

LEAVING CERTIFICATE EXAMINATION, 2000

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

ART

IMAGINATIVE COMPOSITION or STILL LIFE - ORDINARY LEVEL

FRIDAY, 12 MAY- MORNING 9.30 TO 12.00

100 marks are assigned to this paper.

Write your Examination Number clearly in the space provided on the drawing paper. You may work on the reverse side of the paper if you wish.

Write the title of the paper - "Still Life" or "Imag Comp" - on the drawing sheet immediately below your Examination Number.

The use is allowed of tracing paper, coloured papers, texturing materials or other materials normally required to answer the question.

Candidates who select Still Life are required to bring appropriate objects of their own selection and set up their own groups in time for the commencement of the examination.

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA

LEAVING CERTIFICATE EXAMINATION, 2000

ART —

HISTORY AND APPRECIATION OF ART

ORDINARY LEVEL

MONDAY, 19 JUNE - AFTERNOON 2.00 pm to 4.30 pm

150 marks are assigned to this paper.

INSTRUCTIONS

- (a) Write as fully as you can on **three** questions. **One** question should 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. Choose two metalwork objects from the **Pre-Christian period** in Ireland and write as fully as you can about them.

Use the following headings to assist you in your answer:

- general description
- function
- materials
- design
- decoration
- craftsmanship.

Illustrate your answer.

2. Look closely at the **accompanying illustration** from the Chi-Rho page of the **Book of Kells**. You will see a picture of a **cat stealing a fish** and another picture of **two cats playing with mice**. You will also see a number of **different designs, patterns, shapes and colours**.

- Identify two different patterns and sketch them.
- Make a sketch of the cats playing with the mice *or* of the cat stealing the fish.
- Write a short description of the Book of Kells.

3. Describe and discuss as fully as you can with the help of the **accompanying illustration** either

Gallarus Oratory on the Dingle peninsula

or

Cormac's Chapel on the Rock of Cashel.

Use the following headings to assist you in your answer:

- background information
- general description
- plan and layout
- method of construction and stonework
- decorative features.

Illustrate your answer.

4. Select your favourite **public building of the Georgian period**.

Name the architect and discuss the building in detail.

Describe at least three typical features of Georgian architecture that appear in your chosen building.

Illustrate your answer.

5. **The Liffey Swim by Jack B. Yeats** brings the excitement of the occasion to life.

Describe this painting in detail, making reference to subject matter, composition, movement, atmosphere, and colour.

Use the **accompanying illustration** to help you with your answer.

Name one other painting by Jack B. Yeats and using the above headings write a description of it.

6. Describe and discuss the work of **one** of the following artists:

John Behan

Kathy Prendergast

Louis Le Brocquy

Brian Bourke

Pauline Bewick

Vivienne Roche

Alice Maher

Refer in detail to one work that you consider to be typical of the artist.

or

Describe and discuss the architecture of **Michael Scott** or **Sam Stephenson** or any other well-known Irish architect.

Illustrate your answer

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

7. The sculptors who decorated Romanesque churches are often described as “**story tellers in stone**”. Discuss this statement with reference to the **accompanying illustrations** of “Christ in Majesty” and “The Flight into Egypt” from Autun Cathedral in France.

Use the following headings to assist you in your answer:

- subject matter
- reasons for decoration
- where the sculpture was located on the churches
- composition.

Illustrate your answer.

8. When we think of **Gothic architecture** we think of soaring cathedrals with their flying buttresses, pointed arches, and decoration of stained glass and sculpture. Describe, in as much detail as you can, any Gothic Cathedral you have studied.

Illustrate your answer.

9. The painting of **Arnolfini and his Wife** by **Jan van Eyck** is no ordinary portrait of a husband and wife but is full of hidden meaning.

With this statement in mind write what you know about this painting and refer to the style of painting, composition, brushwork and use of light.

Can you identify some of the symbols in the painting and what do they mean?

Use the **accompanying illustration** to help you with your answer.

Illustrate your answer.

10. Name **two** of **Leonardo Da Vinci's** works that appeal to you and discuss them under the following headings:

- composition
- medium
- style
- subject matter

Illustrate your answer.

11. '**Van Gogh's** style of painting reflects a disturbed and emotional life.'

Discuss this statement with reference to **two** of his paintings.

Use the following headings to assist you in your answer.

- subject matter
- colour
- brushwork
- composition

Illustrate your answer.

12. In 1937, during the Spanish Civil War, the town of Guernica was bombed. **Picasso** painted a famous picture, called **Guernica**, in response to this event.

Study the **accompanying illustration** and answer the following:

How does the composition help communicate the theme?

What emotions do the figures of humans and animals convey to us?

How does the colour scheme help to communicate the theme?

Illustrate your answer.

13. The architecture of the 20th century differs from that of the Renaissance period in design, manner of construction, materials used for building and decoration.

Discuss this statement with reference to the **accompanying illustration** of the house at Poissy, near Paris that was designed by Le Corbusier and the Dome of Florence Cathedral that was designed by Brunelleschi .

Illustrate your answer.

SECTION III — APPRECIATION

14. Modern **bicycles** are designed as a mode of transport, for sport and for leisure. Compare the design of a mountain bike with that of a racing bike.

Refer to (a) function, (b) manufacture, and (c) design features.

Illustrate your answer.

15. Many **arts events** have been organised to celebrate the year 2000, including street theatre, parades, exhibitions, firework displays etc. Describe in detail any such event you visited, viewed or in which you participated. Treat your answer like a review for your local paper.

Illustrate your answer.

16. You have been asked to design a **street map** to be placed in the centre of your town.

How would you plan this task?

What are the most important considerations?

What techniques would you use to make this map eye catching and informative?

Illustrate your answer.

17. Television audience ratings tell us of the enormous popularity of **soap operas**.

In your opinion, what makes soaps different from other drama programmes?

What does the popularity of soaps tell us about ourselves?

Describe two different film-making techniques used in your favourite soap?

18. As well as being functional, the **mobile phone** is now becoming a fashion item.

Discuss this statement with reference to the design of a mobile phone for a fashion conscious teenager and a business person.

Refer to shape, function, materials, colour etc.

Illustrate your answer.

19. The **world wide web** is used for entertainment, education, communication, and commerce. Important characteristics of a successful website include interesting graphics, ease of use and speed of operation.

Describe and discuss your favourite website with reference to the above statement.

Illustrate your answer.

20. The **accompanying illustration** shows an area outside a railway station. This area is used as a **bus terminal**.

What steps would you take to improve the overall appearance of this area?

What facilities should be provided for bus passengers?

Write a detailed proposal for the improvement of this area. Your design should compliment the existing architectural features and include facilities for passengers as well as parking for buses and cars.

DESCRIPTIVE PASSAGE

Containing Starting Points

N.B. Your starting point must be stated on the back of your work.

The whole family agreed to give Mum a special present for the millennium. It was not too difficult to solve the problem of what the present might be. We all had heard the various hints as to what Mum wanted. Her dearest wish for the new year was to have the hall, porch and sitting-room painted. This request was further enforced because, as we found out to our cost, it is not advisable to burn candles that have paper stickers attached. They tend to catch fire and create an awful mess.

The plan was put in place. Mum would choose the colours. Regina and I would do all the ground work - filling, sanding and painting. Kathleen would look after the meals and Eileen would do the shopping. The youngest of the family would fetch, carry and look after the pet cats - Ming, Parsley and Baselle.

Dad promised to take Mum away to Killarney for a long week-end.

Next morning after an early breakfast we removed all moveable furniture. Everyone helped to cover all remaining furniture with dust cloths. The floors were also covered. Regina being the expert decided she was going to use the roller on a large extended pole to paint the ceilings. I got the job of doing all the straight lines. All went well until someone left the back door open and Baselle, the most playful of the cats, crept in under the dust cloths and began to run around the place. Stepladders fell, paint cans tumbled and brushes went flying through the air.

Ray was reprimanded for not keeping his part of the bargain - to mind the cats and keep them out of the way.

More paint had to be got, so a quick trip into town was necessary. Tom in the paint shop was puzzled as to why we needed so much paint for the area we had quoted.

As we were running out of time we decided to keep painting all evening and all night if necessary. Kathleen took it upon herself to prepare a late night feast for all the workers. Friends of ours who heard we were having difficulties called in to lend a hand.

After several hours we downed tools and went into the kitchen for a welcome meal of chips, sandwiches, drinks and leftover Christmas crackers. More friends called in to admire the hard work and joined in the singsong which began shortly afterwards.

By three o'clock we were all sitting around on the floor admiring our efforts and listening to Brittany Spears singing her heart out after Westlife had told us all about believing in Angels.

We called a halt to all the work and singing at this stage and made a strong resolution to finish the work after a couple of hours sleep.

This we duly did and by lunchtime the big clean-up began.

All empty paint cans, unusable paint brushes and rollers were put in the bin. Paint cloths were shaken and folded and put away in the garage along with the step ladders.

At tea-time the phone rang to say Mum and Dad were on their way home and would we please put down the kettle. All was in order for their welcome return. We hid all our aches and pains and stiff bones. Mum did inquire as to why Baselle now has a cream tip to her long tail when she should have an all black one.

ONE QUESTION ONLY TO BE ATTEMPTED

Select a starting point from the descriptive passage.

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

ORDINARY 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

OVER ®

DESCRIPTIVE PASSAGE

Containing starting points

Our class were informed last week that we were going on an educational walking tour of our city.

The object of the exercise was to learn about good and bad advertising design.

Each student must return with three examples of what he/she considered to be an example of the above.

The choice of item was completely left to ourselves.

The class broke up into groups of two and armed with note pads, cameras and good cheer we began our task.

My friend and I headed for our most frequented store – the record shop. We observed a large sign in red and white stating “Buy 1 get 2 free”. We knew what the message was but we felt the mixture of letters and numbers failed to get the idea across. There were very impressive CD covers which enticed you to pick up the item but gave no information as to what it was all about.

Our next port of call was a big department store where a sale was in progress. We checked out the clothes section. Signs appeared everywhere – “½price Sale while Stocks Last”. The wording seemed to suggest a great bargain. Yet there was only one size on offer and that was not mine.

We found our way down to the ware department. Here we observed choice after choice of cup and saucer. My mother would have been delighted with the colours and variety. We examined the cups and mugs. Some cups fitted perfectly on their respective saucers and allowed one’s fingers completely fit around the handle. Others left no space to grip the handle and would be very unsafe to use. You could see why some items were half price.

Further along the shelves we found beautifully modelled pieces of sculpture adapted as table lamps.

By lunchtime we had had enough of shops and decided to try something different. We visited a waiting room in the Accident & Emergency of the nearby hospital. We found a great selection of posters – Don’t Drink and Drive – Smoking is Dangerous, Don’t do Drugs. We analysed all the posters to see which one attracted our attention more than others.

On our way back to school we took a quick trip into the local theatre. More posters were displayed all over the place. The one poster dominating the windows was advertising the current pantomime. Jack and the Beanstalk was on show at the moment. We did a critical examination of these and came to the conclusion that too much print showing different styles and sizes only confused the reader.

Back at school we put out thoughts together and were very happy with our research.

We felt a lot more prepared for some of the questions we might get in our mock exams in Art.

Lettering or Calligraphy:

- (a) Design a notice 23 cm x 38 cm based on a suggested theme in the descriptive passage. This notice is to be displayed in a window advertising the opening of a sale at a new department store. Choose your own words. You may incorporate images, decorative motifs to illustrate your answer.
- (b) Design the layout of a piece of Calligraphy writing for the purpose of a furniture sale. Choose your own words, items and prices. You may incorporate images, decorative motifs, expressive words and lettering in your design.

Lino - Cutting and Printing:

Make a design suitable for a lino print for a sale catalogue cover advertising “Odds and Ends” or A “Sale of Work” or any other starting point in the descriptive passage. Use at least three colours.

Fabric Printing:

Choose any starting point from the descriptive passage.

- (a) Cups, mugs, plates.
- (b) Splashing colours.
- (c) Tools and brushes.

Design a repeat pattern suitable for screen printing, block printing or batik.

Use at least three colours and incorporate overprints in your design.

Approximate pattern motif/unit size 5 cm x 7.5 cm.

Embroidery:

Choose any starting point from the descriptive passage and base a design suitable for embroidery on it. The design may be for a cushion cover, table cloth or scarf. Give colour details. Work in colour and give brief details of stitches and techniques to be used.

Weaving:

Choose any starting point from the descriptive passage and design a woven textile suitable for a cushion or rug fabric. Allow the chosen theme from the descriptive passage to influence the style of weaving, the variety of pattern, yarn and colour combinations. Give brief details of weaving techniques to be used, where possible.

Pottery:

Choose any starting point from the descriptive passage and design a vase 20 cm high. The vessel can be functional or decorative.

or

Design a piece of ceramic sculpture suggested by the descriptive passage. Give brief details of techniques to be used in making the piece and on the glaze and finish.

Puppetry:

Choose one of the following themes.

- (a) A painter at work.
- (b) The shop assistant.

Design a puppet from an idea suggested by one of the above themes. Your design should show how the puppet is to be completed giving brief details of materials, colour, decoration and finish.

Bookcraft:

Choose one of the suggested themes from the descriptive passage.

- (a) Top hits of the 90's.
- (b) Decorative pots.
- (c) Different styles in Lettering.

Design a book cover for one of the above themes. Give brief details of the layout, and any graphic information, which may appear on the cover.

Advertising Design:

Design a poster based on any starting point in the descriptive passage or use the following heading, "Bargains". Give brief details of layout, style of type/lettering, colour and finish.

Modelling and Carving:

Take the following theme "Bits and Bobs" and design a plaque or 3D sculpture. Give brief details of the materials used.

Stage Sets:

Design a stage set to an appropriate scale based on either a play, pageant or theatrical event suggested by the descriptive passage.

or

Take the following theme "Collectors Paradise" and design a backdrop and costumes to suit your theme. Give brief details of materials, colours etc.

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

ART

CRAFTWORK

ORDINARY 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 ONE OF THE FOLLOWING CRAFTS

1. BOOKCRAFTS

Design and make a folder to hold a collection of **favourite recipes** that you have collected from friends.

or

Design and make a folder to hold **letters from a penfriend** in Australia.

or

Design and make a folder to hold information that you have collected on **fishing, mountaineering or hostelling**.

2. CALLIGRAPHY

Design and produce a piece of calligraphy using all or part of quotation **(a)** or quotation **(b)**.

You may work in a traditional way, using skilful and expressive lettering with simple images.

or

You may use a variety of colour and textural techniques, different size lettering, collage, or unusual layout where appropriate.

Quotation (a)

Where the knotty crocodile
Lies and blinks in the Nile,
And the red flamingo flies
Hunting fish before his eyes;
Where in jungles near and far,
Man-devouring tigers are,
Lying close and giving ear
Lest the hunt be drawing near

(Robert Louis Stevenson)

Quotation (b)

The sun shone full on the waterfall that poured with a wild, sad murmur from the gorge, lined with a thick growth of flowering heather. Like a widespread horse's mane, the water poured from the gorge, thick and brown at its base, where it was coloured by the earth and heather and then, falling, it widened out into a silver sheet. There was a long deep pool below the fall.

(Liam O'Flaherty)

3. POSTER

Choose **one** of the following topics:

(a) Lifestyle and health

(b) Carnage on the roads

(c) The Debs' Ball

Design and make a poster where image, colour, and lettering help to explain the message. You may use a variety of techniques. Personalised artwork and hand constructed lettering are preferred.

or

You are asked to design a **computer mouse pad** to be given as a free promotion for **one** of the following: **(a) a sporting event (b) a concert (c) a millennium festival**.

You may use a variety of shapes and techniques. Personalised artwork and hand constructed lettering are preferred.

4. WEAVING

Design and weave a sample piece of material suitable for oven gloves.

Base your design on the colours and textures of **green vegetables** e.g. cabbage, celery, broccoli, leeks, etc.

or

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

(a) The Riverbank

(b) Chimneys

(c) Rectangle, Circle, Triangle

Use a variety of colours, shapes, patterns and textures to heighten the effectiveness of your design.

5. LINO-CUTTING

Design and make a lino print based on **one** of the following themes:
Consider the background colour as an important part of your design. You may use one or more colours in your design.

- (a) **The Storm**
- (b) **Fishing Boats**
- (c) **Cyclists**
- (d) **A Fish Tank**
- (e) **The Flood**

6. PUPPETRY

Design and make a durable working puppet based on **one** of the following characters:

- (a) **The Goalkeeper**
- (b) **The Chef**
- (c) **Grandmother / or Grandfather**
- (d) **Queen Maeve and / or The Cooley Bull**
- (e) **Millennium Bug**

7. SCREEN PRINTING

Design and make a print based on **one** of the following themes:

- (a) **The Seashore**
- (b) **Falling Leaves**
- (c) **Megalithic Tombs and their decoration**

Enhance your design by paying attention to registration and overprinting.

8. HAND PRINTED TEXTILES

Design and print a sample of approx. half a metre of patterned material to be used for a child's bedroom.
Base your design on **one** of the following themes:

- (a) **Trucks and tractors**
- (b) **Trolls and dolls**
- (c) **Pets and ponies**

Enhance your design by paying attention to overprinting, linkage, flow and movement.

9. BATIK

Design and make a panel based on **one** of the following quotations. Your work should be dipped fully in the dye bath at least twice during the process to produce a third or more colours. Keep direct hand painting on the fabric to a minimum.

- (a) Bright yellow, red and orange,
The leaves come down in hosts,
The trees are Indian Princes,
But soon they'll turn to Ghosts:
(William Allingham)
- (b) A is for apple,
B is for bird,
C is for cat
or any other letter of your choice.

10. **POTTERY**

Using any technique you wish, design, make and decorate **one** of the following:

- (a) a dish for feeding your pet
- (b) a box for keeping jewellery, golf tees or other sports accessories
- (c) a pot for growing a cactus plant
- (d) a plaque for your dog kennel. This should **not** include lettering.

NB: Your finished work should be approx. 30cms at its greatest measurement. **It must be fired.**
Decorate with glazes, ceramics, colours, slips, oxides. **Non ceramic paints are not allowed.**
Care should be taken to avoid sharp, dangerous edges on glazed pots.

11. **EMBROIDERY**

Design and embroider **a soft sculpture or a wall hanging or a book cover** inspired by the following quotation:

"Flies skimmed its surface and trout leaped at their gaudy wings. At the near end of the pool, just beneath where the little rabbit dozed, there was a line of boulders thrown across the stream".

(Liam O'Flaherty)

Use at least three different stitches and a variety of other techniques.

12. **WOODCARVING**

Design and carve one of the following:

- (a) a plaque to be placed at the entrance to a gym
- (b) a plaque depicting your favourite Irish legend
- (c) a plaque based on plant life or the planets

DO NOT INCLUDE LETTERING IN YOUR CARVING.

13. **METALWORK**

Design and make an enamelled logo for one of the following. Lettering should **not** be used.

- (a) a recording studio
- (b) a yacht club
- (c) a transport company

14. **MODELLING**

Design and model a work in the round or in relief to interpret **one** of the following quotations:

- (a) I'm a lean dog, a keen dog, a wild dog and lone,
I'm a rough dog, a tough dog, hunting on my own!
(Irene McLeod)

or

- (b) Design and model a work in the round inspired by the following lines:
And the lumpy clown
Grins
A greasy grin
Tries
And fails
To ride a horse.
(Brendan Kennelly)

N.B. Models should be made in clay, or in any quick drying material. Clay models should be cast or fired and, if desired, glazed. Complimentary materials may be added.

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA
SCRÚDÚ ARDTEISTIMÉIREACHTA 2000

EALAÍN
SCEITSEÁIL BHEO-ÁBHAIR - GNÁTHLEIBHÉAL AGUS ARDLEIBHÉAL

DÉ hAOINE, 12 BEALTAINE - 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 EXAMINATIONS, 2000

ART

LIFE SKETCHING - ORDINARY LEVEL

FRIDAY, 12 MAY - AFTERNOON 2.00 - 3.00

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. No special dress is required for model.

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 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.

FIRST POSE:-

Model may be male or female.

The model stands, feet apart,
left foot turned slightly to the left.

Right foot facing forward. He/she
clasps his/her hands around a book
or newspaper. Fingers not visible.
Head looking slightly to the right.



SECOND POSE:-

Model may be male or female.

The model is seated. Arms folded, no hands visible, legs crossed, right leg over left leg. Left foot resting on the ground. Head looking forward.



AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA

LEAVING CERTIFICATE EXAMINATION, 2000

ART —
HISTORY AND
APPRECIATION OF ART
ORDINARY LEVEL

MONDAY, 19 JUNE - AFTERNOON 2.00 pm to 4.30 pm

150 marks are assigned to this paper.

INSTRUCTIONS

- (a) Write as fully as you can on **three** questions. **One** question should 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.**
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SECTION I — ART IN IRELAND

1. Choose two metalwork objects from the **Pre-Christian period** in Ireland and write as fully as you can about them.

Use the following headings to assist you in your answer:

- general description
- function
- materials
- design
- decoration
- craftsmanship.

Illustrate your answer.

2. Look closely at the **accompanying illustration** from the Chi-Rho page of the **Book of Kells**. You will see a picture of **a cat stealing a fish** and another picture of **two cats playing with mice**. You will also see a number of **different designs, patterns, shapes and colours**.
 - Identify two different patterns and sketch them.
 - Make a sketch of the cats playing with the mice *or* of the cat stealing the fish.
 - Write a short description of the Book of Kells.

3. Describe and discuss as fully as you can with the help of the **accompanying illustration** **either**

Gallarus Oratory on the Dingle peninsula

or

Cormac's Chapel on the Rock of Cashel.

Use the following headings to assist you in your answer:

- background information
- general description
- plan and layout
- method of construction and stonework
- decorative features.

Illustrate your answer.

4. Select your favourite **public building of the Georgian period**.

Name the architect and discuss the building in detail.

Describe at least three typical features of Georgian architecture that appear in your chosen building.

Illustrate your answer.

5. **The Liffey Swim by Jack B. Yeats** brings the excitement of the occasion to life.

Describe this painting in detail, making reference to subject matter, composition, movement, atmosphere, and colour.

Use the **accompanying illustration** to help you with your answer.

Name one other painting by Jack B. Yeats and using the above headings write a description of it.

6. Describe and discuss the work of **one** of the following artists:

John Behan

Kathy Prendergast

Louis Le Brocquy

Brian Bourke

Pauline Bewick

Vivienne Roche

Alice Maher

Refer in detail to one work that you consider to be typical of the artist.

or

Describe and discuss the architecture of **Michael Scott** or **Sam Stephenson** or any other **well-known Irish architect**.

Illustrate your answer

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

7. The sculptors who decorated Romanesque churches are often described as “**story tellers in stone**”. Discuss this statement with reference to the **accompanying illustrations** of “Christ in Majesty” and “The Flight into Egypt” from Autun Cathedral in France.

Use the following headings to assist you in your answer:

- subject matter
- reasons for decoration
- where the sculpture was located on the churches
- composition.

Illustrate your answer.

8. When we think of **Gothic architecture** we think of soaring cathedrals with their flying buttresses, pointed arches, and decoration of stained glass and sculpture. Describe, in as much detail as you can, any Gothic Cathedral you have studied.

Illustrate your answer.

9. The painting of **Arnolfini and his Wife** by **Jan van Eyck** is no ordinary portrait of a husband and wife but is full of hidden meaning.

With this statement in mind write what you know about this painting and refer to the style of painting, composition, brushwork and use of light.

Can you identify some of the symbols in the painting and what do they mean?

Use the **accompanying illustration** to help you with your answer.

Illustrate your answer.

10. Name **two** of **Leonardo Da Vinci's** works that appeal to you and discuss them under the following headings:

- composition
- medium
- style
- subject matter

Illustrate your answer.

11. 'Van Gogh's style of painting reflects a disturbed and emotional life.'

Discuss this statement with reference to **two** of his paintings.

Use the following headings to assist you in your answer.

- subject matter
- colour
- brushwork
- composition

Illustrate your answer.

12. In 1937, during the Spanish Civil War, the town of Guernica was bombed. **Picasso** painted a famous picture, called **Guernica**, in response to this event.

Study the **accompanying illustration** and answer the following:

How does the composition help communicate the theme?

What emotions do the figures of humans and animals convey to us?

How does the colour scheme help to communicate the theme?

Illustrate your answer.

13. The architecture of the 20th century differs from that of the Renaissance period in design, manner of construction, materials used for building and decoration.

Discuss this statement with reference to the **accompanying illustration** of the house at Poissy, near Paris that was designed by Le Corbusier and the Dome of Florence Cathedral that was designed by Brunelleschi .

Illustrate your answer.

SECTION III — APPRECIATION

14. Modern **bicycles** are designed as a mode of transport, for sport and for leisure. Compare the design of a mountain bike with that of a racing bike.

Refer to (a) function, (b) manufacture, and (c) design features.

Illustrate your answer.

15. Many **arts events** have been organised to celebrate the year 2000, including street theatre, parades, exhibitions, firework displays etc. Describe in detail any such event you visited, viewed or in which you participated. Treat your answer like a review for your local paper.

Illustrate your answer.

16. You have been asked to design a **street map** to be placed in the centre of your town.

How would you plan this task?

What are the most important considerations?

What techniques would you use to make this map eye catching and informative?

Illustrate your answer.

17. Television audience ratings tell us of the enormous popularity of **soap operas**.

In your opinion, what makes soaps different from other drama programmes?

What does the popularity of soaps tell us about ourselves?

Describe two different film-making techniques used in your favourite soap?

18. As well as being functional, the **mobile phone** is now becoming a fashion item.

Discuss this statement with reference to the design of a mobile phone for a fashion conscious teenager and a business person.

Refer to shape, function, materials, colour etc.

Illustrate your answer.

19. The **world wide web** is used for entertainment, education, communication, and commerce. Important characteristics of a successful website include interesting graphics, ease of use and speed of operation.

Describe and discuss your favourite website with reference to the above statement.

Illustrate your answer.

20. The **accompanying illustration** shows an area outside a railway station. This area is used as a **bus terminal**.

What steps would you take to improve the overall appearance of this area?

What facilities should be provided for bus passengers?

Write a detailed proposal for the improvement of this area. Your design should compliment the existing architectural features and include facilities for passengers as well as parking for buses and cars.