



# Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2006

## ART

Design

Higher Level

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

**Thursday, 4 May Morning 9.30 – 12.00**

This paper is to be handed to candidates on **27 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 **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 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

Ben's parents had planted rows of apple trees on the east bank of the Columbia River. Their orchards were sheltered by Lombardy poplars and fell toward the river in an immaculate sweep, the rows full of irrigation ditches, sharp-bladed quack grass growing dense, and branch props leaning against forked limbs. There were thirteen acres of Golden Delicious, two of Winesaps, two of Rome Beauties, and eight of cherries and apricots. There were shanties for the pickers who came in June, a weathered shed for making boxes and for packing apples in oiled tissue, a barn loaded with hay to the rafters, a stable for the horses, a chicken house, an outhouse, an icehouse, and a small-well pump house. The Givenses' farmhouse sat on a knoll surrounded by shade elms and willows. Even inside, the world smelled of sage, and from the front window the setting sun bronzed the hills stretching westward. When the wind came up, the tops of trees swirled, so that with the windows flung open on summer evenings the crash of branches came startlingly loud. Year around was the wind in the trees, the drifting fragrance of sage.

Ben made apple boxes out of pine shook, pulled weeds in the kitchen garden, split cordwood for the fireplace, and milked cows twice a day. In the spring he helped his father and brother put out the pollinating hives. When the rains came, the sluice gates clogged with weeds, and Ben and Aidan stood in the ditches to clean them out by hand. There were also windbreak trees to plant and Jonathan pollinating trees. In April and May there were young trees to plant and finished trees to pull out. In early summer they disced between the rows to keep the mice from the orchards. In July they put spreader sticks in the yearling trees and strapped the branches back. Midsummer there was always fruit to thin and branches to prop and strap back carefully to keep them from cracking beneath the apples. In August came the picking season; in fall and winter there was pruning to do, and piles of water sprouts to burn.

Where the orchards ended, the desert began-buttes, coulees, unnamed canyons, arid expanses of infinite reach, sun-beaten, silent, and lonesome. Ben and Aidan took the dogs into this country in search of quail, chukars, and sage grouse, and occasionally got a shot at a jackrabbit. They rode on horseback when they had the chance, their shotguns slung across their backs, their canteens slapping against their saddles. Sometimes they camped in the sage at night, where they drew and spitted their birds carefully, stuffed sage sprigs inside the empty bellies, and cooked the meat on a twig fire. Then they lay back with their hands behind their heads and talked and watched the heavens.

Aidan was older than Ben by twenty months, stocky, sturdy, even-tempered. He worked with a pine sliver set between his teeth, a sheen of sweat on his collarbones, and the front of his shirt soaked in a line from breastbone to navel. Generally he wore his hat low on his forehead, so that his eyes were heavily shaded by its brim, but when somebody spoke to him he canted the brim up and listened with much animation around the eyes before answering. Aidan was agreeable, amiable. His skin was brown, his eyes blue. He like to swim in the river at dusk, just upstream from the ranch house, in the backwash of a small eddy. Ben and Aidan would strip on the bank, tossing their shirts and pants up high against the warm, polished shore rocks. They stretched their limbs and ran their hands along their bellies and through hair flecked with pollen dust, apple litterfall, or blossom petals. Then they splashed into the river. It rippled gently across their backs, and in the eddy they rode the current and swam against it while up the hill the orchards glowed in the last light..

From *East of the Mountains* by David Guterson

### Passage B

First, picture a forest. I want you to be its conscience, the eyes in the trees. The trees are columns of slick, brindled bark like muscular animals overgrown beyond all reason. Every space is filled with life: delicate, poisonous frogs war-painted like skeletons... secreting their precious eggs onto dripping leaves. Vines strangling their own kin in the everlasting wrestle for sunlight. The breathing of monkeys. The glide of snake belly on branch. A single-file army of ants biting mammoth tree into uniform grains and hauling it down to the dark for their ravenous queen. And, in reply, a choir of seedlings arching their necks out of rotted tree stumps, sucking life out of death. This forest eats itself and lives forever... Once the rains abated, my father's garden thrived in the heat like an unleashed temper. He loved to stand out there just watching things grow, he said, and you could believe it. The beanstalks twisted around the sapling tee-pees he'd built for them, and then they wavered higher and higher like ladies' voices in the

choir, each one vying for the top. They reached out for the branches of nearby trees and twined up into the canopy.

The pumpkin vines also took on the personality of jungle plants. Their leaves grew so strangely enormous Ruth May could sit still under them and win at 'Hide and Seek' for a long time after the rest of us had stopped playing. When we squatted down we could see alongside Ruth May's wide blue eyes, yellow blossoms of cucumber and squash peering out from the leafy darkness.

My father witnessed the progress of every new leaf and fat flower bud. I walked behind him, careful not to trample the vines. I helped him construct a sturdy stick barricade around the periphery so the jungle animals and village goats would not wreck our tender vegetables when they came in...

From everywhere within walking distance, every fifth day, people with hands full or empty appeared in our village to saunter and haggle our way up and down the long rows where women laid out produce on mats on the ground. The vendor ladies squatted, scowling, resting their chins on their crossed arms, behind fortresses of stacked kola nuts, bundles of fragrant sticks, piles of charcoal, salvaged bottles and cans, or displays of dried animal parts. They grumbled continually as they built and rebuilt with leathery, deliberate hands their pyramids of mottled greenish oranges and mangos and curved embankments of hard green bananas. I took a deep breath and told myself that a woman anywhere on earth can understand another woman on market day. Yet my eye could not decipher those vendors: they wrapped their hair in brightly coloured cloths as cheerful as a party, but faced the world with permanent vile frowns. They slung back their heads in slit-eyed boredom while they did each other's hair into starbursts of astonishing spikes.

From *The Poisonwood Bible* by Barbara Kingsolver

### **Passage C**

I think I would make a very good astronaut.

To be a good astronaut you have to be intelligent and I'm intelligent. You also have to understand how machines work. You also have to be someone who would like being on their own in a tiny spacecraft thousands and thousands of miles away from the surface of the earth and not panic or get claustrophobic or homesick or insane. And I really like spaces, so long as there is no one else in them with me. Sometimes when I want to be on my own I get into the airing cupboard in the bathroom and slide in beside the boiler and pull the door closed behind me and sit there and think for hours and it makes me feel very calm.

So I would have to be an astronaut on my own, or have my own part of the spacecraft which no one else could come into.

And also there are no yellow things or brown things in a spacecraft so that would be OK, too.

And I would have to talk to other people from Mission Control, but we would do that through a radio link-up and a TV monitor so they wouldn't be like real people who are strangers, but it would be like playing a computer game.

Also I wouldn't be homesick at all because I'd be surrounded by lots of the things I like, which are machines and computers and outer space. And I would be able to look out the little window of the spacecraft and know that there was no one else near me for thousands and thousands of miles which is what I sometimes pretend at night in the summer when I go and lie on the lawn and look up at the sky and I put my hands around the side of my face so that I can't see the fence and the chimney and the washing line and I can pretend I am in space.

And all I could see would be stars. And stars are the places where the molecules that life is made of were constructed billions of years ago...

And I would like it if I could take Toby with me into space, and that might be allowed because they sometimes do take animals into space for experiments, so if I could think of a good experiment you could do with a rat that didn't hurt the rat, I could make them let me take Toby.

But if they didn't let me I would still go because it would be a Dream Come True.

From *The Curious Incident of the Dog in the Night-Time* by Mark Haddon.

- 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 front cover of a packet of seeds –take your inspiration from Passage A or Passage B.
- (b) A decorative typeface (alphabet) that takes its inspiration from the description of the Jungle in Passage B. You must choose at least five letters. You may design either capital or lower case letters.
- (c) A Poster recruiting astronauts for a new space programme, 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 a label to be placed on the apple boxes made by Ben in Passage A.
- (b) An illustration based on the description of animals **or** insects in Passage B.
- (c) An illustration for a greeting card to wish the narrator of Passage C good luck on his space voyage.

Your design should show an overall awareness of the properties of lino cutting 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 the different types of cuts to be used.

### **3. Fabric Printing**

Create a design suitable for one of the following:

- (a) A repeat pattern for a one of the “brightly coloured cloths” worn on the head of one of the market vendors described in Passage B. Your design should be based on an image, theme or motif chosen from Passage B.
- (b) A half-drop repeat pattern for a farmhouse tablecloth. You should take your inspiration from Passage A.
- (c) A wall hanging that takes its inspiration from 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) An evening bag suitable to take to a university ball inspired by the Jungle theme in Passage B.
- (b) A decorative motif or design to embellish the suit of an astronaut inspired by Passage C.
- (c) A three dimensional wall hanging in relief inspired by any one of the descriptive passages.

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 wall hanging based on the orchards described in Passage A.
- (b) A tapestry that takes its inspiration from the market place scene described in Passage B.
- (c) A woven textile suitable for the upholstery of a seat inside a spacecraft.

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 how your design is to be produced.

#### **6. Pottery**

Create a design for one of the following:

- (a) A freestanding sculpture of Aidan as described in Passage A.
- (b) A wall plaque that takes its inspiration from the description of the Jungle garden in Passage B.
- (c) A functional vessel that takes its inspiration from the idea of Space Travel. The design for the vessel may be traditional or contemporary and can be any size, shape or form you deem appropriate.

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 Fruit Picker.
- (b) One of the market vendors described in Passage B.
- (c) The Astronaut.

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) The cover of a mail-order catalogue for the fruit farm described in Passage A.
- (b) A book cover for a children's book entitled "The Adventures of Toby the Space Travelling Rat".
- (c) A Portfolio to hold a series of drawings and paintings done in Africa.

You may work to scale. Your finished design should show measurements and include front and back covers and the spine. Hand rendered lettering should be included.

## 9. Advertising Design

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

- (a) A carrier bag advertising a new range of clothing inspired by the descriptions of country life in Passage A *or* the Jungle theme/African theme in Passage B.
- (b) A large billboard design advertising the upcoming launch of a new spacecraft.
- (c) A Stamp from an African Country - take your inspiration from Passage B.

Your finished design should show measurements and relevant information on how it is to be produced.

## 10. Modelling and Carving

Create a design for one of the following:

- (a) A relief panel for the entrance of a Farmhouse B&B set in the rural area described in Passage A.
- (b) A free standing Sculpture to be placed in your local airport commemorating 50 years of space travel.

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 set for a cookery programme hosted by recently turned celebrity chefs, Ben and Aidan.
- (a) The studio of a reality television show set in the Jungle.
- (c) A set for a science fiction film scene that takes place on board a space craft.

You should work to scale, showing measurements and relevant information on materials and on how your design to be constructed.

Blank Page