

CONTENTS



1. Study Techniques.....	1
Leaving Certificate Art	1
Art as a career	1
Exam format.....	2
Revised assessment for Practical Components 2018.....	2
Practical Coursework	2
History and Appreciation of Art	3
Study areas	4
Revision plans	5
Planning and writing an Art History or Appreciation essay	6
Past exam questions	7
Exam time	19
Section 1: Art in Ireland	21
2. Pre-Christian Ireland.....	22
3. Early Christian Ireland	56
4. Architecture in Eighteenth-Century Georgian Ireland.....	77
Section 2: European Art	96
5. Medieval Europe.....	97
6. The Renaissance.....	126
7. Impressionism and Twentieth-Century Art Movements.....	165
Section 3: General Appreciation.....	213
8. General Appreciation.....	214



Study Techniques

Leaving Certificate Art

Art is an excellent choice for the Leaving Certificate. As a creative subject, it not only offers a space to reflect and breathe during the intensity of the Leaving Certificate years, it also provides an opportunity to see and interpret the world in a new way. Even mundane things can seem fresh and exciting when colour and shape awakens the imagination.

From 2018, Art will have an added advantage. Two of the practical components will be assessed as one unit, and this work will be generated entirely within normal class time over a period of 10 weeks. This means that exactly half of the Art examination is free from highly pressurised conditions.

Art as a Leaving Certificate subject can also prove highly valuable in later careers. The role of Art in creative problem-solving has long been identified as an essential tool to help solve issues for which there is no single, clear solution. Many employers seek people with an innovative approach, and this is exactly what artists – or those with artistic styles of thinking – can provide.

Art as a career

Art, of course, continues to be an option for students wishing to pursue 'traditional' creative careers, such as Architecture, Interior Design or Painting-/Fine Art-related professions, but the emergence of the internet has provided a new and very practical reason to study Art, generating as it has an abundance of exciting new roles.

With the proliferation of computers, smartphones, tablets and other portable electronic devices, there are increased opportunities for digital designers and multimedia artists.

Film

The Irish film industry has grown hugely over the last decade, and is now estimated to be worth over €550 million. Among the 6,000 individuals and 500 businesses employed directly and indirectly, there are numerous Art-related opportunities. In recent years,



You must take Art as a school-based subject.

Due to revised assessment arrangements, it is not possible for a student taking Art on their own or with private tuition outside of a school or centre to meet with authentication requirements. Therefore, the State Examinations Commission cannot accept coursework from such candidates.



Most businesses have an online presence, leading not only to more demand for web designers but for app designers, software designers, graphic designers, digital illustrators, multimedia artists, video producers, animators and game designers.

two Art-based animated Irish films, *The Secret of Kells* and *Song of the Sea*, were nominated for Best Animated Feature at the Oscars.

Exam format

PAPER	EXAM DURATION (HOURS)	TIME OF YEAR	MARKS ALLOWED	PERCENTAGE OF THE EXAM
Practical Coursework Craftwork/Design and Imaginative Composition/Still Life	30 hours of class time	Jan–Apr	200	50%
Life Sketching	1 hour	May	50	12.5%
History and Appreciation of Art (3 essays, each worth 50 marks)	2½ hours	May	150	37.5%

Revised assessment for Practical Components 2018

Two of the four examination components for Leaving Certificate Art, which were previously carried out as invigilated examinations, will instead be carried out as a single coursework component in the examination of 2018 and afterwards.

Imaginative Composition or Still Life and Craftwork or Design

will be executed as coursework in schools over an extended period of time.

Practical Coursework

Craftwork or Design and Imaginative Composition or Still Life

The completed coursework component submitted for assessment must consist of **two** realised works from the Leaving Certificate Art Coursework Brief and a **record of their development** in the Coursework Workbook. Your investigation and development based on your chosen theme must be recorded in your Coursework Workbook using the prescribed structure.

The coursework component you submit for assessment must be **your own individual work**. To enable your **Art teacher** to validate your coursework component and to ensure that similar constraints apply to all candidates, the workbook and realised works in their entirety must be executed in school under the supervision of your class teacher.

The use of primary sources is required (you must work from real objects, not pictures). Primary sources are sources, physical or conceptual, that are viewed in their original state and are not filtered through another person's interpretation of them. You may use a



If you have ability in Art and love the subject, don't be convinced to give it up in favour of a more 'useful' subject – unless, of course, you want to. Remember, a high grade is impressive in any subject, and because Art enhances fine motor skills, hand–eye coordination, problem-solving skills, lateral thinking, complex analysis and critical thinking skills, it will stand to you in any career.

combination of physical and conceptual sources (working from imagination, memory or feeling).

Practical Coursework links

To watch a short video on the Art student's experience, go to YouTube and search for 'PDST ART STUDENT EXPERIENCE' (2:59).

To see the work of some exceptional Art students from all over the world, visit www.studentartguide.com/featured

Life Sketching

- Drawing from the human figure.
- A standing pose is completed in 15 minutes and a longer pose in 30 minutes.
- Students must draw the full figure and it may be completed in any medium.

History and Appreciation of Art

The fields of special study covered by the exam are as follows:

- **Section I:** Art in Ireland (from prehistoric times to the present).
- **Section II:** European Art (from AD 1000 to the present).
- **Section III:** General Appreciation topics based on everyday visual experience.

The History and Appreciation of Art paper offers a choice of topics and will include one from each special study area. You will be asked for three fully illustrated, essay-style answers, one from each of the three sections of the paper. Each essay carries equal marks.

History and Appreciation of Art

The Art History syllabus is extremely broad and general. The style and content of the exam has changed over the years, but questions are framed to test quite detailed knowledge, especially at Higher Level.

Section I Art in Ireland and Section II European Art require factual knowledge. Section III General Appreciation requires a more general level of artistic awareness, but even in this section the questions can be quite specific.

Preparing for the History and Appreciation of Art exam paper

You should:

- Study your chosen sections in as much detail as possible.
- Carefully examine past papers and marking schemes.
- Practise answering questions from past papers.



The exam paper has determined the History of Art syllabus for some time, so study past exam questions from the previous five or six years very carefully. Check the marking scheme to help you study in a more focused way.



- Use the internet for full-size coloured images and extra information.
- Visit museums and galleries whenever possible so that you can see the original works.

Study areas

Choose your study areas from the following:

Section I: Art in Ireland

Study at least **one** area in detail and have a good outline knowledge of another.

1. Pre-Christian Ireland

- The Stone Age.
- The Bronze Age: Early, Middle and Late.
- The Iron Age/Celtic/La Tène era.

2. Early Christian Ireland

- Architecture.
- Manuscripts.
- Metalwork.
- Stone carving/High Crosses.

3. Georgian Ireland

- Palladian architecture and decorative arts.
- Neoclassical architecture and decorative arts.

Section II: European Art

Choose at least **one** area to study in detail.

4. Medieval Europe

- Romanesque architecture and sculpture.
- Gothic architecture and sculpture.
- Gothic stained glass.
- Fourteenth-century Gothic architecture.
- Fourteenth-century Gothic painting and sculpture.
- Painting in Italy: Giotto.

5. The Renaissance

- Painting: Early and High.
- Sculpture: Early and High.
- Architecture.
- Renaissance in Venice.
- Renaissance in Northern Europe.

6. Impressionism and twentieth-century art movements

- Painting in nineteenth-century France.
- Modern European art movements.
- Individual artists associated with nineteenth- and twentieth-century art movements.

Section III: General Appreciation

Topics vary considerably, but some topics appear regularly. Some of these can be studied (e.g. film and design), while others depend more on a general awareness of visual surroundings.

- Museum and gallery visits.
- Film studies.
- Roadside and public sculpture.
- The built environment.
- Graphic design, interior design and product design.
- General topics relating to visual appreciation.

Revision plans

WEEK	LESSON 1 (1 HOUR) SAT: 10AM–11AM • READ BOOK • RESEARCH INTERNET • MAKE NOTES • PLAN ESSAYS FROM EXAM PAPERS	LESSON 2 (30 MINS) TUES: 5PM–5.30PM • READ BOOK • READ OVER PREVIOUS ESSAYS AND HOMEWORK	LESSON 3 (30 MINS) THURS: 9PM–9.30PM • DRAW
WEEK 1 2 DEC	THE STONE AGE STONE MONUMENTS	BACKGROUND LIFESTYLE HOUSING	TOMBS PATTERNS ON STONES
WEEK 2 9 DEC	BRONZE AGE PERIODS ORNAMENTS METHODS OF DECORATION	BACKGROUND LIFESTYLE MINING ALLUVIAL	ORNAMENTS DECORATION
WEEK 3 16 DEC	LA TÈNE: THE CELTS & IRON AGE CULTURE LA TÈNE: ART MOTIFS	LA TÈNE ORNAMENTS	ORNAMENTS STONE DETAIL
WEEK 4 6 JAN	PUBLIC SCULPTURE AND THE BUILT ENVIRONMENT	READ OVER PAST APPRECIATION QUESTIONS	DIAGRAMS OBJECTS PAINTING SCULPTURE
WEEK 5 13 JAN	ROMANESQUE ARCHITECTURE CHARACTERISTICS	MEDIEVAL EUROPE THE CHURCH & SOCIETY PILGRIMAGES	ROMANESQUE VAULTS PLAN OF PILGRIMAGE CHURCH

WEEK 6 20 JAN	ROMANESQUE SCULPTURE TYMPANUM: AUTUN & VÉZELAY	ROMANESQUE ART THEMES & STYLE	SCULPTURE FROM AUTUN & VÉZELAY
WEEK 7 27 JAN	GOTHIC ARCHITECTURE CHARACTERISTICS COMPARISON TO ROMANESQUE	ORIGINS OF GOTHIC GOTHIC CATHEDRALS PURPOSE OF GOTHIC ART	RIB VAULTING FLYING BUTTRESS
WEEK 8 3 FEB	GOTHIC SCULPTURE SCULPTURE & ARCHITECTURE CHARTRES, REIMS, NOTRE DAME PARIS	COLUMN STATUES THE SAINTS IN ART	COLUMN STATUES FIGURES FROM THE DOORS
WEEK 9 10 FEB	STAINED GLASS FOURTEENTH-CENTURY SCULPTURE	CHARTRES CATHEDRAL SAINT CHAPELLE	THE BLUE VIRGIN OF CHARTRES
WEEK 10 17 FEB	PAINTING: INTER- NATIONAL STYLE	DUC DE BERRY WILTON DIPTYCH	WILTON DIPTYCH DUC DE BERRY

Work out your time per week and the material you need to cover. These sample plans may help you coming up to the Pre-Leaving Cert in early spring. Use a similar method to plan again for the exam in June.

Planning and writing an Art History or Appreciation essay

1. Read the question carefully.
2. **Highlight** key words that identify the **task** and indicate what needs to be done, e.g. 'describe', 'discuss'.
3. **Examine** the dictionary meaning of the word **discuss**: to consider or examine by argument; to talk over or write about.
4. **Identify** the **topic words** that indicate the subject of the essay, e.g. Bronze Age.
5. **Study** the subject in your textbook and do some background research from internet sources.
6. **Make** written notes on important facts and relevant art terms.
7. **Plan** a response to the statement.
8. **Highlight** important points of your discussion. This will form the backbone of the essay. It will be stated in the introduction but it also needs to be restated with reference to named artworks.
9. **Select** facts related to the topic from your textbook and make sure these are relevant to the question.

Gold

No gold mines have ever been found. It is assumed that **alluvial** gold was found in rivers and streams in the Wicklow Hills.

Gold ornaments

Gold was first used in Bronze Age Ireland. It was worked in much the same way as bronze, but because gold is such a soft metal it had no practical purpose. It is, however, highly desirable for jewellery and ornaments, and these seem to have been in great demand with the society of that time. This suggests there were people of high status and may mean that an 'aristocracy' or royalty had developed.

key
point

The word **alluvial** refers to anything that is deposited by flowing water, e.g. silt, sand, clay or gravel. Gold nuggets or dust found in this state are called alluvial gold.

key
point

The National Museum of Ireland in Dublin has one of the largest and finest collections of Bronze Age gold ornaments in the world. Many spectacular pieces of gold jewellery have been found over the years, particularly in boglands.

The Bronze Age has three distinct periods:

- Early (2000–1500 BC).
- Middle (1500–1200 BC).
- Late (1200–500 BC).

Early Bronze Age (2000–1500 BC)

Gold-working techniques

Gold was beaten into a thin sheet using a hammer. This was then cut into the required shape and decorated.

Decoration

Patterns were abstract and geometric. Compasses were used for circular decoration.

Decorative techniques included:



- **Repoussé:** Hammering a design on the back of the thin sheet of gold.
- **Incision:** Cutting a design into the front.

key
point

Learn by making!

Cut out the objects in light card. Make incised decoration using a pointed instrument. Repoussé using a ballpoint pen on the reverse. Colour them in gold and paste them into your sketchbook.

Metalwork: Early Bronze Age (2500–1500 BC)

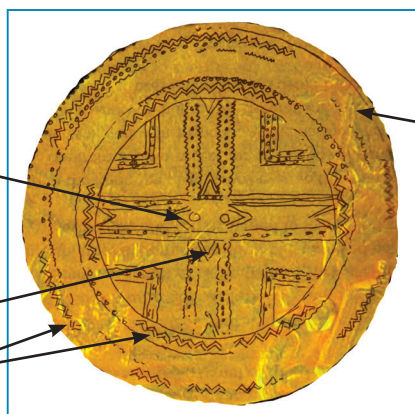
Artefact	Examples	Form	Decoration	Function	Metalwork Technique
Discs 	Pair of gold 'sun discs' (Tedavnet, Co. Monaghan).	Small discs of thin sheet gold 11.6 cm in diameter. Often found in pairs.	Cross motif of chevrons and zigzags. Repoussé technique.	Small holes near the centre suggest stitching to garments – possibly worn on the chest.	Circle cut from a thin beaten plate of gold. Decorated by hammering and punching.
Lunulae 	Gold lunula (Ross, Co. Westmeath).	Crescent or half-moon shapes. 20 cm across.	Combinations of lines, zigzags and hatched triangles. Incision (cutting) technique.	Likely to have been worn as neck ornaments.	Shape cut from thin beaten sheets of gold with slightly thicker extensions at the ends for locking.

Function

Small holes near the centre suggest it may have been a kind of button. It may have been sewn onto a garment.

Decoration

Repoussé in the form of a cross encircled by concentric bands of chevrons (zigzags)



Metalwork technique

Gold was beaten into thin sheets with a hammer and cut into discs

Gold Sun Disc from Tedavnet, Co. Monaghan

Both of these may have been used for ceremonial purposes and worn by someone of high status

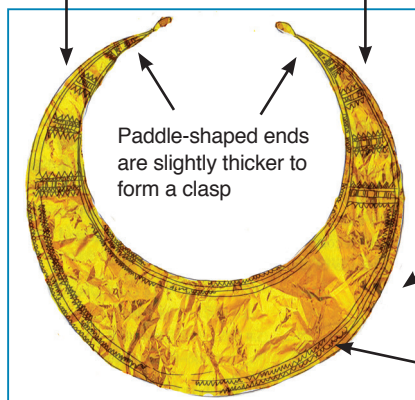
Metalwork technique

Gold was beaten into a thin sheet using a hammer and then cut into the crescent shape

Decoration

The decoration is incised (cut on the front). There are bands of decoration with lines and motifs of triangles and chevron strokes.

Bands of decoration at the pointed ends



Designs can be seen clearly on the thin gold sheet coming through on the back

Parallel lines around the edges

Gold Lunula, Ross, Co. Westmeath

Middle Bronze Age (1500–1200 BC)

The period from 1200 BC onwards was a very prolific time for gold ornaments.

Gold-working techniques



- **Twisting:** Straps of gold were hammered to make narrow bands, then twisted to make neck ornaments, earrings or girdles.
- **Flange twisting:** Thicker bars were hammered at the edges and twisted to make neck ornaments called torcs.

Metalwork: Middle Bronze Age (1500–1200 BC)

Artefact	Examples	Form	Decoration	Function	Metalwork Technique
Earrings 	Flanged gold earrings (Castlerea, Co. Roscommon).	Small, twisted rings with a 'collar' and rod-like ends. 3.6 cm in diameter.	Flanged and twisted.	Worn in the ears.	Four flanges created by hammering out the edges of an angled bar of gold. Twisted to 180°.

Metalwork: Middle Bronze Age (1200–500 BC)

Bishopsland Phase (1200–1000 BC, dated to the time of a hoard found in Bishopsland, Co. Kildare) (Sometimes referred to as the Late Bronze Age)

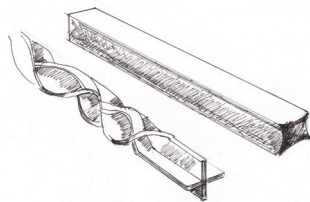
Artefact	Examples	Form	Decoration	Function	Metalwork Technique
Twisted bands for waist, arm and neck 	Gold Ribbon Torc (Belfast, Co. Antrim).	Gold twisted band with locking device. 17.5 cm in diameter.	Twisting.	Worn as a neck ornament.	Strap of gold beaten out from the centre to very thin edges before twisting. Thicker metal forms buttons at the end to interlock.
Bracelets 	Gold armlets (Derrinboy, Co. Offaly).	Curved broad bands of gold.	Broad ridges with smaller ridges. Repoussé technique.	Worn as arm bands or bracelets.	Made from a length of broad gold ribbon. Thin edges of the ribbon coiled backwards and inwards to create a strong edge.



**Flanged gold earring from
Castlerea, Co. Roscommon**

Metalwork technique

A V-shaped groove was cut on each face of a small rectangular bar of gold and the edges were hammered out to form four flanges before twisting



Decoration

Twisting served as decoration, as well as structure on torcs made to fit the neck, waist, arms and earrings



Flanged gold torc from Belfast

Ends hammered into shape to create an elaborate hooked catch

Made from a long bar of gold, hammered into a flange shape and twisted



Small gold earrings are copies of a type found in Mediterranean areas, which were made by soldering two pieces of gold together before twisting. Irish goldsmiths did not yet know the technique of soldering, so they used their own methods.

Late Bronze Age (1200–500 BC)

The late Bronze Age is famous for its huge quantity, quality and variety of gold ornaments. Craftsmanship had reached a very high level of sophistication and is the highest standard known in Europe at the time. This is why the Late Bronze Age is often called Ireland's first Golden Age.

Gold-working techniques

- Repoussé.
- Incision.
- Twisting.
- Gold wire: Very thin strips were twisted to make fine wire. This was used for holding objects together and for decorative purposes.



2017 Higher Level paper: Section II, Question 20

'Street art has become popular in Ireland in recent years with cities and towns embracing the exciting potential of the urban landscape.'

Discuss this statement with reference to the illustration on the accompanying sheet. In your answer refer to subject matter, composition, location and scale.



and

Briefly outline your visual concepts for a mural in your own locality.

Illustrate your answer.

TIPS FOR ANSWERING AN APPRECIATION QUESTION

- Write an interesting, descriptive essay putting forward your own reasons as to why you think street art has become so popular.
- Address each of the specific elements, subject matter, composition, location and scale listed in the question.
- Make your points with confidence, enthusiasm and even a bit of humour. Try to keep your examiner engaged!
- If your ideas are good, you will pick up very easy marks.
- The ideas for a mural are entirely up to you and involve mostly drawing and colour. This makes it a lovely question for young artists. Go for it!

All of the following questions are also open to individual opinion. Yours is just as interesting as the next. Use your everyday experience and studies in art to inform your answers.

SAMPLE EXAM QUESTIONS (2017, HIGHER LEVEL)

Q.17: 'Public sculpture plays an important role in commemorating people and/or events.'

Discuss this statement with reference to a named public sculpture you have studied. In your answer refer to subject matter, composition, materials, techniques, location and the context of the work.

and

Briefly outline your visual concepts for a public sculpture to be placed in your locality to commemorate a person or an event.

Illustrate your answer.

Q.18: 'The purpose of graphic design is to attract attention and communicate information.'

Discuss this statement with reference to the posters illustrated on the accompanying sheet. In your answer refer to imagery, layout, typography, colour and briefly outline which poster is more effective.

and

Briefly outline your visual concepts for a poster based on a festival of your choice.

Illustrate your answer.

Q.19: 'Product design should involve a balance between appearance and function.'

Discuss this statement with reference to the vacuum cleaner illustrated on the accompanying sheet. In your answer refer to form, function, materials and decorative qualities.

and

Briefly outline your visual concepts for a container/bag to carry your school lunch.

Illustrate your answer.

(To see the 2017 exam paper with the accompanying illustrations, go to www.examinations.ie, click on 'Examination Material Archive', on the left-hand side of the page, and then click on 'Examination Papers')

Answering a question on a visit to an exhibition or gallery

Questions relating to a visit to an art gallery or an art exhibition feature regularly on the Appreciation section of the Leaving Certificate Art examination paper. The question is likely to ask you to discuss **at least two** of the works in detail, but it may also focus on aspects like:

- the architecture of the gallery or museum building
- the curation and layout of the exhibition
- the display and lighting.

The building

Many art galleries were built for other purposes and have been altered to house the artworks. Some have had modern extensions or have been renovated to suit the display of art. This often enhances the atmosphere and helps with the enjoyment of art. Comparisons of the works shown in an older building with those shown in purpose-built extensions can be very interesting. Facilities like shops, restaurants, cloakrooms and lifts should also be noted.