



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2019

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, 13 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 1,000 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. Name, describe and discuss **two** different types of Stone Age monument found in Ireland. Refer in your answer to the form, function and construction techniques of each of the examples you have chosen.
and
Briefly describe and discuss what you know about the communities that created these stone monuments.
Illustrate your answer.

2. The **Ardagh Chalice**, *illustrated on the accompanying sheet*, displays the innovative skills of 8th century craftsmen.
Discuss this statement referring to form, function, materials, decoration and the techniques used in its production.
and
Name, briefly describe and discuss **one** other metal artefact from the same period where similar decorative techniques were used.
Illustrate your answer.

3. Irish stone crosses from the 12th century were different in several ways from the earlier scriptural works.
Discuss this statement with reference to the cross at Dysert O’Dea which is *illustrated on the accompanying sheet*. Refer in your answer to form, function, treatment of the human figure and stone working techniques.
and
Name, briefly describe and discuss **one** other cross or **one** other artefact from the same period.
Illustrate your answer.

4. Select **one** of the following architects:
 - Edward Lovett Pearce (1699-1733)
 - James Gandon (1743-1823).Name **one** building by the architect you have selected. Describe and discuss the architectural features, both structural and decorative, of your chosen building.
and
Briefly describe and discuss **one** other named building by your chosen architect.
Illustrate your answer.

5. Roderic O'Connor (1860-1940) has been described as Ireland's first modernist painter. Discuss this statement with reference to **'The Farm at Lezaven, Finistère'**, *illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition, style and colour. **and**
Briefly describe and discuss **one** other named work by Roderic O'Connor.
Illustrate your answer.
6. Many artists have produced powerful and emotional works relating to the Great Irish Famine. Describe and discuss **one** named work that you have studied based on this theme. Refer in your answer to the artist, subject matter, form/composition, style and materials. **and**
Briefly describe and discuss **one** other named work by your chosen artist.
Illustrate your answer.
7. Select **one** of the following:
- Walter Osborne (1859-1903)
 - Paul Henry (1876-1958)
 - Seán Keating (1889-1977)
 - Evie Hone (1894-1955)
 - Mainie Jellett (1897-1944)
 - Gerard Dillon (1916-1971)
 - Robert Ballagh (b.1943).
- Describe and discuss the work of your chosen artist, making detailed reference to **two** named works by that artist. Refer in your answer to subject matter, style, media/materials, techniques and influences.
Illustrate your answer.

Section II – European Art (1,000 AD – Present)

8. The establishment of monasteries and the popularity of pilgrim routes contributed to the development of Romanesque architecture.
Discuss this statement with reference to **one** named example of a Romanesque church or cathedral that you have studied. Refer in your answer to construction techniques, structure and layout.
and
Briefly describe and discuss **one** named example of Romanesque sculpture.
Illustrate your answer.
9. Many of the artistic innovations that took place during the Early Renaissance are evident in the work of Masaccio (1401-1428).
Discuss this statement with reference to **'The Holy Trinity'**, *illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition, techniques and treatment of the human figure.
and
Briefly describe and discuss **one** other named work by Masaccio.
Illustrate your answer.
10. The work of Leonardo da Vinci (1452-1519) relies upon a combination of his relentless curiosity and his scientific approach.
Discuss this statement with reference to **one** named painting by Leonardo. Refer in your answer to subject matter, composition, style and techniques.
and
Briefly describe and discuss **one** other named work by Leonardo.
Illustrate your answer.
11. J.M.W. Turner (1775-1851) painted expressive and dramatic scenes celebrating light and atmosphere.
Discuss this statement with reference to the painting **'Rain, Steam and Speed - The Great Western Railway'**, *illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition, style and techniques.
and
Briefly describe and discuss **one** other named work by Turner.
Illustrate your answer.

12. Edgar Degas (1834-1917) was a keen observer of humanity.
Discuss this statement with reference to '**Women Ironing**', *illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition, colour, style and techniques.
and
Briefly describe and discuss **one** other named work by Degas.
Illustrate your answer.
13. Henri Matisse (1869-1954) used stylised shapes, strong colours and patterns in his paintings.
Discuss this statement with reference to '**Odalisque Wearing Red Trousers**', *illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition, colour, style and techniques.
and
Briefly describe and discuss **one** other named work by Matisse.
Illustrate your answer.
14. Answer (a), (b), and (c).
(a) Choose and name a work by **one** of the following:
 - Giotto (c.1267-1337)
 - Donatello (1386-1466)
 - Velázquez (1599-1660)
 - Francisco de Goya (1746-1828)
 - Emil Nolde (1867-1956).
(b) Describe and discuss the work you have chosen in detail, making reference to the artist, subject matter, style, composition, materials, techniques and the period in which the work was produced.
(c) Name, 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
 - Baroque
 - Cubism
 - Op art.
(b) Describe the main characteristics of your chosen style or movement.
(c) Describe and discuss **one** named work by a named artist whose work is typical of this style or movement.
Illustrate your answer.

Section III – Appreciation of Art

- 16.** An appreciation of art and art history is enhanced by first-hand experiences in art galleries, museums and interpretative centres.
Discuss this statement with reference to a named exhibition in an art gallery, museum or interpretative centre you have visited. Describe and discuss **two** named artefacts from the exhibition. Explain how your experience and learning was improved by how these artefacts were displayed.
and
Briefly outline your own ideas on how art galleries, museums and interpretative centres can better interact with the public and improve the overall visitor experience.
Illustrate your answer.
- 17.** Situating artworks in public spaces enables the artist to better engage with a broader public than in an art gallery or museum.
Discuss this statement referring to the sculpture ***illustrated on the accompanying sheet***. Refer in your answer to scale, materials, colour/finish and visual impact.
and
Briefly outline your visual concepts for a public artwork which would enhance an outdoor space in your area. Give reasons for your design decisions.
Illustrate your answer.
- 18.** Successful animated movies capture elements of the real world and transport the viewer into another reality.
Discuss this statement with reference to a named animated movie of your choice. Refer in your answer to design concepts, colour, characters and visual impact.
and
Briefly outline your visual concepts for an animated character based on a novel or play from your Leaving Certificate course. Give reasons for your design decisions.
Illustrate your answer.
- 19.** Many graphic designers use photographic manipulation to alter the appearance of images in their work.
Discuss this statement with reference to the image ***illustrated on the accompanying sheet***. Refer in your answer to imagery, layout, techniques and impact of the work.
and
Briefly outline your visual concepts for a manipulated photographic image to advertise healthy eating. Give reasons for your design decisions.
Illustrate your answer.

20. Successful shopfront design must identify the shop with a product or service while respecting the surrounding environment.
Discuss this statement with reference to the shopfront ***illustrated on the accompanying sheet***. Refer in your answer to signage and lettering, colour and visual impact.
and
Briefly outline your visual concepts to improve and enhance this shopfront. Give reasons for your design decisions.
Illustrate your answer.

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Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2019

ART

Life Sketching

Higher Level

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

Monday, 29 April – Friday, 10 May

Duration: one hour

This paper is to be handed to candidates on **Monday, 1 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 glass and milk jug
- a chair with arm rests.

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 fifteen-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, elbows and hands.

- 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

- weight on left leg, right leg slightly forward
- left arm bent at elbow
- left hand holding a glass in front of body
- right hand holding a milk jug above the glass (as if pouring)
- model looking at the glass.

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

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

- feet resting on the ground, knees facing forward
- left elbow on left arm rest
- chin resting in left hand
- head slightly tilted to the left and looking forward
- right hand holding the right arm rest.

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