



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2014

ART

Design

Ordinary 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 should 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, 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 of your Preparatory Sheet should be a selection of your personal interpretations and researched ideas 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 Preparatory Sheet only. If you use collage, cut out images or photographs, 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

The last hurrah of the summer, a 10th birthday party, an established hooley, a sold-out crowd, a cerebral weekend, a chance to go wild, the Electric Picnic covered all bases.

The crowd has morphed from the festival's origins. Picnic veterans taking advantage of offers of cheaper tickets depending on how many years you had attended the festival, joined a fresh young crowd. Friday night was scaled down, with just the main stage open. As the tents unlocked on Saturday, thousands of people flooded the main arena.

To escape the bustle and noise at the Electric Picnic, and the young men who shout at me about my beard ('Hey it's the guy from the Hangover!'), I wander towards the Green Crafts Village, where blacksmiths and woodworkers and jewellery makers make stuff with their hands. 'Have these chumps ever heard of Ikea?' I think at first, but before long I'm completely mesmerised by their old-fangled ways. My favourite thing at the Green Crafts Village is to stand on the wood chippings that surround Terrence Mc Sweeney, a Waterford born 20-something, who spends the weekend hollowing logs into wooden bowls using a pole lathe. This is a large contraption built with ash branches and rope pulleys and involves him repeatedly pumping his left foot on a pedal. I could watch him making bowls from logs all day. But it would be weird to just stare at him so I make conversation.

This is how all wooden bowls were made once upon a time. 'Until the industrial revolution really, when they made steam-powered lathes and water-powered lathes,' says McSweeney. 'The Vikings used to do this a hell of a lot where I come from'. What does he like about it? 'The fact that you go from a log, a piece of a tree, and within an hour between axing it, turning it and taking it off the lathe you have something you can eat your dinner out of. It's just brilliant. It's lovely to eat out of wood. It has a much nicer texture than ceramics. Everybody from the poorest man to the kings ate out of wood once upon a time but you go to a museum and wooden bowls just aren't on display'.

Everyone is engaged and good humoured. Incursions of music remind us that it's a music festival. Next door at the Science Gallery young people in lab coats, goggles and quarter length shorts wow children with interesting goo and soldering irons.

There's spoken word. There's theatre. There are cookery demonstrations. For lots of people, this is what Electric Picnic is all about.

Adapted from a series of reviews of the Electric Picnic from *The Irish Times* by Patrick Freyne, 2013.

Passage B

The fishermen wave to us as we pass by, following the river away from Shannonbridge and the tower of the power station, not realising it is the last time we will see it. The river Suck joins the Shannon from the west here, and we pass it by as we come around a bend in the river that turns us in a southeast direction, towards our destination of Banagher. The canal, which opened here in 1828, was linked to the Dublin line of the canal by a wooden bridge over the Shannon for tracer horses. This bridge was replaced by a cable-operated ferry in the 1840s, but with the arrival of the railway in 1851, the canal gradually declined until its eventual closure in 1961. Various features have survived, including two lock chambers and lock-keeper's houses, four bridges, four canal-related buildings and four of the original seven aqueducts.

We continue on towards Banagher, passing under the industrial railway line that crosses from the west of the river to the power station. There is a fork in the river up ahead, but we bear left, following the navigation markers. We are passing close to the tiny village of Clonfert in County Galway, home of St. Brendan's Cathedral. St. Brendan the Navigator founded a monastery here in the sixth century, but there are no remains left of the original church. That is not surprising, since the monastery was destroyed by fire in AD 744, 748 and then again in 749. It was then attacked by Vikings on four different occasions in the ninth century, and reduced to ashes after one of the attacks. The cathedral that stands there today is only the most recent in a series of ecclesiastical buildings on that site since Early Christian times. The

oldest feature to survive is the western doorway, which is the largest and most elaborate example of a Romanesque doorway in Ireland.

We continue downstream, passing green fields on one side and a sea of brown on the other where the peat is being removed, probably for the power station at Shannonbridge. As we approach the area around Shannon Harbour, we pass by the first in a series of islands that the river winds around between here and Banagher – Ash Island, Lehinch, Inshinaskeagh, Minus, Bullock, Grant's and Bird's Islands. Just after Inshinaskeagh the channel splits off to our left, up towards Shannon Harbour. This is the point where the Grand Canal ends and where many boaters begin their Shannon Journey. The River Brosna meets the Shannon here also, just below the 36th lock, famous for being the last lock on the Grand Canal before the river Shannon.

The river is like glass as we approach the turn-off for Shannon Harbour and only the wake of our boat causes any disturbance to the surface of the water. A pair of Mute Swans and their fluffy grey cygnets scoot into the reeds as we pass by. We have passed dozens of these little families on our journey from Shannonbridge.

Adapted from *The River Shannon – A Journey Down Ireland's Longest River* by Aiveen Cooper, Collins Press, 2011.

Passage C

They flew on across wide plains and through deep forests. As they crossed the Himalayan Mountains the East Wind said, "Soon we shall reach the Garden of the World". Now the prince could smell the scent of spices and pomegranates and saw grapevines in the fields. Swooping down, they landed on soft grass among bright, nodding flowers. "Is this the Garden of the World?" asked the prince. "Not yet," replied the East Wind. "Do you see that cave over there, half-hidden by hanging vines? That is the way through. Wrap yourself in your cloak because it will be as cold as ice inside."

A beautiful blue light beckoned them onwards. Then the rock above them became hidden by mists until they emerged in a beautiful land. The cool air was scented with roses and a clear river, sparkling with gold and silver fish, ran by. Scarlet eels swam slowly along the river bed flashing blue sparks and orange water-lilies floated on the surface. A bridge of marble lacework stretched over the water, leading to the Island of Happiness and the Garden of the World. The East Wind lifted the prince onto his arm and carried him across the river. They floated among beautiful palm trees, festooned with colourful flowers and hanging creepers. Birds with feathers like rainbows perched in the trees, singing the sweetest songs the prince had ever heard, whilst in the grass below them, a lion and a tiger played together like kittens.

The fairy of the garden appeared dressed in shining robes and with a gentle, beautiful face. She led him into her palace, which was like being inside the petals of a glowing flower. And in the very centre of a vast hall stood a tree with drooping branches laden with golden apples, this was the Tree of Knowledge. From its leaves red dewdrops fell like tears of blood.

"Climb into the boat," said the fairy. "It does not move, but rocks gently while the world glides past." They saw snow-capped mountains, dark forests, ancient temples, exploding volcanoes, burning deserts and arctic wastelands, and they heard the cries of animals, music playing and voices singing. When the Northern Lights lit the sky like a huge firework display the prince was delighted. "Can I stay here for ever?" he asked. "You can, but only if you do not want the forbidden fruit," replied the fairy. "I promise never to touch the fruit on the Tree of Knowledge" replied the prince.

Adapted from *The Garden of Paradise* by Hans Christian Andersen, Fairy Tales, Teapot Press Ltd., 2011.

Make a design for one of the following crafts:

1. Lettering and Calligraphy

Make a design for one of the following:

- (a) A promotional leaflet for the Green Crafts Village inspired by Passage A.
- (b) An information leaflet/map for a boat trip inspired by Passage B.
- (c) An invitation to the Garden of the World 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 design based on the festival inspired by Passage A.
- (b) A design based on the river journey inspired by Passage B.
- (c) A design based on the prince's journey 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 the imagery inspired by Passage A.
- (b) A wall hanging based on the bridges or locks mentioned in Passage B.
- (c) A wall hanging depicting the flora and fauna inspired by 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 panel for a craft worker's display stand in Passage A.
- (b) A wall hanging based on the journey mentioned in Passage B.
- (c) A wearable piece of art inspired by the birds and/or animals as mentioned in Passage C.

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

5. Weaving

Make a design for one of the following:

- (a) A wall hanging suitable for the Science Gallery mentioned in Passage A.
- (b) A rug suitable for a boat inspired by Passage B.
- (c) A panel based on the colours and imagery of the river as mentioned 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 piece of ceramic sculpture inspired by a craft worker from Passage A.
- (b) A relief panel inspired by the sights mentioned on the journey in Passage B.
- (c) A ceramic dish to hold fruit from the Tree of Knowledge in 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 young scientist from the Science Gallery inspired by Passage A.
- (b) A fisherman inspired by Passage B.
- (c) The fairy mentioned in 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 box file to hold memorabilia from the festival inspired by Passage A.
- (b) A document wallet to hold maps and information inspired by the journey in Passage B.
- (c) A folder to hold images inspired by the magical journey in 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 cover for a book inspired by Passage A.
- (b) A logo design for a boat hire company inspired by Passage B.
- (c) A poster for a film entitled 'The Journey' 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 for the entrance to the festival inspired by Passage A.
- (b) A free standing sculpture for the banks of the river Shannon inspired by Passage B.
- (c) A plaque for the door of the fairy's palace as mentioned in 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 stage set for a performance inspired by Passage A.
- (b) A window display for a fishing tackle shop inspired by Passage B.
- (c) A stage set for a fashion show 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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