



# Coimisiún na Scrúduithe Stáit State Examinations Commission

## LEAVING CERTIFICATE EXAMINATION, 2015

# ART

## Design

### Higher Level

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

**Monday, 27 April – Friday, 8 May**

**Morning, 9:30 – 12:00**

This paper should be handed to candidates on **Monday, 13 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 or mixed media, ruler, T-square, knife, scissors, glue, etc.

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.

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 in any suitable medium 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 sheet only. If you choose to use collage or cut out images in addition to drawing in pen, pencil, paint or any other suitable medium, 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

Belvedere Gardens and Park near Mullingar is remarkable, with an astonishing past. Robert Rochfort, Baron Belfield, carried sibling rivalry to extreme lengths. His remarkable monument is the Jealous Wall, the largest gothic sham ruin in Ireland, built to block out the view of his brother George's home at Tudenham Park. Worse still, he locked away his lovely young wife Mary, who was suspected of having an affair with his brother. Her hair went white and she aged almost overnight when she was left to languish at the family seat at Gaulstown until her death.

Whatever Rochfort's sins, Belvedere, Richard Castle's bow-ended Palladian villa has the most heavenly setting on the shores of Lough Ennel. It was embellished a century later with a series of ballustraded terraces in the Italian manner by the then owner Charles Marley, who also added the walled garden.

Jealousy aside, sham ruins were extremely fashionable features at the time when the 'wall', now looming dramatically amid groves of trees, was built in 1760. The garden has three main areas: the arboretum which slopes down to the lakeside, an enclosed garden with shrubs and trees, and the walled garden which once contained a famous plant collection built up by Marley's cousin Charles Howard-Bury and continued by his friend Rex Beaumont to whom he left the property. Lt Colonel Howard-Bury travelled widely collecting plants and seeds from as far afield as central Asia. He was also the leader of the first attempt to climb Mount Everest in 1921.

The walled garden is laid out in an unusual manner: the central gateway affords a vista over an interior designed as a pleasure garden with lawns, rose beds, and herbaceous borders once considered amongst the finest in Ireland. Some survivors of the garden's heyday remain: old roses, hydrangeas, the white tufted flowers of Fothergilla and the thistly Echinops. There are some charming details: a wishing well and a waterlily pond. There is a pleasant walk down through the wild garden to the shoreline. Wild flowers flourish among the shelter of fine trees and there is an old ice house and a gothic archway to add to the interest.

The gardens are now the property of Westmeath County Council and have been sensitively restored. The house with its delicate rococo plasterwork could provide a wonderful setting for a film, exhibition of Irish furniture or other artefacts. As an exciting contrast, Belvedere Gardens and Park which was designed as a pleasure ground for a very select few is now used by the whole community. It is now used as a venue for triathlons, cross-country running, concerts, garden shows, craft fairs and a wide variety of family activities.

Adapted from *The Hidden Gardens of Ireland* by Marianne Heron, Gill & Macmillan Ltd, 1996.

## Passage B

The bus we take to get to the Choosing Ceremony is full of people in gray shirts and gray slacks. A pale ring of sunlight burns into the clouds like the end of a lit cigarette. I will never smoke one myself – they are closely tied to vanity – but a crowd of Candor smokes them in front of the building when we get off the bus.

I have to tilt my head back to see the top of the Hub, and even then, part of it disappears into the clouds. It is the tallest building in the city. I can see the lights on the two prongs on its roof from my bedroom window.

I follow my parents off the bus and walk up the front steps. The elevator is crowded, so my father volunteers to give a cluster of Amity our place. We climb the stairs instead, following him unquestioningly. We set an example for our fellow faction members, and soon the three of us are engulfed in the mass of gray fabric ascending cement stairs in the half light.

But my legs are sore, and I struggle to breathe, and I again distracted myself. We have to climb twenty flights of stairs to get to the Choosing Ceremony. My father holds the door open on the twentieth floor and stands like a sentry as every Abnegation walks past him. I would wait for him, but the crowd presses me forward, out of the stairwell and into the room where I will decide the rest of my life. The room is arranged in concentric circles. On the edges stand sixteen-year-olds of every faction. We are not called members yet: our decisions today will make us initiates, and we will become members if we complete initiation. We arrange ourselves in alphabetical order, according to the last names we may leave behind today. I stand between Caleb and Danielle Pohler, an Amity girl with rosy cheeks and a yellow dress.

Rows of chairs for our families make up the next circle. They are arranged in five sections, according to faction. Not everyone in each faction comes to the Choosing Ceremony, but enough of them come that the crowd looks huge.

In the last circle are five metal bowls so large they could hold my entire body, if I curled up. Each one contains a substance that represents each faction: gray stones for Abnegation, water for Erudite, earth for Amity, lit coals for Dauntless and glass for Candor.

When Marcus calls my name, I will walk to the centre of the three circles. I will not speak. He will offer me a knife. I will cut into my hand and sprinkle my blood into the bowl of the faction I choose. My blood on the stones. My blood sizzling on the coals. Before my parents sit down, they stand in front of Caleb and me. My father kisses my forehead and claps Caleb on the shoulder, grinning. “See you soon,” he says. Without a trace of doubt.

Adapted from *Divergent* by Veronica Roth, Harper Collins Publishers, 2011.

### Passage C

'I don't want to go', I said, staring out of the window, waiting for the fake cows on the roof of the Unigate building to come into view. We were driving back from our open day at Frencham Heights School. 'Why not?' 'I just don't.' 'You must be mad not to want to go to that school' said Mum as she pulled into the fast lane overtaking a man in a Porche with a personalised number plate. 'There are gorgeous girls everywhere, you call the teachers by their first names, there's no uniform. Apart from the fact that you're forced to learn something every now and then, I would have thought it would be perfect for you.'

She was right. Compared to the dreary conformity of the one I went to, this school did indeed look like a bohemian paradise and ever since I had turned thirteen I had been noticing girls more and more. But it was unfamiliar. Two hours earlier we had driven along a tree-tunneled road where a small, weathered wooden sign for Frencham Heights stood on a corner next to a high hedge in front of large wide playing fields. A scruffy boy about my age, in a striped jumper and patched jeans, passed unsteadily on a skateboard and waved to us. Two young women walked by, laughing: one wore glasses and had a mass of black curly hair, the other, blonde and bronzed was wearing flared jeans, a rare sight in 1983.

We pushed open the massive front door and walked into a smart, oak panelled hallway. A teenage girl shuffled up and introduced herself as Murphy. She said she would be showing us around. Murphy had one other prospective boy in her group. His name was Will McCormack. He was tall and even thinner than me and had a slightly defeated look. He told me that he was at a comprehensive in Clapham, but now his parents thought it would be a good idea if he went off to boarding school. 'Can't see the point myself,' he said, 'particularly as I don't really need to go to school. I'm designing a car that I'm looking to get into production in a year or so.'

Will had not been shown round with a parent. I asked him where they were. 'My dad's over there,' he said, pointing at a dapper, silver-haired man who was sitting in a corner of the hall, lost in a pile of paperwork. Noticing Will, he came over, said: 'Done? Good. Lets go,' and walked off. 'Bye then' said Will, following in his wake. 'Maybe see you next year'.

By the end of the summer term, it was decided I was to go to Frencham Heights. I changed my mind about the place after returning for the entrance exam, which was shockingly easy. Who doesn't know Christopher Columbus was the first president of the United States?

On Sunday afternoons, we rode skateboards down a steep road which ran behind the school towards a pond, holding on as long as we could until the skateboards started wobbling out of control. On Friday evenings, we sat in John A's room and watched films. Most of the people in our year crammed in to watch the full-length video of Michael Jackson's *Thriller*, after which Laura burst into tears and announced she would be camping outside Michael Jackson's house in Los Angeles until he asked her to marry him. And once a week John forced us to write letters home. I tended to get mine out of the way on Sunday lunchtimes before doing something more interesting. *Dear Mum and Nev how are you I am fine*, I wrote. *Yesterday we had double maths well must go Will ps can I have a skateboard for Christmas?*

Each week revealed something new. Like the time we had a fancy dress disco. I borrowed one of Pete's old suits and went as a teddy boy. Eugene and Will Mac went as each other. Gael and Laura wore black bin liners and went as punks. A boy called Steve Rose wore a floor length red cape and a gold headband. We had no idea whom he was meant to be, and if you asked, he just looked at you gnomically. Eventually, when it was time to be judged on outfits he walked up on to the stage, spun around, and flung off his cape to reveal thigh high boots, gold hot pants and a red and white corset. Steve had come dressed as Wonder Woman. He won first prize.

I discovered all the things I used to worry about – being bad at football, struggling at mathematics, being compared to my brother Tom – did not matter here. Even a boy called Richard Ball who only ever once scored a goal and that was for the other side was as much part of the community as Eva Yiasumi and her football champion boyfriend.

Adapted from *The House is Full of Yogis* by Will Hodgkinson, Blue Door, 2014.

**Choose one of the design options listed below.**

**Your design must have a clear link to the relevant descriptive passage and reflect its sense and meaning.**

### **1. Lettering and Calligraphy**

Create a design for one of the following:

- (a) A piece of contemporary/traditional calligraphy taking your inspiration from the description of the gardens in Passage A.
- (b) A decorative sign for the ‘Choosing Ceremony’ described in Passage B.
- (c) A poster advertising a skateboarding competition inspired by Passage C.

Personalised hand-constructed and rendered lettering is preferred. You may work to scale. You should show measurements and relevant information on your choice of typography, spacing and layout, and on how your design is to be produced. You may incorporate images, decorative motifs, expressive words and lettering.

### **2. Linocutting and Printing**

Create a design for a lino print for one of the following:

- (a) An illustration for the cover of a book on trees. Take your inspiration from Passage A.
- (b) An illustration based on any imagery from Passage B.
- (c) An illustration for the cover of a promotional brochure for Frenchem Heights School. Take your inspiration from the imagery in Passage C.

Your design should show an overall awareness of the properties of linocutting and printing, its possibilities and limitations. You should design for a single colour print **or** for, at least, two printed colours. Your finished design should show relevant information on how your design is to be produced, including colour separations (if applicable) and different types of cuts to be used.

### **3. Fabric Printing**

Create a design suitable for one of the following:

- (a) A decorative flag for the entrance to the garden described in Passage A.
- (b) A wall hanging to be used at the ‘Choosing Ceremony’ inspired by Passage B.
- (c) A half-drop repeat pattern inspired by any of the imagery suggested by Passage C.

Your design should be suitable for batik, block printing, screen printing or stencil printing on fabric or any other suitable material. You should incorporate at least three colours and take into account the design possibilities of overprinting. You may work to scale and you should show measurements and relevant information on how your design is to be produced.

#### **4. Embroidery**

Create a design suitable for one of the following:

- (a) A three-dimensional soft sculpture inspired by any of the imagery in Passage A.
- (b) An embroidered panel inspired by Passage B.
- (c) An embroidered panel for a school bag inspired by Passage C.

You may work to scale and you should show measurements and information on how your design is to be produced. Include information on your choice of materials, stitches, beading and techniques to be used in the execution of your design.

#### **5. Weaving**

Create a design suitable for one of the following:

- (a) A woven textile inspired by any of the imagery in Passage A.
- (b) A panel inspired by the ceremony described in Passage B.
- (c) A tapestry that takes its inspiration from Passage C.

Your design should take into account the design possibilities of colour and texture and include information on the weaves and materials to be used. You may work to scale and you should show measurements and relevant information on the techniques to be used in the execution of your design.

#### **6. Pottery**

Create a design for one of the following:

- (a) A platter to serve food at a garden party inspired by Passage A.
- (b) A chalice/goblet to commemorate the 'Choosing Ceremony' inspired by Passage B.
- (c) A relief panel inspired by Passage C.

You may work to scale and you should show measurements and relevant information on the techniques to be used in the execution of your design. Give details of the glazes and decoration to be used.

#### **7. Puppetry**

Based on your reading of the descriptive passages, design a dressed puppet for one of the following:

- (a) The wife 'Mary' mentioned in Passage A.
- (b) A figure suggested by Passage B.
- (c) The author of Passage C.

Your design may be for a glove puppet, a rod puppet or a string puppet. You may work to scale and you should show measurements. Indicate how the puppet is to be assembled and how it will function. Give details of proposed materials and the decorative techniques to be used in the execution of your design.

## 8. Bookcraft

Create a design for one of the following:

- (a) A photographer's portfolio/folder to hold snapshots of trees inspired by Passage A.
- (b) An expanding file to hold images inspired by Passage B.
- (c) A document folder to hold memories of the schooldays described in Passage C.

You may work to scale. Your finished design should show measurements and include details about materials, binding/ties/closing mechanism, imagery/decoration and/or lettering appropriate to your chosen option.

## 9. Advertising Design

Based on your reading of the descriptive passages create a design for one of the following:

- (a) A poster for a triathlon at 'Belvedere Gardens and Park' inspired by Passage A.
- (b) A logo for an app for the 'Choosing Ceremony' inspired by Passage B.
- (c) A graphic for Frencham Heights School bus inspired by Passage C.

Your finished design should show measurements and relevant information on the techniques to be used in the execution of your design.

## 10. Modelling and Carving

Create a design for one of the following:

- (a) A freestanding sculpture inspired by Passage A.
- (b) A relief panel to be placed at the entrance to the 'Choosing Ceremony' inspired by Passage B.
- (c) A sculpture entitled 'School Friends' based on the characters in Passage C.

You may design for modelling, carving or any appropriate construction technique. You should work to scale, showing measurements and relevant information on materials and the techniques to be used in the execution of your design.

## 11. Stage Sets

Create a design for one of the following:

- (a) A film set for a fantasy film inspired by Passage A.
- (b) A stage set for a scene in a play that is set at the 'Choosing Ceremony' in Passage B.
- (c) A three-dimensional display to promote the school at the open day described in Passage C.

You should work to scale, showing measurements and relevant information on materials and on the techniques to be used in the execution of your design.