



# Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2006

## ART

Design

Ordinary Level

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

**Thursday 4, May Morning 9.30 – 12.00**

This paper is to be handed to candidates on **Thursday, 27 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 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 done 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 question, 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 was brought up on comfort food, like shepherd's pie, eggs and bacon, and steak and kidney pudding. I also inherited my father's love of Scotch eggs, pork pies, and pickles such as gherkins and pickled onions. I remember when I was five or six, I picked up a pickled onion from my dad's plate and popped it into my mouth. That sharp, tongue-curling hit of vinegar was such a shock, yet such a pleasure.

Ironically we never had fish in our house. My father was allergic to seafood, which didn't help. So my first real experience of fish was in the school canteen, when they served up glowing yellow, artificially dyed smoked haddock in tinned tomato sauce. I remember feeling like *Oliver Twist* in reverse: 'Please sir, I don't want any more.' It was horrible of course, and to add insult to injury, I got a bone stuck in my throat. It's a wonder I ever became so passionate about fish.

The turning point was the discovering of fish and chips. What a great dish. Suddenly the world seemed a sensible place once more again.

When I was growing up, meals were just fuel stops. It was stop, fill up the tank, and you're off, without having to think too much about what you've just put in your gob. Things have changed enormously...since then.

There is some pretty remarkable food in this country. For my money, British produce is the best in the world but we rarely do it justice. English apples are sensational. Our oysters, our venison, our wild fish and our cheeses are all... brilliant.

Show me a perfectly cooked standing rib of beef with fresh horseradish sauce and roasted English onions, a new season's grouse straight from the oven, a wheel of carefully aged farm house Cheddar, and some magnificent wild Scottish salmon poached in a simple court bouillon, and I'll show you why we haven't got a thing to be ashamed of.

I love English food-chicken tikka masala, hummous and spaghetti Bolognese. You can't get more English than that.

When I worked in the Savoy, I started to appreciate English food. I soon discovered steak and kidney pudding, which taught me how good food in this country could be. The kidneys and steak would be cooked slowly and then left overnight to build up flavour and character. Then they were put in a big bowl and covered in a mixture of flour and fat from the kidney, and the whole thing would be steamed for about two hours. When it was finished, you could push your fork in through the pudding and steam would rush up into your face while the aroma wrapped itself around you. For something that wasn't Italian, it was amazing...

It took me four years to discover the one true *pi`ece de re'sistance* of English cooking. When I was first in the Savoy, I was taken to Smithfield meat market early one morning and experienced my first full English breakfast. It was all there: the salty, thick-cut bacon, the just runny egg, the kidneys, the fruity black pudding, the greasy sausage, the baked beans, the thin, buttered toast. I loved it.

From Tony & Giorgio published by Grafton.

## Passage B

We're used to seeing our father in windbreakers, battered grey felt hats, flannel shirts with the cuffs tightly buttoned to keep the blackflies from crawling up his arms, heavy pants tucked into the tops of woollen work socks...

Now, however, our father wears jackets and ties and white shirts, and a tweed overcoat and scarf. He has galoshes that buckle on over his shoes instead of leather boots waterproofed with bacon grease...

Our father has changed his job: this explains things. Instead of being a forest-insect field researcher, he is now a university professor. The smelly jars and collecting bottles that once were everywhere have diminished in number. Instead, scattered around the house, there are stacks of drawings made by his students with coloured pencils. All of them are of insects. There are grasshoppers, spruce budworms, forest tent caterpillars, wood-boring beetles, each one the size of a page, their parts neatly labelled: mandibles, palps, antennae, thorax, abdomen. Some of them are in section, which means they're cut open so you can see what's inside them: tunnels, branches, bulbs and delicate filaments. I like this the best...

On Saturdays we get into the car with him and drive down to the place where he works. It is actually the Zoology building but we don't call it that. It is just the building.

The building is enormous. Whenever we're there it's almost empty, because it's Saturday; this makes it seem even larger. It's of dark-brown weathered brick, and gives the impression of having turrets, although it has none. Ivy grows on it, leafless now in winter, covering it with skeletal veining. Inside it there are long hallways with hardwood floors, stained and worn from generations of students in slushy winter boots, but still kept polished...

On the second floor there are corridors leading into other corridors, lined with shelves that contain jars full of dead lizards or pickled ox eyeballs. In one room there are glass cages with snakes in them, snakes bigger than we've ever seen before. One is a tame boa constrictor, and if the man in charge of it is there he gets it out and winds it around his arm, so we can see how it crushes things to death before in order to eat them. We're allowed to stroke it. Its skin is cool and dry. Other cages have rattlesnakes, and the man shows us how he milks the venom out of his fangs. For this he wears a leather glove. The fangs are curved and hollow, the venom dripping from them is yellow.

In the same room is a cement pool filled with thick-looking greenish water in which large turtles sit and blink or clamber ponderously up onto the rocks provided for them, hissing if we get too close... In yet another room is a cage of African cockroaches, white coloured and so poisonous that their keeper has to gas them to make them unconscious every time he opens the cage to feed them or to get one out.

Down in the cellar there are shelves and shelves of white rats and black mice, special ones that aren't wild. They eat food pellets from hoppers in their cages and drink from bottles fitted with eyedroppers. They have chewed-newspaper nests full of pink hairless baby mice. They run over and under one another and sleep in heaps, and sniff one another with their quivering noses. The mouse feeder tells us that if you put a strange mouse into one of their cages, one with the wrong, alien scent they will bite it to death...

We don't find anything in the building repulsive. The general arrangements, though not the details are familiar to us, though we have never seen so many mice before and are awed by their numbers and stench. We would like to get the turtles out of the pool and play with them, but since they are snapping turtles and bad-tempered and can take your fingers off, we know not to.

From *Cats Eye*, by Margaret Atwood, published by Virago.

## **Make a design for one of the following crafts:**

### **1. Lettering and Calligraphy**

You are asked to make a design for one of the following:

- (a) A sign for a Café called “The Greasy Spoon” inspired by Passage A.
- (b) A poster advertising a local food market inspired by Passage A.
- (c) A sign telling visitors to the zoology department to be wary of the various animals and insects that live there.
- (d) A piece of calligraphy based on a theme of your choice from either one of the descriptive passages.

You may include images and decorative motifs. You should explain your starting point.

### **2. Linocutting and Printing**

Make a design for a lino print based on one of the following themes from the descriptive passages:

- (a) An illustration for the cover of a menu based on one of the food descriptions in Passage A.
- (b) A lino print based on the theme of insects inspired by Passage B.
- (c) A lino print based on the description of the interior **or** exterior of the zoology building in Passage B.
- (d) A theme of your choice that relates to either one of the descriptive passages.

Your design should be suitable for a single colour print **or** for a print using up to three colours. Take into account the design possibilities of line, shape, contrast and texture. You should explain your starting point.

### **3. Fabric Printing and Batik**

Make a design for a wall hanging or for a repeat pattern based on one of the following themes from the descriptive passages:

- (a) A pattern for fabric that would be suitable for an apron inspired by Passage A.
- (b) A wall hanging for a school canteen inspired by Passage A.
- (c) A pattern to be used for the fabric of a snake keepers uniform inspired by Passage B.
- (d) A theme of your choice that relates to either one of the descriptive passages.

Your design should be suitable for block printing, screen-printing, batik or stencil printing. Use at least two colours in your design. You should explain your starting point.

### **4. Embroidery**

Make a design for embroidery based on one of the following themes from the descriptive passages:

- (a) An embroidered picture in relief based on any of the descriptions of food in Passage A.
- (b) An embroidered motif, inspired by Passage A, to be sewn onto a chef’s jacket
- (c) A three dimensional soft sculpture of an insect **or** any of the creatures in Passage B.
- (d) A decorative tie for a university professor who specialises in the study of snakes as mentioned in Passage B.

You should include information on the materials you would use to make your design. You should explain your starting point.

## 5. Weaving

Design a piece of weaving suitable for a cushion cover or a floor rug or wall hanging.

Choose one of the following themes from the descriptive passages:

- (a) “Steam would rush up into your face while the aroma wrapped itself around you”

Passage A.

- (b) The various colours and textures of food as described in Passage A.

- (c) “tunnels, branches, bulbs and delicate filaments” Passage B.

- (d) A theme of your choice that relates to either one of the descriptive passages.

Your design should include details of the materials to be used. You should explain your starting point.

## 6. Pottery

Make a design for one of the following:

- (a) A relief panel for the wall of a restaurant based on any image inspired by Passage A.

- (b) A box to hold a collection of insects inspired by Passage B.

- (c) A free standing sculpture of the snake keeper as you imagine him, inspired by Passage B.

- (d) A theme of your choice that relates to either one of the descriptive passages.

Give details of the techniques to be used to make the piece. You should explain your starting point.

## 7. Puppetry

Design a dressed puppet based on one of the following themes from the descriptive passages:

- (a) The Chef - Passage A.

- (b) The Boa Constrictor - Passage B.

- (c) The Professor– Passage B.

- (d) A theme of your choice that relates to either one of the descriptive passages.

Your design may be for a glove puppet, a rod puppet or for a string puppet. You should show how the puppet is to be made, giving details of materials, colour, decoration and finish. You should explain your starting point.

## 8. Bookcraft

Design a book cover or a folder based on one of the following themes from the descriptive passages:

- (a) A folder to hold recipes, inspired by Passage A.

- (b) A portfolio to hold the drawings of insects as inspired by Passage B.

- (c) A book cover for a book entitled “Mouse Matters” **or** “Snake Secrets” inspired by passage B.

- (d) A theme of your choice that relates to either one of the descriptive passages.

Your design can be any shape and you should show how it is to be made. You should explain your starting point.

## 9. Advertising Design

Design a poster, a display card or a brochure cover based on one of the following themes from the descriptive passages:

- (a) The opening of a new school canteen or a new restaurant inspired by Passage A.
- (b) A graphic identity (logo) for a fish and chip shop as inspired by Passage A.
- (c) Open Day at the Zoology Department as inspired by Passage B.
- (d) A theme of your choice that relates to either one of the descriptive passages

You must use lettering. You should explain your starting point.

## 10. Modelling and Carving

Design a wall plaque or a free-standing sculpture based on one of the following themes from the descriptive passages:

- (a) Comfort food as inspired by Passage A.
- (b) The canteen dinner lady/man as you imagine him/her inspired by Passage A.
- (c) The bad tempered turtle as mentioned in Passage B.
- (d) A theme of your choice that relates to either one of the descriptive passages.

Your design should show details of the materials and techniques that would be used to make the piece. You should explain your starting point.

## 11. Stage Sets

Make a design for one of the following:

- (a) A stage set for a drama set in a restaurant kitchen inspired by Passage A.
- (b) A stage set for a rock concert by a band called “The Bad-Tampered Turtles” as inspired by Passage B.
- (c) A film set for a science fiction set in the University’s Zoology Department as inspired by Passage B.

Give details of materials, colour and lighting effects. You should explain your starting point.

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