



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2014

ART

Design

Higher Level

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

Monday, 28 April – Friday, 9 May

Morning, 9:30 – 12:00

This paper is to be handed to candidates on **Tuesday, 8 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. This may include drawings, colour studies and other types of visual research. 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)

In the examination you should do your A2 sheet of preliminary work first. 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. The work presented on your Preliminary Sheet should not be directly copied from your Preparatory Sheet. 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

If you listen, you can hear it. The city, it sings.

The low soothing hum of air-conditioners, fanning out the heat and the smells of shops and cafes and offices across the city, winding up and winding down, long breaths layered upon each other, a lullaby hum for tired streets. The rush of traffic still cutting across flyovers, even in the dark hours a constant crush of sound, tyres rolling across tarmac and engines rumbling, loose drains and manhole covers click-clacking like cast-iron castanets. Road-menders mending, choosing the hours of least interruption, rupturing the cold night air with drills and jack-hammers and pneumatic pumps, hard-sweating beneath the sizzling hiss of floodlights, shouting to each other like drummers in rock bands calling out rhythms, pasting new skin on the veins of the city. Restless machines in workshops and factories with endless shifts, turning and pumping and steaming and sparking, pressing and rolling and weaving and printing, the hard crash and ring and clatter lilting out of echo-high buildings and singing into the night.

Lorries reversing, right round the arc of industrial parks, it seems every lorry in town is reversing, backing through gateways, easing up ramps, shrill-calling their presence while forklift trucks gas and prang around them, heaping and stacking and loading. And all the alarms, calling for help, each district and quarter, each street and estate, each every way you turn has alarms going off, coming on, going off, coming on, a hammered ring like a lightning drum-roll, like a mesmeric bell-toll, the false and the real as loud as each other, crying their needs to the night. Sung sirens, sliding through the streets, streaking blue light from distress to distress, the slow wail weaving urgency through the darkest of the dark hours, a lament lifted high, held above the rooftops and fading away, lifted high, flashing past, fading away.

So listen. Listen, and there is more to hear, the rattle of dustbin lids knocked to the floor. The scrawl and scratch of two hackle-raised cats. The sudden thundercrash of bottles emptied into crates. The slam-slam of car doors, the changing of gears, the hobbled clip-clop of a slow walk home. The rippled roll of shutters pulled down on late-night cafes, a crackled voice crying street names for taxis, a loud scream that lingers and cracks into laughter, a bang that might just be an old car backfiring. A callbox calling out for an answer, a treeful of birds tricked into morning, a blare of soft music and a blam of hard beats, all the noise and the rush and the non-stop wonder of the song of the city you can hear if you listen. It stops in some rare and sacred dead time, sandwiched between the late sleepers and the early risers, there is a miracle of silence.

These moments are there, always, but they are rarely noticed and they rarely last longer than a flicker of thought.

Adapted from *If Nobody Speaks of Remarkable Things*, by Jon McGregor, Bloomsbury Press, 2002.

Passage B

When the dwellers in the villages saw us coming, they poisoned the wells and fled to the hill-summits. We fought with the Magadae who were born old, and grow younger and younger every year, and die when they are little children; and with the Laktroi who say they are the sons of tigers, and paint themselves yellow and black; and with Aurantes who bury their dead on the tops of trees, and themselves live in dark caverns lest the Sun, who is their god, should slay them; and with butter and fresh fowls; and with the Agazonbae, who are dog-faced; and with the Sibans, who have horses' feet, and run more swiftly than horses. A third of our company died in battle, and a third died of want. The rest murmured against me, and said that I brought them an evil fortune, I took a horned adder from beneath a stone and let it sting me. When they saw that I did not sicken they grew afraid.

In the fourth month we reached the city of Illel. It was night-time when we came to the grove that is outside the walls, and the air was sultry, for the Moon was travelling in Scorpion. We took the ripe pomegranates from the trees, and broke them, and drank their sweet juices. Then we lay down on our carpets, and waited for the dawn.

And at dawn we rose and knocked at the gate of the city. It was wrought out of red bronze, and carved with sea-dragons and dragons that have wings. The guards looked down from the battlements and asked us our business. The interpreter of the caravan answered that we had come from the island of Syria with much merchandise. They took hostages, and told us that they would open the gate to us at noon, and bade us tarry till then.

When it was noon they opened the gate, and as we entered in the people came crowding out of the houses to look at us, and a crier went round the city crying through a shell. We stood in the market-place, and uncorded the bales of figured cloths and opened the carved chests of sycamore. And the merchants set forth their

strange wares, the waxed linen from Egypt and the painted linen from the country of the Ethiops, the purple sponges from Tyre and the blue hangings from Sidon, the cups of cold amber and the fine vessels of glass and the curious vessels of burnt clay. From the roof of a house a company of women watched us. One of them wore a mask of gilded leather.

And we tarried for a moon, and when the moon was waning, I wearied and wandered away through the streets of the city and came to the garden of its god. The priests in their yellow robes moved silently through the green trees, and on a pavement of black marble stood the rose-red house in which the god had his dwelling. Its doors were of powdered lacquer, and bulls and peacocks were wrought on them in raised and polished gold. The tiled roof was of sea-green porcelain, and the jutting eaves were festooned with little bells. When the white doves flew past, they struck the bells with their wings and made them tinkle.

In front of the temple was a pool of clear water paved with veined onyx. I lay down beside it, and with my pale fingers I touched the broad leaves. One of the priests came towards me and stood behind me. He had sandals on his feet, one of the soft serpent-skin and the other of birds' plumage. On his head was a mitre of black felt decorated with silver crescents. Seven yellows were woven into his robe, and his frizzed hair was stained with antimony.

And a little while later he spoke to me.

Adapted from *Selected Prose by Oscar Wilde*, Penn State University Press, 2006.

Passage C

Last night I dreamt I went to Manderley again. I came upon it suddenly; the approach masked by the unnatural growth of a vast shrub that spread in all directions. There was Manderley, our Manderley, secretive and silent as it had always been, the grey stone shining in the moonlight of my dream, the mullioned windows reflecting the green lawns and the terrace. Time could not wreck the perfect symmetry of those walls, nor the site itself, a jewel in the hollow of a hand. The terrace sloped to the lawns, and the lawns stretched to the sea, and turning I could see the sheet of silver placid under the moon, like a lake undisturbed by wind or storm. No waves would come to ruffle this dream water, and no bulk of cloud, wind-driven from the west, obscure the clarity of this pale sky.

I turned again to the house, and though it stood inviolate, untouched, as though we ourselves had left but yesterday, I saw that the garden had obeyed the jungle law, even as the woods had done. The rhododendrons stood fifty feet high, twisted and entwined with bracken, and they had entered into alien marriage with a host of nameless shrubs, poor, bastard things that clung about their roots as though conscious of their spurious origin. A lilac had mated with a copper beech, and to bind them yet more closely to one another the malevolent ivy, always an enemy to grace, had thrown her tendrils about the pair and made them prisoners. Ivy held prior place in this lost garden, the long strands crept across the lawns, and soon would encroach upon the house itself. There was another plant too, some half-breed from the woods, whose seed had been scattered long ago beneath the trees and then forgotten, and now, marching in unison with the ivy, thrust its ugly form like a giant rhubarb towards the soft grass where the daffodils had blown. Nettles were everywhere, the vanguard of the army. They choked the terrace, they sprawled about the paths, they leant, vulgar and lanky, against the very windows of the house. In many places their ranks had been broken by the rhubarb plant, and they lay with crumpled heads and listless stems, making a pathway for the rabbits.

Moonlight can play odd tricks upon the fancy, even upon a dreamer's fancy. As I stood there, hushed and still, I could swear that the house was not an empty shell but lived and breathed as it had lived before. Light came from the windows, the curtains blew softly in the night air, and there, in the library, the door would stand half open as we had left it, with my handkerchief on the table beside the bowl of autumn roses. The room would bear witness to our presence. The little heap of library books marked ready to return, and the discarded copy of *The Times*. Ashtrays, with the stub of a cigarette; cushions, with the imprint of our heads upon them, lolling in the chairs; the charred embers of our log fire still smouldering against the morning. And Jasper, dear Jasper, with his soulful eyes and great, sagging jowl, would be stretched upon the floor, his tail a-thump when he heard his master's footsteps.

A cloud, hitherto unseen, came upon the moon, and hovered an instant like a dark hand before a face. The illusion went with it, and the lights in the windows were extinguished. I looked upon a desolate shell, soulless at last, unhaunted, with no whisper of the past about its staring walls. The house was a sepulchre, our fear and suffering lay buried in the ruins. There would be no resurrection. When I thought of Manderley in my waking hours I would not be bitter. I should think of it as it might have been, could I have lived there without fear. I should remember the rose-garden in summer, and the birds that sang at dawn. Tea under the chestnut tree, and the murmur of the sea coming up to us from the lawns below. I would think of the blown lilac, and the Happy Valley.

Adapted from *Rebecca*, by Daphne du Maurier, Penguin Books, 1962.

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 piece of contemporary/traditional calligraphy taking your inspiration from the description of night-time in Passage A.
- (b) The cover of a book based on fantasy, taking your inspiration from Passage B.
- (c) A poster advertising 'Lost Gardens' as 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 for the cover of a book on cities. Take your inspiration from Passage A.
- (b) An illustration based on any imagery in Passage B.
- (c) An illustration based on the house described in Passage C.

Your design should show an overall awareness of the properties of linocutting 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 based on the city described in Passage A.
- (b) A repeat pattern for fabric to be made into a cloak for one of the characters in Passage B.
- (c) A half-drop repeat pattern inspired by the plants described 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 panel based on the rhythm of city life described in Passage A.
- (b) A three-dimensional soft sculpture inspired by any of the imagery in Passage B.
- (c) An embroidered panel entitled 'a view through the window' inspired by the imagery in 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 wall hanging based on the textures and colours suggested by Passage A.
- (b) A woven tapestry based on the textures and colours suggested by Passage B.
- (c) A woven textile based on the textures and colours suggested 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 the techniques to be used in the execution of your design.

6. Pottery

Create a design for one of the following:

- (a) A vessel inspired by activities in the industrial parks described in Passage A.
- (b) A ceramic sculpture inspired by one of the characters in Passage B.
- (c) A relief panel 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

Design a dressed puppet for one of the following:

- (a) A figure suggested by Passage A.
- (b) A figure suggested by Passage B.
- (c) A character based on the plants described in 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 your 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 images of the city described in Passage A.
- (b) An expanding file to hold images inspired by Passage B.
- (c) A document folder to hold notes kept by the writer of 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 advertising a film called 'City Life' inspired by Passage A.
- (b) A billboard design advertising a theme park based on Passage B.
- (c) A cover for a CD/DVD called 'The Dreamer's Garden' inspired by Passage C.

Your finished design should show measurements and relevant information on the techniques to be used in the execution of your design.

10. Modelling and Carving

Create a design for one of the following:

- (a) A relief panel to be situated at the entrance to the industrial park described in Passage A.
- (b) A three-dimensional free-standing sculpture to be situated at the 'gate of the city' inspired by Passage B.
- (c) A sculpture entitled 'Memories' inspired by 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 thriller set in the city described in Passage A.
- (b) A film set for a drama inspired by Passage B.
- (c) A stage set for 'An Evening of Ghost Stories' inspired by Passage C.

You should work to scale, showing measurements and relevant information on materials and on the techniques to be used in the execution of your design.

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