



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2016

ART

Design

Ordinary 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 should 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, 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

In the early morning when the boat arrived in Liverpool she was helped with her luggage by a porter who was Irish. When she told him she was not sailing to America until later that day, he advised her to take her cases immediately down to a shed where a friend of his worked, close to where the transatlantic liners docked; if she gave the man at the office his name, then she would be free of them for the day.

She saw Jack as soon as she descended from the boat. They walked together down the busy docks as ships were being loaded and unloaded. Jack had already seen that the transatlantic liner on which Eilis was to sail had docked, and, once they had left the suitcases in the shed as arranged, they went to inspect it. It stood alone, massive and much grander and whiter and cleaner than the cargo ships around it. 'This is going to take you to America,' Jack said.

It was difficult to carry her suitcases down the narrow stairs of the liner and Eilis had to move sideways on the corridor as she followed the signs that led to her berth. She knew that the liner was fully booked for the journey and she would have to share the berth. The room was tiny, with a bunk bed, no window, not even an air hole, and a door into a miniscule bathroom that also, as she had been told, served the room on the other side. Suddenly, the door opened and a woman came in, pulling a large trunk behind her. She ignored Eilis, who stood up immediately and asked her if she needed help. The woman dragged the trunk into the tiny berth and tried to close the door behind her but there was not enough space. 'You're on the top bunk. Number one means bottom bunk and that's on my ticket,' the woman said. 'So move. My name is Georgina.'

Later, when the engine of the ship, which seemed remarkably close to the berth, began to fire up and a large hooting whistle started to blow at regular intervals, Georgina invited Eilis to come on deck with her and see the lights of Liverpool as they departed. Eilis found her coat and scarf and followed her, inching with difficulty past the trunk. She could not understand how Georgina had managed to get it down the stairs. It was only when they were standing on deck in the dwindling evening light that she was able to get a good look at the woman with whom she was sharing the berth. Georgina, she thought, was anything between thirty and forty, although she could have been more. Her hair was a bright blonde, and her hairstyle was like a film star's. She moved with confidence, and when she lit a cigarette and pulled on it, the way she pursed her lips and narrowed her eyes and released the smoke from her nose made her seem immensely poised and glamorous.

It grew dark quickly and windy on deck. Eilis found the third class dining room and sat alone as a single waiter set the tables around her, eventually noticing her and bringing her first, without even showing her a menu, a bowl of oxtail soup, followed by what she thought was boiled mutton in gravy with potatoes and peas.

Adapted from *Brooklyn* by Colm Tóibín, Penguin Books, 2015.

Passage B

If ethereal is on your to do list, you should try the Venice experience. With the promise of summer sun tantalisingly close, the fog is now lifting from the City of Bridges and you can see its forms unfold before your eyes.

And what forms they are – facades of baroque; Venetian flamboyant gothic; bell towers; door knobs with lions heads... unique combinations in every frame, from far and wide; old and modern. It is a city where the contrast of light and shade is striking. Shadowy little passageways or time under bridges are followed by blasts of sunlight shimmering on water. It lends the sense that you are a little figure wandering about one of the very many marvellous Renaissance canvasses which will not be very far away from whatever point you are; in the churches and galleries stuffed with Tinterettos and Bellinis and Titians crowded into beautifully crafted crevices. The secret to Venice is that you glide through it. And I suggest you begin your trip doing an ‘S’ journey down the Canal Grande into San Marco’s Basin. ‘S’ is for “*La Serenissima*”, of course, or “The Most Serene”, as Venice is more lovingly known. Whether you begin near the bus or train stations from the Piazzale Roma, or come straight from the airport, get on the water and your ‘S’ trip will take you promptly under Rialto bridge, passing by the fabulous fish and fruit markets.

Stunning palaces dating as far back as the 13th century line the canal with one fabulous facade after another. And yes, you can hear singing gondoliers glide about you on this city’s thoroughfare. Already you know you are somewhere like nowhere else. Whatever your mode of transport, position yourself for your first glimpse of sights that will leave you with memories for a lifetime. You will enter the Piazzetta San Marco from the wharf between two large granite columns carrying statues of Saint Theodore, and a winged lion - the emblem of Saint Mark, the former and current patron saints of the city.

On the east side, you will see the stunning Doge’s Palace – residence of the rulers of the ancient Venetian Republic and the seat of its government established in 1340. The white and rose-coloured marble exterior adds to the sense of fantasy created by this marvellously ornate building. The interior is full of wonder – the Hall of the Great Council and the Golden staircase. During a visit, you get to travel through the Bridge of Sighs – so called because the windows on the bridge from the palace let in the last glimpse of sky that prisoners would see before they were sent down to squalid dungeons below the palace.

But don’t dwell in the dank when there is so much that is utterly sublime. Adjoining the palace is Saint Mark’s Basilica and there is no mystery as to why it has been a place of pilgrimage for centuries. It has facades with mosaics of gold and the triumphal advance of the four bronze horses – representing the sacking of Constantinople in 1204 by Venetian crusaders – over the terrace of the main entrance. Among the arcades of the connected buildings that complete St. Mark’s Square there are shops with luxury goods and very ancient, very expensive café’s, such as Florian’s – frequented by Lord Byron. It is full of sound – sitting outside overlooking San Marco’s with Vivaldi performed live is fantastic – and of fury – when you find out there is a €6 music charge to accompany your cappuccino.

High season is long in Venice – so from May to September you can expect to shuffle along the thronged narrow streets. So there are benefits of going in winter time. But you might need to borrow a pair of wellies during your visit if there is flooding. It is quite surreal of an evening to hear air-raid sirens that clear out bars and restaurants within minutes as Venetians are warned that “acqua alta” or high water is on its way - which means you might have to wade knee deep in a few spots on the way home. If you want to brush furred shoulders with the well heeled inhabitants, a trip to the opulent opera house La Fenice is also an indulgence.

Adapted from *La Serenissima is Sublime*, Irish Examiner, Weekend, April, 2015.

Passage C

Something big is happening in South-West Kerry and the potential is almost limitless. Spectacular scenery has already brought the area fame but now, under cover of the night, another world, as exciting as it is fascinating, is being discovered. Welcome to Kerry International Dark-Sky Reserve.

If it sounds mysterious let me enlighten you. A Dark-Sky Reserve is an area of land where, due to extremely low levels of light at night, the sky is dark enough to facilitate clear viewing of stars, planets and other heavenly bodies. This can occur in remote areas, away from the bright lights of big cities and towns, which are multiplying all the time with the sprawl of civilisation. A Dark-Sky Reserve is thus of great use to astronomers, astro-physicists and other scientists.

The areas which are in the Dark-Sky Reserve (which is about 700 square kilometres) include Kells, Caherciveen, Valentia Island, Portmagee, The Glen, Ballinskelligs, Waterville, Dromid and Caherdaniel, all part of the beautiful and world-renowned Ring of Kerry.

The dark skies of South-West Kerry look down upon a region that is rich in wildlife, marine life, unusual flora and fauna (as well as some endangered species like the Kerry Lily and Bee Orchid flowers and the Natterjack Toad, Otter and Native Irish Hare). Dolphins abound in the waters of the Atlantic Ocean. The UNESCO World heritage Site of the Skellig Islands is just nine miles off the coast of Ballinskelligs, containing the approximately 1,300 year-old ruins of a Christian monastery as well as a wild bird sanctuary with the world's second largest colony of Northern Gannets. Even whales can frequently be seen in these parts.

It stands to reason that this is a haven for wildlife that depend for their survival on the natural rhythm of the day/night cycle, away from the intrusive and harmful glare of man-made light.

There is a school, a playground, a church, a pub, even a small chocolate factory, in the Core zone. You can rent a house, stay in a hostel or book into a B&B in the core zone area. The wider Reserve area has many more amenities for visitors, such as camping and caravan sites, self-catering apartments and hotels.

Those interested in the local heritage sites can avail of a Heritage Guide to take them on a walk to many places of note. Having the Dark-Sky designation will also facilitate the future preservation of ancient South-West Kerry heritage sites such as dolmens, Ogham stones, ring forts, stone rows and rock art.

Those keen on astronomy or astro-photography, can go out at night with a Star-gazing Guide who'll bring them to the points nearest to where their accommodation is and really show them the spectacular sights.

The Kerry Dark-Sky group is also making a time-lapse film which will beautifully show the movements of the constellations. The Reserve has its own astronomy group – the South Kerry Astronomy Group – with a centre in Waterville. A Japanese film-crew spent five weeks here producing a very impressive fifty-minute documentary (called *Number One in the World – Best Place for Star-Gazing*) which is now available for viewing on the brilliant Kerry Dark-Sky Reserve website.

In the Kerry International Dark-Sky Reserve you will see many more stars than are shown on the usual sky maps – so many in fact, that many seasoned astronomers are taken aback, and at first delightfully struggle to look for the even more familiar constellations. Without the aid of any astronomical equipment or filters, see the beautiful band of the Milky Way, the Andromeda Galaxy, Star Clusters and Nebulas and so much more than you ever imagined. Go satellite watching, moon gazing, planet hunting, or simply glory in the wonder of 'falling stars' ... discover Kerry's DARK side and you'll experience the wonder of the heavens – just as our ancestors once did.

Adapted from *Look Up! – It's Kerry*, by Anne Keeling, Ireland's Own, March, 2015.

Make a design for one of the following crafts:

1. Lettering and Calligraphy

Make a design for one of the following:

- (a) A boarding pass / ticket for the transatlantic liner mentioned in Passage A.
- (b) A menu for Florian's Café mentioned in Passage B.
- (c) A promotional leaflet for South-West Kerry heritage tours mentioned in 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 boats or docks inspired by Passage A.
- (b) An image based on the 'City of Bridges' inspired by Passage B.
- (c) An image based on the wildlife mentioned in 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 theme of travel inspired by Passage A.
- (b) A wall hanging suitable for the Doge's Palace inspired by Passage B.
- (c) A repeat pattern based on 'Kerry Lily and Bee Orchid flowers' 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 inspired by the imagery in Passage A.
- (b) A wearable piece of art inspired by the imagery in Passage B.
- (c) An embroidered wall hanging based on the imagery of the Skellig Islands described 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 woven panel suitable for the corridor of the liner mentioned in Passage A.
- (b) A wall hanging based on 'sunlight shimmering on water' mentioned in Passage B.
- (c) A rug based on stars, planets and galaxies inspired by 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 platter suitable for serving food inspired by Passage A.
- (b) A glazed relief panel based on the imagery described in Passage B.
- (c) A vessel based on 'dolmens, Ogham stones, ring forts, stone rows and rock art' 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) 'Georgina' inspired by Passage A.
- (b) A gondolier inspired by Passage B.
- (c) An astronomer 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 document wallet to hold travel tickets inspired by Passage A.
- (b) A box file to hold memorabilia from a trip to Venice inspired by Passage B.
- (c) A decorative folder to hold star charts and maps inspired by 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 billboard display advertising ‘transatlantic liners’ inspired by Passage A.
- (b) A cover for a book on Venice inspired by Passage B.
- (c) A logo for the Dark-Sky Reserve mentioned in 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 based on the theme of ‘emigration’ inspired by Passage A.
- (b) A freestanding sculpture based on the architecture described in Passage B.
- (c) A wall plaque for the South Kerry Astronomy Group mentioned 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 stage set for a performance inspired by Passage A.
- (b) A window display to promote a gallery tour inspired by Passage B.
- (c) A TV studio set for a programme entitled ‘Stargazer’ inspired by Passage C.

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