



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2019

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, 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. **Kerbstone 52, illustrated on the accompanying sheet**, is found at one of Ireland's most significant Neolithic sites.

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

(a) Name this site.

(b) Describe and discuss the decoration and carving techniques used on Kerbstone 52.

(c) Name, briefly describe and discuss **one** other stone carving from this period.

Illustrate your answer.

2. The **Brighter Collar** is an example of Iron Age metalwork.

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

(a) What was its function?

(b) Describe and discuss how it was made referring to material, techniques and decoration.

(c) Name, briefly describe and discuss **one** other artefact from this period.

Illustrate your answer.

3. The **Cross of Moone** is a fine example of Irish Christian stone carving.

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

(a) What was its function?

(b) Describe and discuss the structure and decoration of this cross.

(c) Name, briefly describe and discuss **one** other stone cross you have studied.

Illustrate your answer.

4. The **Custom House** in Dublin is an example of Neoclassical architecture from the Georgian period.

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

(a) Name the architect of this building.

(b) Describe and discuss the location and structure of this building.

(c) Describe and discuss **two** decorative features of this building.

Illustrate your answer.

5. 'A Convent Garden, Brittany' by William Leech (1881-1968) is *illustrated on the accompanying sheet*.

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

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

- composition
- techniques and use of colour.

(b) What is the painting about? Give reasons for your answer.

(c) Give some general information on William Leech.

Illustrate your answer.

6. The sculpture 'Misneach' by John Byrne (b.1959) is *illustrated on the accompanying sheet*.

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

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

- location and size
- form.

(b) Describe and discuss the treatment of the horse and human figure in this work.

(c) Name, briefly describe and discuss **one** other Irish public figurative sculpture.

Illustrate your answer.

7. Choose a work by **one** of the following artists:

- Nathaniel Hone the Elder (1718-1784)
- Frederic William Burton (1816-1900)
- Seán Keating (1889-1977)
- Oisín Kelly (1915-1981)
- Louis le Brocq (1916-2012)
- Alice Maher (b.1956)
- Kathy Prendergast (b.1958).

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 general information about your chosen artist.

Illustrate your answer.

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

8. 'Blue Virgin', an example of Gothic stained glass in Chartres Cathedral is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this stained glass window using the following headings:
- function
 - composition and colour.
- (b) Briefly describe and discuss the main features of Gothic architecture.
Illustrate your answer.
9. The 'Sacrifice of Isaac' by Lorenzo Ghiberti (1378-1455) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this work using the following headings:
- subject matter
 - layout and sculptural techniques used.
- (b) Name, briefly describe and discuss **one** other work by another Early Renaissance artist.
Illustrate your answer.
10. The 'Mona Lisa' by Leonardo da Vinci (1452-1519) is an example of High Renaissance painting.
Answer (a) and (b).
(a) Describe and discuss this painting using the following headings:
- subject matter and composition
 - colour and use of light.
- (b) Name, briefly describe and discuss **one** other work by another High Renaissance artist.
Illustrate your answer.
11. 'The Supper at Emmaus' by Caravaggio (1571-1610) is *illustrated on the accompanying sheet*.
Answer (a) and (b).
(a) Describe and discuss this work using the following headings:
- composition and light
 - subject matter and treatment of the human figure.
- (b) Briefly describe and discuss the Baroque style.
Illustrate your answer.

12. **'Argenteuil Basin with a Single Sailboat'** by Claude Monet (1840-1926) is *illustrated on the accompanying sheet*.

Answer (a) and (b).

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

- subject matter and composition
- colour and techniques used.

(b) Briefly describe and discuss Impressionism.

Illustrate your answer.

13. **'The Girls on the Pier'** by Edvard Munch (1863-1944) is *illustrated on the accompanying sheet*.

Answer (a) and (b).

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

- subject matter and composition
- colour and painting techniques.

(b) Name, briefly describe and discuss **one** other work by Munch.

Illustrate your answer.

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

- **'The Kiss of Judas'** by Giotto (c.1267-1337)
- **'The Arnolfini Portrait'** by Jan van Eyck (c.1390-1441)
- **'The Ambassadors'** by Hans Holbein (c.1497-1543)
- **'The Hay Wain'** by John Constable (1776-1837)
- **'The Card Players'** by Paul Cézanne (1839-1906).

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

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

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

Illustrate your answer.

Section III – Appreciation of Art

15. Answer (a) and (b).

(a) Describe and discuss the visual effects and techniques used in any named live-action film using the following headings:

- location/film set
- costume/make-up
- special effects/camera work.

(b) Suggest your visual ideas for a short live-action film based on folklore **or** a legend. Give reasons for your design decisions.

Illustrate your answer.

16. Answer (a) and (b).

(a) Name an art gallery, museum or interpretative centre that you have visited. Describe and discuss in detail **two** artefacts that you found interesting.

(b) Suggest **three** ways that art galleries, museums or interpretative centres could interact and communicate with the public in the future.

Give reasons for your suggestions.

Illustrate your answer.

17. Answer (a) and (b).

(a) Describe and discuss the merchandise display stand ***illustrated on the accompanying sheet*** using the following headings:

- visual impact
- use of colour
- lettering.

(b) Suggest a design for a display stand for healthy school lunches.

Give reasons for your design decisions.

Illustrate your answer.

18. Street art often brings creativity, colour and visual interest to a dull environment.

Answer (a) and (b).

(a) Describe and discuss the image ***illustrated on the accompanying sheet*** using the following headings:

- imagery
- layout
- colour.

(b) Suggest a design for a work of street art to decorate a derelict building in your locality.

Give reasons for your design decisions.

Illustrate your answer.

19. Playgrounds can be places for children to experience various approaches to design.

Answer (a) and (b).

(a) Describe and discuss a children's playground that you are familiar with using the following headings:

- location/setting
- equipment and facilities
- health and safety.

(b) Suggest a design for a piece of playground equipment based on flowers **or** insects. Give reasons for your design decisions.

Illustrate your answer.

20. Sportswear design draws inspiration from culture, fashion and performance.

Answer (a) and (b).

(a) Describe and discuss a piece of sportswear using the following headings:

- choice of fabric
- use of colour
- special features.

(b) Suggest a design for a new kit for a sports team in your locality. Give reasons for your design decisions.

Illustrate your answer.

21. A logo is a symbol used to identify an organisation or brand.

Answer (a) and (b).

(a) Describe and discuss a logo that you are familiar with, using the following headings:

- shape/form
- imagery/lettering
- colour.

(b) Suggest a design for a logo to be used by a jewellery company **or** a recycling company. 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

Ordinary Level

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

Tuesday, 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 consists of two sketches of the model. The first sketch is of a fifteen-minute pose. The second is a more fully worked drawing of a thirty-minute pose.

No special clothing is required for the model. The model's hair, if long, must be tied back for both poses.

The following props are required:

- a trousers or skirt with pockets
- a chair and an apple.

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 are reminded that it will **not suffice** to draw the head and neck only. 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
- hands in trouser or skirt pockets
- head facing left.

(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, palm facing downwards
- left hand resting on left thigh, palm facing upwards, holding an apple
- head facing forward.

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