

This paper is to be handed to Candidates on: 6 May, 1997.

ART

DESIGN

HIGHER LEVEL

13 MAY, MORNING 10.00 - 12.30

100 marks are assigned to this paper

INSTRUCTIONS

- a) Write your Examination Number clearly in the space provided on the drawing paper.
- b) The use is allowed of tracing paper, coloured papers, texturing materials and other materials normally required to answer the questions.
- c) It is imperative that beneath your Examination Number you write the title of this paper - DESIGN - and that you also state the craft for which you are designing and your 'starting point.'
- d) Candidates are reminded that where they have brought preparatory sketches into the examination centre as a memory aid, they must include them in the envelope with their completed work.

DESCRIPTIVE PASSAGE

CONTAINING STARTING POINTS

N.B. STARTING POINT MUST BE STATED ON REVERSE SIDE

The old man stands on the grass verge of the narrow country road, while the teenager, with the help of black and white sheepdogs, drives a big flock of sheep. There are so many sheep that they fill up the road from one side to another. Some of them are black-faced and most have numbers or initials marked in colour on their thick wool. The dogs quietly manoeuvre the flock through an open gate, where it slowly spreads out into the vast space of the field.

Traffic on the road has had to stop. A four-wheel drive jeep, three cars and a tractor are lined-up and their drivers wait, with varying degrees of patience, until the sheep have disappeared into the field. Most concerned by this slight delay is Anna, who is driving her daughter Tracey and her son Pat to school in town. Eoin, their three year old brother is playing with a little model of a tractor on the back seat, running it back and forth on the upholstery of red, black and white arrows, oblivious to everything else.

In an old house high on the hill, Thomas sits in a sunny room. His recently broken leg is in a big plaster cast, propped up on a stool. Quite immobile, he spends most of the day LOOKING OUT AT THE WORLD through the open window. He has a view of the stationary vehicles, the flock and the dogs. From this distance they seem like toy cars and model farm animals, and they cast long shadows in the hazy golden sunlight. Gigantic electricity pylons stretch from one side of the valley to the other.

He can also see a miniature temple and a tall obelisk built long ago to enhance the view. Now these architectural follies are all that remain of the demesne of a Great House or of its deer park.

Thomas settles himself more comfortably on the cushions and spends the morning reading. This paragraph catches his attention:

In Africa everything is a story, everything is a repository of stories. Spiders, the wind, a leaf, a tree, the moon, silence, a glance, a mysterious old man, an owl at midnight, a sign, a white stone on a branch, a single yellow bird of omen, an unprompted laughter, an egg by the river, are all impregnated with stories. In Africa things are stories, they store stories, and they yield stories at the right moment of dreaming, when we are open to the secret side of objects and moods.*

Sometimes Thomas uses his computer, but today, although he has switched it on it lies idle and its shimmering, vivid blue screen is in great contrast to the old-fashioned rose pattern wallpaper, faded purple and crimson damask curtains and ancestral portraits with which the room is decorated.

Meanwhile, Anna has dropped Tracey and Pat at the school gate, and has brought little Eoin by the hand through the red-painted door of the PLAYSCHOOL. Then she parks the car in front of THE HARLEQUIN THEATRE and hurries into the hairdressers, a busy salon called PERFECT STYLE. Stylists are working briskly, cutting, curling, colouring and blow-drying. All their scissors, combs, aerosols and other more elaborate equipment is carefully laid out, to hand when it's needed. The salon has a glamorous decor, with both rectangular and shaped mirrors in lovely frames, lots of lights and smart glass shelving-units where hair-care products in eye-catching bottles and packages are displayed for sale. A blow-dryer, with a long lead is plugged in beside each mirror.

A young man is having his head shaved. He has been wrapped in a colourful robe to protect his clothes, and only his head is visible. As the electric razor hums his shorn locks fall down all around the swivel chair. He can see the whole salon behind him as he looks in the mirror. A lady is under the hairdryer, and on the wall behind her is a bright picture of an old tower surrounded by new apartments, houses, and shops. Two young girls are sitting, waiting their turn. One is admiring the colour scheme of black, cream and tan, and the floor tiled in an eye-catching pattern. The other girl is looking out through the plate-glass window into the street. She sees that a purple mountain bike has been left up against a green postbox and that a school kid with two spotted dogs on the leash is crossing the road carefully at the zebra crossing.

* [from 'The Birds of Heaven' by Ben Okri]

EMBROIDERY:

Make a design suggested by the descriptive passage. Your design should be suitable for a circular cushion cover or for a wall-hanging of any shape.

WEAVING:

Using a starting point from the descriptive passage design a woven textile suitable either for a car-seat cover or for use in the fashion industry.

POTTERY:

Taking a starting point from the descriptive passage design either:-

- (a) A vase or container for either decorative or practical use in a hairdressers salon.
(Height 26cm approx.)

OR

- (b) A slab formed dish with lid - (30cm x 10cm approx.)

LETTERING OR CALLIGRAPHY:

Design a notice based on a suggested theme in the descriptive passage.

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.

LINOCUTTING AND PRINTING:

Make a design for a print suggested by the descriptive passage. You may work in one or more colours. You should choose the size of your print according to your subject.

FABRIC PRINTING:

Take a starting point from the descriptive passage and design a pattern for fabric, to be suitable for use as a robe or wrap in a hairdressers salon.

Your design may be suitable for screen printing, block printing, or batik.

PUPPETRY:

Design a dressed puppet figure suggested by the descriptive passage.

BOOKCRAFT:

Design a book-cover or end-papers for a book on any theme in the descriptive passage. Briefly indicate the materials and construction to be used.

ADVERTISING DESIGN:

Design a poster or showcard based on any theme, or some remembered topic, suggested by the descriptive passage or a logo for a hairdressing salon, suitable for stationery.

MODELLING OR CARVING:

Make a design for a piece of sculpture suggested by the descriptive passage suitable for modelling or carving in the round or in relief.

STAGE SETS:

Take a starting point from the descriptive passage and design a stage-set, back-drop or costumes for a play or theatrical event.