



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2015

ART

Design

Ordinary 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, 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 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 Preparatory Sheet only. If you choose to use collage or cut out images in addition to drawing in pen, pencil, paint or any 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

The Burren is deceptive. Just when you think it's all rocks it springs to life with a magnificent carpet of wild flowers. Similarly, just when you think there isn't a sinner around, you realise that actually the place is a hive of activity, including some of the most innovative tourism initiatives around. A word of warning – it can get busy over bank holiday weekends.

Food lovers will quickly realise they are in artisan producer heaven, a fact cemented by the Burren Food Series of food-related activities each week from April to October. Events include everything from kayaking your way to a gourmet picnic on the Finnavarra Peninsula, to enjoying a leisurely afternoon tea at Burren Fine Wine & Foods, with a guided stroll afterwards. There's a Wild Food Walk with Wild Kitchen, which lasts about three hours and covers all the wild edibles to be foraged in woodlands, meadows, hedgerows and along the seashore.

Visit the Burren Perfumery and Floral Centre in Carron for a free presentation on its work, wander the herb and flower gardens and browse the perfumes, creams, balms and soaps – all natural, organic and handmade – in the shop. In summer, its rose-covered tea rooms make delicious lunches and cakes.

Immerse yourself in the magic of the hidden Burren with the Burren Experience, guided walks led by Marie McGauran, who has lived all her life in the shadow of the Burren's Mullaghmore Mountain, and who leads nature and heritage walks in the Burren National Park, starting from Corofin.

If you've been enjoying quaffing Linalla ice cream from your local Tesco, visit it at home, in the Linalla Café at New Quay. Take a tour of the farm, see the shorthorns that produce the cream or just lap up the end result overlooking Galway Bay.

Once you've had your fill of hiking the Burren, cheat a little with the hire of an electric bike from E-Whizz which can set you up with a vehicle that gives you all the fun of freewheeling but with a little extra oomph to get you up hills.

No visit to the Burren would be complete without a trip to the mighty Cliffs of Moher, though, if the last time you visited was back in the days when you could ramble up to the edge, you'll be in for a bit of a surprise.

Alternatively, if you're fit and an experienced walker, see it as part of the new 20km coastal walking trail from Liscannor and Hag's Head in the south, along by the Cliffs of Moher, to Doolin in the north, with spectacular views over Aill na Serrach.

If you're bringing the kids, and indeed, even if you're not, you might prefer to take things easier with a visit to the Burren Birds of Prey Centre at Aillwee Cave. The complex has 40 birds including sea eagles, Harris hawks, vultures and falcons, with displays twice daily.

And don't miss the cave itself. Discovered by a farmer whose dog ran down a rabbit hole, it includes remains of now-extinct brown bears, just in case you're wondering why all the Aillwee signage features a bear.

Adapted from *The Great Irish Long Weekend: the West*, *The Irish Times*, March 2014.

Passage B

The entry road to the Istituto Statale d'Arte was startlingly beautiful, almost regal in appearance. Massive oak trees arched gently in from either side, creating a canopy that framed the distant building – a huge, faded yellow structure with a triple portico and an expansive oval lawn. This building, Langdon knew, had been commissioned, like so many in this city, by the same illustrious dynasty that had dominated Florentine politics during the fifteenth, sixteenth and seventeenth centuries. *The Medici*.

The Medici's greatest legacy, however, was not in finance or politics, but rather in art. Perhaps the most lavish patrons the art world has ever known, the Medici provided a generous stream of commissions that fuelled the Renaissance. The list of luminaries receiving Medici patronage ranged from da Vinci to Galileo to Botticelli – the latter's most famous painting the Birth of Venus, the result of a commission from Lorenzo de Medici. Lorenzo de Medici – known in his day as Lorenzo the Magnificent on account of his benevolence – was an accomplished artist and poet in his own right and was said to have a superb eye.

Considering the Medici's passion for art, Langdon imagined the family would be pleased to know that the building before him – originally built as the Medici's primary horse stables – had been transformed into the vibrant Art Institute. This tranquil site that now inspired young artists had been specifically chosen for the Medici's stables because of its proximity to one of the most beautiful riding areas in all of Florence. *The Boboli Gardens*.

Langdon glanced to his left, where a forest of tree tops could be seen over a high wall. The massive expanse of the Boboli Gardens was now a popular tourist attraction. Langdon had little doubt that if he and Sienna could gain entrance to the gardens, they could make their way across it, by passing the Porta Romana undetected. After all, the gardens were vast and had no shortage of hiding places – forests, labyrinths and grottoes. More important, traversing the Boboli Gardens would eventually lead them to the Palazzo Pitti, the stone citadel that once housed the main seat of the Medici grand duchy, and whose 140 rooms remained one of Florence's most frequented tourist attractions.

Adapted from *Inferno* by Dan Brown, Bantam Press, 2013.

Passage C

The King's son was going to be married, so there were general rejoicings. He had waited a whole year for his bride, and at last she had arrived. She was a Russian Princess, and had driven all the way from Finland in a sledge drawn by six reindeer. The sledge was shaped like a great golden swan, and between the swan's wings lay the little Princess herself. Her long ermine cloak reached right down to her feet, on her head was a tiny cap of silver tissue, and she was as pale as the Snow Palace in which she had always lived. So pale was she that as she drove through the streets all the people wondered. "She is like a white rose!" they cried, and they threw down flowers on her from the balconies.

At the gate of the Castle the Prince was waiting to receive her. He had dreamy violet eyes, and his hair was like fine gold. When he saw her he sank upon one knee, and kissed her hand. "Your picture was beautiful," he murmured, "but you are more beautiful than your picture" and the little Princess blushed.

"She was like a white rose before" said a young Page to his neighbour, "but she is like a red rose now" and the whole Court was delighted.

For the next three days everybody went about saying, "White rose, Red rose, Red rose, White rose" and the King gave orders that the Page's salary was to be doubled. As he received no salary at all this was not of much use to him, but it was considered a great honour, and was duly published in the Court Gazette.

When the three days were over the marriage was celebrated. It was a magnificent ceremony, and the bride and bridegroom walked hand in hand under a canopy of purple velvet embroidered with little

pearls. Then there was a State Banquet, which lasted for five hours. The Prince and Princess sat at the top of the Great Hall and drank out of a cup of clear crystal. Only true lovers could drink out of this cup, for if false lips touched it, it grew grey and dull and cloudy.

“It is quite clear that they love each other” said the little Page, “as clear as crystal!” and the King doubled his salary a second time. “What an honour!” cried all the courtiers.

After the banquet there was to be a Ball. The bride and bridegroom were to dance the Rose-dance together, and the King had promised to play the flute. He played very badly, but no one had ever dared to tell him so, because he was the King. Indeed, he knew only two airs, and was never quite certain which one he was playing; but it made no matter, for, whatever he did, everybody cried out, “Charming! Charming!”

The last item on the programme was a grand display of fireworks, to be let off exactly at midnight. The little Princess had never seen a firework in her life, so the King had given orders that the Royal Pyrotechnist should be in attendance on the day of her marriage.

“What are fireworks like?” she had asked the Prince, one morning, as she was walking on the terrace. “They are like the Aurora Borealis” said the King, who always answered questions that were addressed to other people, “only much more natural. I prefer them to stars myself, as you always know when they are going to appear, and they are as delightful as my own flute-playing. You must certainly see them.”

Adapted from *The Remarkable Rocket* by Oscar Wilde, from *The Selfish Giant and Other Tales*, Michael O’Mara Brooks Ltd. First Impression, 1986.

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 coastal walks inspired by Passage A.
- (b) A map of historical Florence inspired by Passage B.
- (c) An article from the Court Gazette 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) An image based on cliffs and coastlines inspired by Passage A.
- (b) An image based on ‘forests, labyrinths and grottoes’ inspired by Passage B.
- (c) An image based on the firework display 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 ‘Birds of Prey’ mentioned in Passage A.
- (b) A wall hanging for the Art Institute inspired by the imagery in Passage B.
- (c) A wall hanging suitable for the Great Hall 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) An embroidered panel based on the herb garden mentioned in Passage A.
- (b) An embroidered panel based on the architecture mentioned in Passage B.
- (c) An embroidered headpiece to be worn by the Russian Princess 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 based on the 'carpet of wild flowers' mentioned in Passage A.
- (b) A woven panel inspired by the imagery in Passage B.
- (c) A rug suitable for use in the sledge 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 ceramic dish suitable for serving ice cream in the Linalla Café mentioned in Passage A.
- (b) A glazed relief panel for the entrance to the Boboli Gardens inspired by the imagery in Passage B.
- (c) A vessel to be used at the 'State Banquet' mentioned in Passage C.

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

7. Puppetry

Make a design for one of the following:

- (a) A hiker inspired by Passage A.
- (b) A Renaissance artist inspired by Passage B.
- (c) The Russian Princess 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 box file to hold maps of scenic routes inspired by Passage A.
- (b) A folder to hold fine art prints and poetry inspired by Passage B.
- (c) A decorative folder to hold images from the wedding celebrations mentioned 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 logo for the E-Whizz electric bike company mentioned in Passage A.
- (b) A cover for a book on architecture based on the imagery described in Passage B.
- (c) A poster advertising a firework display 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 freestanding sculpture to be situated outside the Burren Perfumery mentioned in Passage A.
- (b) A wall plaque to be displayed at the entrance to the Medici horse stables mentioned in Passage B.
- (c) A freestanding sculpture based on the imagery described in Passage C.

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

11. Stage Sets

Make a design for one of the following:

- (a) A TV studio set for a programme entitled 'Wild Kitchen' inspired by Passage A.
- (b) A window display advertising holidays in Florence inspired by Passage B.
- (c) A stage set for a performance inspired by Passage C.

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