



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2008

ART

Design

Higher Level

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

Thursday, May 8

Morning 9.30 – 12.00

This paper is to be handed to candidates on Tuesday, **April 29**

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 relating to the question you have chosen. Your work may be annotated. Work on one side of your A2 sheet only. If you use collage, cut out images, photographs or traced images, 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

‘Well –’ Turgut seemed to be warming to his subject. ‘I do not mean to bore you, but I have a theory that Dracula is a very important figure in the history of Istanbul. It is known that when he was a boy, he was held captive by Sultan Mehmed II in Gallipoli and then farther east in Anatolia – his own father gave him to the father of Mehmed, Sultan Murad II, as ransom for a treaty, from 1442 to 1448, six long years. Dracula’s father was not a gentleman, either’. Turgut chuckled. ‘The soldiers who guarded the boy Dracula were masters in the art of torture, and he must have learned too much when he watched them...I have my own theory that he left his mark on them, too.’

‘What on earth do you mean?’ My breath was coming short.

‘From about that time, there is a record of vampirism in Istanbul. It is my notion – and it is still unpublished, alack, and I cannot prove it – that his first victims were among the Ottomans, maybe the guards who became his friends...’ Turgut lapsed into a genial smile again. ‘Well, excuse me for climbing up onto my soap dish. My wife says I am intolerable.’ He toasted us with a subtle, courtly gesture before sipping from his little vase again. ‘But, by heaven, I have proof of one thing! I have proof that the sultans feared him as a vampire!’ He gestured toward the ceiling.

‘Proof?’ I echoed.

‘Yes! I discovered it some years ago. The sultan was so much interested in Vlad Dracula that he collected some of his documents and possessions here after Dracula died in Wallachia. Dracula killed many Turkish soldiers in his own country, and our sultan hated him for this, but that was not why he founded this archive. No! The sultan even wrote a letter to the pasha of Wallachia in 1478 asking him for any writings he knew of about Dracula. Why? Because – he said – he was creating a library that would fight the evil that Dracula had spread in his city after his death. You see – why would the sultan still fear Dracula when Dracula was dead, if he did not believe that Dracula could return?’ He thumped a fist on the table and smiled at us. ‘I have even found the library that he created to fight evil.’

‘But, alack, the beautiful building in which it was once housed has been torn down to make way for an office of the Ministry of Roads – oh, eight years ago. It was a lovely building near the Blue Mosque. Such a shame.’

I felt the blood draining from my face... ‘But the documents –?’

‘Do not worry...I have ensured them to become part of the National Library. Even if no one else adores them as I do, they must be preserved...There is still evil to fight in our city, as there is everywhere...’

He sat silent for a few minutes, polishing his fork between thumb and forefinger. Outside our brick alcove honking cars dodged bicycles in the crowded streets and pedestrians came and went like characters across a stage – women in flowing patterned skirts, scarves and dangling gold earrings, or black dresses and reddish hair, men in Western suits and ties and white shirts. The breath of a mild, salty air reached us there at our table, and I imagined ships from all over Eurasia bringing their bounty to the heart of an empire – first Christian, then Muslim – and docking at a city whose walls stretched down into the very sea. Vlad Dracula’s forested stronghold, with its barbaric rituals of violence, seemed far indeed from this ancient cosmopolitan world. No wonder he had hated the Turks, and they him, I thought. And yet the Turks of Istanbul, with their crafts of gold and brass and silk, their bazaars and bookshops and myriad houses of worship, must have had much more in common with the Christian Byzantines they had conquered here than did Vlad, defying them from his frontier. Viewed from this centre of culture, he looked like a backwoods thug, a provincial ogre, a medieval redneck. I remembered the picture I’d seen of him in an encyclopaedia at home – that woodcut of an elegant, mustached face framed by courtly dress. It was a paradox.

From *The Historian* by Elizabeth Kostova.

Passage B

There is only one place in which you can take shelter from this city: in a coffee house. Without coffee houses there is no Vienna; without Vienna there are no coffee houses.

They still exist, these fantastic pleasure domes full of mirrors, leather sofas and brown marble walls, these roomy and intimate spaces where the glasses and cups tinkle festively all day long, where the evenings are warm as the wet snow blows against the windows, where poets, students and bookkeepers coexist, where it smells of coffee and apple strudel, where you can look, talk, read or stare into your beloved's eyes.

Vienna around the turn of the century was a typical city of the senses, and the coffee house played a central role in that. 'Nowhere was it easier to be European,' Stefan Zweig suggested, and explained that the coffee houses had all the major European newspapers, 'as well as all the principal literary and cultural magazines from all over the world.' Nothing, he felt, contributed more to the intellectual versatility of Vienna than the coffee house. Politically, everything was locked down tight, so what could one do but flee into art, into one's soul? 'We truly did know what was in the wind, for we lived continually with nostrils flared. We found what was new because we wanted the new, because we hungered after something that belonged to us and to us alone – and not to the world of our fathers.'

There was always some reason for excitement at those worn tables. The new play by a certain Oskar Kokoschka... Or a stunning bare building, designed by Adolf Loos in his quest for the new purity. Or the composer Arnold Schonberg, who had racked his audiences with tonalities never heard before and was booed out of the hall – people had even thrown chairs.

From *In Europe* by Geert Mak.

Passage C

We walked back across the field, climbed over the fence, crossed the drive and entered the walled garden through what is known as John's Gate because at eleven o'clock every morning he's always to be found standing there, smoking his pipe, Fido at his feet waiting for the crusts from his cheese sandwich. He doffed his cap to Charlotte and me.

'Lovely day!' said Charlotte bending down to pat Fido.

'Beautiful,' agreed John, nodding at Charlotte – Gabriel Oak to Bathsheba – as he opened the gate for us. The walled garden is not perhaps what you would expect from a house of Magna's austerity. It is all curves and romance, and in the snow, especially so. We threaded our way round the outermost path, crunching our boots in the snow.

'How odd,' said Charlotte. 'To find such a picturesque garden here. Is it William Kent? It is, isn't it?'

'Um, yes,' I said brightly. The name rang a bell, at least. 'Gosh, Charlotte, how do you know all this stuff? You're shaming me by knowing more about Magna's history than I do.'

'People who live in great houses either know everything or nothing about them. I can see arguments for both, actually. There's something very grand about living in a place this size and not having a clue what year the first brick was laid.'

We stopped by the little marble Apollo, peering out over the nut garden. Charlotte put her gloved hand on his feet.

'The more you know, the more intimidating it becomes, I suppose,' she said.

'When we were little, all Inigo and I did in the garden was stuff ourselves with fruit,' I said. 'And the yews and the box hedges – they were perfect for games and hideouts. There wasn't anywhere in the garden we didn't make our own.' I pulled at the branch of an apple tree and an inch of snow slithered onto the ground with a soft plop. 'The ladies...were up here all the time during the war, picking fruit. Mama stood about issuing orders but she was never much good at getting her hands dirty. She kept on saying that no war was going to turn her into a dowdy old woman with rough hands.'

I felt disloyal saying it, but at the same time, talking like this came as a relief.

Charlotte exclaimed at everything – at the snaky boughs of the apple and cherry trees still laden with snow, at Mark Antony, our cockerel, crowing fit to burst from the roof of the hen house – yet all the while succeeded in creating the strange impression of having planned everything herself. Her face suited the cold weather;

when her nose shone red and her cheeks glowed pink, she looked like a model from the front of the knitting patterns that Mary was always sending off for.

I led us into the fairy wood.

‘Gosh!’ said Charlotte, picking up a handful of snow and moulding it into a ball. We ducked under the first cluster of branches, then followed the path that weaved through the wood and would eventually lead us out at the top of the drive. The world was cast in white and silver with the occasional burst of colour from the scarlet berries of the holly trees. I couldn’t have planned a more spectacular morning if I had tried.

From *The Lost Art of Weeping Secrets* by Eva Rice.

- 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) A poster for an exhibition celebrating the culture of the Turks. Take your inspiration from Passage A.
- (b) A piece of calligraphy for a sign advertising the coffee house described in Passage B.
- (c) An illustrated map to guide tourists around the house and gardens described in Passage C.

Personalised hand-constructed and rendered lettering is preferred.

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 based on one of the figures mentioned in Passage A.
- (b) An illustration based on the interior of the coffee house described in Passage B.
- (c) An illustration depicting a winter scene described in 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 suitable for a 'patterned flowing skirt' – your design should be based on an image, theme or motif chosen from Passage A.
- (b) A half-drop repeat pattern for a tablecloth for a Viennese café, inspired by Passage B.
- (c) A fabric print suitable for a scarf, inspired by the imagery 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) A wall hanging inspired by an image, theme or motif chosen from Passage A.
- (b) An embroidered tea cosy that takes its inspiration from Passage B. The tea pot can be of any shape, size or form you deem appropriate.
- (c) A three-dimensional soft sculpture inspired by any of the descriptive passages. Your design must be clearly linked 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) A tapestry/wall hanging based on the imagery in the last paragraph of Passage A.
- (b) A woven textile based on the last paragraph of Passage C.

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) A vessel inspired by the Blue Mosque – Passage A.
- b) A wall plaque for the exterior of a Viennese Coffee House. It should commemorate its association with one of the well known personalities mentioned in Passage B.
- c) A decorative bowl to hold eggs or fruit inspired by Passage C.

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 Sultan – Passage A.
- (b) The Composer **or** The Poet – Passage B.
- (c) John the Gardener – 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

Create a design for one of the following:

- (a) A box folder to hold the documents and possessions of Dracula – Passage A.
- (b) A portfolio to display cultural magazines from all over the world – Passage B.
- (c) A document folder to contain gardening notes – Passage C.

You may work to scale. Your finished design should show measurements and include details about materials, binding/ties/closing mechanism, imagery/decoration and/or lettering appropriate to your chosen option.

9. Advertising Design

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

- (a) A poster advertising a Vampire Convention, inspired by Passage A.
- (b) A graphic identity/logo for a Viennese Coffee Shop – Passage B.
- (c) A book jacket for a book entitled ‘Great Houses of Ireland and their Gardens.’ Take your inspiration from 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 relief panel for the entrance to a bazaar in Istanbul – Passage A.
- (b) A fountain centrepiece based on ‘Vienna, City of Music’ – Passage B
- (c) A free standing sculpture of the narrator’s mother from 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) A film set for a movie based on the legend of Vlad Dracula – Passage A.
- (a) The stage set for a sit-com based in the café described in Passage B.
- (c) A three-dimensional model of a Great House and its Gardens to be displayed in the window of an architect’s office. Take your inspiration from Passage C.

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