of the Year” award
- (c) a wearable jewellery piece based on insects.

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) good health
- (b) play
- (c) sport.

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, 2017

ART

Life Sketching

Ordinary Level

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

Tuesday, 2 May – Friday, 12 May

Afternoon, 2:00 – 3:00

This paper is to be handed to candidates on **Monday, 3 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:

- an A4 sketchbook
- a pencil case
- a chair.

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 fifteen-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
- right foot slightly forward, weight on left leg
- left arm straight with left hand clenched into a fist and resting against left side of body
- right arm bent with sketchbook tucked under the arm, right hand holding sketchbook against right side of the body with only thumb and back of hand visible
- head facing forward.

(b) Second Pose – Duration 30 minutes

(30 marks)

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

- feet firmly on the ground
- right hand resting on right thigh
- right hand holding an open pencil case
- left hand reaching into pencil case
- head facing left.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2017

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, 15 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. **Newgrange, illustrated on the accompanying sheet** is an example of a pre-Christian monument.
Answer (a), (b) and (c).
 - (a) What was its function?
 - (b) Describe and discuss the location of Newgrange and explain why it was built there.
 - (c) Briefly describe and discuss the decoration on **one** of the monument's main features.
Illustrate your answer.

2. The "**Carndonagh Cross**", Co. Donegal, is **illustrated on the accompanying sheet**.
Answer (a), (b) and (c).
 - (a) What was its function?
 - (b) Describe and discuss how the cross was made referring to structure and shape.
 - (c) Briefly describe and discuss the carvings on this cross.
Illustrate your answer.

3. The "**Book of Kells**" is one of Ireland's best known treasures.
Answer (a), (b) and (c).
 - (a) What was its function?
 - (b) Describe and discuss the materials and techniques used to produce the Book of Kells.
 - (c) Briefly describe and discuss the decoration in the Book of Kells.
Illustrate your answer.

4. Choose **one** Georgian building that you have studied and answer (a), (b) and (c).
 - (a) Name the building and its architect(s).
 - (b) Describe and discuss your chosen building referring to location and structure.
 - (c) Briefly describe and discuss **one** interior decorative feature found in your chosen building.
Illustrate your answer.

5. Paul Henry (1876-1958) is well known for his images of Ireland's landscape.
Answer (a), (b) and (c).
(a) Name **one** work by Paul Henry that you have studied.
(b) Describe and discuss your chosen work using the following headings:
- subject matter
 - composition
 - techniques and use of colour.
- (c) Why do you think Paul Henry chose to paint landscapes of the West of Ireland?
Illustrate your answer.

6. "Coffin Ship" by John Behan (b. 1938) is *illustrated on the accompanying sheet*.
Answer (a), (b) and (c).
(a) Describe and discuss this sculpture using the following headings:
- location
 - form and shape
 - treatment of the human figure.
- (b) What is the sculpture about? Give reasons for your answer.
(c) Name and briefly describe and discuss **one** other piece of Irish public sculpture you have studied.
Illustrate your answer.

7. Choose a work by **one** of the following artists:
- James Arthur O'Connor (1792-1841)
 - Jack B. Yeats (1871-1957)
 - Mary Swanzy (1882-1978)
 - Oisín Kelly (1915-1981)
 - Gerard Dillon (1916-1971)
 - Robert Ballagh (b.1943)
 - Alice Maher (b.1956).
- Answer (a), (b) and (c).
(a) Name your chosen work.
(b) Describe and discuss your chosen work using the following headings:
- subject matter
 - composition/form
 - techniques and use of materials.
- (c) Give some further information about your chosen artist.
Illustrate your answer.

Section II - European Art (1000 AD – Present)

8. Rheims Cathedral is *illustrated on the accompanying sheet*.

Answer (a) and (b).

(a) Describe and discuss this cathedral using the following headings:

- exterior
- interior
- Gothic sculpture.

(b) Briefly describe and discuss Gothic stained glass windows.

Illustrate your answer.

9. A view of the “Wilton Diptych” (c.1395-1399) is *illustrated on the accompanying sheet*.

Answer (a) and (b).

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

- subject matter
- layout
- painting techniques and use of colour.

(b) Briefly describe and discuss the function of this work **and** how the work was constructed.

Illustrate your answer.

10. “The Virgin of the Rocks” by Leonardo da Vinci (1452-1519) is *illustrated on the accompanying sheet*.

Answer (a) and (b).

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

- subject matter
- composition and layout
- light and use of colour.

(b) Name and briefly describe and discuss **one** work by another High Renaissance artist.

Illustrate your answer.

11. “The Ecstasy of Saint Teresa” by Gian Lorenzo Bernini (1598-1680) is *illustrated on the accompanying sheet*.

Answer (a) and (b).

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

- subject matter
- techniques and use of materials
- treatment of the human figure.

(b) Briefly describe and discuss the Baroque style.

Illustrate your answer.

12. “Dance at Le Moulin de la Galette” by Pierre-Auguste Renoir (1841-1919) is *illustrated on the accompanying sheet*.

Answer (a) and (b).

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

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

(b) Briefly describe and discuss Impressionism.

Illustrate your answer.

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

Answer (a) and (b).

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

- subject matter
- form/composition
- techniques and use of colour.

(b) Give a brief account of Pablo Picasso’s life’s work.

Illustrate your answer.

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

- “**Birth of Venus**” by Sandro Botticelli (c.1445-1510)
- “**Night Watch**” by Rembrandt van Rijn (1606-1669)
- “**The Third of May 1808**” by Francisco de Goya (1746-1828)
- “**The Fighting Temeraire**” by J.M.W. Turner (1775-1851)
- “**The Starry Night**” by Vincent van Gogh (1853-1890).

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

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

(b) Give some further information about your chosen artist.

Illustrate your answer.

Section III – Appreciation of Art

15. Answer (a) and (b).

- (a) Describe and discuss any television/online advertisement that you found visually effective using the following headings:
- main idea for promoting the product/service
 - target market
 - visual techniques used.
- (b) Suggest an idea for a television/online advertisement for a holiday fair **or** a craft show. Give reasons for your design decisions.

Illustrate your answer.

16. Answer (a) and (b).

- (a) Name an art gallery, museum **or** interpretive centre that you have visited and describe and discuss in detail how **two** artefacts were displayed.
- (b) Suggest **three** ways that art galleries, museums and interpretive centres can make exhibitions more interesting to students and young people. Give reasons for your suggestions.

Illustrate your answer.

17. Answer (a) and (b).

- (a) Describe and discuss the shop front ***illustrated on the accompanying sheet*** using the following headings:
- visual impact
 - use of colour
 - lettering.
- (b) Suggest a design for a menu cover for a coffee shop that promotes 'healthy eating'. Give reasons for your design decisions.

Illustrate your answer.

18. Artists can breathe new life into neglected and vacant spaces.

Answer (a) and (b).

- (a) Describe and discuss the mural ***illustrated on the accompanying sheet*** using the following headings:
- imagery
 - layout
 - colour.
- (b) Suggest a design for a mural to decorate a neglected building in your local area. Give reasons for your design decisions.

Illustrate your answer.

- 19.** Answer (a) and (b).
(a) Describe and discuss the public sculpture ***illustrated on the accompanying sheet*** using the following headings:
- location and size
 - form and shape
 - colour and surface.
- (b) Suggest a design for a sculpture to be situated at the entrance to a town-park **or** forest-park. Give reasons for your design decisions.
Illustrate your answer.

- 20.** Uniforms help to identify people in an organisation.
Answer (a) and (b).
(a) Describe and discuss a workplace uniform that you think is well designed using the following headings:
- choice of fabric
 - use of colour
 - special details.
- (b) Suggest a design for a new uniform for your school **or** a local sports team. Give reasons for your design decisions.
Illustrate your answer.

- 21.** Answer (a) and (b).
(a) Describe and discuss the poster ***illustrated on the accompanying sheet*** using the following headings:
- layout
 - imagery
 - use of colour.
- (b) Suggest a design for a business card to advertise a tattoo parlour **or** a beauty salon. Give reasons for your design decisions.
Illustrate your answer.

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