



# Coimisiún na Scrúduithe Stáit State Examinations Commission

## LEAVING CERTIFICATE EXAMINATION, 2016

# ART

## Design

### Higher Level

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

**Tuesday, 3 May – Friday, 13 May**

**Morning, 9:30 – 12:00**

This paper is to be handed to candidates on **Tuesday, 19 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

There's only one road in the village where nobody lives. It runs up the hill and past the oil refinery. About a hundred yards along there's an enormous signboard. It stands supported by two steel legs and wears a red bulb like a miner's helmet atop its litany of instructions. DO NOT PASS THIS POINT WHEN LIGHT IS FLASHING the signboard says, PROCEED TO NEAREST SHELTER AND WAIT FOR REFINERY PERSONNEL TO ASSIST YOU. This is the road where we'll walk now, the dimmest and most deserted, the best chance we have of being left alone.

The ditches give way to forest either side. The oak and ash and hazel and birch form an unwieldy guard of honour. They're so tall their heads incline toward one another and meet in the middle, leaving only a thin, jagged opening into sky. The forest floor is knotted by briars and ferns. On one side it gives way to the refinery compound. On the other it casts off into a small expanse of cliff face, and now sea. Listen to the blackbird bug-hunting beneath the celandine, to the tap of the mussel dropped by a hooded crow against the tarmac. Now he swoops down for his seashell and lifts and drops it again, and so on until it's cracked enough to sup out the soupy innards.

Step aside for the contract builder's van. Now the refinery mini-digger, its bucket of sandbags. Sometimes there'll be cargo lorries on their way to the refinery with gas cylinders for refilling, and sometimes they're on their way from the refinery with gas cylinders freshly filled. Listen to them clinking against one another with the bumps in the tarmac, the sway of the axles. The road ends at the staff car park, at an intercom beside a traffic barrier. But we don't stop here, this is just the point at which we go off-road. Follow me over the hedge and through the mud prints of tractor tyres to the brow of the barley field, the top of the hill. Here we stop and here we look back across the space we've just trampled. The chimneys are sputtering sparky smoke into the morning, the refinery wind sock is jimmying about, and beyond again, see the whole of the bay all at once like a blue puddle, the village like a group of dollhouses, and my father's house in the middle, a bold pink speck amongst the beige. See the green sprouts in the gutters? I love the way the grass grows like that, high up on buildings, as though it's lost. And on the other side, see Tawny Bay sprawling below. Now follow me down slope, through the ferns and furze, to the beach. Here at sea level, the grass turns sharp and straggly. It gives way first to an uneven row of hefty pebbles, desiccated bladderwrack, drift junk, and now sand.

In the village, a damaged row boat appears. Somebody's hauled it into position between the signpost and information board at the mouth of the bird walk, leaned it sidewise on its keel. From our sitting spot inside the window we see members of the resident's committee in high-visibility vests, painting its planks pistachio, shovelling compost between its thwarts and planting the surface solid with primula polyanthus. Next door in the grocer's the ice-cream machine is restored to service, and every morning the grocer or his girl wheel a display cage filled with plastic footballs and seaside paraphernalia onto the street front. There are small spades and flimsy fishing nets, rubber rings and buckets shaped like miniature castles.

Adapted from *Spill Simmer Falter Wither* by Sara Baume, Tramp Press, 2015.

### Passage B

It was not the first time Magnus had made his way from London to Chiswick to visit Lightwood House. Benedict Lightwood's home had often been thrown open to Downworlders who'd been amenable to his idea of a good time. It had been a grand manor once, the stone brilliant white and adorned with Greek statuary and too many pillars to count. The Lightwoods were proud and ostentatious people and their home, in all its neoclassical glory, had reflected that. Magnus knew what had become of all that pride. The patriarch, Benedict Lightwood, had contracted a disease from consorting with demons and had transformed into a murderous monster that his own sons had been forced to slay, with the assistance of a host of other Shadowhunters. Their manor had been taken away by the Clave as punishment, their monies confiscated, and their family had become a laughingstock, a byword for sin and betrayal of all that the Shadowhunters held dear.

The carriage Magnus had hired came to a stop. “The place looks abandoned,” opined the driver, casting a doubtful eye over at the iron gates, which looked rusted shut and bound with vines. “Well, I can’t get in. Them gates won’t open,” said the driver gruffly. “You’ll have to get out and walk, if you’re that determined.” Magnus was. His curiosity was alight now, and he approached the gates like a cat, ready to scale them if need be. A tweak of magic, a bit of an opening spell, and the gates burst wide with a shower of rusted metal flakes, onto a long, dark overgrown drive that led up to a ghostly manor house in the distance, glimmering like a tombstone under the full moon.

Magnus closed the gates and went forward. A forest of blackened tangles loomed all about him, the remains of the famous Lightwood gardens. Now the high hedges of the Italian garden had formed a maze, a twisted one from which there was clearly no escape. They had killed the monster Benedict Lightwood had become in these gardens. Magnus remembered hearing the black ichor had seeped from the monster’s veins into the earth in a dark unstoppable flood. The corruption that had claimed the roses had not spared the manor. What had once been a smooth white facade was now grey with years, streaked with the black of dirt and the green of rot. The shining pillars were twined about with dying vines, and the balconies, which Magnus remembered as like the hollows of alabaster goblets, were now filled with the dark snarls of thorns and the debris of years.

The door knocker had been an image of a shining golden lion with a ring held in its mouth. Now the ring lay rotted on the steps, and the grey lion’s mouth hung open and empty in a hungry snarl. Magnus knocked briskly on the door. It was, of course, rather odd for a lady to be opening her own front door, but from the look of the place, Magnus assumed the entire staff of servants had been given the decade off. Even after seeing the house and the grounds, he was not prepared for Tatiana Blackthorn. Her stern face forbade pity. She, like the house, was awe-inspiring in her ruin.

Down the wide curving staircase towards them came a girl. Magnus drew in a breath. Tatiana heard him and looked over, smiling a triumphant smile. “She’s glorious, isn’t she? My ward. My Grace.” Magnus followed Tatiana and Grace up the stairs and down a long corridor that was almost pitch black. Magnus heard the crack and crunch of broken glass beneath his feet, and in the dim, hardly-there light he saw something scuttling away from his approach. He hoped it was something as harmless as a rat, but something about its movements suggested a shape far more grotesque.

Tatiana’s voice floated back to him. “My father left behind many guardians to protect what is ours.” She opened the door, and Magnus beheld the room within. There was an upturned desk and heavy curtains sagging in the windows like bodies from a gibbet, and on the wooden floor were splinters and streaks of blood, the marks of a long-ago struggle nobody had cleaned up. There were many picture frames hanging askew or with the glass broken. A great many of them seemed to contain nautical adventures, but even the pictures that were whole were clouded with grey. The painted ships appeared to be sinking in a sea of dust. On the ragged wallpaper that might once have been green and that had mutated to a greyish-green colour, like a sea flooded with waste, were words written in the same dark brown as the stains on Tatiana’s dress. Magnus had to admit to himself what the colour was: blood that had been spilled years since and yet never washed clean. The wallpaper was hanging off the walls in tatters. Magnus could make out only a word here and there on the remaining pieces: PITY, REGRET, INFERNAL.

Adapted from *The Bane Chronicles* by Cassandra Clare, Sarah Rees Brennan, Maureen Johnson, Walker Books Ltd., 2015.

## Passage C

The accuracy of the cabinet is eerie, as if the real house has been shrunk, its body sliced in two and its organs revealed. The nine rooms, from the working kitchen, the salon, up to the loft where the peat and firewood are stored away from the damp, are perfect replicas. The tortoiseshell casing reminds Nella of autumn in Assendelft, oranges and browns caught in motion, of Carel taking her by the hands and spinning her around beneath the garden trees. Pewter has indeed been embedded through like metal veins, fine and flowing over the entire surface, even the legs. There is an odd thrill in the wood and shell. Even the touch of the velvet curtains suggest a certain power. In Assendelft, Nella knew richer children who'd been given cabinet houses, but none so grand as this.

Nella climbs onto her giant bed and sits with the parcel. Bulky, the width of a dinner plate, it has been wrapped in smooth paper and string. She pulls out the first object and weighs a tiny silver box in her palm. On the top, an N and an O have been carved, with encircling flowers and vines. She carefully prises open the lid, the miniature hinges well-oiled, silent. Inside lies a neat block of marzipan about the length of a coffee bean, and her taste buds come alive at the prospect of the sweet almond sugar. She probes with a fingernail and puts it on the tip of her tongue. The marzipan is real, even scented with rosewater.

Nella removes a second object. Here is a lute, no longer than her forefinger – with real, tuned strings, its wooden body swelling to hold the sound of notes. Never has she seen things like this – the craftsmanship, the care, the beauty of these objects. She plucks tentatively, astonished as a quiet chord sings out. Remembering the skeleton of the tune she played Johannes in Assendelft, Nella now plays it again, alone. The next dive in reveals the requested betrothal cup. Made of pewter, a man and a woman with their hands entwined around the rim, its diameter is no wider than a grain. All newly married couples drink from these cups in their republic, just as she and Johannes should have done, back in September. Nella imagines them both taking a sip of the Rhenish wine, standing in her father's old orchard, rice and petals showered on their heads. This little cup is a memento of something that never actually occurred.

She picks up the wrappings in order to discard them, then realises there are more things inside. This cannot be correct, she thinks, her gloom wrapping into curiosity. Everything I asked for is already on the bed. She tips the packet up, and three wrapped items fall onto the coverlet. Nella fumbles with the material encasing the first, and discovers two exquisite wooden chairs. Lions the size of ladybirds have been carved on the arm rests, the backs are covered with green velvet, studded with copper nails. On each of the arms, sea monsters writhe in acanthus leaves. Nella realises she's seen these chairs before, last week in the salon downstairs. Beginning to feel uneasy, she unwraps the next item. Something small but bulky waits in the folds of cloth, and she wrenches it free. It is a cradle, made of oak, with intricate floral inlays, tin runners and a fringe of lace at the hood. A quiet miracle of wood, its tiny presence nevertheless makes Nella's throat constrict. She places it in the middle of her palm, where it rocks in a perfect motion, almost of its own accord.

This has to be a mistake, she thinks – these pieces are intended for someone else. Chairs, a cradle – perhaps the usual things a woman might ask for a replica of her house – but I didn't. I definitely didn't. She rips apart the wrapping on the third package, and beneath another layer of blue material is a pair of miniature dogs. Two whippet bodies no larger than moths, covered in silky grey fur, with skulls the size of peas. Between them, there is a bone for them to chew, a shank of clove painted yellow – the smell is unmistakable. Nella picks up the animals and peers closer, her blood charging round her body. These dogs are not any dogs. They are Rezeki and Dhana.

Adapted from *The Miniaturist* by Jessie Burton, Picador, 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 decorative typeface (alphabet) that takes its inspiration from the imagery in Passage A. You must design a typeface for at least 5 letters.
- (b) A piece of contemporary / traditional calligraphy taking your inspiration from Passage B.
- (c) A poster advertising a cabinet house exhibit 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 based on any of the machinery mentioned in Passage A.
- (b) An illustration based on the gates of Lightwood House mentioned in Passage B.
- (c) An illustration inspired by the lid of the silver box described 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 half-drop repeat pattern suitable for a beach towel inspired by Passage A.
- (b) A wall hanging inspired by the facade of Lightwood House described in Passage B.
- (c) A repeat pattern inspired by any of the imagery suggested in 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 wearable piece of art inspired by the imagery of the forest described in Passage A.
- (b) An embroidered panel suitable for Tatiana's dress inspired by Passage B.
- (c) An embroidered panel for the miniature chairs described in 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 panel based on 'pebbles, desiccated bladderwrack, drift junk' mentioned in Passage A.
- (b) A tapestry for the interior of Lightwood House inspired by Passage B.
- (c) A wall hanging suitable for the cabinet house described in 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 relief panel inspired by the oil refinery mentioned in Passage A.
- (b) A decorative picture frame for the walls of the room described in Passage B.
- (c) The betrothal cup mentioned in 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**

Design a dressed puppet for one of the following:

- (a) A figure suggested by Passage A.
- (b) 'Benedict Lightwood' mentioned in Passage B.
- (c) 'Nella' mentioned in 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 box folder to hold memorabilia from a trip to Tawny Bay inspired by Passage A.
- (b) A document folder to hold magic spells inspired by Passage B.
- (c) An expanding file to hold sheet music for a lute inspired by 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 billboard to be situated at the entrance to Tawny Bay inspired by Passage A.
- (b) A cover for a book called 'Downworlders' inspired by Passage B.
- (c) A brochure to advertise a craftsperson 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 to be situated at the entrance to the bird walk mentioned in Passage A.
- (b) A relief panel based on 'neoclassical glory' mentioned in Passage B.
- (c) A sculpture inspired by the chairs described 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 stage set based on the forest imagery described in Passage A.
- (b) A film set for a thriller entitled 'Infernal' inspired by Passage B.
- (c) A window display for an antique shop inspired by 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.