

**ART (Including Crafts)**  
*Ordinary and Higher Level Courses*

The course should be as broadly based as that for the Intermediate Certificate. It is important that a sense of unity should be maintained throughout the different sections of the syllabus in order to avoid a system of isolated lessons.

The following outline is suggested:

**Observational Studies**

Sketches and studies in black and white and colour of natural forms and man-made objects: buildings and landscapes under varying conditions: human figures.

These studies should serve to build up a store of visual images necessary for creative activity in Imaginative Composition, Design and Craftwork.

**Imaginative Composition and Still Life**

Experimentation with a variety of media in an attempt to find the vehicle of expression that best suits the temperament of the individual and the nature of the composition.

**Design and Craftwork**

Activity leading to a development of a sense of pattern and rhythm study of colour, mainly direct from nature; experiments to determine the potentialities and limitations of specific crafts.

As the visual experience of the pupils is conditioned by a heritage from earlier generations, both recent and remote, it is desirable that continual references be made to existing cultural resources. Therefore, the History and Appreciation of Art are included in the course to afford pupils an opportunity of showing awareness of the place of the visual arts in our culture and community. This does not call for specialised study of the History of Art but the teacher may find it fruitful to lay special emphasis on a selected field of interest, e.g. "Art in Early Christian Ireland", "European" or "Modern Art".

It is assumed that the Art teacher in the normal course of his work will have familiarised pupils with a wide variety of reproductions, slides and original works of Art and will have actively encouraged individual and group visits to local museums, galleries, national monuments and modern buildings etc. Opportunity should also be given for discussion of topics based on the every-day visual experience in their own environment.

It is suggested that the Art teacher select the field of special study for which most material is available in his own area.

## **LEAVING CERTIFICATE – ORDINARY AND HIGHER LEVEL**

*Candidates will be required to answer four papers in all as follows:*

		Marks
(a) Imaginative Composition or Still Life	2½ hours	100
(b) Design or Craftwork	2½ hours 5 hours	100
(c) Life Sketching	1 hour	50
(d) History and Appreciation of Art	2½ hours	150

### **1. Imaginative Composition or Still Life**

The paper will consist of a descriptive passage which will be open to interpretation as either an imaginative composition or a still-life study. The paper will be made available to the candidates three days before the examination so that those who wish may collect any necessary objects mentioned in the said passage and which would be appropriate for the still-life groups. Alternatively, candidates who wish to make an imaginative composition will be given an opportunity to select a subject which appeals to them from any part of the descriptive passage, to consider in advance how they will treat it, and make preliminary studies and sketches

No preparatory work, however, may be taken into the examination hall. Candidates will be allowed to use any medium which may not be damaged in transit.

### **2. Design**

The paper will consist of a passage of prose which may be used as the basis for a design (on paper) for a specific craft such as fabric-printing, calligraphy, lino-printing, embroidery, weaving pottery, modelling and carving, and publicity design. The work may be in any suitable medium which may not be damaged in transit.

### **3. Craftwork**

Candidates will be required to carry out a design in the actual material for a craft such as lino-printing, bookcrafts, hand-printed textiles, embroidery, pottery, weaving, puppetry, calligraphy, carving, modelling, art metalwork. All necessary materials must be provided by the school. The examination arrangements will be similar to those for the Intermediate Certificate Craftwork Examination.

#### **4. Life Sketching**

Candidates will be required to make two sketches of the model. The first will be a pose of 15 minutes. The second will be a more fully worked drawing taking approximately 30 minutes. Colour may be used.

#### **5. History and Appreciation of Art**

Questions will be framed so as to test the general knowledge of historical development and visual appreciation rather than detailed or specialised knowledge of the History of Art. Opportunities will be offered for the expression of the candidates' own opinions of works and visual problems. Answers to questions may be illustrated by sketches where these would be appropriate.

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

- Section I* - Art in Ireland (from Prehistoric times to the present)
- Section II* - European Art (from 1000 A. D. to the present).
- Section III* - Under the heading General Appreciation it is intended to afford candidates an opportunity to discuss topics based on every-day visual experience in their own environment.

The examination paper will offer a wide choice of topics on each section or special field of study. Candidates should answer one question from each of the three sections of the paper. (2½ hours).

#### **LIST OF ART BOOKS**

(There are so many excellent books available that teachers may prefer to select their own books to cover the course. For convenience's sake the following list of books is suggested as a basis for selection. The list is in no sense a Prescribed list).

*Section I – Art in Ireland (from Prehistoric times to the present).*

New Grange (O'Riordáin and Daniel).

Irish Churches and Monastic Buildings, Vols, I, II and III (Harold J. Leask). Tempest, Dundalk.

Journal of the Royal Society of Antiquaries of Ireland.

Journal of the Georgian Society.

Publications of the National Museum.

Irish Stained Glass (Wynne and White). Browne and Nolan.

Irish Art (Bruce Arnold). Thames and Hudson.

The National Gallery of Ireland (James White). Thames and Hudson.

Modern Irish Landscape Painting Slide Pack (Frances Ruane).  
Published by the Arts Council.

Recent Irish Stained Glass Slide Pack (Nicola Gordon Bowe) published by the Arts Council.

## **2. Guides and Publications of the National Monuments – Office of Public Works.**

Excellent photographs may be purchased from the Photographic Department, National Monuments Branch, Office of Public Works.

Antiquities of the Irish Countryside (Ó'Riordáin) Methuen.

Irish Art (3 vols; Early Christian Period. Viking Invasions, Romanesque Period)  
(Françoise Henry) Methuen.

Irish Churches and Monastic Buildings (First Phases and Romanesque, Gothic to 1400, the Last Phase) Tempest.

### *Section II- European Art (from 1,000 A.D. to the present.)*

The world of Art Library – Thames and Hudson.

European Painting and Sculpture (E. Newton), Pelican.

Outline of European Architecture (Pevsner), Pelican.

Art through the Ages (H. Gardner), Bell and Sons.

Early Renaissance (M. Levey), Pelican.

A Social History of Art (Hauser), Routledge.

A Concise History of Painting from Giotto to Cézanne – Thames and Hudson.

History of Architecture (Bannister and Fletcher).

Dictionary of Art and Artists (L. & P. Murray), Penguin.

Classic Art, an Introduction to the Italian Renaissance (Wolfflin) Phaidon.

The Age of Baroque (M. Kitson) Hamlyn.

The Dolphin History of Painting (6 Vols). – Thames and Hudson.

The Meaning of Art (Herbert Read), Faber & Faber.

Oxford Junior Encyclopaedia (Vol. 12).

History of Modern Painting (2 Vols.) (M. Raynal), Skira.

The Story of Art (E. H. Gombrich) – Phaidon Press.

### *Section III – (General Appreciation).*

Looking and Seeing (Rowland), Ginn.

The Meaning of Art (Herbert Read), Faber and Faber.

Art and Industry (Herbert Read), Faber & Faber.  
Design (A. Bertram), Pelican.

*Periodicals*

Design: Council of Industrial Design,  
The Design Centre,  
28 Haymarket  
London, S.W. 1.

Studio International,  
Journal of Modern Art, 37 Museum Street, London, W.C. 1.

Art Education: The Journal of the National Art Education Association, 1801  
16<sup>th</sup> Street N.W., Washington, U.S.A.