



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2013

ART

Design

Ordinary 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 should 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, eg, 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

Normally inactive even by broad daylight, the main street of the village was now filled with bizarre characters. With a palette spattered with a dozen colours in his left hand and a brush in his right, the travelling artist rendered scenes of one exotic land after another on an oversized canvas and a portable easel supported by his belt, then tossed the pictures to the children who lined the streets. Turning flips forward and backward, then leaping seven feet in the air to twist and turn before landing again softly as a bird, the acrobats were greeted with applause from the people. With a cheap cigar in his mouth, a troubadour in a silk hat and a swallowtail coat played a violin and sang to the echo lizard on his shoulder...

Though reciting the same lyrics as any other street musician would know, he received a shower of coins from every woman from the youngest maids to the old ladies with bent backs. In addition, there were also vendors of ice cream, snow cones, watermelon, and candy treats, though they didn't seem very suitable for the village at present, their expressions brimmed with confidence as they pushed their garishly decorated carts.

Particularly noticeable in the group was the human pump – who spat out not only flames but water, fog, flowery petals in all the colours of the rainbow, and ultimately little moons and planets – and a little child of about five who rode on a motorized float. Covered with a red sheet the latter transformed in the blink of an eye into a sabre-toothed tiger, a Neanderthal, a fire dragon, and then into a seven-foot-long unicorn the sheet couldn't possibly have concealed. Wherever these two acts went, they were surrounded by the local children, so it took them nearly ten minutes to move forward even three feet.

The showy performances and promotions went on for some time, but after they had died down, only one strange figure remained: the white-haired and white-bearded old man wrapped in a scarlet cloak faced a collapsible metal easel, seated on a shabby folding stool as he moved his pen across the canvas. Unlike the performers here for the festival, he seemed to be a travelling painter merely out to earn a living, and the reason the crowd around him didn't disperse even after the gaudy promoters had gone was because it was rare to see such a scholarly tableau in this fishing village, and the pen, canvas and ink he was using were unlike those any artist who'd ever been here had used in the past. In place of a brush he used a sharp quill pen, and for a canvas he had some sort of thin hide. Even more surprising was the ink into which he chose to dip his pen. Sticking his pen into a vein in his left wrist, the old man dabbed it in the blood that poured out before moving it to his canvas. Knitting their brows at first at the sheer weirdness of this, the villagers had only to take one look at the picture he'd apparently been working on for some time when their shock gave way to enchantment...

Adapted from *Vampire Hunter D* by Hideyuki Kikuchi, Dark Horse Books, 2007

Passage B

The music of the mountains stirs the soul, and for me in Ireland none more do than the upland of County Donegal. The Irish naturalist and the historian Robert Lloyd Praeger wrote of Donegal in his classic book *The Way That I Went* as follows: 'there is nowhere else where the beauties of hill and dale, lake and rock, sea and bog, pasture and tillage, are so intimately and closely interwoven, so that every turn of the road opens up new prospects, and every hill-crest fresh combinations of these delightful elements.'

Donegal is known in Irish as Dún na nGall or 'fort of the foreigners', a land invaded by the Vikings and once ruled by the powerful O'Donnell Clan until their fateful flight in 1607 from Rathmullen. It is a land once known as Tír Chonaill or 'Connell's country', the country of 'the Four Friars' who

went on to chronicle Ireland's medieval history in *The Annals of the Four Masters*, and a county where the Irish language is still widely spoken today.

Donegal's landscape is one of windswept heaths, desolate valleys, charming lakes and savage crags. Its rugged coastline offers arguably some of the finest coastal scenery in all of Ireland, ranging from thousand-foot sea cliffs to remote sea stacks. Its mountain scenery is one of rich variety, from granite cones to quartzite domes. No structure reflects this contrast more so than the haunting ruins of the roofless church in Dunlewy. The church's walls, built in 1845, are a blend of granite and white quartzite marble, reflecting the contrasting rocks of the neighbouring peaks of Slieve Snaught and Errigal respectively.

I once spent a cold evening during midwinter on the summit of Errigal alone and in quiet reverence in the arms of Donegal's highest peak. A stream of clouds drifted on the eastern end of its ridge, enveloping the deep chasm below. On the opposite end, the sun burst through the fleeting mist, at times revealing my shadow, magnified tenfold, encompassed by halo-like rings of a rainbow on the clouds below. And then suddenly the clouds parted and the mist dispersed to reveal an unparalleled view of the mountain, lake and coast in the most glorious of sunsets.

Adapted from *Donegal, Sligo & Leitrim A Walking Guide* by Adrian Hendroff, Collins Press, 2012

Passage C

It was as if it was written in scripture: just as promised, Katie Taylor has become the fiercest angel of boxing in the world. The Irish woman boxed her way to the Olympic gold medal that had occupied her dreams for over a decade and also into the hearts of tough ring men who thought they had seen it all. The history of boxing is like a battered suitcase crammed with mementoes and heartbreaking letters and shady misdeeds and into that great collection comes this beautiful, unforgettable moment of perfection.

"I wanted to shock the world", Katie Taylor would say later, when she had that medal safely around her neck. And if she was invoking one of the most famous of all boxing phrases, evoking the words of Muhammad Ali when he knocked Sonny Liston out to become champion of the world over 40 years ago, then it was appropriate.

Her Russian opponent, Sofya Ochigava, matched her for speed and guile through the first and second rounds and it took a masterful two minutes from Taylor in the third period to secure the gold position. It was feral more than anything, with the fighters circling each other warily and then closing in for the lightning fast exchanges before parting again.

Anyone who was in the arena will never forget those nerve-wracking minutes when the bell sounded after the final round. Taylor had stumbled and half hit the canvas in the last second and the Russian, trailing by 7-5, began to attack the world champion with increased abandon. The exchanges were tough and furious and after she had her gloves removed, Taylor cut a pensive figure. Ten thousand maniacs yelled her name while the judges reviewed their scores. The final score flashed up: 10-8. Taylor's arm was raised by the referee. A nation yawped. All the years of anonymous practice, of lonely fights in obscure places, of struggling for recognition in a sport that barely existed, all the prayers that they shared: it had all led to this deafening, heavenly boxing sanctuary on a swampy summer day in London.

When Taylor took the Irish flag and broke free of the clutches of the Olympic stewards to honour the delirious and partisan crowd with a lap of honour. The lights above illuminated the flag and Katie Taylor was as she had been for too much of her sporting life: an elusive, brilliant thing. That gorgeous moment of indulgence, when she was reluctant to leave the arena, when she allowed herself to be adored for a few seconds, was a feeling she will carry with her through her life.

Adapted from *Taylor Made Gold* The Irish Times, Friday, August 10, 2012

Make a design for one of the following crafts:

1. Lettering and Calligraphy

Make a design for one of the following:

- (a) A menu for the ice cream vendors inspired by Passage A.
- (b) An information leaflet/map for walking tours of Donegal inspired by Passage B.
- (c) A banner to be used in an arena to support an Irish athlete 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) The fire dragon inspired by Passage A.
- (b) A design based on coastline imagery as described in Passage B.
- (c) A design based on a boxer/fighter 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 repeat pattern based on 'candy treats' as mentioned in Passage A.
- (b) A wall hanging based on one of the locations in Passage B.
- (c) A wall hanging to be hung in the boxing venue mentioned 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) A panel for the coat worn by the troubadour in Passage A.
- (b) An embroidered bag based on the landscape described in Passage B.
- (c) An embroidered crest for Irish boxing based on 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 colours and imagery in Passage A.
- (b) A wall hanging based on haunting ruins as mentioned in Passage B.
- (c) A panel based on the colours and imagery from 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 ceramic paintbrush container inspired by the artist in Passage A.
- (b) A piece of ceramic sculpture inspired by the theme of travel from Passage B.
- (c) A functional vessel based on a boxing glove 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 street performer inspired by Passage A.
- (b) The Viking **or** The Friar mentioned in Passage B.
- (c) 'The fiercest angel' inspired by 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 must explain your starting point / rationale for your design.

8. Bookcraft

Make a design for one of the following:

- (a) A folder to hold the works of the artist inspired by Passage A.
- (b) A photo album for holiday photographs inspired by Passage B.
- (c) A folder to hold Olympic mementoes inspired by Passage C.

Your design can be 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 poster advertising a street festival inspired by Passage A.
- (b) A book-cover for a guidebook inspired by Passage B.
- (c) A logo design for Irish Boxing **or** your local boxing club 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 three-dimensional free-standing sculpture based on the imagery of the human pump as described in Passage A.
- (b) A panel based on the rocky landscapes described in Passage B.
- (c) A three-dimensional design for a boxing trophy 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 your starting point / rationale for your design.

11. Stage Sets

Make a design for one of the following:

- (a) A float for a festival inspired by Passage A.
- (b) A film set for an Irish drama inspired by Passage B.
- (c) A set design for a studio to be used for a sports programme inspired by Passage C.

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

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