

LEAVING CERTIFICATE EXAMINATION, 2000

This paper should be handed to candidates on 5 May, 2000.

ART

IMAGINATIVE COMPOSITION AND STILL LIFE - HIGHER LEVEL

FRIDAY, 12 MAY - 9.30 - 12.00

100 marks are assigned to this paper.

INSTRUCTIONS

Write your Examination Number clearly in the space provided on the drawing paper. Write the title of the paper - "Still Life" or "Imag Comp" - on the drawing sheet immediately below your Examination Number. Your starting point must be stated on the reverse side of the drawing sheet. You may work on the reverse side of the paper if you wish. The use is allowed of tracing paper, coloured papers, texturing materials or other materials normally required to answer the question. A candidate who selects Still Life is required to bring appropriate objects of his/her own selection and set up his/her own group in time for the commencement of the examination.



DESCRIPTIVE PASSAGE

CONTAINING STARTING POINTS

N.B. STARTING POINT MUST BE STATED ON REVERSE SIDE OF YOUR DRAWING SHEET

It is a raw, cold March evening. Showers of hailstones have been falling during the afternoon. The wind is cold and gusty and shakes the branches of the bare trees and shrubs at the bottom of the garden. The weather has been so cold lately that the buds are slow to appear. The wind whistles around the house, driving a plastic bag, stray leaves, dust and twigs ahead of it.

Michael comes in the gate, wearing a scarf, hat and gloves and a small back-pack. At the front door, he rummages through his pockets to find the key. Once inside, he takes off his heavy outdoor jacket and hangs it on the hallstand. He puts his hat, gloves and back-pack together on a chair. The house is warm and welcoming in contrast to the bleakness outside. Several different colours of flowers are arranged along with some foliage in a vase on the side-table. On the table-top beside these vividly coloured blooms are a mobile phone, a camera, a pair of spectacles and a bunch of keys.

In the living-room, a fire is blazing in the grate. The burning fuel gives off an orange glow. On the hearth are a brush, poker and tongs. In a basket beside them a supply of logs and peat briquettes. The dogs are stretched out on a brightly patterned rug in front of the fire, fast asleep. The bare floor-boards are highly polished. The light has not yet been turned on, but the room is far from dark. The fire-light casts its warm glow over the walls and creates soft shadows around furniture and objects.

Michael's sister Eileen is working on the computer in a corner of the living-room. She has a heavy cold, and has not been outdoors today. She is concentrating hard on her work. Her ringed fingers move rapidly over the keyboard; occasionally she uses the mouse. Eileen has short hair, and wears long ear-rings as well as a large watch and lots of beads and bracelets. After a while she stands up and stretches and leaves the room, walking down the hallway towards the kitchen. Michael is sitting at the table eating a sandwich and drinking tea. On the table in front of him are a beautiful tea-pot, a mug and a milk carton. A glass bowl of bananas and grapes is centred on the table. Beside it is a little basket. It contains sliced white bread and bread rolls. On a bread-board is a loaf of home-made brown bread. Three or four slices have been cut from the loaf and are lying sideways, one over the other. There is a long knife beside the bread. Also on the table are a butter-dish and salt, pepper and mustard.

While she is chatting with Michael, Eileen prepares herself a hot lemon drink. She fills the kettle from the gushing tap. While it is boiling, she slices lemons in half and then juices them by hand with a lemon squeezer. She puts sugar and cloves into a mug along with the juice and pours on the boiling water. With her hips leaning against the work-top, she slowly sips the steaming drink. Behind her the lemon skins, the sugar bowl and the spoon lie untidily beside the kettle. There are more lemons along with red and green apples in a dish. A dark green cabbage contrasts with the delicate green of a lettuce. A pineapple sits on a brightly coloured plate. A large shiny sauce-pan reflects the colours around it. Some very small oranges are in a transparent plastic bag. Someone has torn a hole in the thin plastic. One can see some of the oranges clearly and others much less clearly, obscured by the bag. On the window-ledge over the sink is a radio and tape player, a cactus in a pot and a single rose in a glass vase.

After a while, Eileen returns to the living-room and switches on a lamp. The colours in the room come to life. After drawing the curtains, she sits down on the sofa and reads a book. The fabric in her long flowing skirt hangs in fluid, elegant folds. Before long, one of the dogs jumps on to the sofa, curls up beside her and resumes its nap.

Browsing through her book, Eileen's imagination is captured by the following passage:

And again Zarathustra, the searcher, went onwards through forests and mountains, and his eyes sought and sought. But when the path again rounded a rock, all at once the scenery changed and Zarathustra stepped into a sinister, deserted valley. Here black and red cliffs projected up; no grass, no tree, no cry of birds. For it was a valley which all beasts avoided, even the beasts of prey; except that a kind of ugly thick green serpent, when it grew old, came here to die. Therefore the shepherds named this valley "Serpent's Death". Then, however, as he looked around, he saw something sitting on the pathway, shaped like a person and yet hardly human, something terrible. All at once Zarathustra was overcome by the desire to escape; he turned his glance away and lifted his foot to leave this evil spot. But the dead wilderness resounded : for from the ground issued a gurgling rasping sound such as water makes in stopped-up water-pipes at night; and at last a human voice and human speech emerged from it. It sounded loudly :
"Zarathustra! Zarathustra! Read my riddle! Speak! Speak!" *

The pictures on the walls of this comfortable living-room have subjects which have inspired artists over the centuries - ruins at dawn and sunset, a girl playing a musical instrument, views of towns, villages and countryside which create a sense of space with the use of perspective, and close-up views of old buildings, churches and monuments, closely observed and beautifully detailed. Also hanging is an abstract painting on the theme of stillness and movement, in which static elements contrast with the elements which suggest and communicate movement. Another painting is surrealistic in style, with objects, figures and places distorted, misplaced and disordered - like in a strange dream.

After finishing his supper, Michael tidies up the kitchen. He washes the plates, mugs and cutlery in a sinkfull of soapy water and puts them to dry on a draining-rack. Then he searches for a tin-opener in a drawer and opens a tin of dog food. He mixes it with dry-feed from a large bag. He puts this mixture into feeding bowls. After placing these on a sheet of newspaper beside the back door he calls the dogs. On hearing his voice, they jump up and rush down to the kitchen, tails wagging. When they have finished eating, he lets them out for a run in the garden. Michael watches them from the open door. They chase to and fro, pleased to be released from the confinement of the house.

Later, Michael joins Eileen in the living-room. He throws himself down on a comfortable chair in front of the television, propping up his head with a cushion. Using the remote control unit to change the channels, a sequence of rapidly changing images fill the screen - faraway places, city life, talking heads, war and famine, beauty contestants. He briefly watches a sports programme and settles down to watch a lottery show. The big wheel spins slowly and the studio audience is tense with anticipation. Who knows where the ball will land or what changes the largest prize will make to the life of the lucky winner.....

* adapted from Nietzsche

Down the lane from the house, a forest is being cut down. All day long, the hum and drone of heavy machinery at work can be heard. The trees along by the roadside have been left unfelled, so that when you go through the rough wooden gate the clearance within comes as a surprise. Where acres and acres of tall trees once grew so thickly that they blocked out the sunlight, there is now a wasteland of tree-stumps and scrub. Ferns and wild flowers will now thrive in the cleared spaces. Several tracks wind their way through the forest, deeply rutted with the imprint of tyres. Huge stacks of harvested timber are visible at different points along these muddy, much-travelled tracks. Some of the logs are extremely long, while others have been cut into shorter lengths. Some of these are being loaded on to a truck. Workers wearing hard hats and heavy boots busily go about their work. Some are felling trees at the forest's edge. Others use chainsaws to trim branches off the felled trees.

A stream flows through the forest and winds its way out into the farmland beyond. In the summer cattle often gather at certain places along the bank of this stream to drink the cool water. In the distance are farm buildings and a long straight driveway stretches up to a beautiful house on the hillside. Some evenings a woman on a large horse rides down the driveway or along by the stream. Often she is accompanied by a small boy on a pony. They never seem to be in any hurry, unlike the heavy traffic that races past the elaborate wrought-iron gate at the end of the driveway. There are stone eagles on the piers of the gate and the grass verges are neatly trimmed. A little gate-lodge just inside the gate has gothic-style windows and a brightly painted door. Clumps of daffodils are beginning to bloom in front of the little house. An old bicycle with a battered willow basket fitted on its handlebars is propped against the gate-lodge. Beside it is a shiny new mountain bike. The gothic door is ajar and a cat sits on the tiled floor of the hallway. A bare light-bulb glows faintly in the dim interior.

High in the bare trees along the avenue, the rooks are creating a tremendous racket. Their large untidy nests are visible through the mesh of branches. Adult birds flutter around the nests, tending the young birds that have recently hatched out. In the evenings, the rooks fly back and forth over the tree-tops. Before a storm they circle around, raucous and dramatic. A thick carpet of bluebells grows under the trees during the month of April. As the weather gets warmer the leaves will burst from the bud and obscure the nests from view. The fresh, new leaves will contrast with the heavy white blossoms of the chestnut. On sunny spring days the ground beneath the trees is dappled with light and shadow.

ONE QUESTION ONLY TO BE ATTEMPTED

Select a starting point from the above passage and

1. Draw or paint a picture you have in mind after reading the descriptive passage.

or

2. Draw or paint a Still Life group of objects contained in or suggested by the descriptive passage.

or

3. Make an abstract composition suggested by the descriptive passage.

This paper is to be handed to candidates on THURSDAY, 4 MAY

ART

DESIGN

HIGHER LEVEL

THURSDAY, 11 MAY, MORNING 9.30 - 12.00

100 marks are assigned to this paper

Please read the following instructions and carry them out.

- (a) You are allowed to use whatever art materials, design source materials and tools as may be required to complete the test.
- (b) On all drawing sheets write the following information.
- * Your examination number and level.
 - * The name of your chosen design proposal.
 - * The number of the Question you have answered.
- (c) At the end of the examination you will be provided with an Art envelope (white) into which you will place the following.
- * Preparatory Sketches, if any apply. This must be signed and dated, by your Art Teacher/Principal.
 - * One Preliminary Sketch identified as such.
 - * One Proposed Design.
- (1) *A Preparatory Sketch* on one side of one A2 page 0 marks.
This is your memory aid completed by you during the week previous to the examination, and brought into the examination centre to assist you. It must be signed and dated by your Art Teacher/Principal stating it to be your unaided work. The contents may be a selection of personal interpretations and researched ideas based on the question chosen. All drawings/sketches may be annotated and show how ideas for a piece of design work have been generated.
- (2) *A Preliminary Sketch* on one side of one A2 page 20 marks.
You must complete this Sketch during the examination. There should be further significant development of your ideas selected from any design preparatory sketches. It should consider all aspects of the 2D or 3D design work as appropriate to the chosen design. A direct copy from the Preparatory Sketch will not gain any marks.
- (3) *The Final Proposed Design* 80 marks
This piece of Design work is completed on the day of examination.
- Total 100 marks

DESCRIPTIVE PASSAGE CONTAINING STARTING POINTS

A large department store dominates the city-centre street. It is an imposing and monumental building, several stories high; it has been added to and altered many times during the 19th and early 20th century. Its façade has carved stone and relief decorations, terracotta panels, glazed tiles and wrought iron embellishments which contrast with the plain red brick structure. On the top parapet of the building is a row of carved stone faces. On a finial on the roof is a weathervane, more decorative than functional. In contrast to the fanciful decorative detailing on the upper levels of this striking façade, the street level is very plain, modern and functional. Huge plate-glass windows line the street frontage of the store on three sides. These windows display merchandise of all sorts from the store. Each section of the window is arranged as an individual tableau, like a scene from a play.

Over the last few days Kevin, the retail display designer, has been busy preparing ideas and plans for the display of all sorts of goods in these huge windows and inside the store itself. He is in partnership with Cathy; their company is called DISPLAY AND SELL Ltd. They are contracted by the city's best shops to create eye-catching displays. They have a staff of two – Patrick and Karen, and some part-time assistants, one of whom is Daniel, who is on work experience from school. Most of them are working in the store today as there is so much to be done. Cathy and Kevin have been hard at work since early morning. They have completed just two of the window displays.

A large office desk – the latest design in wood, glass, and metal – is the centrepiece of the main fashion window. Here the mannequins are realistically posed in office work situations. A male and female mannequin have been placed at the desk, seemingly in intense discussion. At a smaller desk to the side a younger worker sits gazing into the screen of a computer. All three are dressed in sober clothes from the fashion department. On the big desk, a telephone and a calculator are arranged beside a decorative metal container for holding pens and pencils. A larger metal vase with an enamelled motif holds a single artificial flower. A mannequin of a young woman is the only standing figure. Dressed in a more youthful mode than the others, her smiling face and her golden hair add an accent of colour into the office scene. A futuristic lamp and a cubist-style rug complete the window. A mirror hangs between the desks, occasionally reflecting a flicker of light or movement from the street into the static perfection of the window dressers' art.

The scene in the adjoining window is inspired by a leisurely Summer weekend spent out of doors in the sunshine. Here, a picnic table under a big striped umbrella is set with coloured tableware and glasses on a plastic table-cloth with a bold colourful design printed on it. Around the table are a crowd of casually attired mannequins. One tall figure is dressed in a tracksuit, on which is a logo based on tennis. Various pieces of sports equipment have been included in the window display. One mannequin is lying in a deckchair. Another wears a sun hat and sunglasses and holds a bottle of suntan lotion called BRONZAGE 2000. The store is promoting this new product and posters and banners are used as a background to this display. "Why burn, when you can tan naturally?" asks a poster. "Make sunburn a thing of the past", proclaims a banner.

Meanwhile, in the main part of the store on the ground floor Patrick is busy setting up a stand for the forthcoming launch of a new perfume called "**Irish Garden**". Karen is helping him. The design has been worked out in advance. They are trying to install the components that make up the stand before the store closes to the public and the specially invited guests arrive. The overall effect that Karen wants to create in this stand is a fresh outdoor one, just like being in a lovely garden on a Summer's evening when the scents and colours of the flowers make a strong impression on the senses. It is not easy to create an outdoor effect indoors. In a crowded city-centre store, always thronging with customers, and where the central heating is always on, this is a difficult undertaking. In Karen's design for props and decorative devices she has used cool tints and tones of different blues and purples. She has matched these with a range of greens inspired by the Irish countryside in Spring and Summer; some are sharp yellow-greens and others are darker and richer.

Patrick is climbing up a step ladder with a staple gun in his hand. He is draping a sky blue fabric, printed with wispy clouds, on to the back wall of the stand. In front of this is hung a long banner. This has a background stipple of pale watercolour marks and brushstrokes. It blends in, yet contrasts with, the sky blue background.

The following is written in stylish calligraphy on the banner of the “Irish Garden” stand:

... the garden was one of those old-fashioned paradises which hardly exist any longer except as memories ... a flower-border running along every walk, with its endless succession of spring flowers, anemones, wall-flowers, sweet williams, snap-dragons, daisies and tiger-lilies ... and its taller beauties, the roses – white, crimson, pink and cream. Around it all was a tall green hedge ... in an Irish garden ... [adapted from George Eliot]

Another longer banner hangs from floor to ceiling. On this is painted a huge sunflower on its long stalk and with its big leaves. This image contrasts with the paler and more delicate colours and imagery used in the design of the stand. Because of its strong colours and exaggerated size this banner can easily be seen from all parts of the ground floor, and will attract many customers to the stand. But it’s still far from finished – Karen is arranging potted box-trees, which have been clipped into neat spheres and points, around the outside of the stand. These give a strong emphasis to the garden theme. Elsewhere she has put some watering cans and arranged a display of the new perfume. She has made a pyramid of the boxes to one side, and put a vase of flowers – lilies, roses, daisies, lupins – beside some terracotta flower pots into which she has put actual bottles of the new product, surrounded by coloured tissue paper and scraps of floral fabric. A large photograph of the scent bottle, with its gold-embossed lettering, hangs here and there throughout the store. These posters are very much out of human scale, and are very eye-catching.

On the counter beside the cash-register Patrick has arranged some pot-plants, a toy wheelbarrow and other objects suggestive of gardening. Also used in the decor are photos of fountains and garden statues.

Cathy is still putting the finishing touches to a window which displays children’s clothing. Daniel has helped her to fit large papier-mâché tree trunks into place and they are now assembling the other props. The theme is THE ENCHANTED FOREST. In her design, Cathy has distorted normal scale and proportions by making the old, gnarled tree trunks so large that the mannequins of little children seem very small indeed. She has tried to create an atmosphere of fantasy and unreality. One of the tree trunks has a face and another is adorned with a door and windows. The children have just passed through an ornate gate, old and rusty. They are surrounded by tall, exotic flowers, no two of which are the same. Above these Daniel is hanging outsize butterflies and insects. Some of these are vividly coloured; others are dark and somewhat sinister. In the enchanted forest, the only creatures that seemed to have retained a recognisable identity are the rabbits and the songbirds. Several window shoppers admire this mixture of real and make-believe. However, fantasy ends and harsh reality returns when they see the price-tags and realize how expensive everything is.

In another window there are no mannequins, just objects. Many of these are by CHOOSE, a design company specialising in decorative objects and housewares. Some figurines of dancers, athletes and of a mother and child are placed on a low wooden coffee table. On a tall pedestal is a vase with a band of low-relief decoration around its rim, based on birds in flight. There are pottery bowls glaze-painted with stylized faces. There is a large pile of luxurious blankets; some are earth colours, the rest purple and green. All these have embroidered motifs in the corners or as decorative centrepieces, based on trees and insects. But there are other motifs to choose from as well. There is a set of mugs decorated with images of the FOUR SEASONS, each one set into a circle.

At lunch-time Karen and Patrick go for a snack in the CITY VIEW RESTAURANT on the third floor.

Choose **ONE** of the following:

1. **EMBROIDERY:**

Design an embroidered motif, suitable for a blanket. The motif can be based on any image, motif or theme in the descriptive passage **OR** design an embroidered panel, rectangular or oval in shape, based on “The Enchanted Forest”.

2. **WEAVING:**

Choose **ONE** of the following and design

- (a) a woven textile, suitable for fashion use, based on the colours described for the “Irish Garden” stand.
- OR**
- (b) a cubist-style floor rug suitable for an office.
- OR**
- (c) a small tapestry, using a starting point from any image, motif or theme in the descriptive passage.

3. POTTERY:

Using a starting point from any image, motif or theme in the descriptive passage, design either:-

- (a) a vase with a band of low relief decoration around its rim. (largest dimension 28 cms approx.)
OR
(b) a salad bowl to be decorated with glaze-painted motifs. (largest dimension 28 cms approx.)

4. LETTERING OR CALLIGRAPHY:

Design a notice based on any image, motif or theme suggested by the descriptive passage
OR on BRONZAGE 2000 **OR** DISPLAY AND SELL LTD.

OR

If you would rather carry out a piece of calligraphic writing, design a layout and write any part of the passage which appeals to you. Your design may incorporate images, decorative motifs and/or expressive words or letters, and colour.

5. LINOCUTTING AND PRINTING:

Make a design for a print suggested by any image, motif or theme in the descriptive passage. You should choose the size of your print according to your subject, and use at least three colours **OR** design a print based on "An Irish Garden" or "Mannequins".

6. FABRIC PRINTING:

Using any image, motif or theme in the descriptive passage design a pattern suitable for curtain fabric which has a dynamic sense of movement in it. You may take either a traditional or contemporary approach to the style of your design **OR** design a pattern inspired by the "Irish Garden", as described, suitable for summer-weight clothing fabric.

Your design may be suitable for screen printing, block printing, or batik, or a combination of these.

7. PUPPETRY:

Design a dressed puppet figure based on any of the mannequins from the descriptive passage. Alternatively, you may base your puppet on any male or female worker in a large department store.

8. BOOKCRAFT:

Using any image, motif or theme from the descriptive passage

- (a) design a book-cover or end-papers for a book
OR
(b) design a book-cover or end-papers for "Gardens of Ireland, Volume 12".

Briefly indicate the materials and construction to be used.

9. ADVERTISING DESIGN:

Design a poster or showcard using any image, motif or theme from the descriptive passage

OR
design graphics suitable for a television programme called STYLE TRENDS.

OR
design a logo for a decorative housewares manufacturing company called CHOOSE.

10. MODELLING OR CARVING:

Using any image, motif or theme suggested by the descriptive passage, design a free-standing sculpture **OR** design a free-standing sculpture called "The Gardener". Show your sculpture design in at least two elevations.

11. STAGE SETS:

Using any image, motif or theme in the descriptive passage design one of the following:

- a) a stage set
b) a backdrop and costumes
c) a stage-set and costumes.

Colour, lighting and materials should be considered in your design. Please note that designs for costumes alone is not a complete answer to this question.

OR

Design a set for a children's television programme called 'Enchanted Forest'. Colour, lighting and materials should be considered in your design.

This paper is to be handed to Candidates on: THURSDAY, 4 May, 2000.

ART

CRAFTWORK

HIGHER LEVEL

THURSDAY, 11 MAY, MORNING 9.30 – 12.00 AFTERNOON 2.00 – 4.30

100 marks are assigned to this paper

INSTRUCTIONS

Please read the following instructions and carry them out.

- (a) You are allowed to use whatever materials, design source materials and tools as may be required to complete the test.
- (b) On all drawing sheets write the following information.
- * Your examination number and level.
 - * The name of your chosen craft.
 - * The number of the question you have answered.
- (c) At the end of the examination you will be provided with a transparent Craftwork envelope into which you will place the following
- * Preparatory Sketches, if any apply. This must be signed and dated by your Art Teacher/Principal.
 - * One Preliminary Sketch, identified as such.
 - * One craft item completed.
[Where your craft item is three-dimensional it should be placed on top of the closed Craftwork envelope.]
- (1) *Preparatory Sketches* on one side of one A2 page 0 marks.
This is your memory aid, completed by you during the week previous to the examination, and brought into the examination centre to assist you. It must be signed and dated by your Art Teacher/Principal, stating it to be your unaided work. The contents may be a selection of personal interpretations and researched ideas based on the Question chosen. All drawings/sketches may be annotated and show how ideas for your Craftwork have been generated.
- (2) *Preliminary Sketch* on one side of one A2 page 10 marks.
You must complete this Sketch during the examination. There should be further significant development of your ideas selected from any Craft preparatory sketches. It should indicate all the visual and functional properties of the envisaged 2D or 3D craft item such as – Form, Texture, Measurement, Contours, Decoration and Finish. A direct copy from the Preparatory Sketch will not gain any marks.
- (3) *A finished Craft item* 90 marks
This piece of Craftwork is completed on the day of examination.

Total 100 marks

OVER ®

CHOOSE ANY ONE OF THE FOLLOWING CRAFTS.

1. BOOKCRAFTS

Design and make a folder to hold notes and cuttings on **BOTANY AND BIOLOGY** **OR** **THE ART OF THE SURREALISTS**. Use appropriate materials, colouring, and lettering.

2. CALLIGRAPHY

(a) Choose **one** of the following texts. Create a balanced composition using skilful, expressive lettering and simple images which help to express the meaning of the text. All or part of the text may be used.

OR

(b) Choose **one** of the following texts as inspiration for a balanced composition using skilful and expressive lettering. You may introduce colour, different letter size, textural or collage techniques, or unusual layout, where appropriate.

TEXT 1:

OR

TEXT 2:

Concerto of Thunder in B Minor

Storm music:
Let it start slowly –
The tentative dripping of rain on your roof
beats a tense rhythm
Becoming bolder with every second
Let it rush onwards in frenzied drumbeats
The rain rising to a deafening crescendo
Then bring in the thunder
Let it boom with alto confidence
Its bass rumbling to rattle your cage
To gnaw the bonds that lock you in
Let the storm pounce in startling chords
As the skies shower you with sharps and flats
Then, between crochets, bring in the static crack of lightning
The conductor's gestures cue your scream
And calms the wild tempo to a faint rumble
As the assault subsides to distant bar lines

(adapted from a poem by Helen Mort)

Swallows

Each day they give me a lesson.
They stipple the air with cries.
They draw a straight line, put in a
comma, then brusquely, a dash —
They set the house in which I live between
fantastic parentheses.
Swift, so swift that the pond in the garden
cannot mirror their flight, they mount from cellar to steeple.
With light pen-feathers they scrawl inimitable flourishes.
Then, two by two, in accolade, they meet and mix
and become but a blot of ink
on the blue of the heavens.
Scholars may know Latin and Greek
But I can read the calligraphy written
in the skies by the chimney-swallows.

(adapted from 'Histoires Naturelles' by Jules Renard, 1896)

3. POSTER

Design a poster where the style, colour and treatment of the **LETTERING** help to explain the message. Images can be used. Personalized, hand constructed lettering is preferred, rather than lettering made with commercially produced stencils.

Choose **ONE** of the following themes:

1. THE POWER STATION
2. SAY “**NO**” TO GENETICALLY MODIFIED FOOD
3. HEART OF GLASS, HEART OF STONE

4. WEAVING

Using colours based on (i) a piece of worn or faded textile or carpet **or** (ii) Pop Art design and weave a patterned tweed suitable for a large floor cushion.

Use a variety of yarns and incorporate different weaves.

OR

Design and weave a small tapestry based on one of the following:-

- (a) My Parent(s) or Guardian(s)
- (b) The Volcano
- (c) A Grey, Depressing Day

N.B. Use a variety of yarns and textures in the weft. Other materials may be used to heighten the effectiveness of your design.

5. **LINO CUTTING**

Design and make a print based on **ONE** of the following:-

- (a) Peppers cut open to reveal the forms and textures inside
- (b) A Church: exterior or interior
- (c) My Parent(s) or Guardian(s).

- N.B.** (1) Use at least three printed colours.
(2) Lino blocks are not to be submitted with the prints for marking.

6. **PUPPETRY**

Design and make a durable, working puppet of **ONE** of the following:-

- (a) Queen of Diamonds or The Joker
- (b) Picasso
- (c) My sister, brother or cousin.

7. **SCREEN PRINTING**

Design and print a design based on **one** of the following:-

- (a) The Serpent
- (b) Cows
- (c) Portrait of a Friend
- (d) At the bird-table.

8. **HAND PRINTED TEXTILES**

- (a) Using either "Keys, keyholes and padlocks, chains and bolts" or "Frogs, lily-pads, water-lilies, splash and ripple patterns" or "Under the Umbrellas" as your theme, design and print approximately 1/2 metre of repeat pattern. Linkage of shapes to create movement throughout the design is required. Use at least three colours with overprints.

OR

- (b) Design and print a fabric panel based on one of the following:-
 - (a) Construction-site machinery
 - (b) Portrait of my sister, brother or cousin
 - (c) At the bird-table.Use at least three colours with overprints.

9. **BATIK**

Using a suitable fabric, design, wax and dye a batik on either

- (a) Caged Bird(s) or (b) The Hounds of Hell or (c) The Juggler or Fire-eater

10. **POTTERY** Choose **ONE** only of the following:-

- (a) Design and construct in clay a small milk/cream jug and a sugar container. The two objects should visually complement each other as a set but there should be a very marked contrast in form, colour, texture and decoration between them. You may, if you wish, combine coiling, slabbing and throwing.

OR

- (b) Design and construct in clay a sculpture based on a bare foot or bare feet.

OR

- (c) Design and coil, slab, or throw a lamp base based on a fish or bird. You do not have to include an electrical fitting for the light-bulb. Your Preliminary Sketches should show what type of lamp-shade you intend to use with the lamp base.

[None of the above, (a), (b) and (c) should exceed 25 cms in their greatest dimension]

IMPORTANT:-

- (1) CLAY OBJECTS **MUST** BE FIRED, DECORATED WHERE POSSIBLE WITH GLAZES, SLIPS, OR OXIDES. PAINT AND VARNISH OBJECTS **ONLY** WHEN FIRED TO APPROX. 1000°C. OTHER MATERIALS MAY BE ADDED TO THE FINAL PIECE IF DESIRED.
- (2) THE SPRINKLING OF CRUSHED GLASS ON RAW (UNFIRED) POTS MUST BE AVOIDED.

OVER →

11. EMBROIDERY

Choose ONE of the following groups of ideas as inspiration for a square or rectangular panel embroidered with appliqué and at least three different stitches, approx. 30 cms in its largest dimension:

N.B. You may use beads, padding, textures etc.

- (a) jackdaws, rooks, bare trees, big untidy nests, windy days, clouds on grey and blue.
- (b) fireworks, fountain of light, cascades of brightness, coloured shimmer, whirling stars, explosion of colour.
- (c) High security, barbed wire, spotlights, guard dogs, high walls, security personnel, armoured vans, locked gates, observation tower.

OR

Design and embroider with appliqué and at least 3 different stitches, a stiffened mask or a head dress (i) for a fancy-dress costume based on a science fiction character **or** (ii) for a fashion model to wear on the catwalk.

12. WOODCARVING

- (a) Design and carve, in the round, a full figure or half-figure [head to waist] based on "The Back-Packer".

OR

- (b) Design and carve in relief a panel based on "Fire" or "Water". You may take a narrative or historical viewpoint on these themes, or base them on your own observation and experience. Do not use lettering as part of your design.

OR

- (c) Design and carve a textured and/or patterned platter for functional or purely decorative use. If desired, you may use paint and/or woodstain to colour your platter.

[None of the above, (a), (b) and (c) should exceed 25 cms in their greatest dimension]

13. METALWORK

- (a) Design and make a logo suitable for a club called Shadowdance. Create a sense of movement in your design. Use suitable metals and enamels.

OR

- (b) Design and make a pierced and textured metal container suitable for a nightlight/votive candle inspired by nature or music. Use suitable metals and/or enamels.

OR

- (c) Design and make, in the round, a figure based on "The Back-Packer", using strips of metal and metal wire.

[None of the above, (a), (b) and (c) should exceed 25 cms in their greatest dimension]

14. MODELLING

- (a) Design and model, in the round, a left or right book-end support entitled (a) Push or (b) Lean on me

OR

- (b) Design and model, in the round, a figure doing stretching or warm-up exercises before sport or dance.

(You may model a full figure or half figure (i.e. head, shoulders, arms and torso).

OR

- (c) Design and model a circular or rectangular relief plaque based on "Fire" or "Water". You may take a narrative or historical viewpoint on these themes, or base them on your own observation and experience. Emphasise texture and movement in your relief. Do not use lettering as part of your design.

[None of the above, (a), (b) and (c), should exceed 25 cms in their greatest dimension]

NOTE:- Models to be made in clay and cast, modelled directly in any quick-drying material, or modelled in clay, fired and if desired, glazed.

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA
SCRÚDÚ ARDTEISTIMÉIREACHTA 2000

EALAÍN
SCEITSEÁIL BHEO-ÁBHAIR - GNÁTHLEIBHÉAL AGUS ARDLEIBHÉAL

DÉ hAOINE, 12 BEALTAINÉ - TRÁTHNÓNA, 2.00 go dtí 3.00

Tá 50 marc ag dul don pháipéar seo

TREORACHA D'IARRTHÓIRÍ

Is ceadmhach meán ar bith nach smearann nó a thriomaíonn go tapa a úsáid. Scríobh do Scrúduimhir go soiléir sa spás atá ann di ar an bpáipéar líníochta. Is ceadmhach duit an dá thaobh den pháipéar a úsáid más mian leat. Ní mór duit dhá líníocht a dhéanamh. Staidiúir ghairid an fhíorach iomláine a bheidh sa chéad cheann agus ba chóir í a chríochnú faoi cheann cúig nóiméad déag nó mar sin. Staidéar a mbeidh críoch níos iomláine air a bheidh sa dara líníocht. Is ceadmhach an ceann agus na guailí nó an fhíor iomlán a tharraingt.

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA
LEAVING CERTIFICATE EXAMINATION 2000

ART
LIFE SKETCHING - ORDINARY AND HIGHER LEVEL

FRIDAY, 12 MAY - AFTERNOON 2.00 to 3.00

50 marks are assigned to this paper

INSTRUCTIONS TO CANDIDATES

Any non-smudging or quick drying medium may be used. Write your Examination Number clearly in the space provided on the drawing paper. You may work on both sides of the paper if you wish. You are required to make two drawings. The first drawing must be of the complete figure, and should be completed in about fifteen minutes. The second is to be a more finished drawing, of either the head and shoulders or of the entire figure.

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA

LEAVING CERTIFICATE EXAMINATION 2000

ART

LIFE SKETCHING - HIGHER LEVEL

FRIDAY, 12 MAY AFTERNOON 2.00 - 3.00 p.m.

TO BE OPENED ON FRIDAY, 5 MAY.

INSTRUCTIONS TO SUPERINTENDENTS AND ART TEACHERS

The examination will consist of two sketches of the model. The first sketch will be a pose of fifteen minutes, the second a more fully worked drawing taking approximately thirty minutes.

During the examination the model will be allowed from ten to fifteen minutes rest. The rest period may be arranged as desired but will be included in the total of one hour allowed for the examination.

Candidates may, if they wish, indicate the background behind the model.

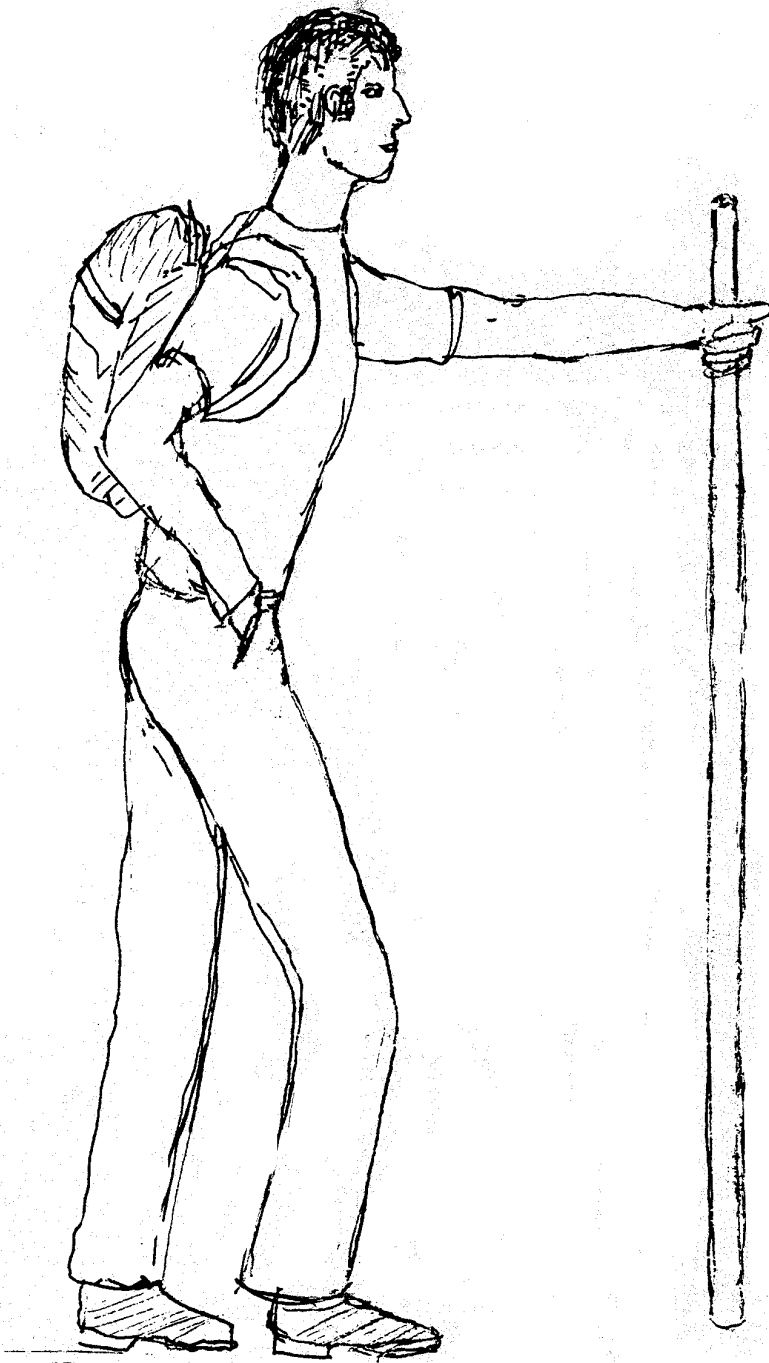
Supports may be roughly indicated.

Any suitable drawing or quick drying medium may be used.

Not more than TEN candidates may draw from the same model.

Candidates should be allowed to sit nearer the model for the second pose than for the first.

POSE ONE



- The model, who may be male or female, wears a T-shirt or rolled-up sleeves, and a **small** back-pack.
- The model stands, leaning slightly forwards, left arm stretched out in front, holding a long stick/broomhandle with his/her left hand.
- The models right arm is bent at the elbow and the right hand is in his/her pocket. The right leg is slightly forward, knee bent. The left leg is held as straight as possible.
- The model looks straight ahead, and is supported by the stick.
- The **small** back-pack should be filled with crumpled newspaper to give bulk but not weight.

POSE TWO



- The model, who may be male or female, sits on a high stool, a jacket or sweater held by the collar in the right hand and thrown over his/her right shoulder.
- The model's right foot is on the rail of the stool, right knee bent. His/her left foot is on the floor, left leg straight. His/her left hand should rest comfortably either on the hip or thigh of the left side.
- The model should look at a distant point on the floor, so that his/her head is very slightly dropped forward.
- The model may wear long, short or rolled-up sleeves.

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA

LEAVING CERTIFICATE EXAMINATION, 2000

ART —
HISTORY AND
APPRECIATION OF ART
HIGHER LEVEL

MONDAY, 19 JUNE - AFTERNOON 2.00 to 4.30

150 marks are assigned to this paper.

INSTRUCTIONS

- (a) Write as fully as you can on **three** questions. **One** question must be selected from Section I, **one** question from Section II and **one** question from Section III.
 - (b) All questions carry equal marks. (50)
 - (c) **Sketches and diagrams** must be used where possible to illustrate your points.
 - (d) **Refer where necessary to the illustrations on the accompanying sheet.**
-

SECTION I — ART IN IRELAND

1. Describe and discuss in as much detail as possible the stonecarvings of Newgrange and one other example of stonecarving of the pre-Christian era. Refer to form, function and to the techniques used in their production.
2. Describe and discuss the decoration and imagery of the Book of Kells (c. 760 – 820 A.D.) **illustrated on the accompanying sheet**. Refer briefly to one other manuscript book in your answer.
3. What decorative characteristics are associated with the art and architecture of Irish Romanesque? Discuss in your answer both the stone carving found in the churches and at least one example of metalwork.
4. Describe and discuss in as much detail as possible the Casino at Marino (begun 1758) and one other Georgian building. Refer to the classical influence on the architecture of this period and to interior and/or exterior decoration, as appropriate.
5. Describe and discuss the landscape painting by George Barret (1728/32 – 84) **illustrated on the accompanying sheet**. Analyse the composition and the use of colour. Then compare the painting with a landscape painting by any other Irish artist of the 18th, 19th or 20th century.
6. Roderic O’Conor (1860 – 1940) was influenced by modern developments in painting. Discuss this statement with detailed reference to at least two of his paintings. You should refer to the use of colour in the treatment of his subject matter.
7. Kathy Prendergast makes expressive use of media and materials in her sculptures and drawings. Discuss this statement with detailed reference to several of her works.
8. Select one of the following artists: Gerard Dillon, Tony O’Malley, Louis le Brocquy, Michael Farrell, Michael Warren, Brian Maguire, Tom Fitzgerald, Vivienne Roche, Eilis O’Connell, Robert Ballagh and **Brian Bourke, illustrated on the accompanying sheet**. Describe and discuss his/her art in relation to the subject matter/imagery, media and materials used.

SECTION II — EUROPEAN ART (1000 AD to the present)

9. Describe and discuss the architecture and sculpture of the Romanesque period (c. 1000 – c. 1200).
10. The Gothic (c. 1150–c. 1500) period was a time of great artistic creativity. Describe and discuss the architecture, sculpture, painting and stained-glass of the period with reference to the above statement.
11. Describe and discuss the work of Donatello, (c. 1386 – 1466) using as many examples of his work as possible. You should refer also to the innovative and expressive qualities of his work.

12. Describe and discuss Raphael's "School of Athens" with reference to the depiction of space and of the human figure. Refer also to one other work by Raphael (1438 – 1520) and/or other artists of the Renaissance.
13. Describe and discuss "The Ambassadors" by Hans Holbein (1497/8–1543) **illustrated on the accompanying sheet**, with particular emphasis on the depiction of objects and figures. You should also refer where possible to the significance of the objects depicted and to any messages the painting might communicate to the viewer.
14. What is generally meant by the term Baroque? (c. 1590 – c. 1680). Describe and discuss the style with reference to the work of Gianlorenzo Bernini (1598 – 1680) and/or another Baroque artist.
15. Describe and discuss the depiction of form, colour and texture in the 17th century still-life painting, **illustrated on the accompanying sheet**. Then briefly discuss two other examples of still-life from other periods in art history which show different approaches to this type of subject matter.
16. There is a light and a dark side to the work of Goya (1746–1828). Discuss this statement with reference to **the illustrations on the accompanying sheet** and to other works by him. Refer also to his use of colour, his painting style and to the power of his imagination.
17. The sculpture of Rodin (1840 – 1917) is both realistic and expressive. Discuss this statement with detailed reference to two works and brief reference to others.
18. Describe and discuss, in as much detail as possible, ONE of the following. You should make reference to other works by the artist or architect of your chosen work. You must state clearly why you consider the artefact you choose to be a good example of its category. You should refer to the artist's or architect's style, use of material, technique and colour. Integrate your own opinions into the answer.
- (a) a painting or sculpture of royalty/aristocracy or of a Pope,
 - (b) an allegorical or mythological painting, sculpture or graphic work.
 - (c) a painting of Venice,
 - (d) a smile or a scream,
 - (e) an idealized landscape,
 - (f) a religious theme,
 - (g) a work of Neo-Classical art or architecture,
 - (h) any Modernist building.
19. Define the visual characteristics of any one of the following art movements/techniques. Describe and discuss the work of a painter, sculptor or architect/designer whose work was stylistically typical of the movement/technique.
- (i) Pointillism,
 - (ii) Fauvism,
 - (iii) Expressionism,
 - (iv) Surrealism,
 - (v) Dada.

SECTION III — APPRECIATION

20. If you were to commission either a photographic portrait or a painted portrait of yourself from an expert in either medium, which would you choose? Give detailed reasons for your choice, comparing the visual qualities of the two media and giving examples of portraits you admire that have influenced your preference.
21. Describe and discuss the domestic interior **illustrated on the accompanying sheet** commenting on the overall visual effect. Then suggest what additions and/or changes you would make – colour, objects, pictures, furniture, etc. — in order to enhance the existing decor. Give detailed reasons for these additions and/or changes.
22. (i) Animated film techniques present the viewer with visual experiences that it would not be possible to create using live-action filming. Discuss this statement with reference to a feature-length animated film you have seen. You should refer to the basic techniques and effects of animation where possible.

OR

- (ii) Describe and discuss the use of animation in two television advertisements, stating whether or not you consider these to be visually successful, giving reasons for your opinions. The advertisements may be entirely animated or combine animation with live-action.
23. The location **illustrated on the accompanying sheet** is to be the site of a specifically designed sculpture. Outline important considerations in the design of such a sculpture, emphasising visual concerns. Then present your own idea for the sculpture, giving detailed reasons for your design decisions.
24. An art gallery/museum is an environment designed to display artefacts to advantage. Discuss this statement in relation to any exhibition you have visited, emphasising layout, lighting, labelling, display and/or hanging. Then describe and discuss in detail two artefacts from the exhibition.