



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2009

ART

Design

Ordinary Level

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

Thursday, May 7

Morning 9.30 – 12.00

This paper is to be handed to candidates on **Tuesday, April 28**

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

Madagascar! Lemurs as well as spiny-tail iguanas, hissing cockroaches, mock habitats and special events are all part of a new exhibition in the re-modelled Lion House at the Bronx Zoo.

Two proud life-size lions still stand sentinel at the doors of the Lion House at the Bronx Zoo, just as they did on the day the building opened in 1903. Fierce sculptured representatives of leonine species still roar and loom over visitors on the decorative outdoor friezes.

Beware what lies within! No more. The lions, leopards and tigers have long since moved on to other habitats at the zoo, and after six years their old home has been completely refashioned into a prime example of the contemporary zoo's altered vision. A sharper contrast with the old zoo vision can hardly be imagined.

"Madagascar!" the signs of the new permanent exhibition declare, their cartoon graphics clashing a bit with the building's limestone lions. Inside, the visitor moves along what is called a "Conservation Trail." Habitats of cliffs, caves and forests in this mock Madagascar contain extraordinary lemurs that sport about, seemingly confident that they are still at home — the only place where, we are told, lemurs (36 species!) are found in the wild. "Only in Madagascar," the labels proudly proclaim, next to descriptions of animals like the spiny-tail iguana, the radiated tortoise or a small bird, the red fody. The lemurs in particular — are intoxicatingly cute, their long tails wrapped around branches, their lean narrow faces with round peering eyes looking curious, eager, animated. In "Madagascar!" some of the thrill is provided by a 13 ½-foot-long Nile crocodile, which lies in a 15,000-gallon tank with a transparent side revealing the mass of underwater armour that backs up the smiling jagged jaw.

Another kind of discomfort is to be felt inside a hollowed-out shell of what looks like a decaying baobab tree: the viewer is surrounded by the glass-enclosed innards of the tree, which swarm with Madagascar hissing cockroaches.

Madagascar is remarkable for the number of unique species found there; it is an island that drifted away from south-eastern Africa 150 million years ago, creating a nearly isolated evolutionary laboratory. But "when people first arrived, over 1,500 years ago," the exhibition continues, "Madagascar's larger unique species began to go extinct."

From *Critters of a Wondrous Isle, Meet Your Friend and Foe*, by Edward Rothstein, courtesy of the New York Times

Passage B

The audience have been assembling for hours and as the time is drawing close for the concert to start, wave upon wave of people begin to push towards the stage. Laser beams are directed into the night sky, lighting up the surrounding countryside, creating a silhouette of the distant horizon. Slowly a beat of a drum begins to increase in volume and tempo as the lights start to slowly illuminate the stage. The crowd start to bob and sway in time with the rhythm, anxiously waiting for the music to start. All of a sudden the whole night sky is filled with neon-like lasers, fireworks and strobe lights. An explosion of sound rocks through the evening sky and the stage lights change from intense white to multi coloured floods. The guitarist strums the first long lingering chord and the audience move in a sea of bouncing shoulders and heads. The wailing guitar and thundering drum rolls increase in tempo and the audience are propelled along with its rhythm.

People climb onto other peoples backs waving t-shirts and banners trying to get a closer look at the spectacle. The crowd start stomping their feet and everywhere shakes. A bass-line starts creeping into the rhythm, keys on a piano start filtering through, a crescendo of sound starts to drown out the crowds chanting and then boom, the stage explodes into a frenzy of lights and fireworks and the band are lit up.

The crowd, exuberant in their approval, enthuse over every minute of the dazzling pyrotechnics, the mesmerising light show, the gold lasers and the rotating globe spewing light over their heads. The drums thump loudly, the bass guitarist jumps up and down in rhythm with the crowd, the pianist is pounding on the piano and the singer is strutting up and down the stage dragging and swinging his microphone stand. He is slapping out the lyrics with the speed of an auctioneer. He pushes back his long hair and ties his multicoloured scarf around the microphone. Pushing back the long tails of his stage jacket he reaches out over the edge of the stage and shouts hello to the crowd. The crowd are jumping up and down and the lights shine over them, the concert has started.

Courtesy of Eilish O'Dwyer

Passage C

On the walls surrounding the palace, ominous guards in forest-green armour and wielding lances and swords glared warily about. They watched not only beyond the walls for foolish trespassers, but on occasion surreptitiously glanced within...particularly at the main tower, where they sensed unpredictable energies at play.

And in that high tower, in a stone chamber sealed from the sight of those outside, tall, narrow figures in iridescent robes of turquoise, embroidered with stylized, silver images of nature, bend over a six-sided pattern written into the floor. At the centre of the pattern, symbols in a language archaic even to the wielders, flared with lives of their own.

Glittering eyes with no pupils stared out from under the hoods as the night elves muttered the spell. Their dark violet skin grew covered in sweat as the magic within the pattern amplified.

One other watched all of this, drinking in every word and gesture. Seated on a luxurious chair of ivory and leather, her rich silver hair framing her perfect features and silken gown – as golden as her eyes – doing the same for her exquisite form, she was every inch the vision of a queen. She leaned back against the chair sipping wine from a golden goblet. Her jewelled bracelets tinkled as her hand moved and the ruby in the tiara she wore glistened in the light of the sorcerous energies the others had summoned.

There had been a war and it had ended. So, Krasus knew, history would eventually record what had happened. Almost lost in that recording would be the countless personal lives destroyed, the lands ravaged, and the near destruction of the entire mortal world. Even the memories of the dragons are fleeting under such circumstances, the pale, grey-robed figure conceded to himself. He understood that very well, for although he resembled a lanky, almost elven figure with hawk-like features, silvering hair, and three long scars travelling down his right cheek, he was much more than that. To most, he was known as a wizard, but to a select few he was called *Korialstrasz* – a name only a dragon would wear. Krasus had been born a dragon, a majestic red one, the youngest of the great Alexstrasza's consorts.

From *War Craft, War of the Ancients Archive* by Richard A. Knaak

Make a design for one of the following crafts:

1. Lettering and Calligraphy

Make a design for one of the following:

- (a) An invitation card to the opening of the new Bronx Zoo inspired by passage A.
- (b) A flyer to promote the concert inspired by passage B.
- (c) A piece of calligraphy 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 a lino print based on one of the following:

- (a) “Lions, leopards and tigers” inspired by passage A.
- (b) A musician inspired by passage B.
- (c) A figure inspired by 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 must explain your starting point/rationale for your design.

3. Fabric Printing and Batik

Make a design for one of the following:

- (a) A wall hanging inspired by some of the animals mentioned in Passage A.
- (b) A pattern for a scarf based on the concert inspired by passage B.
- (c) A wall hanging based on ‘Dragons and Magic’ 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 must explain your starting point/rationale for your design.

4. Embroidery

Make a design for embroidery based on one of the following:

- (a) An embroidered wall hanging based on the Zoo inspired by passage A.
- (b) An embroidered badge commemorating the concert inspired by B.
- (c) A piece of embroidered decorative wear inspired by passage C.

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

5. Weaving

Make a design for one of the following:

- (a) A floor rug based on wild animals inspired by passage A.
- (b) A wall hanging based on the pyrotechnics/light show inspired by passage B.
- (c) A cushion cover based on a theme of your choice that relates to passage C.

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

6. Pottery

Design a piece of pottery for one of the following:

- (a) A coin donation box for the zoo inspired by passage A.
- (b) A plaque commemorating a rock concert inspired by passage B.
- (c) A wine goblet used by the queen inspired by passage C.

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

7. Puppetry

Design a dressed puppet for one of the following:

- (a) Any wild animal inspired by Passage A.
- (b) The Singer inspired by Passage B.
- (c) The Queen 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 folder to hold photographs of the animals inspired by Passage A.
- (b) A box-file to hold memorabilia of the concert inspired by Passage B.
- (c) A book cover for a fantasy book entitled '*Korialstrasz*' inspired by Passage C.

Your design can be of 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 brochure for the new “Conservation Trail” inspired by passage A.
- (b) A concert poster inspired by passage B.
- (c) A poster advertising the book launch of ‘War Craft’ 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 sculpture of a sentinel lion inspired by passage A.
- (b) A wall plaque depicting a concert inspired by passage B.
- (c) A sculpture of a warrior inspired by passage C.

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

11. Stage Sets

Make a design for one of the following:

- (a) An enclosure for any of the new animals inspired by passage A.
- (b) A stage set for the concert inspired by passage B.
- (c) A window display to showcase the launch of the book ‘War Craft’ inspired by passage C.

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

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