



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2007

ART

Design

Higher Level

100 marks are assigned to this paper, i.e. 25% of the overall marks for Art

Thursday, 3 May Morning 9.30 – 12.00

This paper is to be handed to candidates on **Thursday, 26 April**

Instructions

- You are allowed to bring your A2 preparatory sheet, **one only**, into the examination to aid you in the process of developing your design. This sheet must be signed and dated by your art teacher or principal **before** the examination commences verifying that it is your individual unaided work.
- You are **not allowed** to bring any additional visual aids (e.g. photographs, traced images or ready-to-use artwork) into the examination for copying purposes or for use in your final design proposal.
- The use of perishable organic materials is not allowed.
- You are allowed to use any suitable art media and tools to fulfil the requirements of the examination e.g. pencils, paint, coloured papers, card, tracing paper, materials for collage or mixed media, ruler, T-square, knife, scissors, glue etc.
- Write your examination number and level on each sheet.
- Write the number of the question you have chosen and its title on each sheet.

Step 1: Preparatory Sheet (RESEARCH)**(0 marks)**

Your A2 sheet of preparatory work should be done during the week prior to the examination and should consist of your **research**. The contents should be a selection of personal interpretations and researched ideas in any suitable medium relating to the question you have chosen. Your work may be annotated. Work on one side of your A2 sheet only. If you choose to use collage or cut out images in addition to drawing in pen, pencil, paint or any other suitable medium, all such work must be **stuck flat** on to your A2 preparatory sheet.

Step 2: Preliminary Sheet (DEVELOPMENT)**(20 marks)**

Your A2 sheet of preliminary work is done during the examination. This is a **development** sheet where you should **explore** ideas that are in your preparatory sheet. You should consider all aspects of 2D or 3D design as appropriate to your chosen question and include evidence of significant further development of these ideas. You may use annotated sketches to illustrate your developing ideas. You must work directly on to your A2 sheet using sketches only, in colour if desired. A direct copy from your Preparatory sheet will lose marks. Work on one side of your A2 sheet only.

Step 3: Final Design Proposal**(80 marks)**

Your final design proposal is produced during the examination. You should include any information that you consider necessary to communicate your final design proposal, with particular reference to the visual, functional and material characteristics of your chosen craft, rather than concentrating solely on the production of a piece of highly finished artwork.

At the end of the examination you will be provided with a white envelope into which you must put the following:

- Your A2 **Preparatory sheet**
- Your A2 **Preliminary Sheet**
- Your **Final Design Proposal**.

Descriptive Passages

Passage A

I spent most of the afternoon tempering the new batch of couverture and working on the window display. A thick covering of green tissue-paper for the grass. Paper flowers – daffodils and daisies, Anouk’s contribution – pinned to the window-frame. Green-covered tins which once contained cocoa powder, stacked up against each other to make a craggy mountainside. Crinkly Cellophane paper wraps it like a covering of ice. Running past and winding into the valley, a river of blue silk ribbon, upon which a cluster of houseboats sit quiet and unreflecting. And below a procession of chocolate figures, cats, dogs, rabbits, some with raisin eyes, pink marzipan ears, tails made of licorice-whips with sugar flowers between their teeth ... And mice. On every available surface, mice. Running up the sides of the hill, nestling in corners, even on the riverboats, Pink and white sugar coconut mice, chocolate mice of all colours, variegated mice marbled through with truffle and maraschino cream, delicately tinted mice, sugar-dappled frosted mice. And standing above them, the Pied Piper resplendent in his red and yellow, a barley-sugar flute in one hand, his hat in the other. I have hundreds of moulds in my kitchen, thin plastic ones for the eggs and the figures, ceramic ones for the cameos and liqueur chocolates. With them I can recreate any facial expression and superimpose it upon a hollow shell, adding hair and detail with a narrow-gauge pipe, building up torso and limbs in separate pieces and fixing them in place with wires and melted chocolate. A little camouflage – a red cloak, rolled from marzipan. A tunic, a hat of the same material, a long feather brushing the ground at his booted feet. My Pied Piper looks a little like Roux with his red hair and motley garb...

I was so absorbed in my plans and the layout of my window that I lost track of the time. Anouk made her friends sandwiches in the kitchen, then they disappeared again in the direction of the river. I put on the radio and sang to myself as I worked, carefully placing the chocolates into pyramids. The magic mountain opens to reveal a bewildering, half-glimpsed, array of riches: multi-coloured piles of sugar crystals, glaze fruits and sweets which glitter like gems. Behind this, and shielded from the light by the concealed shelving, lie the saleable wares. I will have to begin work on the Easter goods almost straight away, anticipating extra custom. It is a good thing there is storage space in the cool basement of the house. I must order gift boxes, ribbons, Cellophane paper and trimmings. I was so absorbed that I barely heard Armande as she came in through the half-open door.

From *Chocolat* by Joanne Harris (courtesy of Black Swan).

Passage B

It smelt different. That was the first thing Molly noticed when she jumped down on to the platform at the Gare du Nord and lifted out her suitcase: not the cindery fug of London stations but something sharper, more spicy and aromatic, foreign in a way that was both delicious and scary.

The clock on the platform stood at five minutes to eleven. She’d forgotten that France was an hour ahead of England until an official had announced their time of arrival over the loudspeaker system – in English first, then French. At the end he said, ‘*Merci pour votre fidélité,*’ which had made Molly break into a smile: much more charming than ‘Thank you for travelling with Southwest Trains.’ France was different. Now that she was here, she would be different, too.

She spun right round to look about her, feeling the tug of her suitcase on her arm. Above her head glimmered a high vault of glass and iron, with the night sky beyond. The train she’d arrived on lay sleekly at rest beside a spanking-clean platform, which seemed to curve for ever towards a cavernous station that exuded an air of slightly dingy imperial stateliness. Near her a couple of train drivers, jackets unbuttoned, were chatting companionably in French, enjoying a smoke. They looked different, too, dark-haired and dark eyed, at ease with their bodies. A straggle of passengers was making the long trek to the station, and Molly joined them, anxious not to be left behind.

The transition from England to France had seemed eerily simple. It had been twilight in bosky Kent when the train sank gently into the tunnel; half an hour later, without fanfare, she was in France and night had fallen. Nose pressed against the window, hands cupped against her temples to block out the brightness of the compartment, Molly had just been able to make out a vast, flat landscape of hedgeless fields, across which pylons marched like giant black robots. Occasionally a cluster of lights flashed by, marking distant villages – *French* villages, she reminded herself, with a kick of excitement, full of French people eating things like *ragout* and horsemeat. (Poor horses!) Once, she caught sight of a spotlit church

steeple ringed by bleached trees, and sighed with melancholy, remembering Wilfred Owen's 'passing bells' for the First World War soldiers who had 'died like cattle' in this part of France. (She'd done the war poets for A level.)

Her biggest worry was finding a room for tonight. She had banked on there being some kind of tourist office where a nice English-speaking person would direct her to somewhere cheap and safe. As soon as she was inside the main building she looked around for signs. Surely there was bound to be such a service in a big international station like this?

There was, but the office had closed two hours ago. Blinds were drawn down behind glass windows. A sign on the door read '*Fermé*'. Slowly Molly retraced her steps into the centre of the station, put down her case and stood wondering what to do. The other passengers were dispersing with frightening speed. Some had already been greeted by friends or relatives in a babble of French, and hustled away into the night; others were trundling their luggage outside to catch buses and taxis. Everyone else seemed to know where they were going. Suddenly the station seemed very big and gloomy, and Molly felt very small. Soon she'd be left alone with the winos and weirdos lolling against pillars and skulking under arches. She couldn't help thinking of lucky, lucky Linda in *The Pursuit of Love*, who was rescued in this very station, penniless and in tears, by a heavenly French duke. ('I can see you're a woman who needs a lot of concentrating on' she loved that line.)

From *Weekend in Paris* by Robyn Sisman (courtesy of Penguin Fiction).

Passage C

A cold, keen wind cut out of a sky the colour of verdigris. The sun dangled like a hopeless bauble dispensing thin amounts of light. Leeward, the dark train of a departing storm trailed its snowy skirts high into the swivelling tides of light. The snow-cliff at her back reared like an enormous wave, poised ready to break on the sloped black beach of the shield volcano's flanks.

The crawler which had brought her here rumbled back on its tracks, over the clinker and the wind-drifted ramps of ash, reversing into the snow-tunnel. She watched its glinting metal carapace and maser-nostrilled snout slide back into the base of the snow-cliff and trundle back and up until the slope of the tunnel removed it from her view.

She turned and looked up the barely discernible slope of the volcano through veils of lifting steam and vapour towards the tumbled remains of the old geothermal station buildings, a set of fractured concrete blocks strewn haphazardly across the darkly gleaming lava field. Snow-covered pools dotted depressions in the lava, and in the distance – maybe twenty kilometres away – the latest of the volcano's vents piled white steam and smoke into the sky. She looked straight up. Overhead, the gas giant *Nachtel* hung hemispheric, pale gold and hazy orange in the sky, filling a quarter of it.

She pulled the hood of her jacket tighter against the thin, freezing wind, and set off across the fractured, grey-black lava field towards the ruined concrete buildings up the slope, clutching the ... book to her chest.

She was breathing hard when she got to the smashed block-houses; the atmosphere was desperately thin, even though comparatively little effort was required to walk in the Ghost's weak gravity. Agoraphobia was endemic in visitors to the planet-moon who ventured into the open; the air felt so thin and *Natchel* could loom so huge above that it seemed each floating step must send the walker bounding away from the surface altogether, swept away into the green, subliming sky.

'Hello?' She called.

Her voice echoed round the concrete walls of the first collapsed concrete building. Quakes had left all the thick-walled, windowless structures canted and listing, and the concrete apron they had been built upon had split and sundered, leaving jagged chunks of material sticking up like broken teeth, their rusted reinforcing rods tangling or torn out like failed brace-work.

She held the book to her chest and walked over the tilted slabs of concrete from building to building, having to stoop and use her free hand in places where the fractured geography of the ruins made walking, even in that low gravity, impossible.

The building furthest upslope was the largest in the complex; she stepped over the fallen lintel of its broad doorway.

Though the structure's walls were intact, its roof had folded in the middle, then caved in and fallen to produce a shallow 'V' of concrete which slanted down into an ice-rimmed pool of standing water, which –

perhaps still connected to the network of abandoned thermal pipe-work buried in the volcano – was warm enough to produce lazy strokes of steam in the calm, sub-zero air.

There was a narrow beach of black clinker gathered in one corner of the ruin, against the far wall.

There were two men there. She recognised them.

They were dressed only in swimming trunks and sat in the same two deck-chairs she remembered from the tanker. A flowery parasol stuck at a jaunty angle out of the black beach behind them, and between their seats there was a small folding-table holding bottles and glasses.

The one on the right stood up and waved to her.

‘Delighted you could join us!’ he called, then took a couple of steps forward to the water and dived lithely in with barely a splash. The waves looked tall and odd as they moved across the pool.

She stuck her left hand in her pocket and walked along the gentle slope of the collapsed roof. The young, bald-headed man who’d dived into the water swam past her, grinning and waving. The other was drinking from a tall glass. He watched his companion as he reached the far end of the pool, where the doorway was, and then turned and started on his way back.

From *Against a Dark Background* by Iain M. Banks (courtesy of Orbit).

- Choose one of the design options listed below.**
- Your design must have a clear link to the relevant descriptive passage and reflect its sense and meaning.**

1. Lettering and Calligraphy

Create a design for one of the following:

(a) Design a piece of calligraphy for the chocolate shop window to be hung alongside the display described in Passage A.

(b) A poster advertising ‘Holidays by Train’. Take your influence from Passage B.

(c) An invitation to a poolside party hosted by the two men described in Passage C.

You may work to scale. You should show measurements and relevant information on your choice of typography, spacing and layout, and on how your design is to be produced. You may incorporate images, decorative motifs, expressive words and lettering.

2. Linocutting and Printing

Create a design for a lino print for one of the following:

(a) An illustration to be placed on a carrier bag for the chocolate shop in Passage A.

(b) An illustration based on the landscape description in Passage B... “hedgeless fields, across which pylons marched like black robots.

(c) An illustration that reflects the sense and meaning of Passage C.

Your design should show an overall awareness of the properties of lino cutting and printing, its possibilities and limitations. You should design for a single colour print **or** for, at least, two printed colours. Your finished design should show relevant information on how your design is to be produced, including colour separations (if applicable) and the different types of cuts to be used.

3. Fabric Printing

Create a design suitable for one of the following:

- (a) A repeat pattern to be used as wrapping paper based on the imagery of the chocolate shop display.
- (b) A half-drop repeat pattern based on the descriptions of the Gare du Nord in Passage B.
- (c) A fabric print based on the descriptions of the buildings in Passage C.

Your design should be suitable for batik, block printing, screen-printing or stencil printing on fabric or any other suitable material. You should incorporate at least three colours and take into account the design possibilities of overprinting. You may work to scale and you should show measurements and relevant information on how your design is to be produced.

4. Embroidery

Create a design suitable for one of the following:

- (a) An embroidered box or pouch suitable for the presentation of chocolates based on the imagery and colours in Passage A.
- (b) A hat **or** swimming costume for the bald man mentioned in Passage C. Take your inspiration from the imagery in the passage.
- (c) A three dimensional soft sculpture inspired by any of the descriptive passages. Your design must have a clear link to your chosen passage.

You may work to scale and you should show measurements and information on how your design is to be produced. Include information on your choice of materials, stitches, beading and techniques to be used in the execution of your design.

5. Weaving

Create a design suitable for one of the following:

- (a) Design a woven textile suitable for the upholstery of a train seat; take your inspiration from Passage B.
- (b) Design a tapestry based on the landscape described in Passage C.
- (c) Design a wall hanging based on any imagery from the descriptive passages. Your design must have a clear link to your chosen passage.

Your design should take into account the design possibilities of colour and texture and include information on the weaves and materials to be used. You may work to scale and you should show measurements and relevant information on how your design is to be produced.

6. Pottery

Create a design for one of the following:

- (a) Design a functional vessel or jar that could be used for the storage of sweets or chocolates. Take your inspiration from Passage A.
- (b) A wall plaque that takes its inspiration from the imagery in Passage B. The finished plaque is to be hung on the wall of a platform in the Gare du Nord.
- (c) A freestanding sculpture of the crawler from Passage C, use the imagery of the landscape to aid your design.

You may work to scale and you should show measurements and relevant information on the techniques to be used in the execution of your design. Give details of the glazes and decoration to be used.

7. Puppetry

Based on your reading of the descriptive passages, design a dressed puppet for one of the following:

- (a) The Pied Piper- Passage A
- (b) Train Driver- Passage B.
- (c) Moon –Walker- Passage C

Your design may be for a glove puppet, a rod puppet or a string puppet. You may work to scale and you should show measurements. Indicate how the puppet is to be assembled and how it will function. Give details of proposed materials and the decorative techniques to be used in the execution of your design.

8. Bookcraft

Answer (a), (b) or (c)

- (a) Design a folder to hold photographs from your trip to France. Take your inspiration from Passage B.

Your folder may be of any shape, size or format you consider relevant. You may work to scale. You should show measurements and details of materials. You should also show how the folder is to be assembled and details of bindings and/or ties. You may include lettering.

- (b) Design a bookcover for a book entitled *Creative Confectionary*.
- (c) Design a bookcover for the book held by the female character in Passage C. Take your inspiration for the title and subject matter of the book from the imagery in Passage C.

You may work to scale. Your finished design should show measurements and include front and back covers and the spine. Hand rendered lettering should be included.

9. Advertising Design

Based on your reading of the descriptive passages create a design for one of the following:

- (a) A graphic identity (logo) for the chocolate shop in Passage A. You should show it in use as a letterhead and a business card.
- (b) A large billboard design to be situated on railway platform advertising places to stay in Paris or in the French countryside.
- (c) A brochure advertising holidays on the ‘Planet Moon’ mentioned in Passage C.

Your finished design should show measurements and relevant information on how it is to be produced.

10. Modelling and Carving

Create a design for one of the following:

- (a) A three dimensional, freestanding clock to be placed on the platform in the Gare du Nord.
- (b) A relief panel for the front gate of the geothermal station mentioned in Passage C.

You may design for modelling, carving or any appropriate construction technique. You should work to scale, showing measurements and relevant information on materials and the techniques to be used in the execution of your design.

11. Stage Sets

Create a design for one of the following:

- (a) The shop window display described in Passage A.
- (b) A film set for a science fiction movie that takes its inspiration from Passage C.
- (c) A stage set for a rock band called “Agoraphobia” using imagery from Passage C.

You should work to scale, showing measurements and relevant information on materials and on how your design to be constructed.