



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2012

ART

Design

Ordinary Level

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

Monday, 30 April – Friday, 11 May

Morning, 9.30 - 12.00

This paper is to be handed to candidates on **Tuesday, 17 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, for example, pencils, paint, coloured papers, card, tracing paper, materials for collage, materials for mixed media, ruler, T-square, knife, scissors, glue etc.

You are **not allowed** to bring pre-prepared, 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 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 Grand Bazaar of Istanbul is a cornucopia of colour, sound and smell. You can buy almost anything: made-to-order leather coats, jackets and boots, beaded harem skirts, tops and scarves, Turkish rugs, brass, gold and silver jewellery and works of not-so-artistic art. The list goes on and on, like the long halls of the bazaar itself. I wandered the arched hallways of the labyrinthine Grand Bazaar, skipping the carpet stalls but stopping for rich, silty coffee and apple tea. The market's aromas aroused my appetite. There were tiny and tidy stalls like glittering jewel boxes, stocked with choice collectibles like antique cigarette holders made of amber and other precious stones, embellished clothing, glass and jewellery. Be careful though; bartering is a must as prices can be high and merchandise not always as advertised. I bought a pair of gold earrings that infected my pierced ears the first time I wore them.

I don't believe there is any other city on Earth with a history as rich and provocative as Istanbul. One visit to the Blue Mosque, Hagia Sophia or the Topkapi Palace and your imagination will run wild. What was it like to be one of the sultan's many wives? Each had their own room, and each room had a different dominant colour. I had begun at the Basilica Cistern, the marble-columned, 10,000-square-foot underground water storage facility built in the sixth century A.D. Most tourists make a beeline for the upside-down Medusa head that supports one pillar, but I was fascinated by the fractal beauty of the vaulted brick ceilings, and the young boys dressed up as kings, complete with crowns and sceptres. They were 6 years old; the costumes were a treat before the next morning's rite of passage. Next was the 17th-century Blue Mosque, which didn't look particularly blue from the outside, but whose interior walls are lined with some 20,000 mostly blue tiles.

Adapted from *'A Cruise Through the Ages'* by Dian Vujovich, Palm Beach Life, Spring 2005

Passage B

"Last August, 6166 people crowded onto the sands of Hastings beach in East Sussex. The motley multitude – men, women and children – were all dressed somewhat strangely, sporting eye patches and bandanas and hats emblazoned with skull and crossbones. There was also the odd parrot and rusty musket on parade. The plan was to get into the Guinness Book of Records for the greatest number of pirates ever gathered together in a single place. They succeeded with ease, knocking the previous top of the pirate pops (1,800 in Germany) into a cocked hat.

This July 1, the good folk of Waterford hope to fire a cannonball through the Hastings record by assembling the biggest number of cut-throats, buccaneers and salty seadogs this side of Pirates of the Caribbean. Wannabe Long John Silvers or Grace O'Malleys of all ages are being called upon to get into character, shiver their timbers, sing some sea shanties (on a deadman's chest ideally) and bury some treasure. You do have to actually look like a pirate (a few bellows of "aarr Jim lad" won't do).

For it to be official, all the pirates will have to wear a white or striped T-shirt, a pair of short or rolled-up trousers, a pirate scarf or hat. All participants will be given a free eye patch and a Britvic-sponsored badge (real pirates were apparently quite partial to soft drinks) before they leave Bolton Street. As they leave the car park, pirates will be counted before heading for the quays where they will board the visiting tall ships and "sack" them.

To get this parade of desperate men women and children into the appropriate mood they will be played into the port by Kolbotn-Garden, a 40-piece Norwegian band, and a sea shanty group. So come all you would-be pirates of the Caribbean, your city needs you."

Adapted from *'Pirates of the Suir'* by Donal O'Donoghue from the RTE Guide, June 2011

Passage C

“... Since their invention, cars have symbolised adventure, even in a tiny little country like ours. But you don’t have to be Steve McQueen in a Mustang or a wannabe rally driver to revel in the pleasures of driving.

Be you ambling through the Burren in a family hatchback, piloting through the McGillicuddy Reeks, an elderly couple sitting silently in their car at the seaside munching banana sandwiches and reading the Sunday papers, or just an everyday punter taking the long way home to enjoy a moment alone with your thoughts, you can tap into that primal sense of freedom that horsepower brings.

Sadly, for many modern motorists, driving has lost its allure and become little more than a necessary evil, without which they’d be stuck at home shouting at the cat.

It’s not hard to see why this should be so. With eye-watering fuel prices, soul-destroying traffic jams and eco-warriors making the rest of us feel guilty for not pedalling everywhere on bikes made of recycled bin liners, most motorists have lost the joy of pure driving.

Personally, there are few things I like better than shoving my kicking and screaming kids into the back of my 36-year-old classic and going for an aimless cruise, taking random turns down country lanes while pointing out interesting hedges to my captive audience. Despite their protestations, they invariably calm down, happily perching in the back and gazing out dreamily through the huge expanse of glass that gives them the impression of driving around in a conservatory, albeit one as rusty as Poseidon’s nipple rings.

I’m hoping that when they’re nostalgic old fogies like I am now, they’ll remember our little sojourns with the misty-eyed fondness with which I look back on the happy childhood hours I spent doing exactly the same thing with my Dad. My sister and I would bounce around the huge inflatable purple velour sofa that served as a rear seat, warbling Johnny Cash tunes and feeling like superstars, even though we’d invariably end up sitting in a pool of spilled TK red lemonade and melted Gollybars.

As modern life in Ireland gets even more stressful, it’s important to remember that it’s the simple delights like these that keep us going. To quote that great sage Ferris Bueller, life moves pretty fast. If you don’t stop and look around once in a while, you could miss it.

So the next time you get a few hours off, pick a random route, jump into your car and take off. It may sound like a crazy idea. But try it. You might just like it.”

Adapted from ‘*Bob Montgomery’s Great Drives Around Ireland - All Eyes on the Road*’ by Kilian Doyle from The Irish Times, July 2011

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 inviting tourists into the “Grand Bazaar” inspired by Passage A
- (b) A decorative scroll commemorating “The Pirates of Waterford” inspired by Passage B
- (c) A decorative tourist map inspired by Passage C.

You may include images and decorative motifs. You must explain your starting point / rationale for your design.

2. Linocutting and Printing

Make a design for one of the following:

- (a) A scene depicting images of Istanbul inspired by Passage A
- (b) An illustration advertising the Tall Ships visit to Waterford inspired by Passage B
- (c) An illustration based on cars or journeys inspired by Passage C.

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

3. Fabric printing and Batik

Make a design for one of the following:

- (a) A decorative scarf based on imagery in Passage A
- (b) A repeat pattern suitable for fabric to be used by one of the pirates in Passage B
- (c) A wall hanging or repeat pattern 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 must explain your starting point / rationale for your design.

4. Embroidery

Make a design for one of the following:

- (a) An embroidered scarf based on the imagery in Passage A
- (b) An embroidered headpiece to be worn by a pirate in Passage B
- (c) An embroidered panel based on the imagery in Passage C.

You must include information on the materials you would use to make your design. You must explain your starting point / rationale for your design.

5. Weaving

Make a design for one of the following:

- (a) A rug based on the imagery in Passage A
- (b) A cushion cover for the pirates cabin inspired by Passage B
- (c) A panel inspired by the images in Passage C.

Your design should include information on the materials to be used. You must explain your starting point / rationale for your design.

6. Pottery

Make a design for one of the following:

- (a) A glazed low relief box inspired by Passage A
- (b) A relief panel commemorating The Pirates of Waterford from Passage B
- (c) A platter inspired by Passage C.

Give details of the techniques to be used to make the piece. You must explain your starting point / rationale for your design.

7. Puppetry

Make a design for one of the following:

- (a) A sultan, inspired by Passage A
- (b) A pirate, inspired by Passage B
- (c) Any character from 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, decoration and finish. You must explain your starting point / rationale for your design.

8. Bookcraft

Make a design for one of the following:

- (a) A folder to hold memorabilia from a trip to Istanbul inspired by Passage A
- (b) A book jacket entitled “The Pirates of Waterford” inspired by Passage B
- (c) A box-file to hold maps for scenic driving routes in Ireland inspired by Passage C.

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

9. Advertising Design

Make a design for one of the following:

- (a) A paper carrier bag to hold souvenirs from a trip to Istanbul, inspired by Passage A
- (b) A billboard display for “Pirates’ Day” in Waterford inspired by Passage B
- (c) A brochure for “Scenic Drives in Ireland” inspired by Passage C.

You must use lettering. You must explain your starting point / rationale for your design.

10. Modelling and Carving

Make a design for one of the following:

- (a) A free standing sculpture inspired by Passage A
- (b) A trophy to be presented to the “Best Dressed Pirate” inspired by Passage B
- (c) A free standing sculpture to be placed along a scenic route inspired by Passage C.

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

11. Stage Sets

Make a design for one of the following:

- (a) A stage set for a play based in the Grand Bazaar as described in Passage A
- (b) A stage set based on pirate adventures inspired by Passage B
- (c) A window display in a tourist office promoting driving holidays in Ireland inspired by Passage C.

Give details of materials, colour and lighting effects/props. You must explain the starting point / rationale for your design.