

An Roinn Oideachais agus Eolaíochta
LEAVING CERTIFICATE EXAMINATION 2002

This examination paper is to be handed to candidates on 2nd May, 2002.

ART

DESIGN

HIGHER LEVEL

Thursday, 9 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 that you require to complete the test.
- b) The following information must be written on all drawing sheets.
 - Your examination number and level.
 - The number of the Question and the title.
- c) At the end of the examination you will be provided with an Art envelope into which you will put the following.
 - ❖ One A2 sheet of Preparatory Sketches. This sheet must be signed and dated by your Art Teacher/Principal.
 - ❖ One A2 sheet of Preliminary Sketches, identified as such.
 - ❖ One Final Design Proposal.
 - (1) One A2 sheet of Preparatory Sketches. 0 marks.
 This is a memory aid, completed by you during the week prior 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 own unaided work. The contents may be a selection of personal interpretations and researched ideas based on your chosen question. All sketches may be annotated and show how ideas for your design work have been generated. Work on one side of the A2 sheet only.
 - (2) One A2 sheet of Preliminary Sketches. 20 marks.
 You must complete this sheet during the examination. There should be evidence of **further significant development** of your ideas in your preparatory sheet. It should consider all aspects of 2D or 3D design as appropriate to your chosen Question.
A direct copy from your Preparatory Sheet will not gain any marks. Work on one side of the A2 sheet only.
 - (3) Final Design Proposal. 80 marks
 This is your final Design Proposal and is completed during the time allowed on the day of the examination.

Total 100 marks

DESCRIPTIVE PASSAGES CONTAINING STARTING POINTS

May in Ayemenem is a hot, brooding month. The days are long and humid. The river shrinks and black crows gorge on bright mangoes in still, dustgreen trees. Red bananas ripen. Jackfruits burst. Dissolute bluebottles hum vacuously in the fruity air. Then they stun themselves against clear windowpanes and die, flatly baffled in the sun. The nights are clear but suffused with sloth and sullen expectation.

But by early June the south-west monsoon breaks and there are three months of wind and water with short spells of sharp, glittering sunshine that thrilled children snatch to play with. The countryside turns an immodest green. Boundaries blur as tapioca fences take root and bloom. Brick walls turn mossgreen. Pepper vines snake up electric poles. Wild creepers burst through laterite banks and spill across the flooded roads. Boats ply the bazaars. And small fish appear in the puddles that fill the potholes on the highways.

It was raining when Rachel came back to Ayemenem. Slanting silver ropes slammed into loose earth, ploughing it up like gunfire. The old house on the hill wore its steep, gabled roof pulled over its ears like a low hat. The walls, streaked with moss, had grown soft, and bulged a little with dampness that seeped up from the ground. The wild, overgrown garden was full of the whisper and scurry of small lives. In the undergrowth a rat snake rubbed itself against a glistening stone. Hopeful yellow bullfrogs cruised the scummy pond for mates. A drenched mongoose flashed across the leaf-strewn driveway.

... She had forgotten just how damp the monsoon in Ayemenem could be. Swollen cupboards creaked. Locked windows burst open. Books got soft and wavy between their covers. Strange insects appeared like ideas in the evenings and burned themselves on dim 40-watt bulbs. In the daytime their crisp, incinerated corpses littered the floor and windowsills. It hadn't changed, the June Rain.

(Arundhati Roy: *The God of Small Things*) Courtesy of Flamingo

The feather is an extraordinary object. It is made of the same material that forms a reptile's scales and our own nails. A central shaft carries on either side about 100 tiny filaments. Each filament is again fringed with about 100 smaller filaments. In downy feathers this structure produces an air trapping fluffiness and so gives superb insulation. In flight feathers, the filaments hook on to one another so that they form a continuous surface, which has great strength. Almost all the characteristics that distinguish birds from other animals can be traced to these two benefits brought by feathers. Indeed, the very possession of a feather is enough to define a creature as a bird.

In 1860, in Solnhofen in Germany, the delicate outline of a single fossil feather was found in a slab of limestone. It caused a sensation, because these rocks dated from the days of the dinosaurs, long before birds were thought to exist.

To what kind of bird had it belonged? A year later, searchers discovered the fossilized skeleton of a feathered creature the size of a pigeon. Scientists called it Archaeopteryx, meaning 'ancient wing'. It lay sprawling on the rock with its wings outstretched, and all around it, the clear print of its feathers. It was very different from any living bird. It had a long bony tail with feathers sprouting on either side of it and it had claws, not only on its feet but on the three toes of its feathered forelimbs. Later another example was found complete with its skull, which showed that the creature had not a beak like a modern bird but a jaw with teeth.

Archaeopteryx was as much a reptile as a bird. Its feathers seem to have developed from the scales of its reptilian ancestors. Undoubtedly they insulated it very well, so it would have been able to maintain a high body temperature, something, which was very difficult for its dinosaur cousins to do. With a warm body, Archaeopteryx must have been able to move swiftly even during the cool hours of the day.

(David Attenborough: *Discovering Life on Earth*) Courtesy of Collins

Make a design for one of the following crafts:

1. LETTERING AND CALLIGRAPHY:

Design a piece of **calligraphy** based on the part of the descriptive passages that appeals to you. You may incorporate images, decorative motifs, expressive words and lettering to illustrate your design.

OR

Design a **poster** for an imagined event based on one of the descriptive passages.

2. LINO-CUTTING AND PRINTING:

Make a design for a linoprint to be used for one of the following:

- **table mats**
- **an invitation card to a natural history exhibition**
- **a travel poster.**

Your design must be based on the descriptive passages. You must use at least three colours in your design.

3. FABRIC PRINTING:

Make a design for a fabric to be used for one of the following purposes

- **an umbrella**
- **cushion covers for garden furniture**
- **tee shirts to promote an event.**

Your design must be suitable for block printing, screen-printing, as a stencil, or batik. Use at least three colours and incorporate overprints in your design.

4. EMBROIDERY:

Choose a starting point of your choice from either descriptive passage and develop a design from it for

- **a wall hanging for the foyer of an hotel**
- **a souvenir bookmark for the National History Museum**
- **a costume for a theatrical performance.**

Give colour details. Work in colour and give details of stitches and techniques to be used.

5. WEAVING:

Choose a starting point of your choice from either descriptive passage and develop a design from it for a woven textile suitable for

- **domestic use**
- **industrial use**
- **decorative function.**

You must indicate the intended function of your design. Use your chosen starting point to influence the style of weaving, the variety of pattern, yarn and colour combinations. Indicate the technique to be used to execute your design.

6. POTTERY:

Choose a starting point of your choice from either descriptive passage and design one of the following

- **an outdoor planter for a town garden**
- **a tile panel for a bathroom**
- **a pair of complimentary items of table ware**
- **a ceramic sculpture for an exhibition in your local arts centre.**

7. **PUPPETRY:**

Design a puppet inspired by the descriptive passages.

- **You must indicate the source of your inspiration.**

Your design should be drawn to scale and show the measurements of the various components.

Your design must show details of how the puppet is to be constructed and include a description of materials, methods and finish.

8. **BOOKCRAFT:**

Make a design for a book cover for one of the following titles based on the descriptive passages:

- **'Flights of Fancy'**
- **'Ancient Wing'**
- **'Wind and Water'**
- **'Nights of Sloth and Sullen Expectation'.**

Your design should reflect the content of the chosen passage.

Your finished design should include layout, measurements and include the front and back covers and the spine.

Lettering should be included, hand lettering is preferred.

9. **ADVERTISING DESIGN:**

Design a magazine cover or poster for a **Travel Company** or a **Natural History Adventure Holiday**.

Base your design on one of the following quotations from the descriptive passages:

- **...'black crows gorge on bright mangoes in still, dustgreen trees'**
- **...'The wild, overgrown garden was full of the whisper and scurry of small lives'**
- **'A feather is an extraordinary object'**
- **...'the very possession of a feather is enough to define a creature as a bird'.**

Your finished design should include measurements, colour, layout and title. Personalised hand lettering is preferred

10. **MODELLING AND CARVING:**

Base a design for a piece of modelling or carving **on either descriptive passage**. Indicate in your work the dimensions, materials and methods of executing your design and the finish to be used. Lettering may be included. You must indicate the source of your inspiration.

11. **STAGE SETS:**

Design a stage set to an appropriate scale for a **pageant or fashion show** inspired by the descriptive passages.

Your design must include a plan, measurements, materials and finishes to be used.

OR

Design a **stage set for a concert** for a band named **Pepper Vine, OR Bullfrog, OR Feathers OR Archaeopteryx**. Your design must include a plan, measurements, materials and finishes to be used.