



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2007

ART

Design

Ordinary Level

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

Thursday, May 3 Morning 9.30 – 12.00

This paper is to be handed to candidates on **Thursday, 26 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

Dedham Vale inspired Constable to produce his finest work. The sound of water escaping from mill dams ... willows, old rotten banks, slimy posts and brickwork. I love such things ... As long as I do paint, I shall never cease to paint such places. They have always been my delight.”

John Constable underplayed the charms of the Stour Valley, that green river country he immortalised, when he wrote those words to his friend John Fisher in 1821. Any walker can still find old rotten banks and slimy posts along the River Stour, now as then. But what lifts the eyes and the heart here is the subtle beauty of clear, ever-changing light at play on the sinuous river and its lush meadows, low wooded hills and old houses peeping between the oaks and willows.

It is hard to believe that these classic scenes of rural peace and tranquility, fixed for ever by the artist as they were in the early 19th century, have not changed horribly for the worse since then. But somehow, miraculously, they have not. Main roads have passed by this slip of country. On a riverside stroll from Dedham down to Flatford, you can recognise the sites of dozens of Constable’s best-known paintings, all but intact. The slow sailing barges with their heavy horses have gone. The trees have grown and thickened in the meanwhile. But small boys still fish in the Stour, dogs still run and bark at the river, and that wonderful East Anglian light still glints on leaves, grasses and running water, just as the painter lovingly set them down two centuries ago — slimy posts, brickwork and all. From *Walking through a Masterpiece*, courtesy of The Sunday Times

Passage B

Most of the fans left the venue in a happy mood, following the trail of the River Liffey back into the centre of the town. Some would visit Phil's grave the next day, travelling out to Sutton, north of the city, overlooking Dublin Bay. They'd look at his flat gravestone, designed by Jim Fitzpatrick, embellished with Celtic knotwork, an Irish cross and bearing a dedication to Roisin Dubh, the famous black rose. Many would leave flowers and personal tributes at the windswept site. A few concert-goers headed for Grafton Street, for the aftershow party at Lillies Bordello, the liveliest venue in town. They'd gas some more with former friends and exchange phone numbers, amazed at the number of proud fathers who'd included either Phil or Parris in their sons' names. Philomena sat downstairs, surrounded by drawings, framed pictures and gifts that the fans had brought for her. She couldn't even talk by the end, she was so overwhelmed. A few months later, she'd meet up with another fan of her son, Bruce Springsteen, who was keen to pay his respects. Some of the old crew were telling ghost stories, relating how they could feel Phil's presence at home or in hotel rooms. They'd talk to him a while, and that was reassuring. Another topic of conversation was the lookalike who turned up at The Point — "a black guy who'd perfected the whole *Solo in Soho* look. He wore a dark coat and a skinny tie, a pencil moustache and the hair pulled down over his left eye. Somehow, he'd blagged his way into the backstage bar, and he stood there in the

corner, smiling at everyone. He was maybe six inches shorter than the original, but it was still good and fitting to see him drinking there with the rest of the stars.

From *The Ballad of the Thin Man - The Authorised biography of Phil Lynott & Thin Lizzy* by Stuart Bailie.

Passage C

Tommaso and Angelo rowed behind the Barcone as it travelled slowly back across the lagoon to Bellezza, the biggest island. On the deck the Duchessa stood in a red velvet dress with a black cloak thrown over it, which blurred the lines of her figure. The setting sun glinted off her silver mask. She now matched the colours of the Barcone, was one with her vessel and the sea. The prosperity of the city was assured for another year. And now it was time for feasting. The Piazza Maddalena, in front of the great cathedral, was filled with stalls selling food. The savoury smells made Arianna's mouth water. Every imaginable shape of pasta was on sale, with sauces piquant with peppers and sweet with onions. Roasted meats and grilled vegetables, olives, cheeses, bright red radishes, dark green bitter salad. Shining fish doused with oil and lemon, pink prawns and crabs and mounds of saffron rice and juicy mushrooms. Soups and stews simmered in huge cauldrons and terracotta bowls were filled with potatoes roasted in olive oil and sprinkled with sea salt and spikes of rosemary.

The crowd in the square was getting merry with wine and the sheer pleasure of a three-day holiday. The Bellezzans and islanders knew how to enjoy themselves. Now they were singing the bawdy songs that traditionally accompanied the Marriage with the Sea. The climax of the evening was coming. Rodolfo's mandola had been spotted making for the wooden raft floating in the mouth of the Great Canal, which was loaded with crates and boxes. Everyone was expecting something special for the Duchess's twenty-fifth Sposalizio - her "Silver Wedding".

They were not disappointed. The display began with the usual showers of shooting stars, rockets, Roman candles and Catherine wheels. The faces of the Bellezzans in the square turned green and red and gold with the reflected light from the display in the sky over the water. All eyes were now turned away from the palazzo and from the silver-masked figure watching at the windows.

After a pause, the dark blue sky began to brighten with the fire-pictures of Rodolfo's set pieces. First a giant brazen bull pawing the sky, then a blue and green wave of the sea, out of which grew a glittering serpent. Then a winged horse flying above them and seeming to sweep down into the water of the canal, where it disappeared. Finally a river ram seemed to emerge from the sea and grew massively large above the watchers before it dissolved into a thousand stars.

From *Stravaganza City of Masks* by Mary Hoffman

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) An invitation card to an art exhibition inspired by passage A.
- (b) An invitation card to the commemorative concert inspired by passage B.
- (c) A decorative piece of text for the back cover of a book “City of Masks” inspired by passage C.

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

2. Linocutting and Printing

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

- (a) A rural scene inspired by passage A.
- (b) Rock Dreams and Legends inspired by passage B.
- (c) “After a pause the dark blue sky began to brighten with fire pictures” - passage C.

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/rationale for your design.

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) ... “willows, old rotten banks, slimy posts and brickwork” inspired by passage A.
- (b) “Liveliest venue in town” inspired by passage B.
- (c) “City Nights” 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 should explain your starting point/rationale for your design.

4. Embroidery

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

- (a) A wall hanging taking its inspiration from “light glints on leaves, grasses and running water...slimy posts , brickwork and all” – passage A.
- (b) A souvenir panel commemorating Phil Lynott and Thin Lizzy – passage B.
- (c) An eye mask which takes its inspiration from the fireworks described in passage C.

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

5. Weaving

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

Choose one of the following themes from the descriptive passages:

- (a) Fields and rivers inspired by passage A.
- (b) “Celtic Knotwork” inspired by passage B.
- (c) “The music sailed out into the night” inspired by passage C.

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

6. Pottery

Make a design for one of the following:

- (a) A picture frame in relief inspired by passage A.
- (b) A relief plaque commemorating Irish Rock Legends – passage B.
- (c) An oil burner or candle holder inspired by the fireworks in passage C.

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

7. Puppetry

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

- (a) The Artist inspired by Passage A.
- (b) The Lookalike inspired by Passage B.
- (c) The Duchessa 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 should explain your starting point/rationale for your design.

8. Bookcraft

Make a design for one of the following:

- (a) An artist’s folder to hold sketches inspired by Passage A.
- (b) Solo in Soho – a book cover inspired by Passage B.
- (c) A folder to hold photographs from the party described in Passage C.

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

9. Advertising Design

Make a design for one of the following:

- (a) A brochure for a painting workshop to be held in the Stour valley inspired by passage A.
- (b) A graphic identity (logo) for a nightclub – “The liveliest venue in town” inspired by passage B.
- (c) A poster advertising a food festival inspired by passage C.

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

10. Modelling and Carving

Make a design for one of the following:

- (a) A wall plaque depicting Constable Country inspired by passage A.
- (b) A sculpture to commemorate Phil Lynott inspired by passage B.
- (c) A sculpture entitled “From Behind the Mask” inspired by 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/rationale for your design.

11. Stage Sets

Make a design for one of the following:

- (a) A window display for the Constable gallery inspired by passage A.
- (b) A stage set for a rock concert inspired by passage B.
- (c) A backdrop for a musical entitled “Anniversary Celebrations” inspired by passage C.

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

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