



# Coimisiún na Scrúduithe Stáit State Examinations Commission

## LEAVING CERTIFICATE EXAMINATION 2013

# ART

## Design

### Higher Level

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

**Monday 29 April – Friday 10 May**

**Morning 9:30 – 12:00**

This paper is to be handed to candidates on **Tuesday 16 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 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.

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.

You are not allowed to use perishable organic materials.

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)**

Your A2 sheet of preparatory work must be done 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

He was a painter who loves his garden, a garden which became so famous that, absorbed into the popular subconscious, images of it hang like wallpaper the world over. And still the dream has not faded. Nearly half a million visitors arrive each year to immerse themselves in the unique world created by Claude Monet, a world he honed into perfection over the last forty-three years of his very productive life and where he celebrated the real art of gardening. Monet will never paint again, and his canvases will never change. But the garden rising as new every year from the bare earth loses none of its wonder. The little bridge draped in white and mauve, swathes of irises a symphony in blue, green waves of bright nasturtiums, galaxies of poppies and roses, all combine to make a visual feast that each year is reinvented.

Photographed in the last year of his life, the artist who had become the Grand Old man, the very incarnation of Impressionism, sits on a bench beside his pond as inscrutable as a sphinx. Surrounded by his own horticultural wizardry that became the motif of his artistic genius, Claude Monet the image-maker has himself become the image. Eyes that are shaded by a large straw hat and dark glasses, and a mouth camouflaged by a long white beard tell us nothing, but his hands are exquisitely expressive – hands that interpreted the visions of a man whose whole life was in his eyes – eyes that defined his life and then almost took it away, hands that painted with difficulty but gardened with joy. The life and soul of a garden are inextricably bound up with that of a gardener and the journey that Monet and his garden took through life is one they took together. So inseparable did these two become that, as one writer put it, ‘Monet’s two gardens are really “Monet’s”.’

Monet wove all the strands of his creative life into Giverny, so that they became the very fabric of the garden, always imaginative, often unique. It was before anything else, a painter’s garden, conceived and planted in the spirit and ethos of the Impressionists who, perhaps more than any other art movement, explored new ways of interpreting the world. Individual expression, spontaneity and a celebration of nature were their leitmotifs and inspired Monet to bring sensuality to painting which had known only style, brilliance to palettes that had known only sobriety. Impressionism brought painting out of the Dark Ages and infused it with sunlight and fresh air, introducing it to the great outdoors and pouring light onto canvases where none had shone before. Easels that had sat for centuries indoors were set up in all weather, positioned to capture light which, Monet was the first to realize, transforms everything. At a time when compositions were invented, themes heroic, Monet and his fellow-Impressionists studied the Japanese woodblock prints that had begun to arrive in France with the opening of trade in the 1850s. The drama of light, of dimension, of bold composition and exquisite colour all fused in his painting and many years later were refined as principles and as plantings at Giverny.

Adapted from *Monet’s Garden Through the Seasons at Giverny* by Vivian Russell, Harry N. Abram, 1996.

### Passage B

In ancient Ireland, communities held regular seasonal meetings and festivals that fulfilled a variety of religious, ceremonial, political and commercial functions, but doubtlessly served social and communicative purposes as well. Into medieval times these assemblies were held in the open air at designated assembly sites, usually in easily accessible hills, and often linked with Neolithic or bronze age monuments or outstanding natural features. These assembly sites were considered sacred and there is literary and historical evidence that sacred trees were of central focus in these special places.

The most beautiful literary account of an assembly tree in ancient Ireland is a twenty-one stanza poem in the *Dindshenchas* that mourns the loss of the Bile Tortan, the sacred ash tree that once grew on Ardbraccan near present-day Navan in Co. Meath. Bile Tortan is usually listed as one of the ‘mythical’ trees of Ireland, but it seems very likely that it was once a real tree, attributed with wondrous qualities by

medieval scribes, to emphasize and enhance its importance. Whether real or imaginary, Bile Tortan was considered one of the most important assembly trees in early medieval Ireland, a territorial marker and focal point with associations with kingship, fairs and battle.

Saints and missionaries would frequently appear at communal gatherings to preach the new religion to the pagan attendants. During the course of conversion to Christianity, the sacred, religious components of the assemblies were separated from the secular parts. The spiritual aspects were transformed into pattern and pilgrimage while the mundane elements – such as installing chieftains, trading or holding law-courts – were permitted to continue much as before. The sacred furniture of assembly places, such as wells, stones and trees, usually cleansed from pagan associations by the blessings of the missionaries were allowed to remain in place as a central focus for the new religious and the old secular activities.

Adapted from *Trees of Inspiration – Sacred Trees and Bushes of Ireland* by Christine Zucchelli, Courtesy of the Collins Press, 2010.

### Passage C

In his dream he was climbing again, pulling himself up an ancient windowless tower, his fingers forcing themselves between blackened stones, his feet scrabbling for purchase. Higher and higher he climbed, through the clouds and into the night sky, and still the tower rose before him. When he paused to look down, his head swam dizzily and he felt his fingers slipping. Bran cried out and clung for dear life. The earth was a thousand miles beneath him and he could not fly. *He could not fly.* He waited until his heart stopped pounding until he could breathe, and he began to climb again. There was no way to go but up. Far above him, outlined against a vast pale moon, he thought he could see the shapes of gargoyles. His arms were sore and aching but he dared not rest. He forced himself to climb faster. The gargoyles watched him ascend. Their eyes glowed red as hot coals in a brazier. Perhaps once they had been lions but now they were twisted and grotesque. Bran could hear them whispering to each other in soft stone voices terrible to hear. He must not listen, he told himself, he must not hear, so long as he did not hear them he was safe. But when the gargoyles pulled themselves loose from the stone and padded down the side of the tower to where Bran clung, he knew he was not safe after all. “I didn’t hear,” he wept as they came closer and closer, “I didn’t, I didn’t.”

He woke gasping, lost in darkness and saw a vast shadow looming over him. “I didn’t hear,” he whispered, trembling in fear, but then the shadow said “Hodor,” and lit the candle by the bedside, and Bran sighed with relief.

Hodor washed the sweat from him with a warm, damp cloth and dressed him with deft and gentle hands. When it was time, he carried him down to the Great Hall, where a long trestle table had been set up near the fire. The lord’s seat at the head of the table had been left empty, but Robb sat to the right of it, with Bran across from him. They ate suckling pig that night, and pigeon pie, and turnips soaking in butter, and afterward the cook had promised honeycombs. Summer snatched table scraps from Bran’s hand, while Grey Wind and Shaggydog fought over a bone in the corner. Winterfell’s dogs would not come near the hall now. Bran had found that strange at first, but he was growing used to it.

Adapted from *A Game of Thrones* by George R.R. Martin, Harper Voyager, 2011.

**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 advertising an Impressionist art exhibition inspired by Passage A.
- (b) A decorative typeface (alphabet) that takes its inspiration from the imagery in Passage B. You must design a typeface for at least 5 letters.
- (c) An invitation to a banquet to be held in the Great Hall at Winterfell inspired by 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 to be used as a menu cover inspired by Passage A.
- (b) An illustration based on the 'mythical' trees inspired by Passage B.
- (c) An illustration inspired by the tower as 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 decorative scarf inspired by the plants in Passage A.
- (b) A wall hanging or a repeat pattern inspired by Passage B.
- (c) A half drop repeat pattern inspired by any of the imagery suggested by 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 based on the foliage and flower descriptions described in Passage A.
- (b) An embroidered panel to be worn by an ancient chieftain or king inspired by Passage B.
- (c) A cushion for the lord's seat inspired by Passage C.

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 woven rug based on the garden described in Passage A.
- (b) A tapestry that takes its inspiration from any scene in Passage B.
- (c) A wall hanging to be used in the Great Hall inspired by 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 ceramic plant container or garden urn inspired by Passage A.
- (b) A goblet based on the imagery in Passage B.
- (c) A functional vessel to hold one of the foods mentioned in 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) Monet, the gardener inspired by Passage A.
- (b) The Neolithic man or woman inspired by Passage B.
- (c) A gargoyle inspired by 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 gardener's folder to hold seed packets inspired by Passage A.
- (b) Design an expanding file to hold photographs and drawings of native Irish trees inspired by Passage B.
- (c) Design a folder to hold a dream diary inspired by 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 brochure for a painting course to be held in Giverny inspired by Passage A.
- (b) A large billboard design advertising 'The Gathering' inspired by Passage B.
- (c) A bookcover for a text entitled 'Twisted and Grotesque' inspired by the imagery 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 plaque suitable for a garden centre inspired by Passage A.
- (b) A three-dimensional free-standing sculpture to mark a sacred site as inspired by Passage B.
- (c) A three-dimensional free-standing centrepiece for the trestle table 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) A studio set for a gardening programme entitled 'Bloom' inspired by Passage A.
- (b) A float for a parade to celebrate Irish heritage as inspired by Passage B.
- (c) A stage set for a play inspired by Passage C.

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

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