



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2008

ART

Design

Ordinary 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 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

The air still smelt of charcoal when I arrived in Venice three days after the fire. As it happened, the timing of my visit was purely coincidental. I had made plans, months before, to come to Venice for a few weeks in the off-season in order to enjoy the city without the crush of other tourists.

“If there had been a wind Monday night,” the water-taxi driver told me as we came across the lagoon from the airport,” there wouldn’t be a Venice to come to”...

It was early February, in the middle of the peaceful lull that settles over Venice every year between New Year’s Day and Carnival. The tourists had gone, and in their absence the Venice they inhabited had all but closed down. Hotel lobbies and souvenir shops stood virtually empty. Gondolas lay tethered to poles and covered in blue tarpaulin. Unbought copies of the ‘International Herald Tribune’ remained on news-stand racks all day and pigeons abandoned sparse pickings in St. Mark’s Square to scavenge for crumbs in other parts of the city.

Meanwhile the other Venice, the one inhabited by Venetians, was as busy as ever – the neighbourhood shops, the vegetable stands, the fish markets, the wine bars. For these few weeks, Venetians had Venice all to themselves...

It happened on Monday evening, 29 January 1996.

Signor Seguso waited patiently at the table. He was eighty-six, tall, thin, his posture still erect. A fringe of wispy white hair and flaring eyebrows gave him the look of a kindly sorcerer, full of wonder and surprise. He had an animated face and sparkling eyes that captivated everyone who met him. If you happened to be in his presence for any length of time, however, your eye would eventually be drawn to his hands.

They were large, muscular hands, the hands of an artisan whose work demanded physical strength. For seventy – five years, Signor Seguso had stood in front of a blazing hot glassworks’ furnace – ten, twelve, eighteen hours a day – holding a heavy steel pipe in his hands, turning it to prevent the dollop of molten glass at the other end from drooping to one side or the other, pausing to blow into it to inflate the glass, then laying it across his workbench, still turning it with his left hand while, with a pair of tongs in his right hand, pulling, pinching, and coaxing the glass into the shape of graceful vases, bowls, and goblets...

Men in the Seguso family had been glassmakers since the fourteenth century. Archimede was the twenty-first generation and one of the greatest of them all. He could sculpt heavy pieces out of solid glass and blow vases so thin and fragile they could barely be touched. He was the first glassmaker ever to see his work honoured with an exhibition in the Doge’s Palace in St. Mark’s Square. Tiffany sold his pieces in its Fifth Avenue store.

Archimede Seguso had been making glass since the age of eleven and by the time he was twenty, he had earned the nickname ‘Mago Del Fuoco’ (Wizard of Fire)...

The living room window looked across a small canal at the back of the Fenice Opera House, thirty feet away. Rising above it in the distance, some one hundred yards away, the theatre’s grand entrance wing appeared to be shrouded in mist...

Between the fire and the Segusos’ house lay a jumble of buildings that constituted the Fenice. The part on fire was farthest away, the chaste neoclassical entrance wing with its formal reception rooms, known collectively as the Apollonian rooms. Then came the main body of the theatre with its elaborately rococo auditorium, and finally the vast backstage area. Flaring out from both sides of the auditorium and the backstage were clusters of smaller, interconnected buildings like the one that housed the scenery workshop immediately across the narrow canal from Signor Seguso.

From *The City of Falling Angels* by John Berendt.

Passage B

The journey to the Ataturk was weird. Usually on the way to European games, the sights and sounds are pretty familiar... But this was bizarre. Because the Turks had built this new ground in the middle of nowhere there was just silence, until we started seeing our fans near the stadium. Playing a final miles from anywhere did not stop them. If Liverpool reached a final on the moon, our amazing fans would get there. The memory of all those supporters flocking to the Ataturk, walking across fields, on the hard shoulder, in the middle of the road, will never leave me. The scene resembled a pilgrimage, with 40,000 worshippers trekking miles to a steel cathedral. Liverpool fans waved at us, banged on the side of the bus. "This means everything to the fans", I shouted down the bus. "We can't let them down"...

Rafa had not told us the team, so our dressing room was racked with tension. About an hour before kick-off, he finally called for quiet and read the starting eleven...

Rafa was dead relaxed. The boss never came out with any last minute instructions. "Keep it tight," he said. "Make no mistakes. Let's settle and try to play our own game."

It was time. I led the players into the tunnel, lined up, and nodded to Maldini. Shevchenko strolled over and shook hands as if I was his oldest friend...

I stepped out into the Ataturk Stadium, striding towards my destiny. This was it. I gripped the hand of the mascot. The Champions League anthem sent my heart racing even more. More handshakes, more formalities. I glanced towards the fans, looking for friendly faces, for reassurance before battle commenced with Milan. And then the huddle. Everyone gathered around, arms around each other, bonded together for death or glory. The noise from Liverpool fans was deafening, so I drew the players even tighter into the huddle so they could hear me. People like Carra understood how much this final meant to everyone at Liverpool. The years of waiting. The frustration at seeing other clubs dominating. I had to get this message across to the foreign lads. I'd been thinking about this speech all week, just getting the right words, and they all came flying out.

"We are Liverpool," I told them, "and Liverpool belong in the European Cup Final. Just look at our fans. Listen to them. Look at how much this means to them. It means the world..."

From *My Autobiography* by Stephen Gerrard.

Passage C

It's the Cote d'Azur's hothouse climate, nurturing nearly year round shows of tropical-hue flowers, that fosters Grasse's perfume industry. The heady, heavy scent of orange blossoms, pittosporums, roses, lavender, jasmine, and mimosa wraps around you like silk in gardens along the coast, especially on a sultry night, and since time immemorial people have tried to capture that seductive scent in a bottle. In the past, the perfume makers laid blossoms facedown in a lard-smear tray, then soaked the essence away in alcohol; nowadays the scents are condensed in vast copper stills. Only the essential oils are kept, and the water thrown away – except rose water and orange water, which find their way into delicately perfumed pastries.

It takes 10,000 flowers to produce 2.2 pounds of jasmine petals and nearly one ton of petals to distil one-and-a-half quarts of essence; this helps justify the sky-high cost of perfumes, priced by the proportion of essence their final blend contains.

In Paris and on the outskirts of Grasse, these scents are blended by a professional nez, or "nose," who must distinguish some 500 distinct scents and may be able to discern 3,000. These products carry the household names of couturiers like Chanel and Dior, perfume houses like Guerlain.

From *Provence and the Cote d'Azur* 6th Edition, Fodor's Travel Publications

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 poster advertising holidays in Venice inspired by Passage A
- (b) A sign giving directions to the Ataturk Stadium to be situated on the road as mentioned in Passage B.
- (c) A piece of calligraphy that captures the atmosphere of Passage C.

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) A lino print based on the line “lay a jumble of buildings” inspired by Passage A.
- (b) An illustration for the cover of the match program inspired by Passage B.
- (c) 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 one of the following:

- (a) A wall hanging suitable for the Segusos’ home based on the imagery seen from their window. Passage A.
- (b) Design a pattern that could be used as a border for a child’s room based on the imagery in Passage B.
- (c) Design a floral pattern that could be used as a summer fabric for beachwear (sarong or sunhat or bikini) based on the imagery in Passage C.

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 cushion suitable for the seat of a gondola, Passage A.
- (b) A three dimensional soft sculpture to be used as the Team Mascot from Passage B.
- (c) An embroidered panel based on any imagery from Passage C.

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 floor rug or wall hanging.

Choose one of the following themes from the descriptive passages:

- (a) “The city breathed, its pulse quickened. Venetians had Venice all to themselves”.
Passage A.
- (b) The various colours and atmosphere of a European soccer match inspired by Passage B.
- (c) A theme of your choice that relates to any 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 to be situated at the entrance of the glass factory as mentioned in Passage A.
- (b) A freestanding sculpture that could be used as a trophy for the cup final. Passage B.
- (d) A vase for holding flowers inspired by Passage C.

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) Wizard of Fire, “Mago del Fuoco” - Passage A.
- (b) The Soccer Fan - Passage B.
- (c) The Nez or” The Nose”– Passage C.

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 your collection of photographs from your recent trip to Venice. Passage A.
- (b) A folder to hold various soccer match programmes and tickets. Passage B.
- (c) A book cover for a book entitled “Blossoms” **or**
A cookery book entitled “Perfumed Pastries”. Passage C.

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

9. Advertising Design

Design one of the following:

- (a) A graphic identity (logo) for a hotel called 'The Venetian' inspired by Passage A.
- (b) A large scale poster advertising the 'Carnival' taking imagery from the descriptive passage of your choice. You should work to scale, on a sheet no bigger than A2.
- (c) A design for the sides of a team bus that brings a travelling soccer team to an important final.
- (d) A perfume box that packages the latest scent from one of the perfume houses mentioned in Passage C.

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

10. Modelling and Carving

Make a design for one of the following:

- (a) A freestanding sculpture based on the imagery of Signor Seguso's glass pieces in Passage A.
- (b) A wall plaque to be placed at the entrance to a soccer stadium of your choice.
- (c) Design a perfume bottle with a decorative lid based on the imagery in Passage C.

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 float or moving 3-dimensional display to be used in the Venetian Carnival based on the imagery in Passage A.
- (b) A podium for the centre of a soccer pitch to be used for the medals' ceremony in any major tournament.
- (c) A stage set for a television gardening programme entitled "Scented Gardens" based on the imagery in Passage C.

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

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