



# Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2011

## ART

### Craftwork

#### Higher Level

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

**3 – 13 May      Morning 9.30 – 12.00      Afternoon 2.00 – 4.30**

This paper is to be handed to candidates on **Friday, 8 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.

You are allowed to use any appropriate craft materials and tools to fulfil the requirements of the examination.

The use of perishable organic materials is not allowed.

Write your **examination number and level** on each sheet, and on the craft label supplied.

Write the **number of the question** you have chosen and **its title** on each sheet and on the craft label supplied.

### **Step 1: Preparatory sheet (RESEARCH)**

Your A2 sheet of preparatory work should be done 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, in addition to drawing in pencil, pen, paint or working in collage etc., you choose to use photographs or images cut out of magazines, all such images must be **stuck flat** on to your A2 preparatory sheet.

### **Step 2: Preliminary Sheet (DEVELOPMENT)**

**(10 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 whilst considering aspects of 2D or 3D design 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 with particular reference to the visual, functional and material considerations relevant to your chosen question. In addition to your sketches of your developing ideas you should show your final design proposal which you will then make. **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: Finished Craftwork**

**(90 marks)**

Your piece of craftwork is made in the examination.

*At the end of the examination you will be provided with a clear craft envelope into which you must put*

- Your A2 Preparatory sheet
- Your A2 Preliminary Sheet
- Other item/s (if specified in the question you have answered)
- Your finished craft piece, if it is two-dimensional
- If your craft is three-dimensional it should be placed on top of your sealed craft envelope with the appropriate label attached.

**Answer one of the following.**

**1. Bookcrafts**

Design and make a box file, **or** an expanding folder, **or** a document wallet to hold cuttings on one of the following topics:

- (a) camouflage in nature
- (b) international cuisine
- (c) planes, trains and automobiles.

Your finished craft piece **should function and include a closing mechanism.** Its shape should reflect the topic chosen.

Maximum size: 40cms at its greatest dimension.

**Materials:** an assortment of papers, card, binding materials, ties, paints, inks, collage materials, adhesive, and relevant tools.

**2. Calligraphy**

Design and make a piece of calligraphy based on **at least 12 lines of Text (a) or at least 5 lines of Text (b).** You may use traditional and/or contemporary approaches to penmanship in your work. You may integrate collage, mixed media or any other suitable technique.

<b>Text (a)</b>		<b>Text (b)</b>
<p>It was as if someone only had to say <i>Abracadabra</i> to set alight the chestnut candelabra.</p>	<p>Loud leaves of southside trees, the reticent buds of ash, the reach of undergrowth were voices, voices, woods' panache.</p>	<p>I would like to have the nature of the river that runs clear and unsullied by Kilmartin. You see it coursing fast under the steel bridge the road to the hotel runs across. Anyone who saw you leaning over gazing intently at the waters would say it was a mirror you were looking into.</p>
<p>Bloom and blossom everywhere, on furze, on Queen Anne's Lace. A breeze blew cherry snows on the common place.</p>	<p>Cub foxes. Cock pheasants braced themselves to sing. The white thorn flowers were the light infantry of Spring</p>	<p>But you will catch no reflection at all, all you can see are crazy permutations of the river's essence, the shimmering suspension of the fish, indicating like compasses the direction of the flow. Though great the pleasure they take in it's inexhaustible freshness, though I myself would love to be a fish, if I could, I would choose to be the river, blithely unaware where my true meaning lay, in the multiple metamorphosis of my waters or my two banks, giving me shape and form.</p>
<p>Weeds on walls; the long grass of the long acre; the elderberry bushes blazing thanks to their maker.</p>	<p>Marching down the headlands. A new flock flowed through a breach, a makeshift gate. And this is heaven: sunrise through a copper beech. <i>Spring Song</i> by Peter Fallon</p>	<p>From <i>At Kilmartin River</i> by Christopher Whyte</p>

**Materials:** a surface suitable for calligraphy work - **maximum size A2;** an assortment of materials for collage, inks, paints, lettering pens, brushes, calligraphy markers, ruler, t-square, etc. If you wish to work on a sheet other than that supplied, **the superintendent must sign this sheet before the examination commences** to verify that it is blank.

### 3. Poster

Design and make a poster **or** a display card for one of the following topics:

- (a) 'International Theatre Festival'
- (b) 'Irish Building Industry Fair'
- (c) 'Contemporary Glass Exhibition'.

The **title** of your chosen topic **must** appear on your finished work. Personalised hand-constructed and rendered lettering is preferred and should reflect the topic. You may use an alphabet stencil which you have cut but **the layout and spacing of the lettering must be done during the examination**. The shape and type of advertising card you use can be of your own choice, but it must not exceed A2 in its greatest dimension. If you wish to work on a sheet other than that supplied, **the superintendent must sign this sheet before the examination commences** to verify that it is blank.

**Materials:** papers for collage, card, textured materials, adhesive, brushes, paints, inks, any other quick drying medium.

**Stencils, where used, must be submitted.**

### 4. Weaving

Design and weave a wall hanging, **or** a panel for a cushion based on one of the following themes:

- (a) a feast
- (b) an aspect of agriculture
- (c) a harbour.

Use a variety of materials and techniques in the weft. Use colour, shape, texture and pattern to enhance your work. Mixed media may be incorporated.

**Materials:** prepared warp on a loom or frame, a variety of yarns, wool and pliable materials suitable for weaving.

### 5. Lino Printing/Blockprinting

Design and make a print based on one of the following themes:

- (a) taking a closer look
- (b) workers
- (c) destruction.

The dimensions of your finished print should be at least 15cm x 20 cm. You may design for a single colour print **or** for a print using at least two printed colours. You should use various types of cuts in your work and display an overall understanding of the properties of lino/block printing.

**Materials:** a piece/s of lino or a woodblock/s (depending on whether you are using a reduction method or a separate block for each colour) not less than 20cm x 15cm, tracing paper, printing paper, quick drying water-soluble printing inks, cutting and printing tools etc.

**N.B.** *If your prints are not fully dry at the end of the examination, cover them carefully with clear acetate before placing them in your craft envelope. You should also submit your lino/wood block/s (wrapped in plastic) and your tracings.*

## 6. Puppetry

Design and make a glove puppet, **or** a rod puppet, **or** a string puppet based on one of the following:

- (a) a stone age dweller
- (b) a nosey parker
- (c) an extreme sports person.

Your puppet should be suitable for multiple performances. The body of your finished puppet should not exceed 100cms at its greatest dimension. **Clothing and accessories must be made during the examination. All body parts must be assembled, painted and decorated during the examination.**

**Materials:** fabric, thread, assorted textured materials, paints, body parts made from foam, *papier maché* or other appropriate materials.

## 7. Screen printing

Design and make a print based on one of the following themes:

- (a) a greenhouse
- (b) reflections
- (c) city lights.

Use at least three printed colours. You must include overprinting in your design. You may print on a background of your own choice appropriate to your design. Your finished print should not exceed 100cms at its greatest dimension.

**Materials:** background fabric, screens, stencil material, printing inks, squeegees, masking tape etc.

## 8. Hand Printed Textiles

Design and print a half-drop repeating pattern on a piece of suitable material based on one of the following themes:

- (a) confectionary
- (b) tools of the trade
- (c) climbing plants.

Use at least three printed colours. You must include overprinting in your design. Your finished print should not exceed 100cms at its greatest dimension. You should address the design possibilities of movement, flow and linkage.

**Materials:** suitable fabric, stencil material, blocks, dyes, inks, etc.

## 9. Batik

Design and make a batik on a suitable fabric of your choice based on one of the following themes:

- (a) thrown away
- (b) a market place
- (c) blowing in the wind.

Your batik must be fully immersed at least twice during the process. Hand painting should be used only on small areas of detail. Your finished print should not exceed 100cms at its greatest dimension.

**Materials:** fabric suitable for batik, wax, dyes, tjanting, brushes, iron, etc.

## 10. Pottery

Design and make one of the following:

- (a) a vessel inspired by Louis le Brocquy, Harry Clarke, Cecil King or Pauline Bewick
- (b) a ceramic sculpture entitled 'Woodland' or 'The Captive'
- (c) a relief panel or a platter inspired by Irish mythology .

**Your work must be fired** and decorated with appropriate materials such as slips, glazes and oxides. Time is allowed for firing and glazing. Maximum size: 40 cms at its greatest dimension.

**Materials:** clay suitably prepared for your chosen technique (wheel or hand construction), appropriate pottery equipment and materials to include slips, glazes, oxides, etc.

## 11. Embroidery

Design and embroider a decorative wall hanging, **or** a soft sculpture, **or** a piece of wearable art based on one of the following themes:

- (a) a self portrait
- (b) home
- (c) a bird's eye view.

Use at least three different stitches (hand and/or machine) and a variety of techniques, e.g. felting, padding, patchwork, *appliqué*, etc. Maximum size: 50cms at its greatest dimension.

**Materials:** a variety of materials including found objects, fabrics, embroidery threads, buttons, beads, ribbons, sequins, glitter, wire, *papier maché*, etc.

## 12. Woodcarving/Carving

Design and carve one of the following:

- (a) a platter based on the five senses
- (b) a signpost for a forest walk
- (c) a freestanding work entitled 'Growth'.

Lettering is optional. Maximum size: 40cms at its greatest dimension.

**Materials:** wood, plaster or any other suitable material, carving equipment and appropriate finishes.

## 13. Metalwork/Construction

Design and make one of the following:

- (a) a freestanding metal sculpture entitled 'The Botanical Garden'
- (b) a plaque or a freestanding work for a Civil Engineering faculty in a college
- (c) a plaque to commemorate a famous author.

Maximum size: 40cms at its greatest dimension.

**Materials:** enamelling materials, metals for construction techniques, equipment to execute your design.

## 14. Modelling

Design and model a piece of sculpture in the round **or** in relief for one of the following:

- (a) a scaled model for a freestanding sculpture to be placed at the entrance to your school
- (b) a freestanding model entitled 'The Explorer'
- (c) a decorative wall panel based on a great invention.

You should take into account the design possibilities of light falling on surfaces and planes. Maximum size: 40cms at its greatest dimension.

**Materials:** models can be made in clay, quick drying clay, plasticine or any other materials suitable for modelling techniques. Complementary materials may be added to your work. Work should not be fired/ glazed.

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